

July 1959

MUSICIAN

international

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by Don Jacoby . . . Page 18**

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

Vol. LVIII — No. 1



JULY, 1959

STANLEY BALLARD, Editor

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Published Monthly at 39 Division Street Newark 2, New Jersey
New York Phone: WOrth 2-5264 — Newark Phone: HUmboldt 4-6600
Subscription Price: Member, 60 Cents a Year — Non-member, \$1.00 a Year
Advertising Rates: Apply to STANLEY BALLARD, Publisher, 39 Division Street, Newark 2, N. J.

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Red Nichols

Entered as Second Class Matter July 28, 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."

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O music! sphere - descended maid, friend of pleasure, wisdom's aid.—William Collins



Where they are playing

We welcome advance information for this column. Address: International Musician, 39 Division Street, Newark 2, New Jersey.

Above: **MOXIE WHITNEY** is in his fourteenth consecutive season at the Banff Springs Hotel at Banff, Alberta, Canada. . . . **ESTHER KALLAS** is playing piano and solovox in the Gun Room of the Finlen Western Hotel in Butte, Mont.

Below: Organist **JOE GERKEN** has been added to the entertainment roster at Chicago's Melody Mill Ballroom. . . . **BILL RAND** has begun his third year at the Nevada Room of the Horseshoe Club in Las Vegas, Nev. . . . **STANLEY ROSS** is in his second year at the Carioca Lounge of the Americana Hotel, Miami Beach, Fla. . . . **JOE SALUZZI** is club dating in the New York area with his combo.

EAST

1959 is a big year for outdoor jazz festivals. The Newport (R. I.) Jazz Festival, the granddaddy of them all, staged a Fourth of July weekend display of jazz fireworks at Freebody Stadium. The sixth annual series had such music makers as Count Basie and his Band, George Shearing, Ahmad Jamal Trio, Modern Jazz Quartet, Oscar Peterson Trio, Phil Napoleon's Memphis Five, Dizzy Gillespie, Duke Ellington Orchestra, Erroll Garner, Louis Armstrong, Stan Kenton Orchestra, Dave Brubeck Quartet and Kingston Trio.

On June 4 the week-long New-

ark (N. J.) Arts Festival, which was offered in honor of the fiftieth anniversary of the founding of the Newark Museum, turned its attention to a demonstration jazz lecture in which forty musicians participated. Jazz critic John S. Wilson narrated the musical review of jazz, following its steps from its early beginnings as a recognized style in New Orleans through the current schools of progressive jazz. The program was presented in cooperation with the Music Performance Trust Funds of the Recording Industries and Local 16, Newark. . . . Leo Sunny and his partner, Stan Keller, returned to the Essex and Sussex Hotel in Spring Lake, N. J., for their third summer season. The boys are booked through Labor Day. Alternating with them will be the Seymour Hoffman Band.

Eddie Ashman has begun his twelfth year as Musical Director at Grossinger's, Grossinger, N. Y. Tuesday night concerts will be enhanced by a supplement of thirty musicians. Emphasis will be on modern composers. . . . After twelve weeks at the New Paradise, Bronx, N. Y., Jimmie Holmes took his group to the Chicken Coop, White Stone, Long Island, N. Y., for eight weeks. The trio has Jimmie Holmes on tenor and vocals, Regie Smith on organ, and Francisco DiSilvia on drums and

Joe Gerken



Bill Rand



Stanley Ross



Joe Saluzzi



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vocals . . . The Gem Trio (Mary Brennan leading on piano, Ida Ackerman on sax, and Elsa Griscom on drums) will be at the Post House Restaurant, Westbury, Long Island, every Friday and Saturday night until the end of August . . . There will be jazz on Randall's Island (N. Y.) August 21 to 23 with such performers as Dizzy Gillespie and his Band, Gerry Mulligan Quartet, Sonny Rollins, Dave Brubeck Quartet, Art Blakey's Jazz Messengers, Chico Hamilton Quintet, George Shearing, Duke Ellington Orchestra, Dakota Staton, Shelly Manne Quintet, Miles Davis Sextet, Horace Silver Quintet, Ahmad Jamal Trio, Modern Jazz Quartet and Stan Kenton Orchestra.

NEW YORK CITY

Eddie Hazell (guitar and modern vocals) recently played a week's stand at The Vivere . . . After fulfilling engagements in and out of New York City, Herb Fleming has again been recalled to join Henry "Red" Allen's All-Jazz Stars at the Metropole Cafe. He is one of the original members of the band, which lately celebrated its fifth consecutive year at this locale . . . Gene Krupa and his Orchestra, just returned from Europe, open at the Metropole on July 7 . . . The Billy Maxted Band is at Nick's indefinitely.

MIDWEST

The Mark Metcalf Combo, which first came to the Elks Club in Evansville, Ind., in August of 1950, has been there ever since, playing for Friday and Saturday entertainment, plus special occasion affairs . . . George Wein, producer and director of the Newport Jazz Festival, has lined up a four-day session at French Lick, Ind., beginning July 30 with such jazz exponents on the agenda as Pee Wee Russell, Modern Jazz Quartet, Count Basie Band, Jimmy McPartland and Marian McPartland Trio, Vic Dickenson, Dukes of Dixieland, Dakota Staton, Miles Davis Sextet, Andre Previn Trio, Horace Silver Quintet, Stan Kenton Orchestra, Kingston Trio, Ahmad Jamal Trio, Art Blakey's Jazz Messengers, Dizzy Gillespie and Louis Armstrong All Stars.

The Ravinia Music Festival, Highland Park, Ill., is including jazz regularly as part of its season. This year the *al fresco* stand will have Les Brown's Band, July 8 and 10; Gerry Mulligan Quartet sharing the billing with Kingston Trio, July 22 and 24; Franz Jackson and his Original Jazz All Stars, Clara Ward Singers, 88er John Davis, and blues singer Brother John Sellers, August 5 and 7.

Trombonist-leader Rocky Lane and his fourteen-piece band, "The Swingin' Ascots," will be at the



George Anderson and his Orchestra, members of Local 400, Hartford, Connecticut, and Local 440, New Britain, Connecticut, play engagements in this vicinity. The personnel includes Earl Alquist, piano; Rudy Fiorillo, accordion; Phil Gossalen, Sal Valenti, John Fabale and Bob Onorato, saxes; Ken Hume, bass; Don Seltis, drums; Carl Marino and Mike Gallo, trumpets; Eddie Donovan, trombone; George Anderson, leader; and girl vocalist.

Saugatuck Ballroom, Saugatuck, Mich., through July and August.

The O'Brien and Evans Duo opened at the Hotel Wausau, Wausau, Wis., last month . . . Dick Rodgers and his TV Orchestra are seen Sunday noons over WBAY, Green Bay, Wis.

CHICAGO

The Speakeasy Trio has been playing for a year and a half in the Speakeasy Room of the Gaslight Club five nights a week . . . The Modern Arts Society of Chicago presents a weekly music and dance festival every Tuesday at the Preview upstairs. Featured are the Gene Esposito Jazz En-

semble, Neville Black dancers, exhibits of local painters, photographers and sculptors, plus guest artists . . . The London House is offering the Teddy Wilson Trio these days . . . The Dizzy Gillespie Band opens at the Sutherland on July 8. The band will be in residence through July 19 . . . The Ramsey Lewis Group returns to its house-banding chores at the Cloister on July 31.

SOUTH

Ossy Howard and his Orchestra are featured for dancing and floor shows at the Iroquois Gardens in Louisville, Ky.

(Continued on page thirty-five)

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NEW LAWS AND CHANGES

The following actions were taken by the 1959 Convention in Seattle, Washington. Those which constitute New Laws or Changes in the Constitution and By-laws will become effective September 15, 1959, unless otherwise specified. Members are directed to govern themselves accordingly.

The International Executive Board was authorized to establish improved scales and conditions in all of the classifications of work covered in Articles 19, 20, 21, 22, and 27 of the By-laws.

Article 13, is amended by adding the following new section 37.

In the event that a claim for wages is filed against a leader and the International Executive Board finds that the leader has improperly withheld wages, such Board may, in addition to rendering an award for the amount of wages withheld, include in the award to the individual whose wages were withheld, an additional sum not exceeding the amount of said withheld wages as liquidated damages.

Locals granted the right to increase their initiation fees up to but not exceeding \$100.00.

Heretofore the maximum Initiation Fee that a Local could charge a new applicant was \$50.00. This law gives them the right to charge up to a maximum of \$100.00.

1. Each and every new member shall, in addition to paying the proper local Initiation Fee, pay an extra amount which shall be known as the Prime International Initiation Fee, to any local with which the member affiliates. Such additional amount shall be based on the following schedule:

Where the Local Initiation Fee is from \$5.00 through \$10.00, the Prime International Initiation Fee shall be \$3.00.

Where the Local Initiation Fee is from \$11.00 through \$20.00, the Prime International Initiation Fee shall be \$6.00.

Where the Local Initiation Fee is from \$21.00 through \$39.00, the Prime International Initiation Fee shall be \$9.00.

Where the Local Initiation Fee is from \$40.00 through \$50.00, the Prime International Initiation Fee shall be \$15.00.

Where the Local Initiation Fee is from \$51.00 through \$100.00, the Prime International Initiation Fee shall be \$20.00.

2. The local shall, not later than the tenth (10th) day of the month following the mem-

ber's affiliation, forward such Prime International Initiation Fee to the Treasurer of the A. F. of M., together with a proper form of notification which shall be furnished by the A. F. of M. to all locals for such purpose. Funds so collected shall be placed in the General Fund of the A. F. of M.

3. The Prime International Initiation Fees to be initially imposed shall be based on the Local Initiation Fees existing on the date this Resolution is adopted. Such Local Initiation Fees shall not later be decreased without first receiving specific permission from the International Executive Board. If a local decreases or increases its Initiation Fees, then the Prime International Initiation Fee shall be based on the decreased or increased amount as per the schedule in paragraph one (1) hereof.

4. If a local permits installment payments on its Initiation Fees, the amounts due on the Prime International Initiation Fee shall be included in the down payment made by the new member, and the local shall report and remit same in conformity with the requirements outlined in paragraph two (2) hereof.

5. All of the above shall be separate, apart and in addition to any provisions of Article 3, Sections 6, 7, 8, 9, 10, 11, 12, and 13.

6. This Resolution shall become effective July 1, 1959.

Article 1, Section 6, and Article 13, Section 25, of the By-laws have been repealed.

Article 13, Section 35 of the By-laws is amended by adding the following to paragraph 3.

A member who fails to make application to his local within 60 days of his discharge may, at the discretion of his local, lose such rights as he may have had when he entered the service, i.e., the right to return within 60 days of his discharge and regain his original membership status. In such event, said member shall be required to make application in his home local, in accordance with all the laws pertinent thereto.

Article 4, Section 1 of the By-laws amended so that every musician employed at any time in making a sound picture shall pay a tax of 2% based upon the minimum scale governing the work.

Article 4 is amended by adding the following:

"1B. Every musician who receives payments for the re-use of kinescopes, videotapes or similar television recordings shall, commencing July 1, 1959, pay a tax of 2 per cent of each re-use payment received, based on the minimum scale of such re-use payments."

The Convention restored the holding of Conventions annually instead of biennially.

The 1960 Convention will be held in Las Vegas, Nevada.

Article 28 of the By-laws is amended by adding to Section 5 that the President shall appoint from the Law Committee a sub-committee of five to be known as the Appeals Committee.

This is done so that where an appeal is taken to the Convention from a decision of the International Executive Board it shall be heard by the Appeals Committee, prior to the Convention, which Committee shall render a report to the Convention. The Committee shall make its report to the Convention and the usual rules governing debate on such motions will apply, except that the parties to the appeal may speak on the motion even if they are not delegates. A member of the Appeal Committee may not sit on any case on which he has any interest or which arose in a Local of which he is a member.

Article 13, Section 18 is amended as follows:

A member who holds membership in more than one local is bound by the laws of the local in whose jurisdiction he resides, except he enters the jurisdiction of another local wherein he also holds membership to play miscellaneous engagements with the members of such local as a sideman either in the local's jurisdiction or such as emanated from same.

Article 1, Section 1-N of the By-laws was amended to read as follows:

"The President may appoint assistants in such numbers as he shall determine, subject to the approval of the International Executive Board. The compensation of these assistants shall be fixed by the International Executive Board. There shall be at least one assistant to the President assigned to service locals and members located in the western part of the United States. No assistant to the President shall be a member of the Executive Committee, but the appointees must be members of the Federation. The title of each such appointee shall be 'Assistant to the President.' Their duties shall be to assist in the discharge of all lawful business in such measure or manner as the President may direct. When making decisions or orders affecting locals they shall be made only upon the assistant having received information from both sides of a controversial issue."

(Continued on the opposite page)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

NEW LAWS AND CHANGES

Article 16, Section 26 is amended to read as follows:

Local unions may at their own option assess a tax upon members on all engagements played by them for which the national law does not provide a tax. The local tax shall be figured on the local price of the engagement and shall in no case exceed four per cent.

All members not required to pay a national tax or surcharge, other than those traveling with symphony or concert orchestras, who play engagements in the jurisdiction of a local other than that to which they belong shall be subject to payment of such local tax, provided that the local also enforces same upon its own members. In such cases the home local of the members cannot impose a tax upon them.

The salaries of the President, Secretary and Treasurer of the Federation were increased as follows:

President: From \$20,000 per year to \$35,000 per year, and his contingent fund increased from \$3,000 to \$5,000 per year.

Secretary: From \$15,000 per year to \$25,000 per year.

Treasurer: From \$12,500 per year to \$22,500 per year.

(The Treasurer receives an additional \$2,500 per year from the Theatre Defense Fund.)

It was pointed out to the delegates by the Finance Committee that this action on the part of the Convention merely keeps pace with the increase in the cost of living and the decreased value of the dollar. The President has not had a salary increase since 1929. The Secretary and Treasurer's last salary increases were granted in 1941.

The International Executive Board was authorized to pay Vice-President Emeritus Charles Bagley for the remainder of his life, such sums, as together with his pension will equal \$5,200 per year.

It shall be considered an act contrary to the principles of our organization for a member to resign his membership in one local and immediately apply for membership in another local for the purpose of circumventing compliance with the transfer and/or traveling orchestra laws set forth in Articles 14 and 17 of the By-laws.

Article 25, Section 23 is amended to read:

To promote his business, a leader may borrow money in any manner not inconsistent with any law, rule or resolution of the Federation, but he first must secure the approval of the President of the A. F. of M.

Article 19, Sections 2 and 3 were amended so that the word "plane" is added to the mode of transportation.

In an effort to implement and encourage the re-establishment of the use of live music it is recommended to each local that musicians on steady jobs be permitted to participate in a non-commercial remote radio broadcast not to exceed 30 minutes per day as part of their regular service.

The Convention went on record condemning the Senate Labor Reform Bill S1555 in its present state of draftsmanship.

The Convention went on record urging upon the Congress of the United States that it pass the Area Redevelopment Bill S722 (House version) and that the President of the United States sign this bill.

Various revisions in the By-laws were made so that certain words and phrases in the By-laws will not give the appearance of permitting the discipline of members without adequate notice and full hearing. These words and phrases though never so interpreted or implied have been the subject of unnecessary criticism.

The International Secretary empowered to correct all typographical and grammatical errors currently appearing in the AFM By-laws and Constitution.

JULY, 1959

PRE-PUBLICATION OFFER



the first
complete guide
to
JAZZ

IMPROVISATION

by John Mehegan

Instructor in Jazz Music, Juilliard School of Music and Teachers College Columbia University; Jazz Critic, New York Herald Tribune.

Preface by LEONARD BERNSTEIN

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President Kenin and Secretary of Labor James P. Mitchell greet each other at the Convention in Seattle.

the **62**nd convention of the **American Federation of Musicians**

The Sixty-second Annual Convention of the American Federation of Musicians is now history—and indeed history was made during its four-day session. It was given a fine start June 15, when President Kenin, in his first report as President of the A. F. of M., attacked the dollar-dominated programming by broadcasters and the “glaring indifference to the true public interest” displayed by the Fed-

eral Communications Commission. He promised the 1,094 cheering delegates that the Federation would seek to enlist every trade union operating in the broadcasting industry in a demand that at least one member of the FCC come from the ranks of workers in the industry. He promised that “not for long will the broadcasters be able to get away with such vulgarities as silencing the cultural musical

INTERNATIONAL MUSICIAN



A Convention display humorously depicted President Kenin as "the musicians' Marco Polo" and graphically recounted some 33,000 miles of travel during his first year in office.

'Voice of Firestone' because Madison Avenue moguls arbitrarily decide that cops and robbers will, for the moment, sell more soap."

President Kenin told of new gains realized in his first year in office, among them a proposed pension plan for all A. F. of M. members, contract gains in the network, recording and TV film-making fields and progress in seeking easement of the 20 per cent Federal excise tax on entertainment. He promised that next year will see in TV film-making more employment for musicians than it has provided in the last ten years. The delegates cheered him to the echo.

Before turning over the gavel to Vice-President William Harris, President Kenin introduced the newly appointed members of the International Executive Board to the delegates: Al Manuti, New York, and Charles H. Kennedy, San Francisco.

Now Vice-President Harris asked Secretary Ballard to read a telegram just received from former President Petrillo, from Chicago: "Dear Herman," it read, "sincere congratulations upon the wonderful work you have done in your first twelve months as President of the American Federation of Musicians. Just a year ago I pointed out to the Convention that no one could ever tell what another human being would do in a new situation but I felt that you deserved a chance to demonstrate your ability. I feel that your performance since being elected to office more than



Officials who welcomed the A. F. of M. Convention delegates on the opening day are shown with President Kenin. Left to right: Ed Weston, President of the Washington State Labor Council; President Kenin; Harry Carr, President of the King County Labor Council and Board Member of the Seattle Symphony Society; Chester Ramago, A. F. of M. Travelling Representative and Chairman of the Entertainment Committee for the Convention; and Lee Newman, Business Representative of host Local 76.



Secretary of Labor James P. Mitchell is escorted to the platform by the New Jersey delegation, headed by Secretary Emeritus Leo Cluesmann, to a standing ovation by the 1,094 delegates.

justifies my confidence in you. Your administration will continue to succeed because you are always mindful of the fact that your success means the success of every member of the Federation. May you always have the strength and good health to continue the good work you are doing, and climb to even greater heights. Please extend my best wishes to every officer and delegate and tell them I miss them all. I am always praying for the continued success of the Federation. God bless each and every one of you. Sincerely and fraternally, James C. Petrillo."

Next Secretary Ballard read a telegram from George Meany, President of the AFL-

CIO, which said, "The labor movement faces a critical test in Congress. Your cooperation and action are essential to save unions from oppressive legislation in the guise of labor reform."

The first day of the Convention also included greetings to the delegates by Governor Albert D. Rosellini, Washington Secretary of State Victor A. Meyers, and by Ed Watson and Harry Carr, presidents, respectively, of the Washington Labor Council and King County Council.

Governor Rosellini, who had proclaimed June 15-20 as "Music Week" in honor of the A. F. of M. Convention, said in his address

to the delegates that he was a lover of music and was delighted to have so many musicians as visitors. He praised Local 76, Seattle, and other locals of the Federation for their responsible approach to civic affairs and predicted that, under President Kenin's leadership, the members will go forward to great accomplishments.

The Seattle Symphony preceded the opening Convention session with an hour-long concert.

On the second day of the Convention President Kenin first introduced Mayor Gordon S. Clinton of Seattle, who welcomed the delegates to "the seaport city of the northwest," and then Martin Segal of New York, an authority on pension plans. Mr. Segal described for the delegates the proposed pension plan, to be made available to all A. F. of M. musicians. He pointed out that the government's social security plan provides only bare minimums, and that the need for added protection and security for A. F. of M. members was obvious. He maintained that the musicians' pension plan afforded benefits far beyond any private policy a musician could buy, because the premiums are tax free and the interest return goes to the fund and accumulates more capital.

A memorial service for deceased former delegates was held on the second day. The service was conducted by Vice-President Emeritus Bagley and a string ensemble under the leadership of William Sokel rendered appropriate music.

On this day, too, Henry Kaiser, General Counsel for the Federation, reported on problems facing the Federation. He spoke about the progress made by the Federation against the encroachments of the Musicians Guild in Los Angeles: he assailed the Washington legislators for their approach to the problems of organized labor, and pointed out that the "en-

Two honored guests are welcomed to the Convention by President Kenin: left, William F. Schnitzler, Secretary-Treasurer of the AFL-CIO who scored Congress for its failure to give liberal progressive leadership, and, right, Governor Albert D. Rosellini, who welcomed the A. F. of M. delegates and his good friend, Herman Kenin, to the State of Washington.



forced regimentation of all organized labor just to find a few rotten apples in the barrel was contrary to all concepts of our democratic form of government."

Also on the second day delegates were elected to the AFL-CIO Convention.

On the third day of the Convention, Secretary of Labor James P. Mitchell told the delegates that "the Federation of Musicians can better exhibit and promote the American way of life and the dignity of man in less favored areas of the world than any other group." He continued, "Yours is the universal language of music and you already have demonstrated the effectiveness of your missionary work in far places. Music is the prime vehicle to prove to the new countries of the world, which today are comparing the two great powers, that Russia cannot match us in our regard for the dignity of man."

The Labor Secretary observed that many gains had been made by the musicians under the Kenin administration, notably the achievement of a pension plan, contracts for expanding job opportunities and promotions in behalf of live music.

He warned, however, that "by 1965, we shall have 193 millions of people and a gross income some forty per cent more than today. In view of this expanding economy, we must provide more skilled craftsmen, more schools, roads and other essentials . . . When you go back home be sure you take part in a community program to meet these needs," he urged.

President Kenin in thanking Secretary Mitchell said the Federation had been cooperating for a considerable time to help better world conditions among musicians. He expressed his gratitude to Secretary Mitchell for recognizing the problems of the American musician and for his personal efforts toward bettering their depressed condition. Secretary Mitchell congratulated President Kenin on his appointment by President Eisenhower as a member of the National Advisory Council for a National Cultural Center. He said, "It was my privilege and pleasure to recommend this appointment of Herman to President Eisenhower, and I know Herman Kenin will do the same grand job he is doing in representing you."

President Kenin then introduced "labor's second in command and a great leader in his own right, William F. Schnitzler, Secretary-Treasurer of the AFL-CIO." Speaking of the 20 per cent cabaret tax, he said, "Over the last three years you have conducted a vigorous and intelligent campaign to prove that this ridiculous tax is destroying the job potentials not only of musicians but of perhaps an additional 200,000 workers in the entertainment and catering business.

"Because our own legislative department has worked closely with your people for the repeal of this tax, I am in position to testify to the high character of the missionary work you have done in Congress." The delegates cheered when he told them that repeal of the 20 per cent tax is on AFL-CIO's list of "must" legislation and that the house of labor would stay in this fight on the side of the musicians.

The third day of the Convention also saw the election (without opposition) of the four incumbent International Officers: Herman D. Kenin, New York City, as President; William J. Harris, Dallas, as Vice-President; Stanley



Victor A. Meyers, Washington Secretary of State, life member of Local 76, Seattle, and former West Coast bondleader, is greeted by President Kenin.

Ballard, Newark, New Jersey, as Secretary; and George V. Clancy, Newark, as Treasurer. It also saw the re-election of all the present members of the International Executive Board: E. E. "Joe" Stokes, Houston, Texas; Charles H. Kennedy, San Francisco, California; Lee Repp, Cleveland, Ohio; Al Manuti, New York City; and Canadian Representative Walter M. Murdoch, Toronto, Canada.

On the fourth day of the Convention Secretary Ballard, who serves as Chairman of the Federation's Committee of the Best New Dance Band of 1959 Contest and the International String Congress, reported on these projects in behalf of live music. He spoke of the

successful outcome of the nation-wide search for the "best new dance band of 1959" in which 170 fine music units competed. The title was won by Claude Gordon's Los Angeles Band in finals held in New York City May 11.

Secretary Ballard also reported that eighty accomplished young string instrumentalists are now at Greenleaf Lake, Tulsa, Oklahoma, where they are enjoying eight weeks of instruction under an all-star faculty. This summer school for talented youths was made possible through scholarships provided by many locals of the Federation, and through the co-

(Continued on page thirty-seven)



Vice-President Emeritus Charles L. Bagley receives the good wishes of International Secretary Ballard, left, and Edward Werner, President of Local 5, Detroit.



Members of the International Executive Board are welcomed at the opening session of the Southern Conference at the Olympic Hotel. Left to right: Board Member E. E. Stokes; Southern Conference Secretary-Treasurer Steve Grunhart; Treasurer George V. Clancy; Secretary Stanley Ballard; Southern Conference President Weymouth B. Young; President Kenin; Southern Conference Vice-President E. J. Stephens; Vice-President Emeritus Charles L. Bagley; Vice-President William Harris; Canadian Representative Walter M. Murdoch; Secretary Emeritus Leo Cluermann; and Board Members Leo Repp, Charles H. Kennedy, and Al Manuti.

Looking toward the platform of Civic Auditorium, Seattle, the 1,094 delegates are shown assembled for the Sixty-second Annual Convention.



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Various opportunities for conductor apprenticeship are being instituted by communities and by symphony orchestra associations.

● Those three steps up to the podium—try-out, appraisal and recognition—have until recently been the hardest to negotiate of any in the world of music. Leonard Bernstein, today Musical Director of the New York Philharmonic-Symphony, in the early 40's walked New York City streets with letters of recommendation from Fritz Reiner and Serge Koussevitzky in his pocket ("extraordinary gifts"—Reiner; "outstanding talents"—Koussevitzky), and finally landed a job as a music arranger in a publishing house. Walter Hendl, now Associate Conductor of the Chicago Symphony, after graduating from the Curtis Institute of Music with a conductor's diploma, taught piano for several years at Sarah Lawrence College. It took the Grim Reaper to clear those three steps for some of our best conductors. Izler Solomon emerged as conductor of the Lansing Civic Orchestra by batoning at a memorial concert of its late leader, John W. Stevens, and Howard Mitchell rose from the ranks of the cellist section of the National Symphony when it became clear that the fatally ill Hans Kindler could not carry on.

Conductor Workshops

In recent times several more regularized procedures for helping conductors toward their goals have been worked out.

The conductor workshop has been one of the most efficient. Sponsored by various major symphony orchestras—the Philadelphia under Eugene Ormandy, the Cleveland under George Szell, the Pittsburgh under William Steinberg, the Los Angeles under Alfred Wallenstein—and by the American Symphony Orchestra League through its Rockefeller Foundation grant, these have been the means of affording some three hundred conductors instruction and practice on their instrument, the orchestra. Early in 1954, for instance, the Cleveland Orchestra gave twenty-eight young conductors from community and university orchestras all over the country a chance to work with the orchestra under the expert

scrutiny of Conductor Szell. This coming fall, the American Symphony Orchestra League, the Cincinnati Symphony Orchestra and the Baldwin Piano Company of Cincinnati will co-sponsor a Workshop for Conductors under the direction of that orchestra's Music Director, Max Rudolf. The workshop will offer two weeks (September 28 to October 10) of concentrated study of conducting techniques and related musical and orchestral problems. Each conductor will have an opportunity to conduct rehearsals both of small instrumental ensembles and of the full Cincinnati Symphony.

Fellowships and Apprenticeships

The Cleveland Orchestra pioneered in 1946 by awarding a conductor fellowship,* and has continued the service every year since. This coming season's recipients, Evan Whallon, Conductor of the Columbus (Ohio) Symphony, Bernard Goodman, Conductor of the University of Illinois Student Symphony, and Maurits Sillem, conductor from England, will attend rehearsals and concerts, observing Mr. Szell and the Cleveland Orchestra in all their interactions.

Cleveland also has an apprentice conductor, the appointee for the 1959-60 season, Jerome Rosen. In addition to serving the orchestra as violinist and pianist, Mr. Rosen will assist Mr. Szell in the preparation of performances and work in the orchestra library.

Three conductors, now prominent in the field, have been developed through this Cleveland apprentice system: Louis Lane, now Assistant Conductor of the Cleveland Orchestra; Theodore Bloomfield, now Conductor of the Rochester Philharmonic; and Seymour Lipkin, now a member of the conductorial staff of the New York City Center. (Kulas Foundation Grants have made the program possible.)

These projects have aimed at improving the technique of young conductors who already

*The Metropolitan Opera Orchestra offered such a fellowship in 1952-53. The recipient was Sam Morgenstern.

have orchestras, university or community, under their batons. Other projects have been formed to train conductors still in the student status. Last May 14 the National Symphony Orchestra held its third annual University Workshop which gives student conductors a chance to use the orchestra as a proving ground. Each young maestro is assigned one specific score. Orchestra members are instructed by Music Director Howard Mitchell to play precisely what the student leader calls for, giving him nothing he does not demand. Young conductors attended from the music departments of American University, Trinity College, Howard, Catholic and Maryland universities.

The current summer offers other chances for student-conductor development. The Conductors' Symposium at Fish Creek, Wisconsin, puts at the student-conductors' disposal the musicians of the forty-one-piece Peninsula Orchestra. Dr. Thor Johnson, the leader of this group as well as conducting head at Northwestern University, offers his expert advice.

Monteux As Teacher

During the month of August in two daily sessions of three hours each, Pierre Monteux and his assistant, Joseph Barone, bring fifty student-conductors (obtained after screening five hundred) through the various stages of baton development at L'Ecole Monteux in Hancock, Maine. The student stands on the podium before an actual orchestra made up of the student conductors playing their own instruments.

Another enterprise which aims at bridging the gap between student status and professional standing is the Samuel Antek Award Competition, instituted by the New Jersey Symphony Orchestra as a memorial to its late conductor. This award is to be bestowed each year on an outstanding student conductor, chosen by competition. He is to receive a cash award of one hundred dollars and a guest conducting appearance with the New Jersey Symphony.

Conductor Contest

At the first Award Concert held in East Orange, New Jersey, May 14, and sponsored by the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 16, Newark, New Jersey, six different candidates went through their paces on the podium. They were Richard Aslanian, Jerome D. Cohen, David Gilbert, Robert B. Kreis, George Mester and Larry Newlans, respectively of Mannes College, New England Conservatory, Eastman School of Music, Oberlin Conservatory, Juilliard School of Music and Manhattan School of Music. Judges were Max Rudolf, Conductor of the Cincinnati Symphony; Mathys Abas, Conductor of the New Jersey Symphony; and the musicians of the New Jersey Symphony. The winner, David Gilbert, a twenty-three-year-old student of the Eastman School of Music, will have an opportunity to lead the New Jersey Symphony in the 1959-60 season—no small boost at the beginning of his career.

Thus those three most difficult steps—try-out, appraisal, recognition—are being negotiated through careful planning by music-loving individuals and communities.

—Hope Stoddard.



Red Nichols

By DOM CERULLI

● In 1924, New York City was the magnet that drew the greatest talent in the world.

To this entertainment capital came a nineteen-year-old redhead from Utah, carrying a battered cornet under his arm and a great jazz talent in his heart.

He was Ernest Loring (Red) Nichols, out of Ogden, Utah, where he was born and raised, and where he lived with music from the age of three.

Red's father, E. W. Nichols, was a music instructor at Weber College and conductor of the Ogden Municipal Band. The elder Nichols had started his son on violin and trumpet when the lad was barely three, and a bit later had given him training on piano, too.

Red's childhood was filled with the usual boyhood occupations and schoolwork; but

with an added sideline: music. He played in marching bands, in shows with his father, and practiced hour after hour.

But, unlike his father's musical interests, Red's ran to that crazy new music which was captivating the 1920's and giving a name to an era: jazz.

It was 1924, and prohibition was the law of the land, but if you knew Joe or Sam or Max or anyone, you could slip into a speakeasy and listen to a jazz band while sipping Scotch freshly imported from someone's bathtub still. Radio was getting under way, and phonograph records were big.

It was the year, too, that Paul Whiteman introduced a composition by George Gershwin—orchestrated by Ferde Grofé—as a "serious jazz composition," and this performance of

Rhapsody in Blue started making this "vulgar" form of music called jazz a lady.

Nichols was no stranger to the area. He had played at resorts in New Jersey, and there had come into contact with such jazzmen as the legendary—even then—Bix Beiderbecke, and trombonist Miff Mole. He chummed with guitarist Eddie Lang and violinist Joe Venuti. He had played with Johnny Johnson and his band. And, with the solid musical training under his belt, plus his natural ability and bell-like sound on the cornet, Red quickly found himself a niche in New York.

He weathered the rough years of the depression, and became one of the most recorded jazz artists of the late 1920's and 1930's.

Swapping Ideas

While the Redhead was leading his own band and recording with many different groups, he and Bix Beiderbecke spent a lot of time together, noodling at the piano or swapping cornet choruses. In later years, Nichols was declared by many to have become successor to Beiderbecke, and to have capitalized on Bix's style.

In 1926, Nichols signed with Brunswick Records to record as "Red Nichols and his Five Pennies." And this launched a historic series of recordings cut by Red with often as many "pennies" as ten on a date. It was essentially jazz, but often trickily arranged jazz which took the meat of the New Orleans style and polished it for mass consumption. Many of the "pennies" went on to become great names in jazz and dance music, among them Jimmy Dorsey, Joe Venuti, drummer Vic Berton, Benny Goodman, Miff Mole, and Glenn Miller.

Nichols recorded, led his own group, and even worked as pit leader for such Broadway hits as *Girl Crazy*, *Strike Up the Band*, and Earl Carroll's *Vanities*. He also led the house band on Bob Hope's first radio show.

Red settled into the comfortable routine of a studio musician, working in New York and recording with various groups. But before the 1930's really got under way, he was forced back onto the road again. He toured for several years, building a big band and a performing unit, complete with vocalists and dance arrangements for every taste.

While bands led by many of his former sidemen began to grow and prosper, Nichols slid into decline. In 1940, he broke up his band and settled on the West Coast, where he worked some of the clubs in Hollywood and in the San Francisco area. And it was during this time that his daughter, Dorothy, contracted polio.

War Years

Nichols plunged into war work, as a welder in a West Coast shipyard, and virtually gave up his horn and jazz for the duration. His daughter's illness and long recuperation piled up huge debts and brought him back into the music business.

At first the going was slow. He played some spots in the West, and did some radio and TV work. In 1951, NBC saluted him with an hour-long program in which many of the top names in the music world participated. But his comeback hit with a bang when Ralph Edwards dramatized his retirement from the

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music business and his courageous fight to help his daughter recover her health.

After the *This Is Your Life* program, the name Red Nichols once more meant something in the jazz world. He began recording steadily, and toured with his group, climaxing the trip this year with a triumphant stay at New York's Roundtable, where the Pennies broke all house records. They've been signed for a return engagement, and there's talk of a television series and a European tour.

Nichols' star seems destined to rise even higher with the release of the Paramount film, *The Five Pennies*, based on Red's life, and starring Danny Kaye and Barbara Bel Geddes.

He once said, when charged by critics with being influenced by Bix, "Bix is great. I have no compunctions against taking what I like. There isn't a musician alive who isn't influenced by someone. Plenty of players are influenced by Louis Armstrong—and many by me, including Beiderbecke, who copied my

'false fingering' to give various colors to a note without changing the note itself. Armstrong was influenced by Joe Oliver. So what?"

Red was to hear that statement in later years, but with the shoe on the other foot when trumpeter Roy Eldridge, one of the all-time greats on the instrument, told an interviewer, "When I first came to New York, I thought more of speed than of the melody. I remembered when I was a kid hearing Rex Stewart play with great speed and with a lot of notes. At that time in the East, trumpets either played like Red Nichols or Bix, and they went for a lot of effects with mutes, especially growl effects.

"I liked the nice, clean sound Nichols was getting on the trumpet in those days."

So, Nichols has left his mark on the field of jazz, and, from all appearances, will continue to keep leaving it as long as he and the Five Pennies keep on making the changes.



Nichols Makes Change for "THE FIVE PENNIES"



Red Nichols and his wife, Bobbie, and his daughter, Dorothy (Mrs. David Mason)



Dorothy, Mrs. Nichols and Danny Kaye, who plays Nichols in "The Five Pennies"

Red Nichols watches Danny Kaye practice fingering the cornet. In "The Five Pennies," Kaye fakes the playing, but it is Red who is heard on the sound-track.

Left to right: Mrs. Nichols and her husband, Red, watch Danny Kaye attempt to finger the cornet for his impersonation of Nichols in "The Five Pennies."





The Importance of Sound

by DON JACOBY

The demands placed upon the trumpet player today are a lot greater than they were twenty years ago. Back then, if you could play a high "C" you were pretty much of a "hot rock," but today arrangers start writing at high "C." Then, we have players like Cat Anderson and Maynard Ferguson who play so high that you almost have to take a dog along to hear all the notes they sound. I am content to leave the explanation of "how they do it" to them. Let's talk instead about some everyday, basic problems.

Today, in school music all over the country, we have solo contests every year. Young trumpet players stand up in front of an imposing array of from two to four judges and display their wares which usually add up to a solo containing hundreds of notes with the emphasis primarily placed on "technique." It is my belief that the day of admitting that a trumpet player is a good one when he does a fair job on the "Carnival of Venice," is gone. Today, the men holding the best jobs and making the most money are those trumpet players who produce the best sound, a "big" sound. But what is the correct way to go about producing or attaining that "big" sound?

First of all, the only way you can get a big sound on the horn is by blowing it. It's not a lollypop. It's a trumpet and you've got to *blow* it. Moreover, the only way you can really blow the horn is by breathing correctly. When you were born and the doctor gave you your first slap, you took a great big breath and let out a lusty yell. The funny part of it is, that this was the best breath you ever took, and no one told you how to do it. Then when

you grew up a little, someone put a horn in your hands and said, "Take a deep breath." When you did, you might just as well have been standing on your head because that's the way you took the breath—upside down. This subject of breathing is a quite lengthy one and space doesn't permit going into it now. However, I hope in subsequent articles to explain it or you may write me at any time and I shall send you an article on it.

Secondly, when we do blow the horn, we never blow *to* it or *into* it. We blow *through* it. Completely through it and out the bell! There isn't a single person sitting inside that horn, listening to you. They are all out in front, and that's where we play the horn—out in front. And, when we attempt higher notes, we never play *up* for them. We play *out* for them. A "G" is not a fifth above a "C." It is five feet further out in front of the horn. If we play *up* for higher notes, many times we shall pinch and squeeze with the em-

bouchure, thereby narrowing down the size of the sound. If we play *out* for them, we eliminate the pinching and squeezing and keep the same big sound from the bottom to the top of the horn. Try it and I think you will be very much surprised to find that the notes in the top register will sound a lot fuller than before.

Third, I believe we have to do a certain amount of "brain washing" on ourselves. Many times notes above the staff look as insurmountable to us as Mount Everest itself. Actually, the distance between a low "C" and a high "C" is not as great as from the floor to the ceiling but as much as the space it takes up on a sheet of manuscript, that is, about a half inch. If this particular high "C" were lying on a chair, ten feet across the room, you could walk over and pick it up, but if it were hanging from the ceiling, ten feet over your head, you couldn't reach it. Try applying this conception to your playing.

● Don Jacoby, one of the most sought-after brass clinicians in the country as well as a popular concert soloist and lately an arranger and composer, left dance band work to become a member of studio orchestras in 1947. He is at present first trumpet with the CBS studio orchestra in Chicago.

A native of York, Pennsylvania, he made his first appearance as trumpet player when he was nine with the Spring Garden Band in York. At twelve he made a concert tour of the East doing solo work with bands and in recitals. After graduating from York High School and studying under the famous trumpeter, Dr. Ernest Williams, at the Williams School of Music—a division of the New York University—he entered the popular music field and played with bands of Van Alexander, Claude Thornhill and Les Brown. During the World War II period, when he enlisted in the Navy, he had the opportunity of working with Vladimir Morawitz, Nathan Milstein, Fritz Kreisler and John Charles Thomas in their performance before Service audiences. In 1945 he rejoined Les Brown and later toured with Benny Goodman's band.

Throughout his whole career Don Jacoby has devoted much time to teaching, and in 1954 at the Midwest Band Clinic, his clinic techniques proved so effective that he started on the road again—this time traveling to clinic-concert engagements with schools, band festivals and musical conclaves throughout the nation.

Fourth, if you will examine yourself very closely, I think you may find that you are playing on two embouchures. In other words, adjusting the mouthpiece very slightly on your lip in going from low to high. This adjustment takes place somewhere in the neighborhood of the "B" on the third line. I have found it to be most prevalent among trumpet players with whom I have worked and I find myself guilty of it from time to time. Play this scale:



In playing this scale, if you slurred it as indicated, I think you found that the top "G" was forced and a little difficult to play. It was so because you started on your "low" embouchure and, because of the slur, were not able to adjust to your "high" embouchure. Now try the scale this way:



If you played the exercise this time the way it was indicated, I believe you found that the top "G" was easier to play and was not forced. The result was achieved because this time you started on your "high" embouchure and stayed there. I believe that you will play better in the low register on your "high" embouchure than you will play in the high register on your "low" embouchure. Therefore, the so-called "low" embouchure may be eliminated by starting on a note which is an octave and a fifth above the starting note of the scale being played and then slurring down to the beginning of the scale. For instance, if you were playing a two-octave "C" chromatic scale, this would be the way to do it:



In one of the clinics at which I presided, I inadvertently referred to the "right" sound instead of the "big" sound. One of the band directors present immediately asked (and his question was well taken), "What is the 'right' sound? Is it the French sound, the German sound, or the English sound?" My answer to him was that it was simply the American sound. If a conductor were to request me to play with the small petite French sound, the guttural, robust German sound, or the singing, lyrical English sound, I would certainly do everything in my power to comply with his wishes. However, if the choice were my own, I would attempt to play with a sound that, to me, is the finest trumpet sound in the world today—the American sound. Adolph Hersth of the Chicago Symphony—in my opinion the finest first trumpet player in any symphony—plays with a sound the like of which has never been produced in France, Germany or England. Nevertheless, he is fully capable of producing any sound which may be the wish of the conductor at any time.

Then there is another facet of the business in which we find sounds being produced by giants such as Conrad Gozzo, Billy Butterfield, Bernie Glow, Wes Wilder, Joe Wilder, Don Fagerquist, Frank Beach, Pete and Conti Condoli, and many others. This sound has not been copied. This sound has been created. This is the big, fat, fiery, exciting sound. This is the sound I like—the sound that I feel is the right sound.

When I speak of a big sound, I don't necessarily mean a loud sound. A *pianissimo* must be just as big as a *fortissimo*. When you play a *pianissimo* it's not like turning off the nozzle until the water just drips out. The water travels just as far only with less volume. In other words, the entire dynamic range of the instrument must contain the same quality of sound. It must be big.

To me there are only three basic rules needed to play any wind instrument. They are:

1. Take a breath the right way.
2. Push that breath completely through the instrument.
3. Think musically.

It is my belief that, if these three basics are kept in mind at all times, many of the little "piddling" problems that may confront you will never appear.

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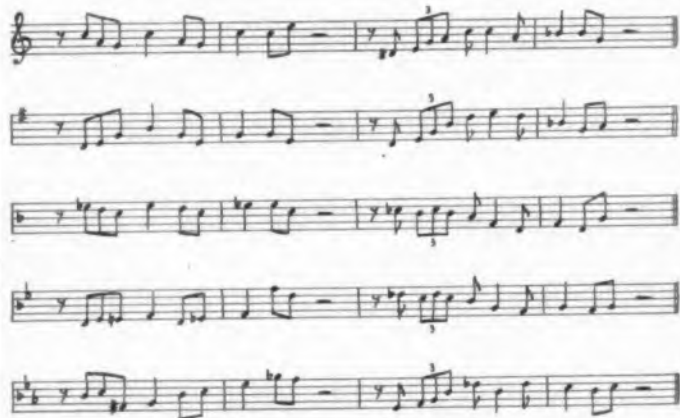
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Aside from featuring a steady beat, the jazz feeling is usually communicated through syncopated rhythmic phrases used by the jazz soloist. Close examination of improvised solos will show that certain rhythmic patterns are repeated quite frequently even though different notes are used for the identical rhythms. To illustrate this point, let's take a typical jazz rhythm pattern such as the following:



There is not much originality in this pattern as such. It has been used by practically all jazz musicians at one time or another. The originality and style then become limited to the choice of notes and tonal inflections as used on various instruments. As in all music, it is not only important what notes are played but also how they are played. In the case of jazz this is particularly important, since the clean perfect tone produced in serious music is usually discarded in the language of jazz, the latter being able to communicate more successfully with a "dirty" and more individualized sound. This, of course, is evident in the case of the saxophone or trumpet jazz performers who can be distinguished by the sounds they produce, as against symphony musicians whose ideal of perfection would make it impossible to differentiate between performers.

Even though tone production does play an important part in jazz improvising, the choice of notes still establishes the style and imagination of the performer. To get back to the rhythm pattern shown above, here are several variations on how these rhythms may be used. At first the most commercial variations on this rhythm:



Just to test your imagination for jazz phrases, how many versions of similar ad-lib patterns can you think of? As long as the same rhythm is maintained the syncopated jazz feeling is continued, even if this rhythm were played on just one single note.

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Through a more original and modern melody line, the same pattern can become less commercial and more progressive in style. The following illustrations should make this point:



The repetition of just this one rhythm pattern sets a certain limit on the melodic possibilities of jazz improvisation. However, it does offer a great opportunity for the practice of ad-lib playing to the student who may employ such jazz patterns as an exercise in developing his technique.

The previous musical examples were not based on any particular harmony, but rather represent original compositions. When the melody line is used together with the chords of a standard tune, it then becomes a jazz improvisation on that particular song.

The same rhythm pattern is utilized once more, but imposed on the chord progression of the song, "I'm in the Mood for Love," as shown in the following examples:



Another popular chord progression is Bbm - Eb7 - Bbm - Eb7 - Cm7 - Fm7 - Cm7 - Fm7. (This could harmonize the first few measures of "Tea for Two" or "Perdido.") A jazz improvisation on this chord progression is shown next. Once more the rhythm pattern is limited to the timing shown at the beginning of the column.



Limiting jazz improvisation to just one rhythm pattern, as is done in this column, offers a great opportunity to the advanced student who wishes to develop his improvisational skills and is searching for a practical method in practicing ad-lib playing. Needless to say, countless other rhythm patterns may be substituted for the one shown here.

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Thanks to the many readers who have been interested enough to write in to this column! It is a pleasure to hear from them and to answer them either here or, when this is not possible, by mail.

For those readers who recently have requested still more speed routines I append the set below, primarily intended to develop more drumstick speed. The accents, by their placement between the eighth- and sixteenth-notes, are designed to develop further control alongside.

Begin the respective numbers at a slow, steady tempo—say, with the half-note timed to eighty-four on the metronome. Later practice may be done at tempos progressively faster, up to the limit of one's ability.

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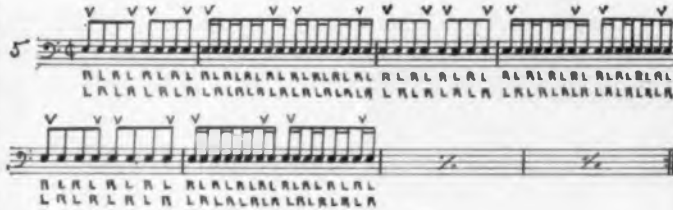
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"All I want to do is to play jazz in my own way!"

"So why should I waste countless hours in learning to read music?"

The above thoughts represent samplings culled from letters to this column sent by perplexed kids who are or are not satisfied with their drummistic status, according to the way they look at it.

Somehow the tenor of these inquiries reminds me of the ending of the little verse about the lonely, homesick polar bear-cub in the zoo, who voices his frustration thus:

*I will not growl;
I won't be nice.
I want to go home
And sit on the ice.*

The ability to read, whether in music or in literature, marks the distinction between the literate and the illiterate. If one can't spell out the alphabet and, consequently, read words (and there are those in isolated communities who cannot), he is hopelessly handicapped in acquiring as much as a rudimentary education. Indeed, the reading of a newspaper is beyond his powers.

In comparison, one's inability to read music is, of course, far from being so tragic. In fact, the possessor of a drum set who has no particular ambition or connections often can get away with it nicely without reading at all. That is, if the height of his ambition is to produce his own homemade sounds in his own homemade way, in one small combo, in one small town, and if he expects *inspiration* to come down overnight from heaven.

But for the ambitious one, who can see further than the end of his nose, this is not enough. For him, the ability to read music—meaning to comprehend it precisely and thereupon execute it exactly, or to improvise in the way approved by other musicians—is a *must*. In no other way can he keep up with the ever-changing musical styles and compete with others in his field. He is the one above all others who really can play from inspiration which after all is the uninhibited extension of fundamental drumming technique acquired through the ability to read music.

There is a common saying that if a jazz drummer can maintain a steady four-beat (or two-beat) rhythm on the bass drum he can be forgiven anything else short of murder. This makes sense as far as it goes but it doesn't go far enough. There is *bop*, for instance, wherein the drummer plays *anything but* a steady bass drum beat. Then there is the coordination of movement of hands against feet, in which his left hand stick may play syncopated figures to match those of the brass, while simultaneously maintaining a steady four-beat hi-hat rhythm. This not only involves ambidexterity but, with the added movements of the feet on bass drum and hi-hat pedals, *quadridexterity* (a word coined, I believe, by Krupa) in which hands and feet are trained to work together or independently with equal ease. Control of such movements calls for real, detailed analysis in the beginning; so simple if one can effect the breakdown through knowledge and use of note values; so difficult if one cannot.

It wouldn't help if I were to append musical examples of this technique to you, Mr. Satisfied. For if you can't read music, they would mean nothing to you. So let me end this chapter by counseling you for your own good to climb out of your sheltered nook, look around, and stop permitting yourself to be satisfied with so little when, with some effort, you could gain so much. Find a teacher, take some lessons and improve yourself first of all by exploring the alleged mystery of sight-reading. It's not at all difficult, and you will find that the comparatively few symbols embodied in drum music will show you with blueprint clearness what can be done on your drum set in the *modern band way*.



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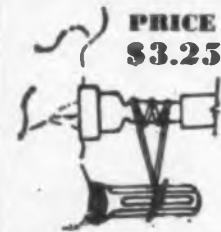
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PROBLEMS FROM OUR READERS

A saxophonist in Iowa has written us recently with a problem. The following is a paraphrase of his letter, leaving out brand names.

"I have recently bought a top line, top model, American made tenor saxophone and have had nothing but trouble with it. I have refused to believe that the fault is with the instrument, but rather with me, or with the mouthpiece and reed.

"On just about every note I get a kind of metallic buzzing or rattling. The horn seems to be very solid. I have used a popular brand, dance style mouthpiece and a 3½ strength reed. Recently I changed to a stock mouthpiece of the same brand as the instrument and the same thing happens, only more pronounced. Also my G-sharp in both registers is terribly flat and the right hand notes are stuffy and wobbly."—A. J.

The fact, A. J., that you are having the same result with this instrument although you have used more than one brand of mouthpiece would lead me to believe that the fault is with the instrument. I find it particularly interesting that the stock mouthpiece which you tried seemed to make matters worse, especially since a stock mouthpiece of any certain brand is specifically built to play that brand of instrument and should therefore be better than other brands on that instrument.

The buzzing that you describe may be caused by something loose which is vibrating. Your local repairman could probably repair this. If he is unable to locate the trouble, I would recommend that you send the instrument back to the factory and ask the manufacturer if the buzzing cannot be stopped. Sometimes in the construction of an instrument, some little mistake is made which results in such trouble. Since your instrument is made by a reputable concern, it seems certain that they would make it right with you.

As to the stuffy and wobbly notes in the right hand, this may be caused either by a slight leak or by a key out of adjustment. If you include it in your statement to your dealer, the company will do what they can to remedy it for you.

The G-sharp which flats is another matter. First check to see whether or not the G-sharp key is opening enough to vent the key properly. If it does open sufficiently, then it will be up to you as a player to correct the pitch whenever you play this note. No saxophone, or any other wind instrument, is built perfectly in tune. Therefore, it is up to the player to make these corrections when they are necessary. If only the upper G-sharp were flat, then I would conclude that it would be a matter of venting the octave key. But since it occurs in both octaves, then I must conclude that it is an inherent quality of the tube or possibly of a misplacement of the G-sharp key hole.

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Getting Re-acquainted with One's Instrument

A saxophonist in Canada has written in about a problem of a somewhat different nature. A paraphrase of his letter follows:

"I played saxophone for several years during the last war and then did not touch the instrument afterwards until just two years ago. At that time I bought a new horn and started playing dance work again.

"While I read fairly well, I cannot seem to form my embouchure properly. Therefore I am not getting a proper tone. We do not have any good teachers here in the city and I cannot get good instruction.

"I cannot relax at my horn. I am using a popular brand dance style mouthpiece with a number five facing and my reed strength varies from two up to three. It seems that my embouchure wanders from hard to soft. One night I can use a number three reed while the following night I can hardly blow a reed of the same strength. I should appreciate your suggestions."—T. R. T.

Your problem, T. R. T., is similar to that experienced by many musicians who do not play regularly except for a dance job or two on weekends. The problem in your case has been made more serious by the fact that you had a long lay-off resulting in a loss of confidence in yourself as a player.

As to the problem of forming the embouchure, look up the article on saxophone tone which appeared in the September, 1958, issue of the *International Musician*. Used as a guide, it will help you in this respect.

However, your embouchure problem also lies in the fact that you are not playing consistently. The muscles of your embouchure last you fairly well for the first night, but on the second evening the lack of a regular practice routine or of consistent playing begins to show. Your embouchure is weak and consequently you are unable to control the harder reed. At this point you should use a softer reed as it is possible to damage those embouchure muscles to such an extent that your playing will be affected permanently.

I feel that you need to practice your instrument through the week. Even a small amount of well-planned practice routine on a daily basis would do a great deal of good for you. Not only would you develop your embouchure by this means, but you would become re-acquainted with your instrument, thus losing your nervousness. The practice routine should include, as a minimum, long tones for breath control and vibrato, scales, scale exercises and arpeggios, and finally some etudes. You should consider thirty minutes a day as a minimum. Good luck!

MUSIC IN THE MAKING

During the past season New York has been enjoying a series of free concerts, the purpose of which has been the discovery and performance of new symphonic works by contemporary composers. Composers from every state of the union as well as from ten foreign countries, submitted scores. The twenty-five works chosen for performance in five concerts attracted a total (for five concerts) of 5,700 persons, and were broadcast over station WNYC. Six of the works received their world premieres.

Seven of the sixteen soloists stepped out of the ranks of the performing group—the "Music in the Making" Orchestra. These were Harold Kohon, concertmaster; Ray Kuniski, violin; Bernard Zaslav, viola; Richard Kay, cello; Don Plumby, trombone; Harry Smyles, oboe; and Sidney Edwards, cello. Other soloists were Frank Glazer, piano; John Laporta, clarinet and alto saxophone; James Morreale, trumpet; Gerald Warburg, cello; Adelle Sardi, soprano; Elaine Benazzi, mezzo-soprano; James Stever, tenor; Craig Timberlake, bass; and Philip Maere, baritone.

The original policy of the series was to present only compositions of contemporary American composers, but in the course of this year, it was modified to include one representative of a foreign country on each program.

The "Music in the Making" Orchestra consists of a core of fifty players, directed by Howard Shanet. Otto Luening, composer and professor of music at Columbia University, is Music Director of the series. Ray Green of the American Music Center is in charge of music administration. Arthur Aaron is the orchestra's Personnel Manager. Al Manuti, President, and Al Knopf, Vice-President of Local 802, assisted in the organization of the orchestra.

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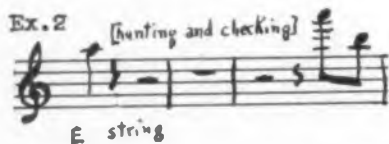


ON FINDING HIGH NOTES

When the well-trained violinist must play a very high note immediately after one in a low position he has little trouble in finding it at once and playing it in tune:



However, if the violinist must play the very same notes with a pause of some length between the low and high notes, he finds the task more difficult. All of the confidence which he had when he played Ex. 1 leaves him when he must play the high note in Ex. 2. He begins checking the high note by plucking the string during the pause and listening suspiciously to the intonation.



Despite this special care—or perhaps because of it—the high note may be out of tune. It is a curious problem. Why should the high note in Ex. 1 be easy while the same note in Ex. 2 is difficult? The reasons should be fairly obvious. However, before examining them, let us examine the solution to this problem. In Ex. 3, sometime during the rest, play the small notes in pantomime with the bow about one half inch above the string. If the pantomime reenacts the motions used in Ex. 1 the high note will be found immediately in tune and there will be no need for further plucking or checking of intonation.



This method seems at first somewhat magical but the explanation is quite simple. Ex. 1 is easy to play in tune because there was a continuous movement of the left hand from the low to the high position, a movement practiced for years in conjunction with a right arm bowing motion. Ex. 2 is difficult to play because the continuity of left hand motion is broken by a long rest. In addition the left hand has to go to a high note while the right arm is doing nothing. Inasmuch as the player has never practiced going to high positions without simultaneous right arm activity he has no confidence in his ability to hit the high note correctly. The pantomime bowing motion in Ex. 3 provides a substitute right arm motion so that the left hand

can go to the high position in conjunction with the customary right hand activity, thus restoring the familiar position-shift motion pattern, and with it the lost confidence.

Not every violinist will be able to employ this method without some special preparatory work. The following exercises will accustom the hand to pantomime shifting, which may be done with the upper or lower finger. Some finger-pressure should be maintained on the string to provide adequate "feel" of the fingerboard during the shift.



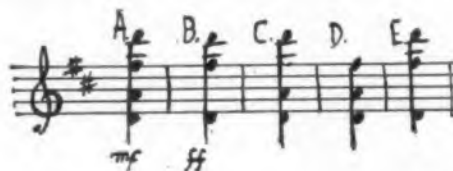
The up-bow and down-bow indication induces an arm motion which synchronizes very easily with the upward motion of the left hand; the pantomime should be done with a certain élan to compensate for the absence of sound.

Once the violinist has attained confidence in this method of "finding" high notes he will not need any actual pantomime but will be able to hit the high note a fraction of a second before he plays and so the beginning of the actual playing will blend into the "preparation." This means that during the whole period of silence he will be making absolutely no preparation—something requiring much strength of character, inasmuch as every player in the section around him will be checking the note.

Note to Orchestrators

Cecil Forsyth in his book on orchestration points out that in writing triple and quadruple stops for violin, chords containing open strings are preferable primarily because the execution is easier. However he fails to point out that open strings are also necessary to make chords sound strong and brilliant and that a three-string chord with one or more open strings will sound stronger than a four-string chord without open strings.

Thus he lists chord A among the "available" chords, and since it has four notes it looks stronger than chords B and C, when as a matter of fact it sounds only half as strong as these chords.



An orchestrator unfamiliar with violin technique is apt to use chord A for a fortissimo effect unaware that it is quite a weak sounding chord. Actually, a *divisi* of chords D and E provides the strongest effect of all.

WHAT'S IN A NAME?

The "cabaret" has all but vanished from the American scene, yet the 20 per cent excise so unfortunately bearing this misnomer continues as the only wartime excise of its kind that has not been repealed or reduced. Had it borne its proper label as a tax upon employment it would long since have been repealed or reduced substantially.

The time to cut taxes is not now, we are told.

With that broad, general premise we might agree.

But the time to right a wrong is always now. Inequity is a fundamental taxing sin.

Certainly the time to wipe out a glaring discrimination and at the same time create more Federal tax revenues and more employment is now—during the 86th Congress.

Ours is an appeal to reason, to fairness and to the economic facts of life.

Repeal of the 20 per cent cabaret tax is long overdue!

—From "Allegro," publication of Local 802.

SPOTLIGHT on Hank Kanui



Sammy Kaye listens with pleasure to improvisations of Hank Kanui

● "The Duke with the Uke," Hank Kanui, sings, swings and strums on ABC-TV's "The Sammy Kaye Show." In addition to singing traditional Hawaiian melodies on the program, Hank also vocalizes in Hawaiian popular American tunes, including modified arrangements of rock 'n' roll.

Hank is a second generation entertainer. His father led the famous Kanui's Hawaiian Orchestra in which his mother was featured on the steel guitar. The group performed in leading night clubs in New York and other cities.

Today, Hank's father represents him as manager and, together with his wife and son, translates the American popular tunes to Hawaiian. Some of the difficulty encountered is trying to match Hawaiian words for the lyrics of such tunes as "Hound Dog," "Jeepers Creepers," and "Darktown Strutters Ball." At Christmas time, Hank sang "Rudolph, the Red-nosed Reindeer" on the Sammy Kaye Show. Since there is no Rudolph in the Hawaiian language, the song became "Lopaka, Ke Kia Ihu-Ulaula" or "Robert, the Reindeer Nose-Red."

Hank's father taught him to play the ukelele and guitar and, at the age of twelve, young Kanui began performing at school and social functions. In later years, he became interested in playing baseball, but sacrificed a promising career on the diamond to join his father's musical group. Subsequently, it was Hank's performances as soloist at the famed New York's Luau Restaurant which brought him to the attention of Sammy Kaye, who added him to his long list of talent on the ABC-TV show. Since then, it's been "Hula me kaapuine Kame Kaye"—as we say, "Swing and Sway with Sammy Kaye."

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Music resembles poetry; in each are numerous graces which no methods teach, and which a master hand alone can reach.—Pope.



The Walker Brothers and Uncle Reds Griffith, members of Local 484, Chester, Pennsylvania, are in their second year of entertaining every week end at the Monkey Tavern, Wilmington, Delaware. Left to right: Reds Griffith, bass and vocals; Jimmie Walker, guitar and vocals; Ernie Walker, guitar.

TRAVELERS' GUIDE TO LIVE MUSIC



We welcome photographs for the "Travelers' Guide" department. They should be sent to the International Musician, 39 Division Street, Newark 2, New Jersey, with names of players and their instruments indicated from left to right. Include biographical information and the name of the spot where the orchestra is currently playing. Also state to which locals the members of the group belong.

The Paul Rainey Quartet, all members of Local 447, Savannah, Georgia, is currently appearing at the Brahma Room in Savannah. Left to right: Pete Coltraux, drums; Eddie Keeltz, piano; Paul Rainey, sax, clarinet and leader; Pee Wee Cleary, bass.



The Sabaski Twins (Kaye, accordion and vocals, and Faye, guitar and vocals) are busy performing at various hotel and club engagements in the Midwest. They frequently appear on WMT-TV and radio. Both are members of Local 137, Cedar Rapids, Iowa.



The Martin Merkle Trio, long-time members of Local 241, Butte, Montana, is presently performing at the Elk's Club in Butte. The personnel includes left to right: Maurice Moore, drums; Martin Merkle, trumpet and leader; and Karl Wright, piano.



The Norm Haughey Quartet, members of Local 594, Battle Creek, Michigan, is in its second year at The American Legion Custer Cocktail Lounge. Left to right: Ford Bryant, bass and guitar; Jack Fuller, sax, clarinet and drums; Gordon Holley, piano, vibes and trombone; and Norm Haughey, drums.



The Blue Notes, members of Local 266, Little Rock, Arkansas, entertain at country clubs and hotels in the Little Rock area and at the Little Rock Air Force Base Officer's Club on Sunday evenings. Left to right: Bob Boyd, accordion and piano; Joe Brandt, guitar and vocals; and Bob Lane, drums.



The Chiprean Brothers Quintet, together for three years, has spent the last eight months at the Pike Restaurant in Butler, Pennsylvania. The personnel includes Dan Hillwig, Don Chiavaro, Jim Chiprean, Bill Parkes and Jack Chiprean. All the members in the group belong to Local 188, Butler.



It's in the news!

★ At the close of the 1958-59 season, five members of the Philadelphia Orchestra retired. One of them was the eminent flutist, William Kincaid. In his thirty-eight seasons with the Philadelphia Orchestra, Mr. Kincaid has not only given his instrument a place quite as individualistic as that of solo violin or cello but, through his role as professor at the Curtis Institute of Music, has through the years supplied the first-flute chairs of many of our major symphony orchestras with occupants of a superlative order.

The other retiring members of the orchestra are Louis DiFulvio, oboist, who joined it in 1925; cellist John Gray, who has been in the orchestra since 1927; percussionist James Valerio, who became an orchestra member in 1924; and cellist-oboist Adrian Siegel whose retirement was brought about by ill health. Mr. Siegel will continue as the official photographer of the orchestra.

★ Jack Kilpatrick, Chairman of the Department of Music at Southern Methodist University and Music Critic of the Dallas (Texas) *Times Herald*, has written the musical score for the City of Pittsburgh's historical drama, "The Golden Crucible." The out-door drama, presented as part of Pittsburgh's Bicentennial celebration, opened in a newly built amphitheater in the center of downtown Pittsburgh June 27. The show will have a run of sixty-one performances with closing scheduled for September 5.

★ "Orchestra of America," dedicated to the presentation of American works, will inaugurate a subscription series at Carnegie Hall for the 1959-60 season. The concerts will be presented on October 14, November 11, December 9, January 13 and February 10, and a new work will be performed at each. The "Orchestra of America" is under the musical direction of Richard Korn and its purpose is to offer unknown works from the extensive American music literature of high quality.

★ *Correction:* We stated in the June issue that Margaret Hillis is the Director of The American Choral Foundation. Miss Hillis is the Music Director of the Foundation. The Administrative Director is Milton Goldin.



Darts Alexander

★ In the biographical write-ups of the members of the Claude Gordon Orchestra in the June issue, the biography of Darts Alexander got its pronouns mixed up. It should have read: "Darts Alexander, vocalist, comes from Denver, Colorado. *She* started singing with groups at the University of Colorado and worked as pianist-singer in Los Angeles before joining the Claude Gordon Orchestra. *She* has been with the band one year."

★ The Philadelphia Grand Opera's director, Giuseppe Bamboschek, would like to hear from anyone who can help him locate orchestrations of Victor Herbert's opera, *Madeleine*, which he would like to perform some time next winter. Anyone knowing of the whereabouts of such orchestrations should write Mr. Bamboschek at the Philadelphia Grand Opera, 1422 Chestnut Street, Philadelphia.

★ The American Bandmasters Association announces the fifth annual competition for an original composition for band. The composer of the winning work will receive the Ostwald prize of \$500. The final date for submitting a composition is January 11, 1960. For further information write: Capt. John Yesulaitis, U. S. Air Force Band, Bolling Air Base, Washington 25, D. C.

★ The Robert Whitford 1959 National Piano Teachers Convention is to be held at the Hotel New Yorker, New York City, July 15 and 16.

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JOHN JACOB ALLEN

John Jacob Allen, a life member and a former Secretary of Local 190, Winnipeg, Manitoba, Canada, passed away January 29. He was ninety-two years of age.

Born in Manchester, England, Mr. Allen began his musical career there as a tenor soloist and violinist. He was solo chorister at Gloucester Cathedral as a young boy.

Since coming to Winnipeg in 1906 he played the old vaudeville circuits and in various orchestras and symphonies.

HERBERT F. (BERT) BROWN

Herbert F. (Bert) Brown, a life member of Local 10, Chicago, passed away on February 21 at the age of ninety.

Born in Orland, Indiana, January 28, 1869, he became a pupil on the cornet of one of the Boose brothers. Later he played in theater orchestras in Cleveland, Ohio, and in Grand Rapids, Michigan, going to Chicago in 1893. He played in the McVickers Theater and was with Adolph Rosenbecker's Chicago Symphony. About the beginning of the century, while playing with A. F. Weldon's Band in New Orleans, he founded the Dixie Music House together with another member of the band, George Gault. After about a year they moved it to Chicago where it remained until fire destroyed it.

Among the many bands Mr. Brown played with as first chair cornetist and soloist were those of T. P. Brooks, Frederick N. Innes, Arthur Pryor and John Philip Sousa.

HANS BRUNO MEYER

Hans Bruno Meyer, a life-long member of Local 802, New York City, passed away February 7.

Born in New York City June 27, 1884, he studied there, and abroad with Max Reger, Heinrich

Hans Bruno Meyer



CLOSING CHORD

Zoellner, Gustave Schreck, and Arthur Nikisch. He played violin with the New York Metropolitan Opera and the New York Philharmonic. For several years he was Musical Director at Werba's (Brooklyn, New York) Theatre. In the early 1930's he organized and conducted his own New York Little Symphony. He was also conductor of the Master Institute of United Artists.

His published popular songs of recent years have been "Away Up There" and "Romance of a Soft Shoe Dance," written in collaboration with Sharon Stevens and his daughter, Edna M. Nardi.

HENRY J. HARDER

Henry J. Harder, an honorary member of Local 422, Beaver Dam, Wisconsin, passed away recently at the age of eighty-eight.

Born on May 9, 1870, of a family of musicians, he played clarinet and piccolo. Some of the musical organizations of which he had been a member include Harder's Military Band, the Fourth Regiment Band, Beaver Dam City Band, Beaver Dam Civic Orchestra, the Wisconsin Commandery Band and the American Legion Band of Beaver Dam.

In 1952 members of the Beaver Dam City Band paid special tribute to Mr. Harder by dedicating a concert to him. On this occasion Alvin Kaftanski, President of Local 422, presented him with an honorary membership to the local.

RICHARD J. GUDERYAHN

Richard J. Guderyahn, a member of Local 114, Sioux Falls, South Dakota, since 1944, died February 23 at the age of fifty-four.

Born in Chicago September 18, 1904, he organized the first youth orchestra at the American Conservatory of Music in that city at the age of seventeen. He received both his bachelor's degree and master's degree in music from this conservatory.

From 1926 to 1927 he was conductor of the Central College Orchestra in Fayette, Missouri, from 1927 to 1952 conductor of the Augustana College Orchestra in Sioux Falls, and from 1938 to 1956 conductor of the Augustana College Band. At the time of his

death he was conductor of the Augustana Town and Gown Symphony Orchestra and Director of instrumental music at Cathedral High School in Sioux Falls.

JOSEPH MARTIN

Joseph Martin, a member of the Executive Board of Local 408, Biddeford, Maine, since it was chartered in 1905, died March 13. He was eighty-four years old.

Mr. Martin was one of the most prominent musicians in the state of Maine, having played theaters in Biddeford, Portland and all parts of the state. For fifty years he was President and Director of Painchaud's Band, organized in Biddeford in 1873, and Director of the Philharmonic Orchestra. He organized and conducted the Old Orchard Beach Pier Orchestra every summer for twenty-six years. He also taught both clarinet and saxophone.

MARK JACKSON

Mark Jackson, a member of Local 662, Laramie, Wyoming, died May 10 at the age of fifty-six. He was stricken just as his band, in which he was cornettist, had completed an engagement at Sinclair, Wyoming.

CARMINO F. PHILLIPS

Carmino F. Phillips, Sergeant-at-Arms of Local 164, Grand Junction, Colorado, and a member of that local for more than forty years, died on May 10 after a long illness.

Born in Grand Junction fifty-nine years ago, he was well known in its musical circles, having played the drums in several popular bands for many years.

BERT E. WILLIAMS

Bert E. Williams, a life member of Local 103, Columbus, Ohio, passed away on January 12.

Born in Groveport, Ohio, July 18, 1890, he graduated from the American Guild of Organists (as licensed by the college of the city of New York) in 1911. During World War I, he served as a warrant officer in the 166th Infantry Band, 37th Division. He served as conductor of the pit orchestra of Loew's (Ohio) Theater and appeared as guest conductor of the Columbus Federation Concert

Band. He also served as organist and conductor of the Scottish Rite Choir.

LOUIS GREENBERG

Louis Greenberg, a member of Local 147, Dallas, Texas, for over fifty years, passed away on February 3 at the age of sixty-nine.

Born in Caracol, Roumania, October 8, 1889, he started playing professionally at the age of nine. He traveled in the Far East until 1906 and then came to the states and lived first in Philadelphia, Pennsylvania, for a year and then settled in Dallas in 1907. He played in theaters, symphonies, summer concerts and at the State Fair in Dallas. He also taught music and theory at the Southern Methodist University in Dallas for twenty-five years.

LOUIS C. GIACOLETTO

Louis C. Giacometto, a member of Local 88, Benld, Illinois, passed away on April 23 at the age of sixty-nine. He had been a resident of Benld for the past thirty-four years.

Mr. Giacometto had taught music at the Strassberger Music Conservatory in Belleville, Illinois, and conducted an accordion band in Benld. He was a charter member of the San Francisco Accordion Club and a member of the American Accordion Association. In 1927 he was awarded the silver cup as the champion accordionist of Illinois.

LEWIS WINTERS

Lewis Winters, Secretary of Local 765, Beardstown, Illinois, passed away on March 31. He was sixty-eight years of age.

Born in Sumnum, Illinois, February 16, 1891, he lived in Beardstown for the past forty-seven years and had been active in its musical circles.

DR. ERNEST O. DIETRICH

Dr. Ernest O. Dietrich, a member of Local 114, Sioux Falls, South Dakota, passed away March 17 at the age of seventy-one. Dr. Dietrich had retired earlier that month after fifty years of dental practice.

He was a member (trombone) of the El Riad Shrine Band and of the Sioux Falls Municipal Band.

FRANK W. BREIDENSTEIN

Frank W. Breidenstein, a member of Local 130, Carbondale, Pennsylvania, for ten years, died March 29 after a long illness. He was forty-eight years of age.

Born in Honesdale, Pennsylvania, he was one of the finest trumpet players in the valley.

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*With hi-fi friends I dine and sup,
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 They're mad for music all aglow,
 So long as it's fortissimo.
 And friends, I also like the stuff:
 It sends me, though not far enough.*

—Ethel Jacobson in "Musicland,"
 periodical for Local 76, Seattle.

Local 466, El Paso, Texas, was co-sponsor of the third annual Border Music Festival which took place at Texas Western College, in El Paso, June 8 to 12. Also co-operating in the event were the City Council, the *El Paso Times*, local music stores, the college and the El Paso Public Schools music departments.

Local 60, Pittsburgh, held its "Old Tymers Picnic" Sunday, June 28, at LoVuola's Farm. To be eligible to attend the picnic one had to be a member of twenty years' standing or fifty years of age.

Dr. Harry A. King, Vice-President of Local 108, Dunkirk, New York, has been appointed to the deanship of Fredonia (New York) State Teachers College by the State University Board of Trustees. He is also currently secretary of the American String Teachers Association. He is a graduate of the University of Pennsylvania and the Eastman School of Music, Rochester, and received his master's and doctor's degrees from New York University.

The victory of Local 8, Milwaukee, in the recent picketing dispute at the Club Terris was an excellent illustration of how a strong labor organization will fight to protect the interests of its membership.

The local was protesting the use of taped music at the night club, and the decision of the court completely vindicated its position.

In the ruling handed down by Circuit Judge Michael Sullivan,

the jurist showed a keen insight into the problems of the modern age when technological advances are throwing many workers out of employment.

In his decision the judge said, "The court is of the opinion that the club entered into a valid oral agreement with the Musicians' Union wherein the club agreed to suspend taped music and the union supply musicians . . . When the club breached this agreement, a valid labor dispute arose.

"Members of a union such as the Musicians' have a right to strike if objectionable machinery is used; a member may lawfully refuse to work in the presence of a machine."

Judge Sullivan has done the labor movement and the nation as a whole a great service by his clear-cut analysis of this particular dispute and the overall problem facing many of the nation's workers.

—From the
Milwaukee Labor Press.

Members of Local 341, Norristown, Pennsylvania, are justly proud of their President, William S. March, who was elected President of the Pennsylvania Bandmasters Association during its twenty-seventh annual convention held in Hershey in mid-May.



At a banquet held recently for the members and guests of Local 416, Harnell, New York, the above photograph was taken of the Board of Directors. Front row, left to right: Edward Ordway, Past Secretary; Ted Van Order, Life Member; Willis (Sherry) Northup, Past President; Robert Burdick, Treasurer; and Addison Locke, Board Member. Back row, left to right: Lyle Miles, President; Charles Buono, Board Member; Clifford Dennis, Secretary and Business Agent; and Harle Atherton, Jr., Vice-President. One member, John Lapians, is missing from the group.



George Clayburn is handed a check for \$672.00 by Jimmy Blakley, Vice-President of Local 640, Roswell, New Mexico, while Manfred C. Morro, President of the local, looks on.

March, an outstanding band director and music educator, holds degrees from the West Chester State Teachers College and Temple University.

I see from a *New York Times* item datelined May 13, Westfield, New Jersey, that Charles M. Tremaine, who before the turn of the century was vice-president of a player piano company, used to spend an annual fortune advertising the virtues of his product. "I spent \$350,000 a year telling people it was a waste of time to learn to play the piano—the player piano could do it better," said the eighty-eight-year-old man. But he added, "I've been making amends ever since."

"To prove it," states the news item, "he founded National Music

Week in 1924 to promote the do-it-yourself kinds of music. But Tremaine himself cannot play a note."

At present there is a law on the statute books of South Dakota which makes it unlawful for a musician to play in any public bar but which allows any form of mechanical musical reproduction such as radio, TV, or Juke Box without any restrictions. This discriminatory law certainly gains nothing for the public and results only in depriving the musician, already reduced in most cases to part-time employment, from a source of income that he badly needs.

—From the periodical of
 Local 114, Sioux Falls,
 South Dakota.

We'd like to interpolate a word here on *Opus No. 1*, periodical of Local 1, Cincinnati. It's a handsome sheet, with fine illustrations, lively reading matter and good coverage of the news.

Alois Hruby, member of Local 4, Cleveland, has recently had an article published in the *National Magazine for Dental-Radiography-Photography*. This story deals with dentistry and the musical wind instrument problem.

Born in World War I as an "emergency" excise, the 20 per cent tax continues today as the most discriminatory, self-defeating, job-destroying, uneconomic federal excise on the statute books.

—Ad Libitum.



SYMPHONY AND OPERA

ORCHESTRA MEMBERS Doriot Anthony Dwyer, first flute of the Boston Symphony, was soloist in Bach's Suite No. 2, July 3, and Ralph Gomberg, principal oboe, was heard with Ruth Posselt, violin, in Bach's Concerto for Violin and Oboe, July 5, at the Berkshire Music Festival . . . Three Minneapolis Symphony musicians will be present at the Aspen (Colorado) Festival this summer: Christopher Leuba, principal horn, has been appointed to the faculty; Samuel Flor, violinist, is assistant manager of the festival; and Alan Iglitzin, violist, will play with the Aspen Festival Orchestra.

At the Berkshire Festival, the Boston Symphony has open **SPECIAL** rehearsals every Saturday morning at ten o'clock. Programs are publicly prepared, under the direction of Charles Munch or Pierre Monteux, for each Saturday evening concert. . . . The Stratford (Ontario) Festival is putting on *The Beggar's Opera* in twelve performances . . . A Festival of Baroque Music will be held August 24 to 31 at the Seagle Colony, Schroon Lake, New York . . . The opening concert of the summer season of the Omaha Symphony Orchestra, June 30, was a salute to the Strategic Air Command headquarters which is located there. The Conductor, Joseph Levine, presented an "Around the World in Eighty Minutes" concert, to tie in with the world-wide scope of the SAC bases which cover the globe. Premieres of the *Macedonian Mountain Dance* by Hovhanness, and *African Suite* by Serge Hovey were included. The second program will be a Robert Burns anniversary program, and the third program, July 14, a "Spook Night" with *Danse Macabre*, *Sorcerer's Apprentice* and *Night on Bald Mountain* included.

The Berkshire Festival has a new acoustical canopy for the **NEW** Music Shed. It consists of sixty-seven triangular plywood panels of various sizes, connected tip-to-tip and suspended from the roof trusses with side wall of plywood . . . A new festival has been born: the Newark (New Jersey) Arts Festival. This year



Joseph Levine

three musical events were included in the June 1 to 7 offering. Frank Scocozza conducted the newly formed Newark Little Symphony in a program of classical and modern compositions; jazz critic John S. Wilson presented a "musical review of jazz"; and a choral program was presented by Newark singing societies and choral groups.

SPONSORS A grant of \$1,000 has been awarded the Music Associates of Aspen, Colorado, by ASCAP, to be devoted to furthering the performance of contemporary music at the Music Festival. This summer the festival will premiere works by Benjamin Britten, William Schuman, Darius Milhaud, and Charles Jones. Izler Solomon is the festival's director . . . The Mondawmin Shopping Center in Baltimore is presenting a series of "Starlight Concerts" this summer sponsored by the Music Performance Trust Funds of the Recording Industries, with the cooperation of Local 40. Writes Edmund Cooke, Personnel Manager of the Baltimore Symphony, "I believe this is the only modern Shopping Center in the country which is sponsoring such a venture along with the Trust Fund" . . . The Robin Hood Dell concerts were made free to Philadelphians seven years ago through an appropriation of \$75,000 from the City Council making up half the budget. The balance is raised by the Friends of the Dell through one hundred dollar subscriptions.

CONDUCTORS Herbert von Karajan will conduct the opening concert of the Vancouver International Festival July 11. Bruno Walter will conduct an all-Mozart program August 5 and August 7. Other conductors will be Nicholas Goldschmidt, Milton Katims, Walter Susskind, Irwin Hoffman, Oivin Fjeldstad and Robert Craft . . . Miami Beach rounds up a fine list of conductors for its pop concerts this summer: D'Artega, Buckley, Reisman, Fiorato, Anderson, Henderson, Allers, Barlow and Fiedler . . . Harry Farbman, Musical Director of the Redlands Bowl, San Bernardino, conducted for the opening concert, June 30, when baritone Louis Sudler was soloist . . . The Kansas City Civic Orchestra has launched a Summer Festival, under the direction of Hugo Vianello, Assistant Conductor of the Kansas City Philharmonic. The two sessions of the Festival are June 18-July 18, and August 20-September 19. . . . Louis Lane opened a two-month series conducting the Cleveland Orchestra, July 8, in a Tchaikovsky-Rachmaninoff program.



Hugo Vianello

CURTAIN CALLS The Redlands Bowl Concerts this summer will present three operatic works: *H.M.S. Pinafore* (Gilbert and Sullivan); *Cinderella* (Rossini); and *Aida* (Verdi) . . . Puccini's opera, *The Girl of the Golden West*, is the offering of the Red Rocks Music Festival in Denver, Colorado, July 3 and 7 . . . Pizzetti's *Murder in the Cathedral* will be presented by the Empire State Music Festival in Montreal on August 6, at the Notre Dame Church of that city. Laszlo Halasz, who conducted the Carnegie Hall premiere, will again conduct the opera in Montreal, as well as the Festival's United States site, Bear Mountain-Harriman State Park. This cultural alliance between the United States and Canada is expected to have further amplification in summers to come. . . . The New York Opera Festival, Inc., under the management of Felix W. Salmaggi, will present a six-day series of outdoor grand opera at the Carter Barron Amphitheatre in Washington, D. C., July 7-12 . . . *The Clarkstown Witch*, a new opera by August Nowak, will be performed by the Rockland Lyric Theatre, Piermont-on-the-Hudson, New York, every Saturday starting July 11 through the summer. Frank Sherman Baker, the opera's librettist, is founder and General Director of the theatre . . . Gluck's *Orpheus and Eurydice* will be conducted by Oivin Fjeldstad, Musical Director of the Norwegian State Opera, at its July 18-August 4 performances at the Vancouver International Festival . . . Louis Applebaum will conduct Jacques Offenbach's comic opera, *Orpheus in the Underworld*, in seventeen performances (opening July 10) at the Stratford (Ontario) Shakespearean Festival . . . The City Symphony Orchestra of New York, under Franz Bibo, will present three operas in English (July 11, 18, 25) on the Mall in Central Park: *Carmen*, *The Merry Wives of Windsor*, and *The Masked Ball*. Admission will be free . . . Carlisle Floyd's opera, *Susannah*, will be presented at the Cincinnati Summer Opera July 10 and July 12.

INTERNATIONAL MUSICIAN

Joseph Levine, Conductor of the Omaha Symphony, writes about the organization in that city of a Youth Orchestra. "Seventy young musicians from all over this surrounding area—Omaha, Bellevue, Ralston, Council Bluffs, Plattsmouth—come each Saturday to rehearse in the same hall as the big orchestra. These seventy were chosen out of over 110 who auditioned. The concertmaster of the Youth Orchestra was chosen as the winner of A. F. of M. sponsored International Congress of Strings, and we had him as guest soloist at a 'family concert' given through funds of the Music Performance Trust Funds of the Recording Industries, on May 3. The Youth Orchestra made its official debut on May 10. This is Omaha's first official Youth Orchestra under the sponsorship of the Symphony, and there is much interest in its progress."

TOURS On August 11, the National Symphony Orchestra will complete a tour of Latin America which will have lasted almost three months, the longest tour ever planned by President Eisenhower's Special Program of Cultural Presentations. Conductor Howard Mitchell and the orchestra's one hundred musicians will have covered more than 17,000 miles by chartered planes, visiting nineteen countries, and will have performed sixty-two concerts. Youth concerts have been numerous in the course of the tour . . . The New Orleans Philharmonic Symphony will make its first tour of the Middle West in February, 1960.

APPOINTMENTS Willis Page, Associate Conductor of the Buffalo Philharmonic since 1955, has been named Music Director of the Nashville Symphony. He will replace Guy Taylor who went to Phoenix, Arizona, June 1 as Conductor of the Phoenix Symphony . . . Keith Brown, principal trombonist of the Casals Festival Orchestra for the past two years and for the last three seasons solo and faculty trombonist of the Aspen Festival in Colorado, will join the trombone section of the Philadelphia Orchestra next fall at the beginning of that organization's sixtieth season. Mr. Brown has previously played with the Los Angeles Philharmonic, the Hollywood Bowl Orchestra, the Indianapolis Symphony, the Ojai Festival Orchestra and the Symphony of the Air . . . John Sentesi has been appointed Conductor of the Beverly Hills Symphony . . . Russell Gerhart, founder of the St. Louis String Ensemble, has resigned as its Conductor to become Musical Director of the Hutsville (Alabama) Civic Orchestra. This latter orchestra is to inaugurate an expansion program for the 1959-60 season.

REASONS In its Prospectus for the 1959-60 season the Vancouver Symphony Society presents seven reasons why the orchestra should be maintained: (1) "It plays good live music for us and for our children—Over 92,000 people attended our concerts last season; (2) It introduces our children to the enjoyment of live symphony through concerts at schools—Last season the orchestra played forty-six concerts for school children throughout British Columbia; (3) It gives musical opportunity to gifted young B. C. musicians—Over one-fifth of our orchestra members are under twenty-five years of age; (4) It maintains in Vancouver a permanent group of fine musicians for all musical activities in the city—Musical festivals, theater, radio, TV, ballet; (5) It is an asset to our city and enhances the reputation of our community as a good place to live; (6) It provides a basic living for seventy-five musicians. Many people choose Vancouver as a home because musical opportunities are present; (7) Our orchestra is extending its musical influ-

ence and leadership to all parts of the Province—Last season our orchestra gave concerts in nineteen towns and cities outside of Vancouver, from the Peace River District to the Kootenays.

GROWTH The president of the Ottawa Philharmonic Orchestra, L. C. Audette, has announced that it is planned to form a new corporate body to be named "The National Symphony Society of Canada." In the 1959-60 season the number of professional musicians under contract will be increased from thirty-seven to fifty-one and the orchestra season will be extended from twenty-two to twenty-four weeks. In the 1960-61 season further important steps will be taken to increase the number of outstanding musicians and substantially extend the season. Mr. Audette further explains that he is happy to announce that Thomas Mayer, who, in his words "has been responsible for the great improvement in the orchestra over the past two years," will continue as the orchestra's conductor. During the 1958-59 season the largest hall in Ottawa was sold out in season tickets to the subscription series, and there was standing room only for the repeat performance of Beethoven's Ninth Symphony.



Thomas Mayer

OPENINGS We have received word that several of the orchestra personnel of the Civic Symphony Orchestra of Boston have accepted engagements with major symphony orchestras, and that this has created vacancies in that orchestra for the 1959-60 season. Applications for membership in the Civic Symphony may be sent to Mr. Paul Cherkassky, 22 Medfield Street, Boston 15 . . . The Chattanooga Symphony and the University of Chattanooga have worked out a scheme to lure young instrumentalists to that Tennessee city. Any advanced student qualified to play in the symphony is being offered a combination of a paid job therein and a partial scholarship at the university.

ROYAL VISITORS Queen Elizabeth will attend the July 15 performance of the Vancouver International Festival. Her Majesty and the Duke of Edinburgh will be welcomed to Vancouver's new Civic Auditorium where they will be ushered into the Royal Box. Ernest MacMillan will conduct the Festival Orchestra, and soloists will be soprano Elisabeth Schwarzkopf and the Canadian violinist, Betty-Jean Hagen. The Vancouver Bach Choir and the University Chorus under the direction of Nicholas Goldschmidt will take part.

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CHAMBER MUSIC IN

Summer Settings

During the recent tour of the National Symphony of Washington, D. C., a quartet made up of four of its first chair men made news throughout Latin America. Concertmaster George Lywen, assistant concertmaster George Steiner, first viola Richard Parnas and first cellist John Martin made their debuts as the Lywen Quartet at the Ninth Cartagena Festival in Colombia, May 28.

Bjorn Olafsson, who is Concertmaster of the National Symphony of Iceland, and Jon Sen, a violinist in that orchestra, have combined with George Humphrey and Karl Zeise, violinist and cellist respectively of the Boston Symphony, to form the Icelandic-American Quartet. On June 1 they presented their first concert at the Harvard Musical Association, Boston. Through June 17 the Quartet played in Canada, the Dakotas, Minnesota and Wisconsin. This project was undertaken under the auspices of the United States International Cultural Exchange program.

The Eastman Quartet has recently completed a recital tour, sponsored by the Coolidge Foundation and the Library of Congress.

The University of Oregon takes pleasure in announcing the formation of a University Trio, which will present the School of Music in concerts both on the campus and throughout the state of Oregon and the Pacific Northwest. The members are William Woods, piano; Lawrence Maves, violin; and Jerome Jelinek, cello.

July 1, August 5 and September 2 are the dates of the concerts to be given by the Rochart Ensemble at Piermont-on-the-Hudson, New York, this summer. The members of the group are Max Hollander, violin; George Grossman, viola; Ralph Oxman, violoncello; Lois Wann, oboe; Vera Brodsky, piano; and Harold Triggs, piano.

The chamber groups to perform at the Berkshire Festival are as follows: The Kroll Quartet — Kroll, Graeler, Mankovitz, Twer-

dowsky—July 1; The New York Pro Musica, directed by Noah Greenberg, July 8; The Beaux Arts Trio—Guilet, Greenhouse, Pressler — July 15; the Bel Arte Trio — Posselt, de Pasquale, Mayes — July 22; Alexander Schneider, violin, and Leon Kirchner, piano, July 29; and the Kroll Quartet, August 5.

The American Arts Trio, formerly of Washington, D. C., has been engaged as Trio-in-Residence at West Virginia University's School of Music, their duties beginning September 1. The members are Drucker, pianist; Donald Portnoy, violinist; Jon Engberg, cellist.

The Twin Cities Trio will play at Carnegie Hall, in a "Twilight Musicale" program on October 4. The program will include a pre-

miere of a work written especially for the group—Beata Blood, Rubi Wentzel, Virginia Krumbiegel—by Vincent Carpenter, a Minnesota composer.

One of the Vancouver Festival's "firsts" will be the premiere of Harry Somers' string quartet by the Hungarian Quartet. Commissioned by the Festival Society, the Canadian composer's work will receive its first performance on August 12. The composition is one of the three Canadian commissions awarded by the Festival for its 1959 season.

Chamber Music is figuring conspicuously in the Cranbrook Gardens Music Festival in Bloomfield Hills, Michigan. The American Arts String Quartet—Staples, Goldsmith, Gordon, Olefsky—was featured in the opening concert, June 21. On July 19, the Detroit Symphony Woodwind Ensemble — Gilman (flute), Odmark (oboe), Schaller (clarinet), Girard (bassoon), Sabatini (French horn)—will be presented.

The Starlight Festival of Chamber Music, celebrating its fifth summer of outdoor performances, is playing in Saybrook College Court on the Yale campus June 30, July 14, July 28 and August 11.

The seventh season of chamber music in Washington Square, New York, consists of seven concerts in August, free to audiences which have numbered in recent years up to 8,000, is presented with the cooperation of the Department of Parks and, for the season's opening, the special cooperation of the Department of Commerce and Public Events. Another donor is the Music Performance Trust Funds of the Recording Industries with the cooperation of Local 802. The opening concert, August 3, is underwritten by the West Side Savings Bank and honors New York City's own radio station, WNYC and its Musical Director, Herman Neuman.



The Eastman String Quartet appearing at the 1958 Long Island String Orchestra Festival and Clinic. Members include Joseph Knitzer, violin; Francis Tursi, viola; Georges Miquelle, cello; and John Celentano, violin.

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WHERE THEY ARE PLAYING

(Continued from page seven)

A jazz concert with the Jack Hale Orchestra and guest trumpeter Maynard Ferguson will take place on August 11 at the Overton Park Shell in Memphis, Tenn. . . . The Grand Ole Opry Show, featuring Grandpa Jones, Wilma Lee and Stoney Cooper, is heard every Saturday night via radio station WSM in Nashville, Tenn.

Organist Joan Taylor is performing at the Longfellow House in Pascagoula, Miss.

Western guitar player and vocalist, is employed every Friday and Saturday night at Barney's Tavern in San Francisco . . . The Bohemian Gardens is currently presenting Jack Brown on guitar . . . Vince Bandelin is in his third season as organist for the San Diego Padres baseball club at the new Westgate Park in San Diego, Calif. . . . Vern Orr, honky tonk piano player and fiddler, appears every Saturday over television station



Low Barton and his Orchestra, members of Local 466, El Paso, Texas, have begun their tenth year of playing in El Paso and the surrounding area. Left to right: Fred Nord, piano and manager; Jack Coulehan, bass; Betty Hanson, vocals; Al Pax, drums; Low Barton, sax, trumpet, oboe, flute, English horn and leader; Tom Alessio, trumpet; Ernest Alviljar, trumpet; John Valke, sax; Dave Mott, trombone, vocals and arranger; Lalo Avila, sax.

The Dell Sims Trio is in its second year of entertaining at the Aztec Motel on Miami Beach, Fla. . . . Sandra Shaw is keyboarding nightly (except Sundays) at the McAllister in Miami.

WEST

The Almo Club in the grand ballroom of the Hilton Hotel, San Antonio, Texas, has booked Henry King, Paul Neighbors and Blue Barron for July dates . . . Jack Cannon and Don Neely are playing the Cafe D'Or in the Sheraton Dallas (Texas) Hotel indefinitely.

Bob Wills and his Texas Playboys are appearing nightly at the Showboat Hotel in Las Vegas, Nev.

Vera Palmer has been engaged to play the organ during intermissions at ball games in Multnomah Stadium in Portland, Ore. . . . A one-night jazz festival is planned for August in connection with the Oregon centennial with Duke Ellington and Mahalia Jackson as participants.

The Ralph Draper Trio is in its second year of entertaining at the Can Can Club in Sacramento, Calif. . . . Tex Wade is performing at Smitty's night club in San Francisco, Calif. . . . Forest Menzie,

KTVU in Oakland, Calif. . . . The Dick Shepp Trio is currently playing at Jack's Restaurant in Torrance, Calif. . . . Russ Morgan supplies music for dancing every Friday, Saturday and Sunday night at the Hermosa-Biltmore Hotel, Hermosa Beach, Calif. . . . John Lewis, the leader of the Modern Jazz Quartet, has been named Special Musical Consultant for the second annual Monterey (Calif.) Jazz Festival to take place October 2, 3 and 4. Arrangements are now being completed with many top name jazz attractions.

CANADA

The Toronto (Ont.) Jazz Festival, which is scheduled to take place July 22 to July 25, will have such top artists on the bill as Count Basie and his Band, Dizzy Gillespie, Oscar Peterson Trio, Gene Krupa Quartet, Phineas Newborn, Maynard Ferguson Band, Modern Jazz Quartet, Andre Previn Trio, Miles Davis Sextet, Art Blakey's Jazz Messengers, Jimmy Smith Trio, Stan Kenton Orchestra, Ahmad Jamal Trio, Dave Brubeck Quartet, Buck Clayton, Vic Dickenson, Pee Wee Russell, Bud Freeman, Louis Armstrong All Stars and Barbara Carroll Trio.

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OFFICIAL BUSINESS

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Statement of All Receipts and Disbursements for the Fiscal Year Beginning April 1, 1958, and Ending March 31, 1959

(Pennies Omitted Throughout)

Line		
1.	CASH BALANCE AT THE BEGINNING OF THE FISCAL YEAR	\$ 903,026
	<i>Add:</i>	
	CASH RECEIPTS	
2.	Dues (or per capita tax from affiliates)	\$ 514,336
3.	Surcharges and membership taxes	2,860,321
4.	Work permits	—
5.	Fines	32,584
6.	Assessments	—
7.	Income from investments (Dividends, Interest, etc.)	106,355
8.	Receipts from sale of assets (Itemize in Sched. A)**	754,717
9.	Receipts from sale of supplies (labels, buttons, etc.)	154,453
	<i>Other receipts</i>	
10.	From unclaimed surcharges and claims	12,613
11.	From affiliated organizations	—
12.	From repayment of advances or loans (Itemize in Schedule B advances or loans to officers or staff)	—
13.	From other sources (Itemize in Schedule D)	—
14.	TOTAL CASH RECEIPTS (Sum of Lines 2 through 13)	4,435,382
15.	TOTAL CASH ACCOUNTABILITY (Sum of Lines 1 and 14)	\$5,338,408
	<i>Deduct:</i>	
	CASH DISBURSEMENTS	
16.	Per capita tax and assessments	\$ 163,284
17.	Other payments to affiliated organizations	—
	<i>Salaries</i>	
18.	Officers (No. of Persons, 10)	86,400
19.	Staff (including printing plant) 131	714,448
	<i>Allowances:</i>	
20.	Travel and related expenses	86,814
21.	Other (Itemize in Schedule E)	—
22.	Advances or loans (Itemize in Schedule C advances or loans to officers or staff)	—
23.	Taxes	22,955
24.	Fees for legal services	77,321
25.	Fees for other professional services	99,677
26.	Office and administrative expenses	244,777
27.	Benefit payments to or for members or dependents	1,701,542
28.	Contributions, gifts, grants, etc. (Itemize in Schedule F contributions, gifts, grants, etc. to officers or staff not reported as salaries or allowances)	39,760
29.	Publications, publicity, and educational expenses	73,895
30.	Purchase of assets	422,909
31.	Other disbursements (Itemize in Schedule G)	936,755
32.	TOTAL CASH DISBURSEMENTS (Sum of Lines 16 through 31)	4,670,541
33.	CASH BALANCE AT THE END OF THE FISCAL YEAR (Line 15 less Line 32)	\$ 667,867*

* Difference between \$667,867 and \$665,444 accounted for by changes in liabilities and deferred assets. Accounting records of A. F. of M. are kept on accrual basis.

** Securities only are involved.

Statement of Assets and Liabilities

ASSETS

	<i>Cash:</i>	
1.	Petty Cash	\$ 425
2.	Revolving Funds	—
3.	Checking Accounts	431,652
4.	Savings Accounts	233,367
5.	Cash on Hand	\$ 665,444
	<i>Securities:</i>	
6.	Government Bonds	\$2,911,545
7.	Non-government Bonds	200,307
8.	Corporate Stock	25,010
		3,136,862
	<i>Fixed Assets (Net of Reserves)</i>	
9.	Land and Buildings (Itemize in Schedule H)	112,639
10.	Furniture and Fixtures	167,659
11.	Notes and Accounts Receivable (see Schedule J)	38,314
12.	Other Assets (Itemize in Schedule K)	502,484
13.	Total Assets	\$4,623,406

LIABILITIES AND NET WORTH

14.	Accounts Payable	\$ 23,411
15.	Notes Payable	—
16.	Mortgages Payable	—
17.	Other Liabilities (Itemize in Schedule L)	63,707
18.	Total Liabilities	\$ 87,118
19.	Net Worth—(excess of Assets over Liabilities) (line 13 less line 18)	4,536,288
20.	Total Liabilities and Net Worth	\$4,623,406

SCHEDULE G—Other Disbursements

	<i>Item:</i>	
	Strike Benefits and Related Expenses	\$ 396,305
	Building Maintenance and Supplies	13,389
	Convention Expenses	383,837
	Retirement Fund Contributions	27,801
	Local 47 Controversy	106,892
	Negotiation Expenses	8,529
	Total	\$ 936,755

SCHEDULE H—Land and Buildings

1.	Kind and location of property	
	Office building, 220 Mt. Pleasant Ave., Newark, N. J.	
2.	Year Acquired	
	(1949)	
3.	Cost or other basis of valuation	\$ 136,209
4.	Total depreciation charged, if any, on buildings since acquisition	23,570
5.	Net value as shown on the books	\$ 112,639

SCHEDULE K—Other Assets

	<i>Item:</i>	
	Trust Fund Investment	\$ 250,000
	Prepaid expenses	7,450
	Mortgage receivable	200,000
	Inventories	45,033
	Total	\$ 502,484

SCHEDULE L—Other Liabilities

	<i>Item:</i>	
	Claim collections	\$ 30,381
	10% traveling surcharge refunds payable	16,551
	Accrued taxes and expenses	6,574
	Scholarship collections	10,200
	Total	\$ 63,707

Official Business COMPILED TO DATE

CHANGES OF OFFICERS

Local 243, Monroe, Wis.—Acting President, Leo C. Peterson, South Wayne, Wis.

Local 347, Imperial Valley, Calif.—Secretary, Ira L. Rhodes, 716 South Sixth St., El Centro, Calif. Phone: ELgin 2-1829.

Local 404, New Philadelphia-Dover, Ohio—President, Robert Z. Randolph, 210 Superior St., Dover, Ohio. Phone: 3-8592.

Local 419, Bluefield, W. Va.—President, E. G. Watkins, 304 Jones St. Phone: DA 7-8743.

Local 523, Stambaugh, Mich.—President, Joseph Shepic, Box 482, Caspian, Mich.

Local 616, Salinas, Calif.—President, Gerald Hill, P. O. Box 1446.

CHANGES IN ADDRESSES OF OFFICERS

Local 4, Cleveland, Ohio—Lee Repp, 2200 Carnegie Ave., Cleveland 15, Ohio. Phone: PProspect 1-1802. Secretary, Don Duprey, 2200 Carnegie Ave., Cleveland 15, Ohio. Phone: PProspect 1-1802. Local 279, London, Ont., Canada—Secretary, Ben Goodfellow, P. O. Box 351. Phone: GGeneral 8-3870.

Local 368, Reno, Nev.—President, H. P. Delli Quadri, 801 Cherry Lane. Local 443, Oneonta, N. Y.—President, Mrs. Margaret S. Dorfler, Laurens, N. Y. Phone: 507-W-2.

CHANGE OF CONFERENCE OFFICER

Midwest Conference—President, V. M. Barber, 926 Fifth Ave., Des Moines, Iowa.

WANTED TO LOCATE

Niesz, Richard Paul, member Local 174, New Orleans, La.

Roy Brent, former licensed booking agent.

John Alaimo, a member of Local 78, Syracuse, New York.

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

WANTED TO LOCATE

Mac Stone. Plays trumpet. Last known belonging to Local 6, San Francisco, Calif.; Local 47, Los Angeles, Calif.; and Local 9, Boston, Mass.

Anyone knowing the whereabouts of the above person please contact Don Foss, in care of Local 24, A. F. of M., Room 518, Metropolitan Bldg., Akron 8, Ohio.

PLACED ON NATIONAL DEFAULTERS LIST

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

53 Club, The, Oakland, Calif., and Mendus, Joe, \$2,675.00.

Garden of Allah, Seal Beach, Calif., and Mr. and Mrs. Lavielle, Richard, \$1,145.00.

New Savoy Lounge, The, Pensacola, Fla., and Watson, Frank, \$300.00.

Charlotte Harbor Spa and Country Club, Punta Gorda, Fla., and Fleisch-

man, Martin and Durkin, George W., \$395.00.

Mardi Gras Club, Sarasota, Fla., and William Dean and Dick Brown, \$381.00. Black Angus Restaurant and Lounge, Carpentersville, Ill., and Silva, Carl and West, Clyde, \$175.00.

Fleckles, L. N., Chicago, Ill., \$280.36. Walker, James, Fort Wayne, Ind., \$125.00.

Brown, Harry E., Salina, Kan., \$200.00.

Plantation Supper Club, Cold Spring, Ken., and Thornberry, Harold, \$1,000.00. Keith, Jesse, Monroe, La., \$370.00.

New Jazz City and Charles Kerman, Baltimore, Md., \$700.00.

Brown, William, Brunswick, Md., \$140.00.

Wagon Wheel Nite Club, Salisbury, Md., and Friedman, Ben and Pusey, Calvin, \$100.00.

Falmouth Playhouse Restaurant, Falmouth, Mass., and Wilson, Charles E., and Janus, Inc., \$217.68.

Club Amahn, The, Lawrence, Mass., and Kentigian, Martin, \$356.00.

Chandler, Charles, Houghton Lake, Mich., and Rustic Frontier Dance Hall, \$648.00.

Club Evergreen, Bloomfield, N. J., and Viola, Rudy and Omelczuk, H., \$780.00.

Club Riviera, Lodi, N. J., and Gigney, Larry, \$220.00.

Shawns Cocktail Lounge, Newark, N. J., and Humphrey, Bob, \$165.00.

Poinciana, Pine Brook, N. J., and Paone, Fred, \$1,800.00.

Town and Country Inn, Somerville, N. J., and Mooney, Walter B., \$268.00. The Black Poodle, West New York, N. J., and Trugano, Frank, \$25.00.

Alan Freed Enterprises, New York, N. Y. (see Miscellaneous), \$3,162.58. Rowell, J. E., Greensboro, N. C., \$275.00.

Louthan, Walter M., Akron, Ohio, \$2,500.00.

Jamison's Blue Room and The Estate of Ray Jamison, Oakridge, Ore., \$285.00. Vause, Jesse, Berwyn, Pa., \$250.00.

Italian-American Club, Lancaster, Pa., \$50.00.

Blow, James A., Philadelphia, Pa., \$150.00.

Oakhurst Tea Room, Somerset, Pa., and Baker, Ernest W., \$704.00.

Miller, Joe, Memphis, Tenn., \$225.00. Kelly, Tom, Nashville, Tenn., \$500.00.

Mullinnix, C. E., Hearne, Texas, \$108.00.

Wonderland Ballroom, Milwaukee, Wis., and Thomas, Derby, \$100.00.

Hedin House, Washington, D. C., and Planet Room and Stanley, Paul, \$25.00.

Alan Freed Enterprises, Miscellaneous (see New York), \$3,162.58.

DEATH ROLL

Asbury Park, N. J., Local 399—Samuel Fazzone.

Auburn, N. Y., Local 239—George Marshall.

Bay City, Mich., Local 127—Brad F. Shephard.

Bethlehem, Pa., Local 411—Louis L. Winik.

Biddeford, Me., Local 408—John A. Cella, Joseph Martin.

Boston, Mass., Local 9—Guiseppa Bonsignore.

Boston, Mass., Local 9—Frederick W. Neptune, Charles A. O'Donnell, Alphonse C. LeCours.

Chicago, Ill., Local 10—J. E. Miller, Chester Borys, Otto Oehlert, Luigi Can-

cellieri, Michele Perrone, Leroy Bromley, Henry Nurnberger, Duke Rigo, Robert Ballantine, Jacob Kogan, Joe Kelley, Harry Templeman, Anton Fleming, Domenico DeCaprio, Semyon Fridkovsky, Vincent Pisapin, Vierre Buckborough, Leo DeSola, Otto Natonsek, Jack Pivovitz, Del Lincoln, Wm. Fuhrberg, Marjorie Thompson.

Cleveland, Ohio, Local 4—Matt Antl, Duke Rigo, Frank Sistek, Richard White.

Detroit, Mich., Local 5—Albert DeVito, Chestley McCourt, Ray Frost Stewart, Hans Wiegand, Julius Bandy, James DeLand, Mark Gunsbourg, Albert S. Vierra, August Witteborg.

Fairmont, W. Va., Local 507—I. G. "Ike" Seifrit.

Indiana, Pa., Local 251—James Mutchka.

Indianapolis, Ind., Local 3—Montan Phillips, Glen Buchanan, Louis Katzenberger, Robert Minton.

International Falls, Minn., Local 156—Clarence Jorlin.

Monroe, Wis., Local 243—Donald Plecty.

Montreal, Quebec, Canada, Local 406—Rene Bourbeau.

New York, N. Y., Local 802—Joseph Bauder Arthur, (Rex) Dunn Reginald, Hammer Wynn, Wm. J. Harty, Max Zaretsky, Tony Avila, Vincent C. Buono, Geo. Kobout Emanuel, Franz C. Lorenz, Ole Windingstad, Charles J. Bender, Arthur C. Feiber, Wm. Edward Schnabel, Francesco Susca, Frank C. Weis, Don Albert, Sidney Bechet, Cyprus Bernard, Bela Bizony, Charles F. Butterfield, Sr., Luigi S. Calbi, Maris F. Cordellat, Alfredo Della Valle, Rock Herman, Mitchell Lewis, Anotoly Malukoff, Leo Marlsen, Nathan Myaior, Julius Henriktavia Olsen, Albert Rumei, Samuel Sillin, Frank Zepp.

Niagara Falls, N. Y., Local 106—Henry Collins, Wm. Holmes, Carl Stunick, John Nese, Thomas Wright.

Oklahoma City, Okla., Local 375—Mike Peshek, Jr.

Providence, R. I., Local 198—Charles F. Butterfield, Ernest A. Ferri.

Sacramento, Calif., Local 12—Max McSween.

San Francisco, Calif., Local 6—Fred (Limey) Smith, Chas. Wayne Leinger.

Sault Ste. Marie, Ont., Canada, Local 276—Leonard Sargeant.

Toronto, Ont., Canada, Local 149—E. E. Myer, J. P. Percy, Oswald Roberts.

Washington, D. C., Local 161—Anatoly Malukoff.

Wheeling, W. Va., Local 142—Roy B. Gordon, Charles H. Bruhn.

The 62nd Convention of the American Federation of Musicians

(Continued from page thirteen)

operation of Tulsa civic leaders, and Dr. Roy Harris, Director of the String Congress.

Las Vegas, Nevada, was chosen by the delegates as the site of the 1960 Convention of the Federation in accordance with the recommendations of the locations committee.

Hal Leyshon, Public Relations Counsel for the Federation and Executive Director of its Twenty Per Cent Tax Relief Committee, reported on the status of the musicians' fight in the Congress to repeal the excise tax which Leyshon said was responsible for some 41,000 job losses to musicians and perhaps as many as 200,000 additional jobs in other ranks.

The Committee on the Secretary's Report praised Secretary Emeritus Leo Cluesmann's devoted service to the Federation and his active assistance to Secretary Ballard who succeeded him, in effecting an uninterrupted changeover in the functions of that office.

Eduard Werner, President of Local 5, Detroit, addressed the Convention concerning the half-century of service to the Federation by Vice-President Emeritus Charles L. Bagley of Los Angeles. He further suggested that the Federation owed a debt that should be recognized by providing during Mr. Bagley's lifetime a sum including his pension that shall not exceed \$5,200 per annum. There was unanimous agreement and when Mr. Bagley came to the platform to express his thanks, the delegates rose and cheered.

Among the final resolutions adopted was one calling upon the Federation's officials to demand of the Federal Communications Commission that it deny license renewals to broadcasters who fail to use live talent in programming.

A taped message and greetings from Senator Wayne Morse recounting his demand for a Senate investigation of "run-away" filmmaking and the unregulated importation of foreign music recordings for use in filmed entertainment was cheered by the delegates.

Rep. Thomas Pelly, of Seattle, was commended by resolution for his support of musicians' aims in the Congress, as was Rep. Aine Forand, Rhode Island, for his sponsorship of legislation to ease the burden of what the musicians term the "job-destroying" 20 per cent excise tax on music with entertainment.

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**AMERICAN
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Defaulters List of the A. F. of M.

The Defaulters List and the Unfair List are to be published in the International Musician each Quarter, that is, in the July, October, January and April issues.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ANNISTON:
New Noble Theatre, and Robert Giles Williams, Mary Frances

BIRMINGHAM:
Carlisle, Perry Little Southerner Restaurant, and Ralph Saliba O. J.'s Half Acre, and O. J. Grey Umbach, Bob

CULLMAN:
Terrell, Mrs. H. A.

DOTHAN:
Colored Elks Lodge (Club), and O. B. Purdie Jacobs, Shellie Johnson, Mrs. Delroy King, David Smith, Momm

ENTERPRISE:
Brooks, Bernast

FLORENCE:
Valentine, Leroy

GEORGIANA:
Foreman's Arena, and Neal Foreman, Jr., Owner

MOBILE:
Am Vets Club, Inc., Garret Van Anwerp, Commander, George Faulk, Manager Cavalcade of Amusement Moore, E. E., Jr. Tacker, Ed Williams, Harriet

MONTGOMERY:
Club Flamingo, and Ansel Singleton, Manager Club Tjansa, and Joshua Reynolds, Owner Montgomery, W. T. Perdue, Frank

NEWBERN:
Love, Mrs. Gloria D.

NORTH PHENIX CITY:
Bamboo Club, and W. T. "Bud" Thurmond

PHENIX CITY:
Cocacola Grove Nite Club, Perry T. Hatcher, Owner French Casino, and Joe Sanfratello, Proprietor

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer Drunkard Show, Homer Hod, Producer Gaddis, Joe Guardian Bros., Inc. Hoobar, John Jones, Calvin B. Malouf, Leroy B. Phoenix Coliseum, and Ellwood C. Deann Silver Spur, The, and Tommy Sodaro, Owner Smith, Claude V., Sec.-Treas. Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz. Willett, R. Paul Zanibar Club, and Lew Klein

TUCSON:
Hula Hula, and Anthony Marcione, Employer Hutches, Jim Skryoom, The, and A. R. Piliatrauco Wella, Macoco Williams, Joe

ARKANSAS

BLTHTHVILLE:
Brown, Rev. Thomas J.

FORT SMITH:
Willis, Sam

HOT SPRINGS:
Pettil, L. C. Smith, Dewey Thomas, H. W.

HOT SPRINGS NATIONAL PARK:
Mack, Bob

LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover J. Bader, Officers

Bennet, O. B. Civic Light Opera Company, Mrs. Rebecca Saxon Price, Producer Stewart, J. H. Weeks, S. C.

McGEHEE:
Taylor, Jack

MOUNTAIN HOME:
Roberson, T. R., Robertson Rodco, Inc.

PINE BLUFF:
Arkansas State College Casino, and A. R. D. Thompson Johnson, Eddie Lowery, Rev. J. B. Perkins, Willie Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.) Scott, Charles E.

WALNUT RIDGE:
Howard Daniel Smith Post 457 VFW, and R. D. Burrow, Commander

WARREN:
Moore, Fred

CALIFORNIA

ALAMEDA:
Sheets, Andy

ALBANY:
Cafe Windup

ANTIOCH:
Live Oak Village, and Wm. Lewis

ARCADIA:
Cass, Bob, and Eric Lansdown

ARTESIA:
Carver, Ross Doric Corporation, Jack E. Young, Owner, Tommy Thompson, Manager Keene, Gene (Eugene Schweichler)

AZUSA:
Pease, Vance Roese, Joe

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

BELLFLOWER:
Freider, Irving Stern, William

BERKELEY:
Bur-Ton, John Davis, Clarence Jones, Charles Wilson, Jimmy, Promoter

BEVERLY HILLS:
Bert Gervis Agency Dudley-Clinears, and Carl Dudley

Centrus, Paris
Rhapsody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cressman, Harry E.

BRAWLEY:
Tommie's Inn, and Tommy Hong

BURBANK:
Elbow Room, and Roger Coughlin, Manager Irvia, Frances Pumpkin Inn, and Wm. Redman, Operator

CARMEL:
Christian, Jon, Agencies, Unlimited

CATALINA ISLAND:
Club Brazil, and Paul Mirmel, Operator

CHULA VISTA:
Sparky's Drive Inn, Manhattan Room, and Charles Piccolo

COMPTON:
Vi-Lo Records

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

DECATO:
Howard, George

DEL MAR:
Heidrichs, Harry

DUNSMUIR:
McGowan, J. B.

EUREKA:
Paradise Steak House, and O. H. Bass York Club, and O. H. Bass

FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer

FRESNO:
House of Heizerader, The, and LeRoy Heizerader, Employer Plantation Club, and Joe Cannon Wagon, Wm. B., Jr.

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.

Babb Kruger Berg, Billy Birwell Corp. Bogaee Room, Leonard Vanacron California Productions, and Edward Kovacs Carroll, Richard Club Z (Trocedero), and Sam Einstone, Pat Coleman, Turk Prujant, Employers Coiffure Guild, and Arthur H. Teal, and S. Tex Rose Cunningham, Ralph Duke, Maurice Enterprises, and Maurice Duke Encore Productions, Inc. (Not Encore Attractions) Federal Artists Corp. Pina, Jay, and Artists Personal Mgr., Ltd. Fishman, Edward I. Gayle, Tim Gray, Lew, and Magic Record Company Hire, David, Productions, and David Hire Kappa Records, Inc., Raymond L. Krauss Kolb, Clarence Modic Records, Maurice Janov, Red Clyde and Charles Weintraub Morros, Boris National Booking Corporation Nus, Maaka Patterson, Trent Piano Playhouse, The, and Maggy Fisher, Producer Rotbusch, Kurt (Ken Robey) Royal Room, and Irving King. Mrs. Thelma King, Bob King, Employers Savoy Amusement Co., and Max Cohen, Employer Six Bros. Circus, and George McCall Harry S. Taylor Agency Trocedero, and Sam Einstone, Employer Universal Light Opera Co., and Association Vogue Records, and Johnny Ann, Owner and Bob Stevens, P. L. Harper Wally Kline Enterprises, and Wally Kline Western Recording Co., and Douglas Venable "Wild Bill Hickok" Radio Show Zardi's Jantland, and Ben Arkin and Sam Donato, Employers

LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc. Becklin, Frank and Beatrice Blue Fox Enterprises, Gene Plyler, Employer, T. F. Komers, President Garden of Allah Holms, Robert W. Hoasme, James Jack Lasley's Cafe, and Jack Lasley Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Evalya Binchart, Am't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director, McDougall, Owen Rosenberg, Fred. Employer Sulliva, Dave

LOS ANGELES:
Aqua Parade, Inc., Buster (Clarence L.) Crabbe Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer Bergerac, Jacques Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer Blue Light Ballroom, and Bill Ioy Briak Enterprises Club Ebony, and Wally Berg Coiffure Guild, Arthur E. Teal and S. Tex Rose Coleman Fred Cotton Club, and Stanley Amusements, Inc., and Harold Stanley Dalton, Arthur Edwards, James, of James Edwards Productions Extra Special Day Company, and Donald Young Fortizon, Jack, Agency 457 S. Western Ave. Catering Corp. D/B/A Morocco Supper Club, and George Hubbard and Mr. and Mrs. L. A. Ewing Gradney, Michael Halfont, Nate Hass, Lester. Promotions Haymes, Dick (Sec. New York City and Miscellaneous) Hernehan, Charles Hollywood Cafe, and Lore Elias Jemo Recording Enterprises, and Elliot B. Macht Martiano, Al Maxwell, Claude Merry Widow Company, and Raymond E. Mauro Milstone Recording Co., and War Perkins Moore, Cleve Morris, Joe, and Club Alabama Mosby, Evann New Products Institute of America, and Joseph H. Schulte Pierce, Pops Royal Record Co. Ryan, Ted Stern, Max N. Villion, Andre Vogel, Mr. Ward Bros. Circus, George W. Pugh, Archie Geyer, Co-owners, and L. P. Stoca, Agent Welcome Records, Recording Studio, and Rusty Welcome Wilshire Bowl

MARIN CITY:
Pickins, Louis

NEVADA CITY:
National Club, and Al Irby, Employer

NEWHALL:
Terry, Tex

NICE (Lake County):
Mattos, Mr. and Mrs.

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

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

OAKLAND:
Arrow Club, and Joe Bronk, Frank Mertot and Joy Sheet, Owners Bill's Rodevau Cafe, and Wm. Jones, Jess Ernest Jones Artists Agency 533 Club, The, and Joe Mendus Moore, Harry Morkin, Roy

OCEAN PARK:
Frontier Club, and Robert Moran

OXNARD:
McMillan, Tom, Owner, Town House

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

RICHMOND:
Downbeat Club, and Johnnie Simons Jenkins, Freddie

ROSAMOND:
County Line Club, The, and Allan Morris, Owner

SAN DIEGO:
Blues and Rhythm Attractions Agency Campbell, Arlie C., and Maria P. Le Chet Club, and Peter St. Pierre Schweinly, Max A. (Doe Howard) Washington, Nathan Winegardner, J. I., and Arzel

SAN FRANCISCO:
Blue Angel Brown, Willie H. Cafe Society Uptown (now known as Emanson Breakfast Club) Champagne Supper Club, and Mrs. Mildred Mosby Club Zanzire, The (now known as Storyville Club), and Rickey Tuscull and Paul Quam Denny, J. B. DeSana, Barney Fox, Eddie Franges, George Giles, Norman McCarthy, Dan Nicemann, Gordon J. Oronato, Vincent Pago Pago Club, and Laci Layman and Klock Catering, Inc. Paradise Gardens, and John A. Gentry and William Carthen Primalton Ballroom, Mrs. Carrie O. McCoy, Prop. Reed, Joe, and W. C. Rogers and Chase Co. Shelton, Earl, Earl Shelton Productions Sherman and Shore Advertising Agency Ship Enterprises, Inc., D/B/A Macumba Club, and Roy D. Tricell Smith, Craig, Pres. Artists Booking Corp. (Hollywood, Calif.) The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman Talk-Walkins, Peggy Waldo, Joseph

SAN JOSE:
Ariotto, Peter and Peggy Blue Note Bar, and William C. Hayes Sutton, Bill

SANTA BARBARA:
Costello, Mario Schulte Pierce, Pops Richard Lupiana, Prop. Trade Winds, and Burke Mowan

SANTA CRUZ:
Righetti, John

SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show McRae, H. D.

SEAL BEACH:
Garden of Allah, and Mr. and Mrs. Richard Lavelle Holstum, Robert W.

SHERMAN OAKS:
Gillon, Lee Kraft, Ozzie

SOLANO BEACH:
St. Leo's Church (Father John Domahue)

SOUTH GATE:
Ramona Club, Sal DeSmons, Owner Silver Horn Cafe, and Mr. Silver

STOCKTON:
Wecott, George

STUDIO CITY:
Goodman, Garry, Advertising Agency Wigmat Productions, Inc., and Wm. S. Orwig

VAN NUYS:
Lehr, Raynor

VENTURA:
Cheney, Al and Lee WATSONVILLE: Ward, Jeff W.

WINTERHAVEN:
Currant, Frank

COLORADO

DENVER:
Benell, Edward Johancen Enterprises, Inc., Starlite Pop Concerts, and Lou Johancen Jones, Bill Turf Club, and Bill Bayers, Manager Wagner Enterprises, and Geo. F. Wagner

DURANGO:
Watts, N. Y.

GLENWOOD SPRINGS:
Owl Cafe, W. H. Woody Prickey, Employer

GRAND JUNCTION:
Discieland Ballroom, The, and C. C. Rutledge and H. Woodworth, Employers King, Gene

LAMAR:
Main Cafe, and Robert Dana, Proprietor

MONTROSE:
Rasmussen, Andy

MORRISON:
Clarke, Al

FUEBLO:
Aregel Enterprises, and Alfonso Velasco

TRINIDAD:
El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT:
Lunin, Edward

HARTFORD:
Mistein, Cary Tiggert, Billy

IVORYTON:
Donovan, James W.

NEW HAVEN:
Madigan Entertainment Service

NEW LONDON:
Andrcoli, Harold Bl'ond, Anthony, Jr. Marino, Mike Schwartz, Milton Williams, Joseph

NIANTIC:
McQuillan, Bob Russell, Bud

POCONOCK BRIDGE:
Johnson, Samuel

STAMFORD:
Stamford Playhouse, Inc., and Telly Sayles Waterside Inn, The (formerly known as The Little Club), and Herman Schubert, Emp.

STONINGTON:
Whewell, Arthur

WESTPORT:
Goldman, Al and Harry

DELAWARE

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

ELEPHANTS:
Heavy's Chicken Shack, and Iannis Jarmos

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

SMYRNA:
Kent County Democratic Club, Solomon Thomas, Chairman

WILMINGTON:
Allen, Sylvester Burt, Mrs. Mary (Warren) Cooper, Mr. and Mrs. Alexander Fisher Attractions, and Joseph Fisher

FLORIDA

BRADENTON:
Mary's Bar, and Buddy May, Employer Strong, Merle, Bernice and Ronald

COCOA:
Brothers, Wallace

DANIA:
Paradise Club, and Michael F. Slavin

DAYTONA BEACH:
Bethune, Albert Cockrell, Chuck Elks Lodge, Pea City No. 503, John L. Slack, Employer Ford, Henry (Haak) Phillips, Bill Schmidt, Carl Wagner, Maurice

DEL RAY BEACH:
Casey, Edward Basina, Lou

DUNEDIN:
Ford, Jack

EAU GALIE:
Fair, James, Jr.

FLAGLER BEACH:
Lucky's Bar, and Mrs. Mildred Shrophire

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

FORT LAUDERDALE:
Purple Onion, and Walter Roy Wilson, Pres.

FORT MYERS:
Bailey, Bill--All Star Minstrels, Inc., and Si Rubens McCutcheon, Pat

GULF BREEZE:
Surf Club, and Ernest W. Wright, Operator

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

JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Busker, Ernest
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President, Paul Bica, Managing-Agent
Forrest Inn, and Florida Amusement, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
Jackson, Otto
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates

KEY COLONY BEACH:
Dupree, Norman

KEY WEST:
Allard, Genevieve C. (Jeanne Delta)
Club Mardi Gras, and A. O. Thomas, Employer
Delta, Jeanne (Genevieve C. Allard)
Habana Madrid
Happy Hour Club, and Ruth Davis, Employer
Regan, Margo
Weavers Cafe, Joseph Bucks and Joseph Siabinski

KISSIMMEE:
Stir-up Rest. and Cocktail Lounge, The, and Lucile and Bess Miller

LAKELAND:
King, R. E.

LAWTEY:
Kelly's Nite Life, and Clifford Kelly

MAITLAND:
Gautner, Elmer

MELBOURNE:
Moonlight Inn, Jake Gonder, Owner

MIAMI:
Abovous, Tony
Brooks, Sam
Cecere, Albert R.
City Club, Philip and Herbert Berman
Civetta, Dominic, and Romeo Civetta
Corbett, Frank
Florida Youth Forum and Gail Ruth Lane
Gardner, Monte
Girard, Nicholas
Miami Music Theatre, Inc., Bennett T. Waite and Harry Lashinsky
Perlia, David, and Ben DeCosta
Prior, Bill (W. H. F. Corp.)
Riccio's Rest., and Joseph Riccio, Owner
Smart, Paul D.
Talavera, Ramon
Vanity Fair, and Last Frontier Corporation, and Joseph Tumolo and Irving Kolker Weiss, J.

MIAMI BEACH:
Amros, Jack, Terrace Restaurant
Caldwell, Max
Chez Ami, Mayflower, Inc., Peter Arnold, Ollie Arnold, and Sam Cohen
Ches Parce, Mickey Gramo, and Irving Rivkin
Cohen, Sam
Cotton Club, The, and Sam Balcan, Owner
Cromwell Hotel, Jack Yoches, Label Spiegel, Milton Lee
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Lebnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lebnick, and Michael Rosenberg, Employers
Meyle, Henry
Miller, Irving
Morison, M.
Musicoedmy Festival, Inc., and Sam Hirsch, Manager
Perlmutter, Julius J.
Policiano Hotel, and Bernale Frossard
Scott, Sandy
Straus, George
Weills, Charles

NORTH MIAMI:
Sierra Steak House, and H. J. Pollock, Owner

OCALA:
Conover, William

OPA LOCKA:
Arabian Nights Pageant Committee

ORLANDO:
Hastings, W. J.
Redman, Arthur J.
Sunbrook, Larry, and his Rodeo Show, and Sunbrook Speedway

ORMOND BEACH:
Jul's Club, and Morgan Jul

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

PENSACOLA:
Associated Promoters, and Alfred Turner and Howard Miller
Hodges, Earl, of the Top Hat Dance Club
Keelings, Alce (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
New Savoy Lounge, The, and Frank Watson
Picadilly Club, and J. J. (Chips) Nolan
Williams, Keat

PUNTA GORDA:
Charlotte Harbor Spa and Country Club, and Martin Fleischman and George W. Durkin

QUINCY:
Moore, Reg

ST. PETERSBURG:
Ciro's, and John A. Davis, Employer
Wolper, Dave

SARASOTA:
Mardi Gras Club, William Dean and Dick Brown
Muller, Fred

SOUTH BAY:
Witherspoon, Leroy

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines, Leroy
Gaines, Paul, and Henry Gaines, Owner
Hill, W. H.
Two Spot Club, Caleb E. Hannah

TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow and Norma Karn, Employers
Carnival Club, and Sammy Pollock, Prop.
Flintroy, Johnny
Marcus, George
Merry-Go-Round Club, and Laroy Ford
Rich, Don and Jean
The Tampa Grand Opera Assn., and Ernest Reina, President
Williams, Herman

VALPARAISO:
Ocea City Cocktail Lounge, The, and Donald L. Jones, Employer

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

WEST PALM BEACH:
Ballerina Club, and Bill Harris, Operator
Larocco, Harry L.
Nino's Restaurant and Moulia Rouge Club, and Nino Pucillo
1001 Club, The, and C. R. Ande
Parrish, Lillian P.
Smith, Bev

GEORGIA

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

ATHENS:
Holmes, E. T.

ATLANTA:
Carroll's Lounge, and Mrs. Billie Carroll
Montgomery, J. Neal
Spencer, Perry

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

DUNSWICK:
Joe's Blue Room, and Earl Hill and W. Lee

HINESVILLE:
Plantation Club, S. C. King and P. W. Taylor

MACON:
Brantley, Clinton
Jones, Milton
King Bros. Circus
Lee, W. C.
Swabe, Leslie
Swann, Hamp

SAVANNAH:
Caravan Club, Nick G. Alexander, Owner
Hays, Gus
Hodges, Rocky
Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager
Thompson, Lawrence A., Jr.
Young, George S.

THOMASVILLE:
Club Thomas, and Terry Mazy, Operator

VALDOSTA:
Dye, J. D.

VIDALIA:
Pal Amusement Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

IDAHO FALLS:
Griffith, Larry, and Big Chief Corp., and Uptowa Lounge

KELOGG:
Korner Club, and Gene Werner and Donald Pink

LEWISTON:
Canner, Sam
Rosenberg, Mrs. R. M.

MOUNTAIN HOME:
Club Alibi and Mr. J. T. Jeffers, Owner and Operator
Gem Cafe, and Mr. J. T. Jeffers, Owner and Operator

SPIRIT LAKE:
Fire-side Lodge, and R. E. Berg

ILLINOIS

BELLEVOUE:
Grivello, Joe

BLOOMINGTON:
McKinney, James R.
Thompson, Earl

CAIRO:
El Patio Club, and Jake Rubin, Manager
Sergeant, Eli

CALUMET CITY:
Club Riviera, The, and Adolph Alosia
Paradise Club, and Ed Nowak, Owner

CARPENTERSVILLE:
Black Angus Restaurant and Lounge, and Clyde West and Carl Silva

CHAMPAIGN:
Robinson, Bennie

CHICAGO:
Associated Artists Corp. Associated Select Attractions, Inc., and Jules Pfeifer Barrett, Perk (See Stage Lounge)
Basin Street Club, The, and Elsworth Nixon, Owner
Be-Hive Lounge, The, and Sol Tannenbaum, Owner
Brown Company, Inc., B. P. and Mr. B. F. Brown
Casino Modern Ballroom, and Butler Adams, Owner (Also under Misc.)
Chance Records, Inc., Ewart G. Abner, Jr., Pres.
Cid, Barbara (Sec: Thomas Sullivan, Jr.)
Club Boston, and Jim Harris Cole, Elsie, General Manager, and Chicago Artists Bureau Cramer, Clarence E.
Crown Propeller Lounge, Inc., and Eddie J. Cohen, Employer
Daniels, Jimmy
Fine Jack, Owner "Play Girls of 1938," "Victory Pollie"
Pickles, L. N.
Foreign Trade Training Center, and Jules Kobena Gayle, Tim
Hale, Walter, Promoter
Hill, George W.
King, Victor
Knob Hill Club, and Al Fenston
Lullaby of Broadway, Harry G. Stollar, and Erwin (Pinky) Davis, Employers
Majestic Record Co.
Manford, Philip
Marlowe, Frank E. (also under Miscellaneous)
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Mocambo Club, Trina Acevedo, Owner

**MAURIS Concert Management, and George Wildeman Music Bowl, and Jack Perets and Louis Cappano, Employers
Music Bowl (formerly Chloa Ball), and A. D. Blucenthal Moore, H. B.
Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L. O'Connor, Inc.
Olson Shows, and Charles Teichner
Stage Lounge, and Norman Schlossberg (See Perk Barrett)
Stoner, Harlan T.
Sullivan, Thomas, Jr. (See Barbara Cid)
The Model Studios, and Connie Sykes
V. I. P. Restaurant, and Tom Brown
Williams, Ward (Flash)
Ziggie's Gridiron Lounge, and Ziggie Carabaki, Owner**

CREVE COEUR:
Club 29, and Louise Jones, Employer

DECATUR:
Face, James (Buster)
Joker Club, The, and B. Parker
Breanng, Employer
Wells, Edward J.

EAST ST. LOUIS:
Blue Flame Club, and Welborn Phillips
Terrace, Inc., The, and Phil Moody, Mgr.

GRANITE CITY:
Club Deville, The, J. W. Simpson, Employer

JOLIET:
Candlelight Restaurant, and Joane Lynn

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

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

MOUND CITY:
Club Winchester, and Betty Gray and Buck Willingham

PERKIN:
Candlelight Room, and Fred Roman

PEORIA:
Donato, Frank and Mildred (Renee)
Humane Animal Association
Radio Station WPEO, and E. R. Greenwood, Gen. Mgr.
Rutledge, R. M.
Sunset, Eugene
Thompson, Earl
Wagner, Lou

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

QUINCY:
Higham, John

ROCKFORD:
Marino, Lawrence
Turner, John
Vicks Rose Inn, and James (Big Jim) Wiseman, Owner

ROCK ISLAND:
Barac, Al
Greyhound Club, and Tom Develt

SOUTH BELLEVILLE:
Derby, Henry Piazza, Owner and Operator

SPRINGFIELD:
Face, James (Buster)
Shrout, Cal
Teenland Club, and Mrs. Ruth Taylor
White, Lewis, Agency

WASHINGTON:
Thompson, Earl

WAUKEGAN:
Case, Jimmy

INDIANA

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

BEECH GROVE:
Mills, Bud

BLUFFTON:
Lane, Don

EAST CHICAGO:
Barner, Tiny Jim
East Chicago American Enterprises, and James Dawkins
Morgan, Christine
Swanson, Freddie L.

ELWOOD:
Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
Tri-State Oil Show, and Virgil Kays

FORT WAYNE:
Brummel, Emmett
McAfee, Mrs. Jeanette
Walker, James

GARY:
Ambridge Inn, and Frank Sternovich
Hays, Reddie
Hicks, Dobbie
Johnson, Kenneth

GREENBURG:
Club 46, Charles Holthouse, Owner and Operator

INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-American Brownskin Models
Bradley, Robert
Carter, A. Lloyd
Dickerson, Matthew
Entertainment Enterprises, Inc., and Frederick G. Schaaz
Garrison, Raymond
Hicks, Jerry
Hicks, Robert, and William Jackson
Lamar, Eugene and Alex
Marianne Lounge, and Ed Treacy
Roller Rondo Skating Rink, and Perry Plick, Operator
Soo-Bar, and Charles Walker
Stover, Bill
Sunset Club, The, and James Bush, Jr.
Tony's Supper Club, Tony Laurenzano, Operator
William C. Powell Agency

MADISON:
Retail Merchants Assoc., and Oscar Bear, Jr., Employer

MUNCIE:
Bailey, Joseph

RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as Bob Cagney)
Club Casino, and Guy Nesbitt, Owner
Hoover, Wiley

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

TERRE HAUTE:
Terrell, Mrs. H. A.

IOWA

CARROLL:
Brows Derby, and Mabel Brown

CLAWSON:
Miller, F. L.

DES MOINES:
Brookins, Tommy
Dresner, Naomi
Hollywood Productions, Inc., and H. W. Jacobson

HARLAN:
Gibson, C. Rex

MUSCATINE:
Kiwanis Club, The

SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)

SIOUX CITY:
Freeman, Lawrence

VALE:
Hollywood Circus Corp., and Charles Jacobsen

WATERLOO:
Hastings, W. J.
Septon, Benton L.

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

KANSAS

COFFEYVILLE:
Ted Blake

GARDNER LAKE:
The Lakeside Club, and W. V. Noble, Prop.

HOLCOMBE:
Golden Key Club, and H. E. Allen (also known as Bert Talon, Bert Talon, Bert Allen)

KANSAS CITY:
White, J. Cordell

LIBERAL:
Liberal Chapter No. 17, Disabled American Veterans, and H. E. Allen

MARYSVILLE:
Randall, George

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

SALINA:
Brows, Harry E.

WICHITA:
Aspinwall, Hugh M. (Chick Martin)
Brown, Percy
Ebony Club, and Elroy Chandel Holiday, Art
Key Club, and/or G. W. Moore
Phill's 400 Club, and Phil Beach
Skyline Club, The, and Herman Lewis

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

COLD SPRING:
Plantation Supper Club, and Harold Thornberry

HOPKINSVILLE:
Chesterfield Social Club, The
Sam Adams, Jr.
Dabady, Louis B.

LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Woolfson, Owner
King, Victor
Sodd, Anthony P.
Spaulding, Preston

OWENSBORO:
Higgs, Beany

ROBERTSON:
Moore, Robert C. Jr.
Vickers, Jimmie

WINCHESTER:
Bell, William

LOUISIANA

ALEXANDRIA:
Grestone Grill, The, and Eric Sawyer, Owner
Smith, Mrs. Lawrence, Proprietor, Club Plantation
Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager
Weil, R. L.

BATON ROUGE:
Broussard, Bruce
Claiborne, Billy
Williams, Fred

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

COVINGTON:
Faggs, Jim

GONZALES:
Jones, Camille

LAFAYETTE:
Hadalco Caravan
LeBlanc Corporation of Louisiana
Venables Cocktail Lounge

LAKE CHARLES:
Lutcher's Hotel, and Bubber Lutcher, Employer
Village Bar Lounge, and C. L. Barker, Owner

LEESVILLE:
Capell Brothers Circus

MONROE:
Keith, Jesse
Thompson, Ben
Williams, Fred

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW IBERIA:
Club La Louisiana, Billies
Broussard and Fite Gonzales
Pelican Booking Agency

NEW ORLEANS:
Atkinson, James H. (also listed under Biloxi, Miss.)
Barker, Rand
Berns, Harry B., and National
Artists Guild
Capri Lounge, and Mitchell Schwartz
Conforto, Joseph, and Mildred
Dog House, and Gracie
Martinez, Owner
El Matador Club, George
Mariano, Proprietor
Gilbert, Julie
Golden Pheasant Lounge, The, and Jack Holland, Manager
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Liller, Carl
Monnie, George
Riveria Club, The, and Jules Landredi

OPELOUSAS:
Cedar Lane Club, and Milt
Kelsan, Employer

PORT ALLEN:
Club Carousel, and Kelly Shaw

SHREVEPORT:

Reeves, Harry A.
Ropolo, Angelo
Stewart, Willis

SPRINGHILL:

Capers, C. L.

MAINE**ELLSWORTH:**

Hancock House, and Douglas Mills and Wendell Smart

FORT FAIRFIELD:

Paul's Arena, Gibby Seaborne

LEWISTON:

Seas Hotel Night Club, and Mr. Nuzzi F. Mandarini, Manager

MARYLAND**BALTIMORE:**

Blue Danube, and Wm. Kaarsky, Proprietor
Byrd, Olive J.
Carter, Charles

Cox, M. L.

Dorsey, Bertram L.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner

Greber, Bea

Jabot, Dewa
Jed, David
Kerman, Charles
LeBlanc Corporation of Maryland

Mazer, Joe

Miller, Ben, Jr.
Miss Universe Contest, and W. J. Adams

New Jazz City, and Charles

Kerman
Perkins, Richard, of Associated Enterprises

Sea Gull Inn, and John Mar-

xullo
Tia James Club, and Herb Fisher

Weiss, Harry

BRENTWOOD:
Comber's Supper Club, and Jimmy Comber

BRUNSWICK:

Brown, William

CENTERVILLE:

Faldor Inn (now known as the Blue Moon Cafe), and Theodore James, Owner

CHAPEL OAKS:

Hamilton, Alfred

COLMAR MANOR:

Critchfield, Walter
Macona, Harold (See Rustic Cabin and Walter Crutchfield)

Rustic Cabin (See Harold Ma-

con and Walter Crutchfield)

CORAL HILLS:

Schendel, Theodore J.

CUMBERLAND:

Waingold, Louis

EASTON:

Hanna, John

REYNOLDS:

Reynolds, Albert

RAGERSTOWN:

Bauer, Harry A.
Rainbow Room of the Hamilton Hotel, and Chris Trantules

Yerkey, Robert and Helen**MAVRE DE GRACE:**

Road, Norvel
Fireside Inn, and R. B. (Bud) Delp, Employer

NORTH BEACH:

Mendel, Bernard

OCEAN CITY:

Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
Sea Scapes Motel, and Robert S. Hartman, Employer

SALISBURY:

Wagon Wheel Nine Club, and Calvin Pusey and Ben Friedman

TURNERS STATION:

Thomas, Dr. Joseph H., Edgewater Beach

UPPER MARLBORO:

Evans, Clarence

MASSACHUSETTS

BASS RIVER (Hytznah):
Fournier, Armand

BEVERLY:

Madden, James H.

BLACKSTONE:

Stelamo, Joseph

BOSTON:

Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvane, President
Broadnahan, James J.
Calyapee Room, The, and Tony Pallini, Don Carles and Ad Bollock

Hargood Concerts, and Harry Goodman
Harriott, Eric

L. J. B. Productions, and Lou Brudnick

Mayfair Music Bar, Inc., and Lindsay Ort
Playgoers Cafe, and Marty Rubin

Regency Corp., and Joseph R. Weiser

Sunbrook, Larry, and his Rodos
Walker, Julian
Younger Citizens Coordinating Committee, and George Mouson

BRAINTREE:

Quintus Manor

BUZZARDS BAY:

Blue Moon, and Alexander and Chris Byron, Owners
Mutt's Steak House, and Henry M. K. Arenovski, and Canal Enterprises, Inc.

CAMBRIDGE:

Salvato, Joseph

FALMOUTH:

Falmouth Playhouse Restaurant, and Janus, Inc., and Charles E. Wilson

FALL RIVER:

Andrade, William
Circus Lounge, and Mabel D. Cosgrove

HAVERHILL:

Assad, Joe

HINGHAM:

Mass Laboratories, Frank, and Frank Massa, Jr.

HOLYOKE:

Kane, John

HYANNIS:

Sherwood Forest Ballroom, and Anthony Aloisi and Louis Ferratti

LAWRENCE:

Club Amaha, The, and Martin Kentigian

LOWELL:

Carney, John P., Amusement Company
Crowe, Francis X.

MILLERS FALLS:

Rhythm Inn, and R. M. Thibault and James Del Nigro, Jr.

MONSON:

Canejillo, Leo

NANTASSET BEACH:

Seabreeze, The, and Nicholas J. Kallia

NEW BEDFORD:

Derby, The, and Henry Correia, Operator

NEWTON:

Thifault, Dorothy (Mimi Chevalier)

OAK BLUFFS:

Mertha's Vineyard Country Club, and Douglas Hayward (Also see miscellaneous)

SALEM:

Larkin, George and Mary

SHREWSBURY:

Veterans Council

SPRINGFIELD:

Cobbs, Robert
Fiore, Bill
Strong, Clara, and Andrew Travers

TEWESBURY:

White Rock Club, Inc., Rococo De Paquette, John Connolly, Employers

WAYLAND:

Steele, Chauncey Depew

MICHIGAN

ALPENA:
Globe Hotel, The, and R. E. Fitzpatrick, Owner

ANN ARBOR:

McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:

Smith, David
Waugh, Adolphus D.

DETROIT:

Baron, Duane
Bibb, Alice
Briggs, Edgar M.
Cody, Fred

Crystal Lounge and Bar, Ed-

mondor H. Bertram, Owner- Employer
Dance Attractions, Inc., and Tom C. Pyle
Pinks, Arthur W.
Prolick Night Club, and Morry Baker, Employer

Payne, Edgar

Smith, Duane
United Detroit Theatre, and H. M. Brown
Zalton, A. J.

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

FERRIDALE:
Club Plantation, and Doc Washington

FLINT:
Grover, Tiff

GRAND HAVEN:
Black Angus Cafe (formerly McNeal's Cocktail Lounge), and Cecil S. McNeal, Owner

GRAND RAPIDS:
Town Pump, and Fozee Yared

HOUGHTON LAKE:
Rustic Frontier Dance Hall, and Charles Chandler

KALAMAZOO:
Tompkins, Tommy

MUSKEGON HEIGHTS:
Griffin, James
Wilson, Leslie

NEWAGO:
Parber's Resort, and Mace Parker

NILES:
Shula's Nice Club, and Frank Shula

RIVER ROUGE:
Rouge Lounge, The, and Augustine J. Evangelista

SAGINAW:
Chase, William

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

SEANDIA:
Idle Time Bar, The, and Floyd Atherton

TRAVERSE CITY:
Langin, Ray

UTICA:
Spring Hill Farms, and Andrew Secced

WAYLAND:
Macklin, William and Louis

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hanna, John

HARMONY:
Carona, Manfred

MANKATO:
Becker, Carl A.

MINNEAPOLIS:
Black, D. P., Presentations
Rosa, Edward
Follies Theatre

PIPESTONE:
Coompan, Marvin
Stolzman, Mr.

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

ROBINSDALE:
Crystal Point Terrace
John Molina

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

SPRING PARK:
Maw, Dick
Maw, Don

WINONA:
Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BEZLONO:
Thomas, Jake

BILLOKI:
Atkinson, James H. (also listed under New Orleans, La.)
Beauchamp Club, and Dewey Colbet
Joyce, Harry, Owner, Pilot House Night Club
Ralph, Lloyd
Wesley, John (John W. Rainey)

CHAMBERS:
Harlem Club, and H. Patton

CLEVELAND:
Hardin, Dressel

COLUMBUS:
Blue Room Night Club, The, and J. E. Evans

GREENVILLE:
Pollard, Plenor

GULFPORT:
Plantation Manor, and Herman Burger

JACKSON:
Carpenter, Bob
Poor Richards, and Richard E. Head, Employer

Sabre Club, and James Parr, Employer
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)

KOSCIUSKO:
Fisher, Jim S.

LELAND:
Lillo's Supper Club, and Jimmy Lillo

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie Koerber

POPLARVILLE:
Ladner, Curtis (Red)

MISSOURI

CHILLICOTHE:
Hawes, H. H.

ELDON:
Hawes, Howard H.

FESTUS:
The Golden Rule Hotel, and N. J. McCullough and Wayne Beck, Employers

FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.

INDEPENDENCE:
Casino Drive Inn, J. W. Johnson, Owner

KANSAS CITY:
Am-Vets, and Bill Davis, Commander
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Graham, Martie S.
Hendrix, Eddie
Leon's Restaurant, and Richard and Leon Fouts
Rosa, Edward

MACON:
Macon County Fair Association, Mildred Sanford, Employer

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles Matlock

POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
All American Speed Derby, and King Brady
Bartholtz, Mac
Brown Bomber Bar, James Caruth, and Fred Guanyard, Co-owners
Caruth, James, Operator, Club Rhuemboogie, Cafe Society, Brown Bomber Bar
Caruth, James, Cafe Society
Chatman, Charles
Chesterfield Bar, and Sam Baker
Congress Hotel, and Town and Country Room (See Herman Probitas)
D'Agostino, Sam
Encore Club, and Ted Flaherty
Ford, Ella
Graft, George
Markham, Doyle, and Tunc
Town Ballroom
Molina's Lounge, and John Molina
New Show Bar, and John W. Green, Walter V. Lay
Nieberg, Sam
Probitas, Herman
Schimmel, Henry
Shapiro, Ed
Singer, Andy

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis

FREMONT:
Wes-Ana Club, and Tanya June Barber

KEARNET:
Field, H. E.

ELIZABETH:
Buza, William (Billy) Cutro, V.

EMERSON:
Bel Air Restaurant, and Frank Albina, Employer

HADDONFIELD:
Kramson Manor, and James Peascoe, Employer

HILLSIDE:
Consumers Buying Service and Arnold Sheff

HOBOKEN:
Sportzmen Bar and Grill

BURLINGTON:
Hutton, Oscar

CAMDEN:
Downey's, Jack Downie and Frank Crane, Prop.
Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
New Camden Theatre, and Morris Lev, Operator

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

CAPE MAY:
Anderson, Charles, Operate

EAST ORANGE:
Hutchins, William

ELIZABETH:
Buza, William (Billy) Cutro, V.

EMERSON:
Bel Air Restaurant, and Frank Albina, Employer

HADDONFIELD:
Kramson Manor, and James Peascoe, Employer

HILLSIDE:
Consumers Buying Service and Arnold Sheff

HOBOKEN:
Sportzmen Bar and Grill

WEST YELLOWSTONE:
Doc's Club, and James L. (Jim) Roark

MCCOOK:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce.
Richard Gruver, President

OMAHA:
Camello's Dancing Academy, and Larry Camello
Lee, Elroy V. (Lee Barras)

NEVADA

LAKE TAHOE:
Lewis, Joby and Helen

LAS VEGAS:
Adeva's Club, Inc., Clifton Powell, Employer
Desert Spa
Johns, Claude M., Jr.
Mancho, Louis
Meredit, Gene
Mizel, George
Moulton, Bobby
Patio Club, and Max Sterner,
Sid Slate, Joe Cohen
Purple Sage Corp., D/B/A
Desert Spa
Royal Nevada Hotel, and Roy Friedman, Employer
Sans Souci Casino, Inc.
Zwillingmeyer, Lud

LOVELOCK:
Fischer, Harry

RENO:
Blackman, Mrs. Mary
Twoomey, Don

NEW HAMPSHIRE

PORTSMOUTH:
Assid, Joe

NEW JERSEY

ATLANTIC CITY:
Bobbins, Abe
Butler, James, and The Musical Casper, Joe
Cheatham, Shelby
Dison, Roy, and Henry Brogden
Entin, Lew
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A. Irtzy, Operator
Lockman, Harvey
Lodge, Dave (Also under Philadelphia, Pa.)
Mack's Mambo Inn, and Lawrence McCall, Owner
Olson, Max
Pilgrim, Jacques
Prouse, Ed (Also under Philadelphia, Pa.)
Senator Hotel, and Edwin Levin

BERNARDSVILLE:
Fair, James, Jr.

BLOOMFIELD:
Club Evergreen, and Rudy Viola and Henry Omelczuk
Thompson, Paul

BOUND BROOK:
Club 208, The

BRIDGETON:
Continental Room, and Tony Scarpa

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

BROWNS MILLS:
Fig 'n' Whistle Inn, and Celi and Bob Drymaza, Prop.

BURLINGTON:
Hutton, Oscar

CAMDEN:
Downey's, Jack Downie and Frank Crane, Prop.
Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
New Camden Theatre, and Morris Lev, Operator

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

CAPE MAY:
Anderson, Charles, Operate

EAST ORANGE:
Hutchins, William

ELIZABETH:
Buza, William (Billy) Cutro, V.

EMERSON:
Bel Air Restaurant, and Frank Albina, Employer

HADDONFIELD:
Kramson Manor, and James Peascoe, Employer

HILLSIDE:
Consumers Buying Service and Arnold Sheff

HOBOKEN:
Sportzmen Bar and Grill

LOVELOCK:
Fischer, Harry

RENO:
Blackman, Mrs. Mary
Twoomey, Don

WEST YELLOWSTONE:
Doc's Club, and James L. (Jim) Roark

JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Queens, present Owner, and G. Statiris (Grant) and Bernie Levine, former Owners
Zelinaki, Mrs. Helen

LAKE HOPATCONG:
Dunham, Oscar

SALEM:
Evans, Emzie, Jr.

SCOTCH PLAINS:
Collins' Restaurant, and Gene Collins

SOMERS POINT:
Troiano Country House, The, and Raymond Troiano

SOMERVILLE:
Davidson, George
Harrison, Bob
Towne and Country Inn, and
Walter Mooney
Walker, William (Raymond Williams)
Williams, Chester
Williams, Raymond (Wm. Walker)

SPRING LAKE:
Broadacre and Mrs. Josephine Ward, Owner

SUMMIT:
Ahrens, Mitchell

TEANECK:
Suglia, Mrs. Joseph

TRENTON:
Columbus Bar and Grill f/k/a Equire Club, and Richard Mason and John Krasada
Craig, Peyton and Walter P. Edge
Weinmann, John

UNION CITY:
Biancamano, Anthony F.
Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.
Fan Bar and Grill
Melody Club, and Peter J. Klucak, Owner

VAUX HALL:
Carillo, Manuel R.

VINELAND:
Rainbow Club, and Joseph Tedesco

WEST END:
Paradise Isle

WESTFIELD:
Cohen, Mack
Samurine, Jardine

WEST NEW YORK:
Black Poodle, The, and F. Trugano
B'nai B'rith Organization, and Sam Nite, Employer, Harry Boorstein, President

WILLIAMSTOWN:
Pippo, Rocco

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary Green and David Time, Promoters
Halliday, Pina
Laloma, Inc., and Margaret Ricardi, Employer
Lepley, John
Richardson, Gary D.
White, Farnell

AZTEC:
V. F. W. Post 3370, and Claude Kirkpatrick

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

GRANTS:
Grants Fire Dept., W. W. Thijsen, Fire Chief, and Ramon Padillo, Secretary

HOBBS:
Strasface, Pete

REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales

ROSWELL:
Russell, L. D.

RUIDOSO:
Davis, Denny W.

SANTA FE:
Emil's Night Club, and Emil Mignano, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-Bick
O'Meara Attractions, Jack
Richard's Bar-B-Que, David Richards
Snyder, Robert
States, Jonathan

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

ANGOLA:
Hacienda Cafe, The

AUSABLE CHASM:
Young, Joshua P.

BINGHAMTON:
Stover, Bill

BOLTON LANDING:
Blue Mills Restaurant, Louis Dallinger, Proprietor
Galca's Restaurant, and Dominic Galca

BRONX:
Acevedo, Ralph
Bell, Murray
Goldstein, Harvey
Hernandez, Harry
Jones, William
Jugarden, Jacques I.
Katz, Murray
Rosardo, Al
Roseberg, Israel
Schanz, Mrs. Gertrude
Stioletti, Michael

BROOKLYN:
Aronwich, Ira (Mr.)
Baldwin, Ludvig Duke
Balinese Club, and Sid Rosenthal
Beckels, Lionel
Bello-Mar Restaurant, Felix Garcia, Proprietor
Borriello, Carmino
Bryan, Albert
Carol Bar & Grill, Inc., and Nathan Berkman
Community Center, and Walter C. Pinkston (NYC)
Eam, Jimmy
Gem's Paradise, and Silburn Gray
Grabell, Leo B.
Hall, Edwin C.
Horowitz, Ben
Jones, Mack (Jellyroll)
Lemmo, Patrick
Madowy, Abraham
Medina, Victor
Morris, Philip
Park Terrace, and Joseph Casaria, Operator
Polakas, Anthony (See Stanley J. Mocaraki, Woodside, L. I.)
Rosman, Gus, Hollywood Cafe
Sylvia Tau Delta Sorority, Brooklyn College, and Anita Birke
Soo Corporation, and Hyman Robbins
Stein, Irving
Sussman, Alex
Zaslav, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cheiffetz, Jacob, and Frank Collura
Clare, Joseph, Operator, Vendome Hotel
Cosmano, Frank and Anthony DiStefano, Jimmy
Harmon, Lissa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred Parisi, Joe
Ray's Bar-D, and Raymond C. Demperio
Sportswine Bar, and Mr. and Mrs. Les Simon
Twenty-first Century Theatre
Vendome Hotel
W. & J. Amusement Corp.
Zywicki, Stanley J.

EAST GREENBUCH:
Hughes, Richard P.

PERNDALE:
Clarendon Hotel, Leon Garfunkel, Owner
Gross, Hannab
Pollack Hotel, and Elias Pollack, Employer

FLEISCHMANN'S:
Churs, Irene (Mrs.)

FRANKFORD:
Reile, Frank
Trier, Lenay

GLEN WILD:
Lewis, Mack A.

GRAND ISLAND:
Williams, Ossian V.

HUDSON:
Goldstein, Benny
Gutto, Samuel

HUDSON FALLS:
New Yorker Pavilion, and Alfred J. Einstein

HURLEVILLE:
Brook Haven Hotel

ILION:
Wick, Phil

KAUNPOGA LAKE (White Lake):
Joseph Lupia
Woodlawa Villa, and Paul Gruber, Owner

LAKE LUZERNE:
Munck, Sved A.

LAKE PLACID:
Carriage Club, and C. B. Southworth

LEWISTON:
Scott's Riverside Inn, and Harry and Irma Scott

LOCH SHELDRAKE:
Capitol Hotel and Day Camp Hotel Leroy, and Ida Krassau

MALONE:
Club Restaurant, and Louis Goldberg, Manager

MARCY:
Riversia Club, The, and John Long (Anguilli), Owner

MONTICELLO:
King, Charles

NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Associated Producers of Negro Music
Allegro Records, and Paul Piner
Allen, Jimmy
Arnold, Sheila
Aurora Film, and Ralph B. Serpe
Bachelor House
Barber, Al, Agency
Bender, Milton
Bourbon Street, and Jack Gordon
Bradley Williams Entertainment Bureau
Browne, Bridget
Bruley, Jesse
Butler, John
Butler, Marion
By-Line Room, Inc., and Mildred Ramathi
Cameo
Cappola, Antoinette
Carlin, Roger
Caruso, Mrs. Madeline
Casia, Estaban
Chambour Restaurant, Phil Rosen, Owner
Charles, Marvin, and Knights of Magic
Club Continental and Dave Panzer
Club Pleasant Gate, Lee Chambers and Rudolph Johnson
Cobb, Budd
Coffery, Jack
Conlin Associates, and Jos. H. Conlin
Continental Variety Co., Inc.
Continental Record Corp.
Luis Cross, James
Croydon, Michael, Theatrical Agency
Cutter, George H., Jr.
DeMarco, Tony
Dubonnet Records, and Jerry (Jerome) Lipkita
Edison, Carl, and Club Records
Estrada, Mrs. Dolores
Fillet, Henry
Freud, Alan, Enterprises (See Miscellaneous)
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade
Goodman, Richard D. (Dick), Eldorado Records and Luni-universe Record Corp.
Gordon, Mrs. Margaret
Gross, Budd
Great Law and Magic Record Company
Haymes, Dick (See Los Angeles, Calif., and Miscellaneous)
Hello Paree, Inc., and Wm. L. Taub, President
Imps, Inc., and Ben Grands
International Food Show, Gordon Saville, President
Isaacs, Lester
I.X.L. Records, L. J. Reynolds and M. Axelrod
Jones, Gerald
Katz, Archie
Kent Restaurant Corp., Anthony Kourtos and Joe Russo
Kestler, Sam, and Met Records
Knight, Marie
K.N.S. Associates
Kunkis, Mrs. S. E.
Fushman, David and Jack La Rue, James
La Vie (en Rose) Night Club
Monte Proser Enterprises, Inc., and Monte Proser, Owner
Leslie, Lew
Lombardy, Al
Lopez, Juan
Mambo Coconuts, Inc.
Manhattan Recording Corp., and Walter H. Brown, Jr.
Marchant, Claude
Markham, Dewey (Pigmeat)
Matthews, Willard
Metz, Phil
Metro Coat and Suit Co., and Joseph Lupia
Mogie, Wm., and Assoc.
Moldovan, Alexander
Murray's
Steve Murray's Mabogany Club
Neill, William
Operatic Gala Union National, and Miss Suzanne Duvert
Orpheus Record Co.
Oetting, Herbert

MONTICELLO:
King, Charles

NEW YORK CITY:
Adams, Jack, and Co.
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Allegro Records, and Paul Piner
Allen, Jimmy
Arnold, Sheila
Aurora Film, and Ralph B. Serpe
Bachelor House
Barber, Al, Agency
Bender, Milton
Bourbon Street, and Jack Gordon
Bradley Williams Entertainment Bureau
Browne, Bridget
Bruley, Jesse
Butler, John
Butler, Marion
By-Line Room, Inc., and Mildred Ramathi
Cameo
Cappola, Antoinette
Carlin, Roger
Caruso, Mrs. Madeline
Casia, Estaban
Chambour Restaurant, Phil Rosen, Owner
Charles, Marvin, and Knights of Magic
Club Continental and Dave Panzer
Club Pleasant Gate, Lee Chambers and Rudolph Johnson
Cobb, Budd
Coffery, Jack
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Estrada, Mrs. Dolores
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Kestler, Sam, and Met Records
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Markham, Dewey (Pigmeat)
Matthews, Willard
Metz, Phil
Metro Coat and Suit Co., and Joseph Lupia
Mogie, Wm., and Assoc.
Moldovan, Alexander
Murray's
Steve Murray's Mabogany Club
Neill, William
Operatic Gala Union National, and Miss Suzanne Duvert
Orpheus Record Co.
Oetting, Herbert

NIAGARA FALLS:
Greene, Willie
James Restaurant, and James Doyle
Ontario House, and Julia and Robert Mimucci
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Proprietors

NORWICH:
McLean, C. F.

OLEAN:
Old Mill Restaurant, and Daniel and Margaret Ferraro

ONONDAGA COUNTY, DEWITT:
Ferris, Leo, and Ronald Cascianno

OSSING:
Wallace, Alvin

RAQUETTE LAKE:
Weinstein, Abe

RICHMOND HILL:
Diamond, Seymour

ROCHESTER:
Band Box, and Lou Noce
Cotton Club, The, and Harry Spiegelman, Owner
Embers Restaurant, The, and Alfred Gala
Grass, Nettie
Kea Recording Company
Terrace Gardens, The, and Robert and Shirley Balmer
Valenti, Sam

ROME:
Marks, Al

SABATTIS:
Sabattis Club, and Mrs. Vera V. Coleman

SARANAC LAKE:
Birches, The, Mose LaFountain, Employer, C. Randall, Mgr.
Durgans Grill

SCHENECTADY:
Lambrose, Gustave
(See: Schenectady Hotel)

SOUTH FALLSBURG:
Silvers, Abraham

SPRING VALLEY:
Empire State Country Club, and Martin Benjamin

STATEN ISLAND:
Kucin, Alexander
Tie Tock Club, and Gerald Donnelly

SYRACUSE:
Citizens Club
Ferris, Leo, and Ronald Cascianno
Mahsie, Joseph T.

TANNERVILLE:
Germann, Basil
Grand Hotel, and Emanuel Petrakakis

TROY:
Cat and The Fiddle Club, and Thomas Polito

UTICA:
Block, Jerry

WALDEN:
Warren Gould, and Robert Gould

Palcosos, Alexanthur
Penachio, Reverend Andre
Pinkatos, Walter C., and Community Center (Brooklyn)

Pozz, John
Riley, Eugene
Robbins, Sydel

Rosen, Matty
Sage, Miriam
Santiago, Ignacio
Santos, Victor
Sawdust Trail, and Sid Silvers
Saxon, Don
Scott, Roderick
Shapiro, Honora Rubel
Shaw Theatrical Agency
Sinclair, Carlton
Sledge, James
Strauss Agency, Fred
Stump & Stumpy (Harold
Crommer and James Cross)

Sunbrock, Larry, and his Rodeo Show
Tackman, William H.
Terry, Tell Time Prod., and Irving Gartenberg
Vivere and Provisito, Charles and Burns, John
Walker, Aubrey, Maionette Social Club
Wallach, Joel
Warner, Joseph
Watercapers, Inc.
Weisman, Harry, and Talent Corp. of America and Times Square Artists Bureau
Winley, Paul
Wolper, Dave
Zakon, A. J.

WATERTOWN:
Duffy's Tavern, Terrace Duffy

WATERVILLE:
Corne, Rita, James E. Strate
Shows
Kille, Lynn

WHITEHALL:
Jerry-Ann's Chateau, and Jerry Romanis

WHITE PLAINS:
Brod, Mario

WILLIAMSVILLE:
Janinski, Stan

WINDHAM:
New Olympia Hotel, The, and Markos Piroos

WOODRIDGE:
Waldorf Hotel, and Morris Sigler

WURTSBORO:
Bliss, Samuel

YONKERS:
Sinclair, Carl

LONG ISLAND (New York)

ASTORIA:
Guerra, John
Hirschsler, Rose
Lobel, John

BAYSHORE:
Moore, James J.

BAYSIDE:
Goria, Irving
Mirage Room, and Edward S. Friedland

COPIAGUE:
Enaco Corporation

CORONA:
Canary Cigar Corp., Ben Casikane, Owner

ELMHURST:
Miele, Mrs. F.

FAR ROCKAWAY:
Town House Restaurant, and Bernard Kurland, Proprietor

GREAT NECK:
Fantasia Lounge, and Mrs. Anna Baruk

FLORAL PARK:
Black Magic, and Jos. Benigno

HEMPSTEAD:
Junda, Leo
Mancari, Archille
Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank Beid

JACKSON HEIGHTS:
Griffiths, A. J., Jr.
Spelling, Joseph, and Orchid Room

JAMAICA:
Hans, Mrs. Edward

KEW GARDENS:
Boro Lounge (Res & Redeky Restaurant, Inc.), Joe Redeky, Owner
Cristiana, Joseph

LAKE RONKONKOMA:
Club Clare, and Nancy Clare Smith

LONG BEACH:
Hamilton Club, and Mickey Hasinsky

MONTAUK:
Montauk Island Club, Harry Greenberg, Employer

NORTH WOODBERRY:
Klar, Irving D.

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

ST. ALBANS:
Jackson, Hal

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

WESTBURY:
Canning, Harold B.

WESTHAMPTON:
Skyway Cafe, and Mr. Billings

WEST HEMPSTEAD:
Club 33, Arthur Sinclair, and Sinclair Enterprises, Inc.

WOODSIDE:
Mocaraki, Stanley J. (See Anthony Polakas, Brooklyn, N. Y.)

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America, Edson B. Blackman, Jr.
Hal-Mark Distributing Co., Inc., and Sidney Pastner
Jones, M. P.
Karston, Joe

DURHAM:
Gordon, Douglas
Mitchell, W. J.

FAYETTEVILLE:
Lincoln, Ollie
Parker House of Music, and S. A. Parker
Payne, James L.

GREENSBORO:
Fair Park Casino, and Irish Moran
New Mambo Lounge, Wm. H. Taylor, Employer
Rowell, J. E.
Ward, Robert
Weingarten, E., of Sporting Events, Inc.
Williamson, W. R.

GREENVILLE:
Hagan, William
Ruth, Thomson
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

JACKSONVILLE:
Marise Bar, and Jim Pittman

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales, and Jack Dunn

REIDSVILLE:
Ruth, Thomson

WALLACE:
Draughton, John H.
Strawberry Festival, Inc.

WILMINGTON:
Barn, The, and Charlie Whitty

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

HISMARCK:
Andrews, Lee K. (Bucky)

GRAND FORKS:
Seay, J. J.

WHITE EARTH:
Royer, F. W.

OHIO

AKRON:
Barford, Doyle
Buddies Club, and Alfred Scrutnings, Operator
Holloway, Fred B.
Louthan, Walter M.
Namen, Robert
Sabo and Richard Parr
Thomas, Nick
Tropicana Club, Martin M. Winters, Employer
Zenaglia, George

BUCYRUS:
Luna Sports Arena, Inc., Bryan Smith, Promotional Manager

CAMBRIDGE:
Seneca Lake Jamboree Park Company, Inc., and William T. Eaton and Henry D. Stern

CANTON:
Eagle, Frank
Holtz, Walter W.
Huff, Lloyd
Young, Gladys

CHESAPEAKE:
Valley Lee Restaurant, Richard (Dick) Deutsch

CINCINNATI:
Bayles, H. W.
Sunbrock, Larry, and his Rodeo Show

CLEVELAND:
Artistry in Promotion
Atlas Attractions, and Ray Orul
Billard, John
Band Box Nite Club, The, and George Poulos
Bonds, Andrew
Club Ron-day-Voo, and U. S. Desiring
Collfeld, Charles
Disse Grill, and Lenny Adelman
Dizob, Forrest
Ebony Club, The, and Dan Boone
Gleason's Bar of Music, and William Gleason
The Hana Lounge, and Delos Lowry, Jr., Employer
King, Ted, Agency
Lockett, Roy
Lowry, Fred
Manual Bros. Agency, Inc.

Stuts, E. J., and Circle Theatre Swing Club, Wm. McDougall, President
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walthers, Carl O.

COLUMBUS: Lewis, Richard, Agency, Inc.
Miller, O. L.
Pea and Pencill, and Homer and Doris Stonerock, Owners

DAYTON: Apache Inn, and Jamie and John Lowe
Blue Angel, and Zimmer Ablon, Owner
Boucher, Roy D.
Byers, Harold, and Air National Guard of Ohio, 162nd Fighter Interceptor Squadron
Copa Club, The, and Jim Rannes
Dayona Club, and William Carpenter
Hungarian Village, and Goy M. Saso
Rec. Club, and Wm. L. Jackson, James Childa and Mr. Stone Taylor, Bar

ELYRIA: Jewell, A. W.

EUCLID: Bado, Gerald

PORT RECOVERY: A-Jay Tavern, The, and Mr. A. J. Rosengarten, Owner

GERMANTOWN: Beechwood Grove Club, and Mr. Wilson

HOLGATE: Swine Gardens, and George E. Bromson

LIMA: Colored Elks Club, and Gus Hall Grant, Junior
Wilson, Ty

LOBAIN: Whistler's Club, The, and Don Warner

MANSFIELD: Steinherr, Irving

PROCTORVILLE: Plantation Club, and Paul D. Reese, Owner

SANDUSKY: Eagles Club

SPRINGFIELD: Jackson, Lawrence

STUBENVILLE: Hawkins, Fritz

TOLEDO: Barnett, W. E.
Candlelite Ballroom, and Tom McCullough, Owner and Manager
Club 18, The, and Cy Miller
Durham, Henry (Hank)
Lucas Dei Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
Rutkowski, Ted, T. A. R. Recording Company
Town and Country Club, and Robert Close, Mgr.

VIENNA: Hall, Rust

WARREN: Wragg, Herbert, Jr.

YOUNGSTOWN: Copa Casino, and Nick Comacino
Firecube Bar
Freeman, Darryl
Mim Bronze America, Inc., and Wm. Springer
Peacock Gardens, and Frank Berry

OKLAHOMA

ARDMORE: George E. Anderson Post No. 65, American Legion, and Floyd Longbridge

ENID: Norris, Gene

HUGO: Stevens Brothers Circus, and Robert A. Stevens, Manager

LAWTON: Southern Club, The, and Clifton and Era Zimmerman

MUSKOGEE: Ostric, John A., Manager Rodeo Shows, connected with Grand National of Muskogee, Okla.

OKLAHOMA CITY: Oklahoma Club, and Ike Hall, President
Randolph, Taylor
Simms, Aaron

OKMILGEE: Masonic Hall (colored), and Calvin Simmons

SHAWNEE: Delmarco, Frank

TULSA: Berns, Harry B.
Consumer's Comfort Corp., and Yule Club
Giam, Owen C.
Love's Cocktail Lounge, and Clarence Love
Schroeder, Vic
Thompson, Richard

OREGON

BROOKINGS: Cliff House, The, and Wm. J. Preisinger, Employer

EUGENE: Weinstein, Archie, Commercial Club

GARIBALDI: Harry de Joe Agency
Walker, Sue

GATES: Last Frontier Resort, and Arthur Martin

HEMISTON: Roosenberg, Mrs. R. M.

LAKEVIEW: Bates, E. F.

MEDFORD: Hendricks, Cecil
Shamrock Supper Club, The, and C. Donald Adams, Employer

OAKRIDGE: Jamison Blue Room, and the estate of Ray Jamison

PORTLAND: Harry's Club 1500, and Wm. McClelland
Osark Supper Club, and Fred Baker
Pacific Northwest Business Consultant, and J. Lee Johnson

ROGUE RIVER: Arnold, Ida Mae

ROSEBURG: Duffy, B. J.

PENNSYLVANIA

ALTIQUA: Quain, Ode

ALTOONA: Blake, Arthur

BERWYN: Main Line Civic Light Opera Co., Nat Burns, Director
Vause, Jesse

BLAINSVILLE: Moose Club, and A. P. Sundry, Employer

BRAEBURN: Masar, John

BRISTOL: ABM, Inc., and Ralph Romano
K. P. Cafe, and George Papaian

BRYN MAWR: Far View House, Jolly Roger Room, and Roger Tamballo
Jolly Rogers Room, and Rogmon Associates, and Monas Peiterman and Roger Tambella

CARLISLE: Grand View Hotel, and Arthur Nydick, Employer

CHESTER: Chester Sports Center, and Henry Goldstein
Lager, Steve
Stamm, Arthur
West End Who's Who Women Club

COLUMBIA: Golden Eagle, The
Kelley, Harold

COOPERSBURG: Hoff Bros, Adolph Toffel, Owner

DEVON: Jones, Martin

DONORA: Bedford, G. D.

DOWNINGTOWN: Shehadeh, E. E.

EASTON: Parsons, Russell

ERIE: Hamilton, Margaret
Lyona, Mrs. Matzia

EVERSON: King, Mr. and Mrs. Walter

FAIRMOUNT PARK: Riverside Inn, Inc., Samuel Ottenberg, President

HARRISBURG: Kaipple, Ollie, and Ollie Kaipple's Lounge
Melody Inn Supper Club, Mildred A. Shmits, Employer
Tia Juana Club, and Thomas Jones, Employer

HAVERSFORD: Fielding, Ed

JOHNSTOWN: The Club 12, and Burrell Hasehrig

KINGSTON: Johns, Robert

LANCASTER: Carson, Sunset (Michael)
Fred, Murray
Italian-American Club
Jasmetis, John Parker
Soule, James D.

LATROBE: College, Chester A.
Hendrickson, Dr. Thomas C.

LEWISTON: Temple, Carl E.

LUZERN: Fogarty's Nite Club, and Mrs. Thos. Fogarty

McKEESPORT: White Elephant, Jack Feldman, Owner

MEADVILLE: Noll, Carl
Power, Donald W.
Simon, Al, Jr.

MIDLAND: Mason, Bill

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

NEW CASTLE: Nault, Tommy

NORRISTOWN: Mole, George A.

PHILADELPHIA: Allen, Jimmy
Amvets Post 178, and Norman G. Andrews
Blow, James A.
Blue Note, and Lou Church
Employer

Boots, Tubby
Cabana Club, Merry Gold, Prop.
Club 221 Mar, Simon Zelik, Owner and Operator
Davis, Samuel
Delaware Valley Productions, Inc., Irving Pine, James Friedman, Bob London, Joseph Mashman, Louis Mashman, Harry Mogur and Jerry Williams
Dupre, Hiram K.
DuPre, Reese
Essex Records
Gerson, Bill
Gordon, Mrs. Margaret
La Petite, and Thomas W.
Malone, Owner
Lodge, Dave (Also under Atlantic City, N. J.)
Masucci, Benjamin P.
Montalvo, Santos
Muziani, Joseph
Pecky's
Pinsky, Harry
Frosie, Ed (Also under Atlantic City, N. J.)
Stiefel, Alexander
Ukrainian Junior League, Branch 52, and Helen Strait, Sec., Victoria Melnick, Chairman of Music
Vitez, L.
Warwick, Lee W.

PITTSBURGH: Bethel, Stanley
Bruno, Joseph
Drews, Herman
Midway Lounge, and Mrs. Elizabeth Henry

POTTSTOWN: Graham, Les, and George Yulick

READING: Military Order of the Purple Heart, Berks County Chapter 231, and Austin F. Schneider, H. Edward Stafford, Chester Skoraszki, Employers

SAUDERTON: Lions Club, and Robert A. Winder and Jacob Frederick, Employers

SCHUYKEL, HAVEN: Graham, Len, and George Yulick (Also under Pottsville, Pa.)

SCRANTON: McDonough, Frank
Osar Supper Club, and Tom Hasben
Santora, Vito

SHENANDOAH: Mikita, John

SLATINGTON: Flick, Walter H.

SOMERSET: Oakhurst Tea Room, and Ernest W. Baker

STRAFFORD: Poinsette, Walter

UNIONTOWN: Polish Radio Club, and Joseph A. Zelsko

UPPER MERRY: Delaware County Athletic Club, and Lou Lambert, Manager

WASHINGTON: Lee, Edward

WILKES-BARRE: Kahen, Samuel

WILLIAMSPORT: Finella, James

YORK: Danicic, William Lopez

RHODE ISLAND

JOHNSTON: Coppola, Riccardo, Sr.
Tomasco, Joseph

PROVIDENCE: Auto Reviews, Inc., and Arthur L. Mossowitz, Treas.
Chet Parce
Columbia Artists Corp.

SOUTH CAROLINA
CHARLESTON: Bass, Tom
Kline, George H.
Pike, Chet

CHESTER: Mack's Old Tyme Minstrel, and Harry Mack

FLORENCE: City Recreation Commission, and James C. Putnam

GREENVILLE: Harlem Theatre, and Joe Gibson
Towers Restaurants, and J. L. Meacoon

MOULTREVILLE: Warthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)

MYRTLE BEACH: Hewlett, Ralph J.

SOUTH DAKOTA

ABERDEEN: Suedmeier, Dussie

ARMOUR: Smith, Coy

BROOKINGS: DeBlonk, Matt W.

SIOUX FALLS: Haar, B. C.
Triangle Advertising Agency, and Dell Crosby

TENNESSEE

CLARKSVILLE: Clardy, George

HALLS: Espe Park, and Luther Allen

HUMBOLDT: Ballard, Egbert

KNOXVILLE: Cavalcade on Ice, John J. Denton
Greal Enterprises (also known as Dixie Recording Co.)
Henderson, John

McMINNVILLE: Junior Chamber of Commerce, and Dave Honover and James A. Dillon, Employers

MEMPHIS: Anderson, Elvis W.
Beck, Harry E.
Lepley, John
Miller, Joe

NASHVILLE: Fantic, Bill
Kelly, Tom
Roberts, John Porter
Terrell, Mrs. H. A.
Western Coral, The, J. W. Long and D. S. DeWeese

PARIS: Cavette, Eugene

TEXAS

ALTAM: Cervenk's Night Club, and August Cervenk

AMARILLO: Flame Club, The, and Dr. Frank Smith
Mays (Maya), Willie E.

BARDO: Lone Star Rodeo, and Robert Estes and Col. Jim Eskew (Also under Misc.)

BEAUMONT: Bishop, E. W.

BOLING: Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

DROWNWOOD: Junior Chamber of Commerce, and B. N. Leggett and Chas. D. Wright

CORPUS CHRISTI: Carnahan, R. H., Jr.
Kirk, Edwin
Vela, Fred

DALLAS: Morgan, J. C.
Mysier, Jack
Sky Club, The, and W. D. Satterwhite and Julius Schwartz

DENISON: Club Rendezvous

EL PASO: Gateway Lodge 853, and C. F. Walker
Kelly, E. (Rusty)
Marlin, Coyal J.
Peacock Bar, and C. F. Walker
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn
Meadowbrook Drive-In Theatre, and Oscar R. May
Rendezvous Club, and C. T. Boyd, Operator
Snyder, Chic

FORT WORTH: Clemons, James E.
Conn, Paul
Famous Door, and Joe Earl, Operator

GONZALES: Daily Bros. Circus

GRAND PRAIRIE: Club Bagdad, R. P. Bridges and Miriam Teague, Operators

HEARNE: Mullinnix, C. E.

HENDERSON: Wright, Robert

HOUSTON: Ott, Richard
Penthouse Club of Houston, Sterling Caterina, Inc., and M. Zindler, President

LAREDO: Laredo Country Club, Dan Faucher and Fred Brual

LEVELLAND: Williams Enterprises, and J. Harriet Williams

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

LUFKIN: East Texas Cotton Club, and Clezente Parker

MEXIA: Payne, M. D.

ODESSA: Baker, George
The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr.

PALESTINE: Earl, J. W.
Griggs, Samuel
Grove, Charlie

PARIS: Ron-Da-Voo, and Frederick J. Merkle, Employer

PIERRYTON: North Plains Fair, The, and John Mayfield, Sec.

ROUND ROCK: Rice's Hall, Jerry Rice, Employer

SAN ANTONIO: Forrest, Thomas
Keyhole Club, and Don Albert Leahy, J. W. (Lee)

Linton, Guy
Mission Hills Country Club, and Eric Lipke, Employer
Obledo, P. J.

VALASCO: Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

VICTORIA: Jackson, Ollie

WACO: Circle R Ranch, and A. C. Solberg
Cooper, Merion

WICHITA FALLS: Beverly Country Club, and Wm. A. Cowey, Employer
Dibbles, C.
Johnson, Thurman
Whitley, Mike

UTAH

HANNA: Haley, Tom

SALT LAKE CITY: Sutherland, M. F.
Wallin, Bob

VERMONT

MANCHESTER: Equinox House, and John Dewar

RUTLAND: Brock Hotel, and Mrs. Ezelle Duffie, Employer

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spielman
Dove, Julian

BUCKROE BEACH: Plaza Hotel

BUENA VISTA: Rockbridge Theatre

COLONIAL BEACH: Hersey, Robert

DANVILLE: Fuller, J. H.

EXMORE: Downing, J. Edward

LYNCHBURG: Bailey, Clarence A.

MARTINSVILLE: Huchens, M. R.

NEWPORT NEWS: Brown, Frank L.
Isaac Burton

NORFOLK: Big Tree Diner, Percy Simon.
Proprietor
Cashvan, Irwin
Continental Club, The, and Ben Dubinsky, Owner
Meyer, Morris
Robanna, George
Showtime Club, Inc., and A. J. Busin, Mgr.
Walter, Robert
Winfree, Leonard

PETERSBURG: Williams Enterprises, and J. Harriet Williams

PORTSMOUTH: Rountree, G. T.

RICHMOND: American Legion Post No. 151
Black, Oscar
Knight, Allen, Jr.

SUFFOLK: Clark, W. H.

VIRGINIA BEACH: Bass, Milton
Fox, Paul J., Jim and Charles Kunt, Jack
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer

WILLIAMSBURG: Log Cabin Beach, and W. H. (Pats) Jackson

WASHINGTON

PULLMAN: Kruegel May, and Jack Clifford Hall and Don Brittonfeldt

SEATTLE: Cousin Ben Productions, and Ben W. Rascoe, and Ted Hage
Grove, Sisley
Harrison, R. S.

SPOKANE: Dotson, James
Heitz, Charles
Lyndel, Jimmy (James Delage)

YAKIMA: V.F.W. Club, and Bud Young

WEST VIRGINIA

CHARLES TOWN: Bishop, Mrs. Sylvia

FAIRMONT: Ribel, Jim

HUNTINGTON: Brewer, D. C.
Padgett, Ray, and Ray Padgett Productions, Inc.

INSTITUTE: Hawkins, Charles

LOGAN: Cost, A. J.

MARTENSBURG:
Miller, George E.

MORGANTOWN:
Niner, Leonard

PAKERSBURG:
Brown Derby, and Paul Shriener

WELLSBURG:
Club 67, and Mrs. Shirley Davies, Manager

WHEELING:
Mardi Gras

WISCONSIN

BARABOO:
Cooway, Francis

COUDERA:
Picnic Club, The, and Frank Martin, Employer

GREEN BAY:
Wolf, Don (Donald R. Wolf)

GREENVILLE:
Reed, Jimmie

GREENWOOD (Owen):
Merry Ol' Gardens Ballroom, and Harold Bender, Employer

HURLEY:
Club Francis, and James Francis Fontecchio, Mrs. Elcey, Club Fiesta

KENOSHA:
Rite-Spot Tavern, and Sam Schmerling and Nello Cecchini

MILWAUKEE:
Bethia, Nick Williams Coggis, Isaac Continental Theatre Bar Cupps, Arthur, Jr. Dancer, Earl Dimaggio, Jerome Fun House Lounge, and Ray Howard Gentilli, Nick Gorr, Seymour Maniaci, Vince Melody Circus Theatre, Inc., and Milton S. Padway Rio Club, and Samuel Douglas, Manager, and Vernon D. Bell, Owner

Rizzo, Jack D. Schwader, Leroy Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando Suber, Bill Tin Pan Alley, Tom Bruno, Operator Weinberger, A. J. Wonderland Ballroom, and Derby Thomas

RHINELANDER:
Kendall, Mr., Manager, Holly Wood Lodge

ROSHOLT:
Abavickas, Edward

SAUK CITY:
Wienedfeld, Donald S.

SHEBOYGAN:
Sheboygan County Harness Racing Association, Orlando Thiel, President

TOMAH:
Veterans of Foreign Wars

WAUKESHA:
McPinn, Dan (Also listed under Misc.) (A/K/A Wm. H. Brannigan)

WYOMING

CASPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel Wagner, George P.

DUBOIS:
Harter, Robert H.

LARAMIE:
Circle T. Ranch Rodeo, and Albert Tansor

ROCK SPRINGS:
Fraternal Order of Eagles, Aris 51 Smoke House Lounge, Del K. James, Employer

THERMOPOLIS:
Sideboard Cafe and Bar, The

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben Alvis, Ray C. Andrus, Rose Marie (Mary Toby) Archer, Pat Bailey, Herman Cherry Foundation Recreation Center, and Rev. Robert T. Cherry, President, and Oscar Russell Clark, Lewis Club Afrique, and Charles Liburd, Employer Club Gimmaron, and Lloyd Von Blaine and Cornelius R. Powell Coral Room, The D. E. Corporation, Herb Sachs, President duVal, Anne Dykes Stockade, and John Dykes Gold, Sol Gordon, Harro Hedin House, Planet Room, and Paul Stanley Hotel 2400 Hylton, Sam Jazz Limited, Inc. (See: Spotlight Club) Kavakos Grill and Restaurant, and William Kavakos Kelsler, Herbert Kirsch, Fred Little Dutch Tavern, and El Brookman, Employer Loren, Frederick Mansfield, Emanuel Maynard's Restaurant, Michael Friedman and Morton Foreman, Owners Moore, Frank, Owner, Star Dust Club Motley, Bert Murray, Louis, La Comeur Club, W. S. Holt and James Manning North East Casino Perruso's Restaurant, and Vito Perruso, Employer Purple Iris, Chris D. Camimus and Joseph Cannon Rinaldi, Joseph C. Robinson, Robert L. Ross, Thomas N. Jack Ross's Rumpus Room, and Elmer Cooke, Owner Smith, J. A. Spotlight Club (See: Jazz Limited, Inc.) T. & W. Corporation, Al Simonds, Paul Mana 20th Century Gate, Inc., and Cha. Johnson, Treas. Walters, Alfred Whalen, Jennie Williams, Harrison Wilson, John Wong, Sam Wong, Sam Young, Clinton

CANADA ALBERTA

CALGARY:
Cooper, Ken

EDMONTON:
Eckersley, Frank I. C. Palmer, Larry

BRITISH COLUMBIA

VANCOUVER:
International Theatricals Limited

MANITOBA

WINNIPEG:
Gordon, Lou, and Elce Agencies

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan

COBourg:
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

HAMILTON:
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.) and Oscar Russell

LONDON:
Fleet, Chris Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President

MUSSELMAN'S LAKE:
Bingham, Ted

NEW TORONTO:
Leslie, George

OTTAWA:
Ayotte, John Parker, Hugh

OWEN SOUND:
Sargent, Eddie Thomas, Howard M. (Doc) Eddie Oaks

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloski Assoc. of the Danube-Swabian, and John Kreppi, Employer Habler, Peter Keaten, Bob Langford, Karl Lynch, Bill Miquelon, V. Milford, Bert Parkside Tavern, Mr. N. Bolter and D. Kirch Weitham, Katherine

WINCHESTER:
Bilow, Hillarie

QUEBEC

BOISCHATEL, MONTMORENCY COUNTY:
Auberge De La Chute Rest., and Gilbert Bausouk, Prop.

DRUMMONVILLE:
Grenik, Marshall

HUNTINGTON:
Peters, Haak

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin and Antoine Dufor "Auberge du Cap" and Rene Deschamps, Owner Auger, Henry Beaver Club, and Roland Pageau Beriau, Maurice, and LaSociete Artistique Canfield, James (Spizzie) Carmel, Andre Colombe, Charles DeGinet, Roger Haskett, Don (Martin York) Lane, Terry Le Chateau Versailles Lusser, Pierre Pappas, Charles Sunbrock, Larry, and his Rodeo Show Tassoe, Gerald

POINTE CLAIRE:
Oliver, William

QUEBEC:
Sunbrook, Larry, and his Rodeo Show Turcott, B. A., and Dronel Aid Bureau

QUEBEC CITY:
LaChance, Mr.

ST. EMILE:
Monte Carlo Hotel, and Bene Lord

STE. GERARD DBS LAURENTIDES:
Moulin Rouge

ST. JEAN:
Fontainebleu Hotel, and Mr. Rene Hudson

ST. JEROME:
Chez LePointe Hotel, and Roland Ouellette

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Club Oasis, and Frank Evans Hayes, James G., and Eddie Oaks International Club, and Burley Broussard, Owner and Manager Stage Coach Inn, and Midge Starns, Employer Stevenason, Donna

FAIRBANKS:
Barbary Coast Club, Jack Glas and Ana DeLano Brewer, Warren Club El Rancho Motel, and Miles F. Beaux, Employer Glen A. Elder (Glen Alvin) Fairbanks Golf and Country Club, and James Ing, Employer Fleming, Fred W. Fleming, Operator Flemming, F. DeCosta Fleming, Freddie W. Grayson, Phil Johnson, John W. Miller, Casper Nevada Kid Players Club, Inc., and Jean Johnson Shangi, La Club Siampepe Bar, Byron A. Gillam and The Nevada Kid Stoltz, Lorna and Roy

KETCHIKAN:
Channel Club

HAWAII

HONOLULU:
Bal Tabarin, and Mr. William Spallas, Mr. Tommy Cosse and Mrs. Angeline Akamine Black Magic, and Sam Amato and Robert Whitfield, Employers Gossalves, Bill, Tats Matsuo and Miss Jeanne W. Inn Kennison, Mrs. Ruth, Owner, Pango Pango Club Thomas Puna Lake Matsuo, Fred New Brown Derby, and Sidney Wright, III, Employer

KAILUA, OAHU:
King, Mrs. W. M. (Reta Ray) and Mrs. Edith Kuhar and Entertainment, Ltd. (Pink Poodle)

SOUTH AMERICA BRAZIL

SAO PAULO:
Alvarez, Baltasar

FRANCE

PARIS:
Andrieu, Pierre (also allowed vs. Jacques Benoit-Levy) Benoit-Levy, Jacques (also allowed vs. Pierre Andrieu)

MISCELLANEOUS

Abbe, Virgil Abernathy, George Alberts, Joe Al-Dean Circus, P. D. Freedland All American Speed Derby, and King Brady, Promoter Allea, Everett Anderson, F. D. Andros, George D. Anshel, John Arnett, Eddie Arwood, Ross Askew, Helen Augler, J. H. Augler Bros. Stock Co. Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon Ball, Ray, Owner, All Star Hit Parade Baugh, Mrs. Mary Beauty, Harriette, and Harriet Beatty Circus, Edward Say, Manager Beck, N. Edward, Employer Rhaphody on Ice Blumentfeld, Nate Bologhino, Dominick Bolster, Norman Bosserman, Herbert (Tiny) Brandhorst, E. Braunstein, B. Frank Bruce, Howard, Manager, "Crazy Hollywood Co." Buffalo Ranch Wild West Circus, Art Miz, R. C. (Bob) Grooms, Owner and Managers Burns, L. L., and Partners Bur-ton, John Capell Brothers Circus Carlson, Ernest Carroll, Sam Carson, Sunset (Michael), (see Lancaster, Pa.) Casino Modern Ballroom, and Butler Adams, Owner (Also under Chicago, Ill.) Charles, Rex (Rex C. Esmond) Cheney, Aland Lee Chew, J. H. Collins, Gus Conway, Stewart Cooper, Morton Cooper, Richard Curry, Beamy Davis, Clarence deLya, William Deviller, Donald DiCarlo, Ray Dixon, James L., Sr. Dodson, Bill Dolan, Ruby Drake, Jack B. Dunlap, Leonard Eckhart, Robert Edwards, James, of James Edwards Productions Feehan, Gordon F. Ferris, Mickey, Owner and Mgr., "American Beauties on Parade" Fezarzo (Teano), Frank Field, Scott Finklestein, Harry Ford, Ella Forest, Thomas Fortson, Jack, Agency Fox, Irene Lee Freed, Alan, Enterprises (see New York City) Freuch, Joe C. Frickey, W. H. Woody Friendship League of America, and A. L. Nelson Gares, C. M. George, Wally Gibbs, Charles Gordon, Harry Gould, Hal Grayson, Phil Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla. Hall, Mr. Haymes, Dick (See: New York City and Los Angeles, Calif.) Hayward, Douglas Hewlett, Ralph J. Hobbs, Wilford, Vice-President, Artists Booking Corp., Hollywood, Calif. Hollander, Frank, D. C. Restaurant Corp. Holtz, Walter W. Moran, Irish Horn, O. II. Hoskins, Jack Howard, LeRoy Hugs, James International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh Johnson, Sandy Jones, Charles Kay, Bert Kent, Jack

Kirk, Edwin Kline, Hazel Kosman, Hyman Larison, Norman J. Law, Edward Leathy, J. W. (Lex) Leveson, Charles Levin, Harry Lone Star Rodeo, and Robert Estes and Col. Jim Eskew (Also under Baird, Texas) Mack, Ice Magen, Roy Magee, Floyd Mann, Paul Markham, Dewey (Pigmeat) Marlowe, Frank E. (Also under Chicago, Ill.) Matthews, John Maurice, Ralph McCarthy, E. J. McCaw, E. E., Owner, Horse Follies of 1946 McPinn, Dan (A/K/A Wm. H. Brannigan) (Also listed under Waukecha, Wis.) McGowan, V. Merrett Mecks, U. C. Meredith, Gene Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers Miller, George E., Jr., former Booker's License 1129 Mitchell, John Montalvo, Santos Morton, H. W. Mynier, Jack Nelson, A. L. Newbauer, Lillian Nison, Elsworth Olivieri, Mike Olsen, Buddy Oshora, Theodore O'Toole, J. T., Promoter Otto, Jim Ouellette, Louis Pappas, Charles Patterson, Charles Petb, Iron N. Pfanz, William H. Pinter, Frank Pope, Marion Rayney, John W. Rayburn, Charles Rayfield, Jerry Rea, John Redd, Murray Reid, R. B. Rhaphody on Ice, and N. Edw. Beck, Employer Roberts, Harry E. (Hap Roberts or Doc Mel Roy) Robertson, T. E., Robertson Rodeo, Inc. Rodgers, Edw. T. Rogers, C. D. Ross, Hal J. Enterprises Salzman, Arthur (Art Henry) Sargent, Selwyn G. Seay, J. J. Shambour, Farris Shuster, Harold Shuster, H. H. Singer, Leo, Singer's Midgets Six Brothers Circus, and George McCull Bert Smith Revue Smith, Coy Smith, Ora T. Stevens Bros. Circus, and Robert A. Stevens, Manager Stover, Bill (also of Biinghamton, N. Y.) Stover, William Straface, Pete Siraus, George Stump & Stumpy (Harold Crommer and James Cross) Summerlin, Jerry (Mars) Sunbrock, Larry, and his Rodeo Show Tabar, Jacob W. Tambor, Stuart Taylor, R. J. Thomas, Mac Thomas, Ward Tompkins, Tommy Travers, Albert A. Wallin, Bob Walters, Alfred Ward, W. W. Watson, N. C. Watts, N. Y. Weilla, Charles Weintraub, Mr. Wesley, John White, Robert Williams, Bill Williams, Frederick Williams, Ward (Flash) Willie, Sam Wilson, Ray Wimberly, Otis Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
McDaniels, Luke
McGee, Money

ARIZONA

NOGALES:
Colonial House
Rancho Grande Hotel

TUCSON:

El Corral

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Heritage, Proprietor

CALIFORNIA

BAKERSFIELD:
Alhambra, Carl and/or The Starline Ballroom and/or The Rotlo-Dome Ballroom
Juarez Salton, and George Beaton

BEVERLY HILLS:
White, William B.

CHULA VISTA:
Anderson's Place, and Andoe and Bill Pappas

EL CAJON:
Caepser's Beach Club

FRESNO:
Crosby, Mr. and Mrs. Edwin

HOLLYWOOD:
Norris, Jorge
Vecchio, Pete

IONS:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

LA MESA:
La Mesa American Legion Hall

LONG BEACH:
Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
Lafayette Hotel
Tabone, Sam
Workman, Dale C.

MENDOCINO COUNTY, CALIFORNIA:
Big Oaks, The

NAPA:
Monte, Bob
Gus Sauer's Steak House

OCEANVIEW:
Oceanside Bowladrome
Town House Cafe, and James Cuenza, Owner

PINOLE:
Pincote Brass Band, and Frank R. Lewis, Director

PITTSBURG:
Bernie's Club

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

REDGCREST:
Pappalardo's Desert Inn, and Frank Pappalardo, Sr.

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Famous Door
Harlem 400 Club
Hurricane Cafe
Sanchez, Belas
(Formerly with Cotton Club)
San Diego Speedboat Club
Thursday Club
Top Hat Cafe, and Jim Fasio

SAN FRANCISCO:
Fretas, Carl (also known as Anthony Carle)
Jones, Cliff
Kelly, Noel
Somers, Walt (Alias Peterson and Ohio)

TAMPA, FLORIDA:
Diamand Horseshoe Night Club, Joe Spicola, Owner and Manager

WEST PALM BEACH:
Chi-Chi Club, The

WINTER PARK:
Park Avenue Bar, and Albert Kasick

TURNER, MASS:
Vasa Club House
Veterans War Memorial Bldg., Ballroom
Wednesday Club

WEDNESDAY CLUB

SAN LUIS OBISPO:

Seaton, Don

TULARE:

T D S Hall

VALLEJO:

Vallejo Community Band, and Dana C. Glaze, Director and Manager

VENTURA:

Sidecar, The

COLORADO

DENVER:

Thunderbird Supper Club and Restaurant, and Vernae Byers, Prop.

RIFLE:

Wiley, Leland

CONNECTICUT

DANBURY:

Danbury Fair, and John W. Leahy

DANIELSON:

Pine House

HARTFORD:

Buck's Tavern, Frank S. De-Lucco, Prop.
Keyboard Restaurant
Lobster Restaurant, The

MOOSUP:

American Legion
Club #1

MYSTIC:

V.F.W. Club

NAUGATUCK:

Zembranski, Victor—Polish Polka Band

NEW LONDON:

Polish American Progressive
Citizens Club

NORWICH:

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

SAYBROOK:

Peace House

WATERBURY:

Santa Fe Inn, and Salvatore Santa Lucia

FLORIDA

CLEARWATER:

Moose Club, The

FORT LAUDERDALE:

Aloha Club

FORT MYERS:

Reservists Club

HALLANDALE:

Ben's Place, Charles Dreiten

JACKSONVILLE:

Standor Bar and Cocktail
Lounge

KENDALL:

Dixie Belle Inn

MIAMI:

Heller, Joseph

MIAMI BEACH:

Fried, Erwin

ORLANDO:

Larson, Delaire and Della

PANAMA CITY:

White Circle Inn, and Mrs. Marie B. Shehans, Cedar Grove
Shrimp Boat Lounge, The
Shrimp Boat, and W. L. Smith

POMPADOUR:

Julesca

TAMPA:

Diamond Horseshoe Night
Club, Joe Spicola, Owner
and Manager

WEST PALM BEACH:

Chi-Chi Club, The

WINTER PARK:

Park Avenue Bar, and Albert Kasick

GEORGIA

SAVANNAH:

Bamboo Club, and Gene Dean

IDAHO

MOUNTAIN HOME:

Hi-Way 30 Club

TWIN FALLS:

Radio Rendezvous

ILLINOIS

CAIRO:

Frog City Club, and Jack Rubin
Turk Club, The, and Ed McKee

CALUMET CITY:

Paradise Club, and Ray Julian

CHICAGO:

Harper, Lucius C., Jr.
Kryl, Bobumir, and his Symphony
Orchestra

FAIRFIELD:

Eagles Club

GALESBURG:

Boots and Saddles Club
Carson's Orchestra
Meeker's Orchestra

JACKSONVILLE:

Chalet Tavern, in the Illinois
Hotel

JOLIET:

Pohler's Recording Studio, and
Al Pohler

MARISSA:

Triefenbach Brothers Orchestra

MOUND CITY:

Belview Park Club, and George
Heider, Operator

MOUNDS:

Egyptian Country Club

MT. VERNON:

Jet Tavern, and Kelly Greenalt

NASHVILLE:

Smith, Arthur

OLMSTED:

37 Club, and Tom Clark,
Manager - Lessee

PEORIA:

Marshall-Putnam County Fair
Assn., and the Heary Fair
Palace Theatre
Silverleaf Pavilion
Spaulding Gymnasium

SCHLELL:

Andy's Place, and Andy Kryger

INDIANA

ALEXANDRIA:

Ballroom and Bar of Eagles
Lodge

ANDERSON:

Adams Tavern, John Adams,
Owner
Romany Grill

EVANSVILLE:

Green Lantern Dance Hall

FORT WAYNE:

Fort Wayne Festival Music
Theatre, Inc., Louis Cole,
Gen. Mgr., and Robert
Drummond, Musical Director

GARY:

Coration Club, Lodge 170
Gary Civic Club, The

INDIANAPOLIS:

Brown Keg
Sheffield Inn
Westwood Country Club

KOKOMO:

N. C. O. Club, and Lt. William
Moberly, Gen. Chairman

LEBANON:

Moose Club

MISHAWAKA:

VFW Post 368

MUNCIE:

Mitchell, Demid

NEW CHICAGO:

Green Mill Tavern

SOUTH BEND:

Chain O'Lakes Conversation
Club
Hi-Hat Club
Midtown Rest-Bar
PNA Group #3 (Polish National
Alliance)
St. Joe Valley Boat Club, and
Bob Zick, Manager
St. Joseph County 4-H
Association

WEST LAFAYETTE:

Fowler Hotel

IOWA

BURLINGTON:

Old Town Hall, The, and
Kenneth Anderson
B Square Circle Modern Square
Dance Club, The

CEDAR FALLS:

Women's Club

COUNCIL BLUFFS:

Smoky Mountain Rangers

FAIRFIELD:

Hill, Lois (Low)

SIoux CITY:

Eagles Lodge Club

KANSAS

PAOLA:

Pia-Mari Dance Hall, and
Elmer Hagemeyer, Prop.

SALINA:

Woodman Hall

TOPEKA:

California Club, The, and Jerry
Bond, Mgr.
Downs, Red, Orchestra
Old Moon, alias the New Moon,
and Rod Est, Mgr.
Rainbow Club, The, and Jerry
Brooks, Mgr.
Vinewood Dance Pavilion

WICHITA:

Silver Moon
West Street Supper Club

KENTUCKY

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TUNE TRENDS

the nation's 30 top tunes
in alphabetical order

A TEENAGER IN LOVE	Rumbalero	M. T. A.	Criterion
BATTLE OF NEW ORLEANS	Warden	MY HEART'S AN OPEN BOOK	Sheldon
BOBBY SOX TO STOCKINGS	Debmarr	ONLY SIXTEEN	(Publ. not available)
BONGO ROCK	Drive-in	PERSONALITY	Lloyd-Logan
BOY WITHOUT A GIRL	Criterion	QUIET VILLAGE	Baxter-Wright
DREAM LOVER	Progressive-Fern-Trinity	REMEMBER WHEN	Porgy
FRANKIE	Keys-Hansen	SO FINE	Maureen
40 MILES OF BAD ROAD	Criterion	TALLAHASSEE LASSIE	(Publ. not available)
HUSHABYE	Hill & Range	THERE GOES MY BABY	(Publ. not available)
I ONLY HAVE EYES FOR YOU	Remick	THE WONDER OF YOU	(Publ. not available)
I'LL BE SATISFIED	Regent	TIGER	(Publ. not available)
JUST KEEP IT UP	Shalimar & Tollie	TWIXT TWELVE AND TWENTY	Keys-Hansen
KANSAS CITY	(Publ. not available)	YOU'RE SO FINE	Alhika
LIPSTICK ON YOUR COLLAR	Joy	WATERLOO	Cedarwood
LONELY BOY	Spanka	WHAT A DIFFERENCE A DAY MAKES	Marks

HONORABLE MENTION

Along Came Jones	Back In The U.S.A.	Beach Time	Ciao, Ciao Bambina
Danny Boy	Endlessly 40 Days	Graduation's Here	Happy Organ
I Know	It Could've Been Worse	Kookie, Kookie (Lend Me Your Comb)	La Plume De Ma Tante
Lavender Blue	Like Young	Little Dipper	Mona Lisa
Only You	Ring-A-Ling-A-Lario	Robbin' The Cradle	Sea of Love
Since You've Been Gone	Sing Along	Small World	Sweet Chile
Taboo	The Class	The Quiet Three	This I Swear
With My Eyes Wide Open.			

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"THE FIVE PENNIES"

the dramatic story of the
great jazz cornetist
starring
DANNY KAYE as Red Nichols



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