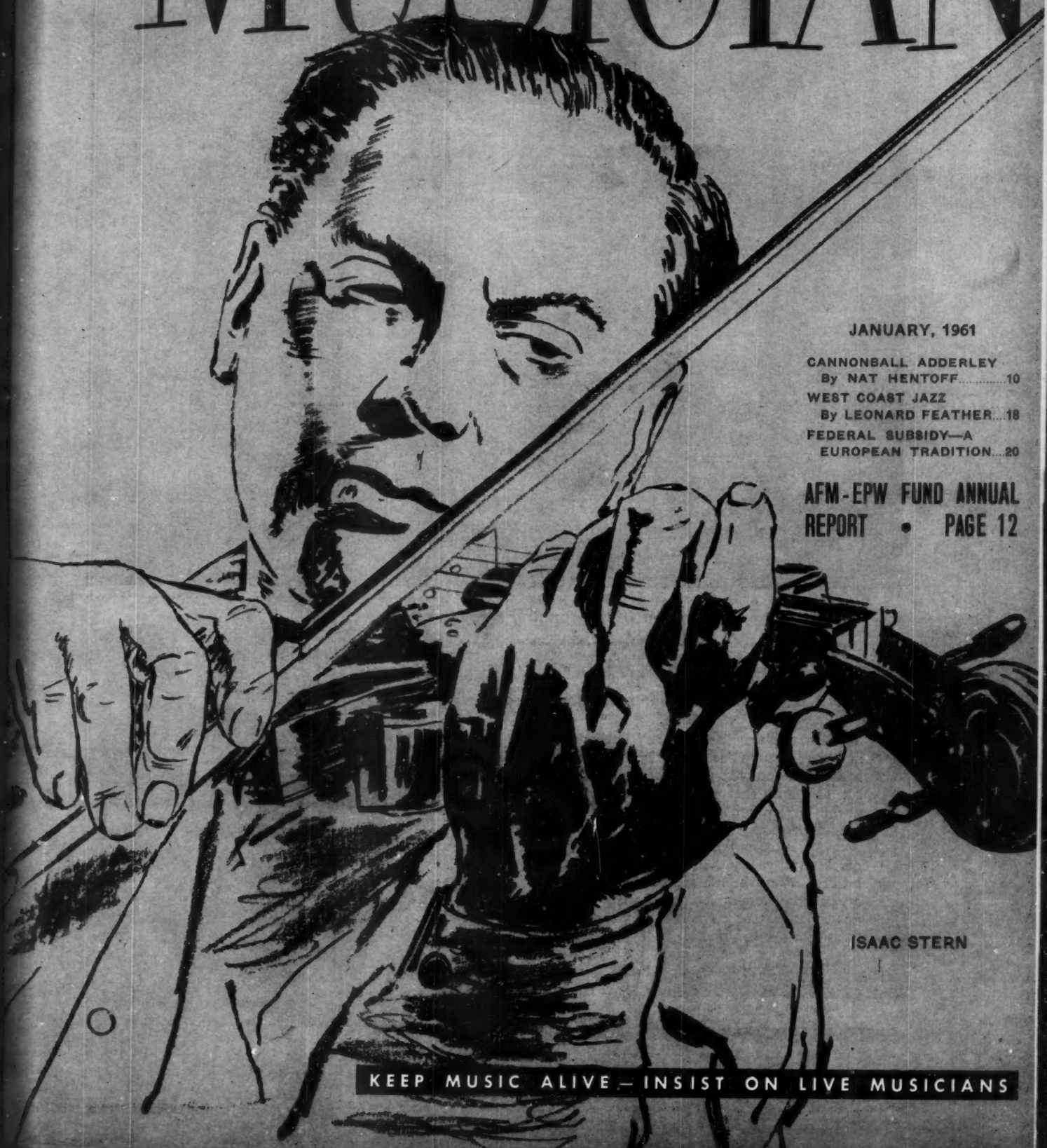


OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

# MUSICIAN

International



JANUARY, 1961

CANNONBALL ADDERLEY  
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REPORT • PAGE 12

ISAAC STERN

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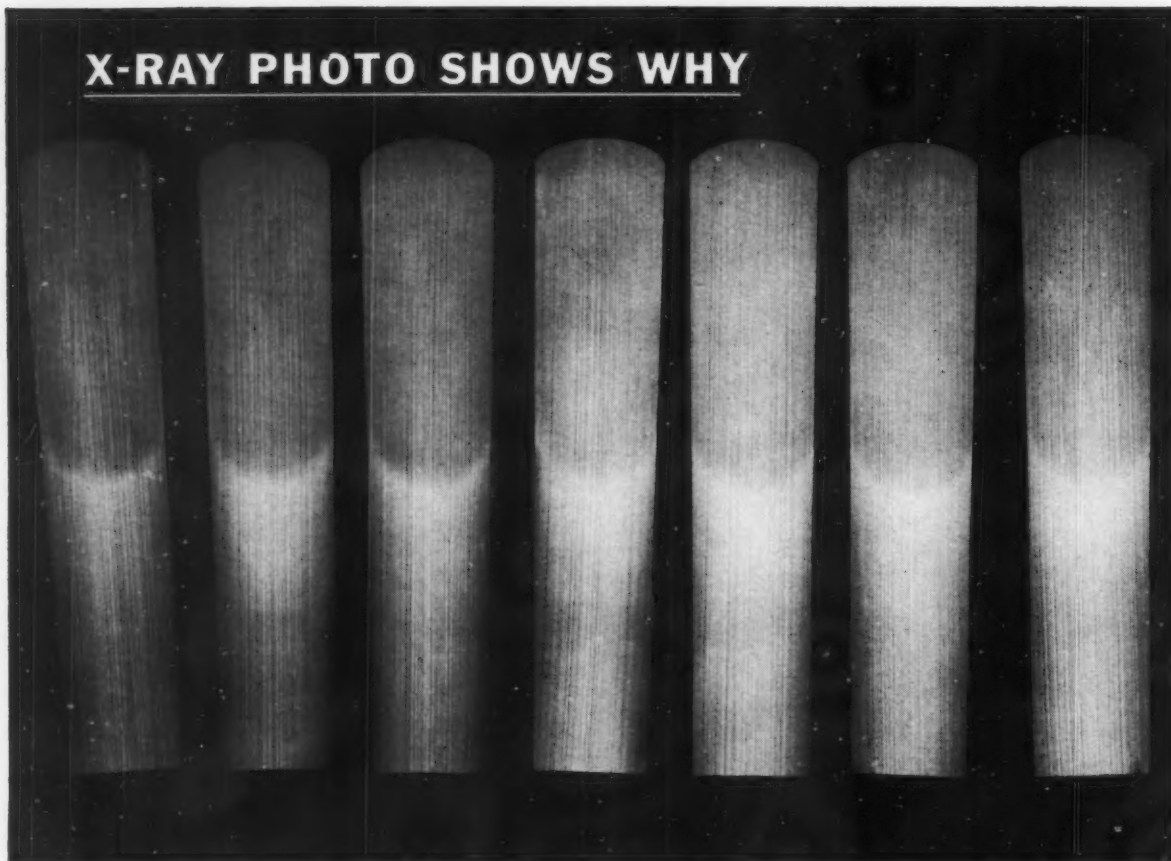


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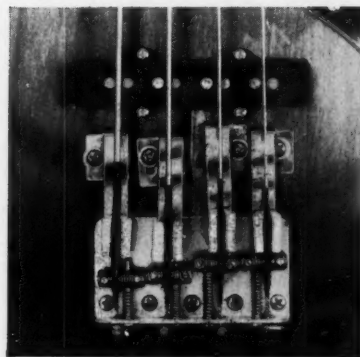
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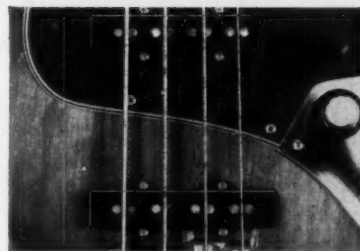


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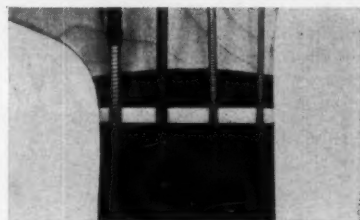
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#### COVER

Isaac Stern, who gets the special acclaim of the "International Musician" for his championship of New York's Carnegie Hall (see page twenty-two), is shown in a sketch by William Kiehm. Mr. Kiehm portrays the determination of this very determined artist and champion of live music.

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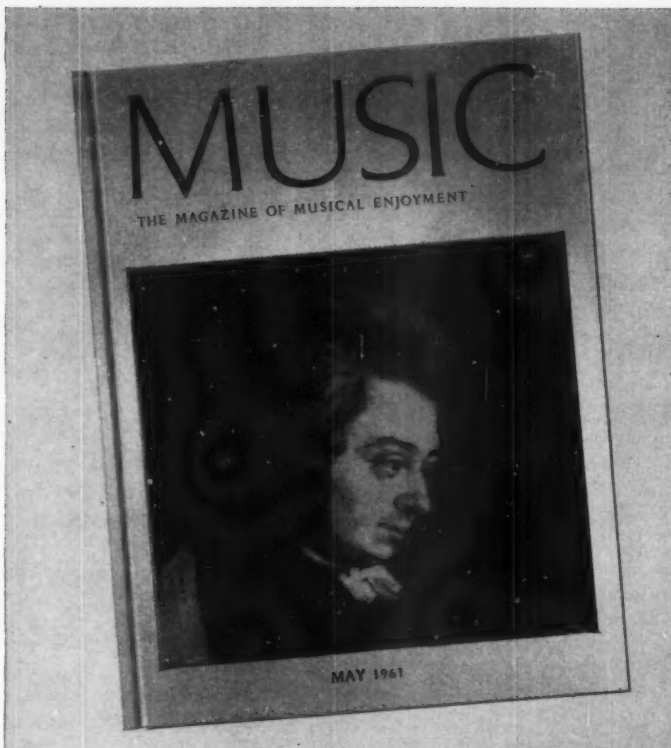
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# PLIGHT OF MUSIC TOLD TO MILLIONS

## Showman Arthur Godfrey Broadcasts Coast-to-Coast With President Kenin On Need for Federal Aid to the Arts

Millions throughout the United States heard a prolonged discussion between President Herman Kenin and showman Arthur Godfrey about the problems besetting music and musicians and the inevitable conclusion that federal subsidy for the living arts is an absolute necessity if America's most highly developed art form is to survive.

Although Mr. Godfrey at first took the attitude that "the least government is the best government" and had to be convinced, President Kenin's facts were so cogent that the inimitable Redhead enthusiastically conceded: "You've made a believer out of me. I never knew these things before, didn't consider them, particularly. I guess I should start thinking about them."

Scene of the discussion was the Arthur Godfrey Coast-to-Coast Show over CBS Radio Network November 18th. When President Kenin said "a plumber doesn't have to go home each night to take apart his toilet to keep in practice," he brought roars of laughter.

The point was not intended to be humorous, although the humor of its presentation drove it home. There are few professions that require such practice on the part of its practitioners as does that of the musician. There are even fewer—with the exception of other living arts—that mean as much to the culture of the nation and civilization in general.

### RECORDING INFORMATION NOTICE FOR ALL LOCALS, OFFICERS AND MEMBERS

Recording separate sound tracks at phonograph recording sessions for the convenience of artists or soloists or recording companies is prohibited. In the event of an emergency where, after a recording session has been called and the soloist becomes unavailable due to illness or other uncontrollable circumstance which arises after the musicians have been called, tracking will be allowed only if advance permission has been obtained from the President's office.

President Kenin's points were so well taken that it was decided that discs—normally a horrid word to A. F. of M. members—should be made of the excerpted broadcast and sent to each local, to symphony groups, music clubs and similar organizations. These are now available for membership meetings and for placement by local officers at other suitable forums.

During the Arthur Godfrey Show discussion, President Kenin made repeated reference to an article by Samuel Grafton that appeared in the November issue of "McCall's Magazine" under the title "Trouble in Our Symphony Orchestras," a study so authoritative it is recommended reading for all A. F. of M. members. A reprint of this article also was forwarded to each local secretary, along with the disc of the Godfrey Show on which President Kenin was the guest of honor.

President Kenin and Arthur Godfrey, on Godfrey's Coast-to-Coast CBS radio program, November 18, examine a "classic lute" cherished by Godfrey for its tonal qualities.



## LOCALS ADVISED REGARDING RECENT ELECTRONIC DEVICES

President Kenin in a recent letter to all locals further clarified the position of the Federation in regard to electronic devices. His letter follows:

Dear Sirs and Brothers:

Following my letter to you dated October 26, 1960, relating to electronic devices which simulate sounds of musical and percussion instruments (particularly the so-called "Side Man"), I have been gratified by the volume of your replies and the constructive comments and suggestions you have made. After a careful review of those replies, the following conclusion has been reached.

Each local will retain autonomy to legislate regarding the use of the "Side Man" in its jurisdiction *PROVIDED* that such local rules:

1. Do not absolutely prohibit the use of the "Side Man" by members.
2. The "Side Man" is not used by members in show performances of any kind where normally a percussion instrument is used.
3. The "Side Man" is not used by members where dancing takes place.
4. The use of the "Side Man" by members does not displace a live performer.

*(Continued on page nine)*



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## RECENT ELECTRONIC DEVICES

(Continued from page seven)

Within this framework, locals may impose appropriate scales and other working conditions relating to the use of the "Side Man."

The above should be considered as a modification and amendment of previous action taken by this office relating to the same subject matter particularly the order of the President's office dated August 12, 1960.

Thank you again for your invaluable help in this matter.

Fraternally yours,  
HERMAN KENIN,  
President

### Lincoln Center Begins its Work

The Student Program of Lincoln Center for the Performing Arts—a giant Arts Project centered in New York City—made its debut on Long Island on December 19 when the Metropolitan Opera Guild offered a concert presentation in costume of Mozart's *Così fan Tutte* for the students at the Astoria Junior High School No. 126, in Long Island City. There was a capacity audience of about five hundred young people in attendance.

This was the "premiere" on Long Island of the second phase of the Lincoln Center Student Program. The first phase began in November when nearly one thousand New York City high school students attended a rehearsal of the New York Philharmonic in Carnegie Hall.

The Lincoln Center Student Program is supported from income earned from contributions received toward the Center's special \$10,000,000 fund for education and artistic development, a part of the total \$102,000,000 fund-raising objective. To date, \$5,500,000 of the \$66,000,000 contributed so far has been earmarked for the fund.

### CONVENTION NOTICE

The 64th Annual Convention of the American Federation of Musicians will be held at the Atlantic City Convention Hall, Atlantic City, New Jersey, during the week of June 12.

### FOR THE INFORMATION OF LOCALS, OFFICERS AND MEMBERS

Violations of the phonograph record labor agreement have come to light recently. This notice is intended to make you aware of them and to urge you to report any instances of violations of which you may learn to the Federation.

Cases have been reported in which multiple sound tracks have been recorded of performances, to be used as accompaniment for singers, without having the singer's voice in the sound tracks. This type of recording is in violation of our agreement with recording companies.

In cases in which a recorded instrumental rendition is intended as accompaniment for a singer, the entire performance, including the singing and the instrumental performance, must be recorded simultaneously on the same sound track so that they may not be separated.

Recording separate sound tracks at recording sessions for the convenience of artists or soloists or recording companies is prohibited. The only exception to this rule is in case of an emergency arising after a recording session has been called, when the singer becomes unavailable due to illness or other uncontrollable circumstance after the musicians have been called. In such instances tracking is allowed only if advance permission has been obtained from the President's office of the American Federation of Musicians.

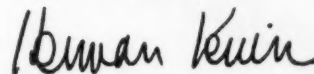
Recording sessions are on a minimum call of three hours or less during which there may be recorded not more than either (a) four ten-inch master records, each record containing not more than three and one-half minutes of recorded music or (b) three twelve-inch master records, each record containing not more than five minutes of recorded music, or (c) fifteen minutes of recorded music for long-play or extended-play records. Musicians shall be dismissed upon completion of performances for which they have been engaged **WHETHER OR NOT THE FULL SESSION HAS EXPIRED.**

Split-sessions using more than one singer with different conductors for each singer are not permitted. These sessions have been designed by A & R men and recording companies as a shortcut and speedup method of recording which results in loss of earning power for the recording musicians. The split-session is intended to result in two or more single records featuring different singers on each with credits to orchestra leaders as though each single had been produced at a separate session. The Federation will not permit any short cuts designed to decrease work opportunities or earning power of its members.

In the event recording companies desire to make a special type of recording which, on a single side, embodies multiple sound tracks, special arrangements will be made upon request to the Federation for such recordings.

Locals, officers and members are requested to acquaint all persons concerned with these matters.

Fraternally yours,



Herman Kenin  
President

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● Julian "Cannonball" Adderley, a large, articulate alto saxophonist and bandleader, has become one of the major jazz successes of the past decade. One of his Riverside albums, *The Cannonball Adderley Quintet in San Francisco*, has sold nearly 100,000 copies—a rare figure for a jazz set. A single, *This Here*, extracted from the same set, has gone over the 75,000 mark. "Cannonball" is not only in rising demand in the country's jazz clubs and festivals but he was also featured recently on Debbie Reynolds' TV spectacular. Adderley, in short, has been able to reach a maximum jazz audience and also shows the capacity to attract sizable sections of the general public as well.

Part of "Cannonball's" ascent is due to the simultaneous popularity in the past year of "soul music" in jazz. The term refers to an emotional, hard-driving form of modern jazz that incorporates rhythmic and melodic elements of gospel music and also emphasizes the basic blues tradition of all jazz. The incorporation of gospel music has even led several contemporary jazzmen to compose gospel-like tunes for their groups. The first

## THE

# ascent of 'CANNONBALL'

popular blending of jazz and gospel was pianist Horace Silver's *The Preacher* several years ago, but the trend toward "soul jazz" was only just beginning when Silver recorded *The Preacher*. By 1959, however, when Adderley recorded Bobby Timmons' quasi-gospel tune, *This Here*, the trend was in full swing and so it was Adderley rather than Silver who rode the gospel train to sudden affluence.

It should be emphasized that Adderley is a sophisticated musician who can play more complex and more subtle music than is characteristic of the "soul music" category. He is an alto saxophonist of remarkably fluent technique and expressive power. He is, besides, a mature jazzman whose roots in the music go considerably deeper than those of many of his contemporaries. He has been influenced, for example, by the sweeping, lyrical clarity of Benny Carter as well as by Charlie Parker, the reigning influence on all modernists. Adderley likes to call himself a "modern traditionalist." He is not an experi-

menter but prefers to consolidate what has gone before in jazz and to build his own style out of his broad knowledge of the jazz heritage.

"Cannonball" is more verbal than a number of his contemporaries. He has conducted a series of witty, informal FM shows in jazz, and has written several articles in various magazines. In night clubs and at concerts he introduces each number—a procedure not always followed by modern jazzmen — with humor and genuinely helpful background material. A further "Cannonball" accomplishment is the precedent he is setting as a musician who doubles as a recording supervisor.

Musicians often act as talent scouts for their record companies, and "Cannonball" was no exception. He told his company, Riverside, about several musicians he had heard on his travels and urged that they be recorded. His advice was usually taken, and finally Adderley was given a series of his own to produce for the label. Each of the sets is listed as *A Cannonball Adderley Presentation* and there have been four so far. Adderley supervises the recording, consults with the leader on repertory and arrangements, and of course finds the musicians in the first place.

Despite the range of "Cannonball's" success, he was unknown in the jazz world until 1955, and only began to establish himself fully two years later. Yet Adderley is no overnight phenomenon. He has been preparing for a professional career in music since childhood. Julian E. Adderley was born in Tampa, Florida, September 15, 1928. His father, Julian F. Adderley, had played in several regional bands and encouraged his children to play, although he warned them about the insecurities of the jazz life. When he was in the fifth grade in Tallahassee, "Cannonball" was given a trumpet by his father, and he immediately started trying to play jazz.

(The nickname, "Cannonball," incidentally, comes from his early school years. Adderley had a prodigious appetite and his schoolmates tried to nickname him "Cannibal." Several had trouble pronouncing the word, and so the

descriptive term came out "Cannonball" instead.)

Adderley began to lose interest in the trumpet and passed it on to his younger brother, Nat, who is a member of Adderley's current quintet. "Cannonball" bought his first alto, a much-used one, for \$25 and learned to play it by himself. His formal education meanwhile was continuing. A friend of the elder Adderley, Leander Kirksey, was musical director of the Florida A & M band and was also advisor to the local high school band, the Royal Swingmasters, in which "Cannonball" Adderley played. "Cannonball" learned a great deal from Kirksey both in high school and later at Florida A & M which he entered in 1944. During these years, Adderley was also playing professional jobs on the side and was learning that it was necessary to play with drive and with a basic blues feeling to keep an audience at a dance interested.

By 1948 young "Cannonball" was teaching music at Dillard High School in Fort Lauderdale. From 1950 to 1953, he was in the army, assigned to the 36th Army Band at Fort Knox. He led the dance band on the post, but, more important for the development of his musicianship, his duties required his attending the U. S. Naval School of Music in Washington, D. C., from January to June, 1952. He also taught in the band training unit.

After service, Adderley went back to teaching at Dillard High School. He was doing well in Florida. His teaching post gave him



# A PORTRAIT OF JULIAN ADDERLEY

by Nat Hentoff

security and there was always extra money to be picked up in one-nighters. Yet the challenge of New York intrigued him, and, in the summer of 1955, he and his brother Nat visited the city. The story of "Cannonball's" zooming arrival in the big time is the sort of yarn one associates with improbable film scenarios, but it actually did happen. There was at the time a modern jazz room, Café Bohemia, in Greenwich Village, at which the late Oscar Pettiford was leading a band. Many jazzmen used the room as a gathering place, and an invitation to sit in with the resident band was not lightly given. On the night the unknown Adderley brothers arrived, the regular reed man in Pettiford's combo was late. Pettiford noticed a youngster at a table with an instrument case. He told one of the established saxophonists in the audience to ask the youngster to lend him his horn. The youngster, "Cannonball," declined, asking that he be allowed to sit in himself. Startled by this effrontery, Pettiford agreed, but once "Cannonball" was on stand, Pettiford set off a blistering tempo along with a tricky series of chord changes. Adderley was undaunted, and, in fact, sailed through the set with such buoyant confidence that he managed in fifteen minutes to establish a reputation that most newcomers would have required many months to gain. Musicians present that night spread the word to record companies, and Adderley was soon making his first albums.

Adderley returned to Florida to finish out a semester as a teacher, and then came back to New York, fully expecting to consolidate his victories on the jazz scene. He discovered he still had a further apprenticeship to put in. Toward the end of 1955, Adderley, already widely publicized in the trade press, decided

to start a combo of his own. He brought up several musicians from Florida, but they didn't match up to his standards, and eventually he and his brother had to send them home. He also found out that establishing a combo is a long and costly process. He worked steadily until September, 1957, but was \$9,000 in debt by then, and finally had to disband.

As for his own playing, Adderley learned that his spectacular debut at Café Bohemia had not been enough to establish his credentials fully with the established jazzmen. "He had to go out of New York again," recalls Coleman Hawkins, "get himself together some more, and then come back." The critics meanwhile were confusing the issue, calling Adderley a second Charlie Parker, although Adderley's style from the beginning of his appearances in New York was more than an imitation of Parker. It was indeed, however, still undeveloped. Gradually, Adderley did work out a distinctively personal sound and conception. A considerable help in this vital area of growth was his experience with trumpeter Miles Davis from October, 1957, to September, 1959. Davis is a uniquely tasteful jazzman who chooses his notes carefully and economically. Adderley, however, had been mistaking speed and facility of execution for musical expression, and he learned much about editing his solos and about harmonic imagination from Davis. "You don't have to play *all* those notes," Davis would tell him.

Traveling with Davis also enhanced Adderley's reputation and brought him a wider audience. He benefited as well from Davis's astuteness as a businessman. By the time he had left the Davis band, Adderley felt he now had the background to try again as a leader. He

regrouped in the middle of 1959 and has been gaining in popularity and income ever since. Syndicated columnist Ralph Gleason has observed that "he has now matured into a really impressive soloist with a different conception and a fine, full-bodied sound." And John S. Wilson of the *New York Times* has written of his "enormous gusto . . . expressed in long, loping, tremendously forceful lines."

Adderley is so proficient and now so powerfully individualistic a musician that his career should continue to prosper long after the present "soul" fad has gone. In fact, it would be better for Adderley musically if the over-emphasis on "soul music" declined, because his identification with tunes such as *This Here* has obscured the fact that he can be a very challenging and imaginative player in widely separated contexts from small band informality to the large, impressionistic orchestra of Gil Evans with whom he has been a featured soloist on records.

In any case, "Cannonball" is a substantial part of the jazz scene, and his influence is continually growing, particularly among audiences relatively new to jazz. He has become a master of ceremonies with an aplomb somewhat similar to Duke Ellington's. He so obviously wants the listeners to understand and like what he and his men are doing that he creates an unusually friendly and good-humored attitude in a club. Furthermore, because of his quick intelligence and wit, "Cannonball" is frequently interviewed in the general press, on the air, and on TV. The music teacher from Florida has become a public relations man, in a sense, for jazz as a whole, and he's just as effective in that field as he is in the invigorating, commanding way in which he handles his alto saxophone.

# ANNUAL REPORT FOR THE FISCAL YEAR ENDED MARCH 31, 1960

## American Federation of Musicians — Employers' Pension Welfare Fund

425 Park Avenue, New York 22, N. Y.

to the SUPERINTENDENT OF INSURANCE of the STATE OF NEW YORK

- Notes: (1) All data in the Annual Report is to be copied from the Annual Statement. Where a copy of U. S. Department of Labor Form D-2 has been filed in lieu of pages 6 to 14 of the New York Annual Statement, the Summary Statement of Assets and Liabilities (Exhibit B-1) and the Summary Statement of Receipts and Disbursements (Exhibit B-2) of Form D-2 may be substituted for pages 2 and 3 herein.
- (2) The Annual Report is required to be filed, in duplicate, not later than \_\_\_\_\_ Address replies to New York State Insurance Department, 123 William Street, New York 38, New York.
- (3) The data contained herein is for the purpose of providing general information as to the condition and affairs of the fund. The presentation is necessarily abbreviated. For a more comprehensive treatment, refer to the Annual Statement, copies of which may be inspected at the office of the fund, or at the New York State Insurance Department, 123 William Street, New York 38, N. Y.

14. Accounts payable .....	\$ 638.13
15. Accrued payrolls, taxes and other expenses .....	10,894.59
16. Total liabilities .....	\$ 11,532.72
17. Funds and reserves	
(a) Reserve for future benefits and expenses .....	\$1,032,145.76
(b) .....	—
(c) .....	—
(d) Total funds and reserves .....	1,032,145.76
18. Total liabilities and funds .....	<u>\$1,043,678.48</u>

### EXHIBIT B-1

#### SUMMARY STATEMENT OF ASSETS AND LIABILITIES<sup>1</sup> AS OF MARCH 31, 1960

#### AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS' PENSION WELFARE FUND

425 PARK AVENUE, NEW YORK 22, N. Y.

#### ASSETS<sup>2</sup>

	Column (1)	Column (2)	Column <sup>3</sup> (3)
1. Cash .....		\$ 144,575.02	
2. Bonds and debentures			
(a) Government obligations .....	\$ 583,358.45		
(b) Nongovernment bonds .....			
(c) Total bonds and debentures .....	\$ 583,358.45		
3. Stocks			
(a) Preferred .....	—		
(b) Common .....	—		
4. Common trusts .....	—		
5. Real estate loans and mortgages .....	—		
6. Operated real estate .....	—		
7. Other investment assets .....		583,358.45	
8. Accrued income receivable on investments .....		670.83	
9. Prepaid expenses .....		3,599.79	
10. Other assets			
(a) Office furniture and equipment at cost less depreciation (\$195.87) .....	\$ 3,721.61		
(b) Employer contributions due .....	307,752.78	311,474.39	
(c) .....			
11. Total assets .....		<u>\$1,043,678.48</u>	

#### LIABILITIES AND FUNDS

12. Insurance and annuity premiums payable .....	—
13. Reserve for unpaid claims (not covered by insurance) .....	—

<sup>1</sup> Indicate accounting basis by check: Cash  Accrual  Plans on a cash basis should attach a statement of significant unrecorded assets and liabilities.

<sup>2</sup> The assets listed in this statement must be valued in column (1) on the basis regularly used in valuing investments held in the fund and reported to the U. S. Treasury Department, or shall be valued at their aggregate cost or present value, whichever is lower, if such a statement is not so required to be filed with the U. S. Treasury Department (Act, sec. 7 (e) and (f) (1) (B)). State basis of determining the amount at which securities are carried and shown in column (1): COST.

<sup>3</sup> If A (2) in item 13, PART III is checked "Yes," show in this column the cost or present value, whichever is lower, of investments summarized in lines 2c, 3a, and 3b, if such value differs from that reported in column (1).

### EXHIBIT B-2

#### SUMMARY STATEMENT OF RECEIPTS AND DISBURSEMENTS FOR YEAR ENDING MARCH 31, 1960

#### AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS' PENSION WELFARE FUND

425 PARK AVENUE, NEW YORK 22, N. Y.

#### RECEIPTS

1. Contributions	
(a) Employer .....	\$1,059,497.06
(b) Employees .....	—
(c) Other (Specify) .....	—
2. Interest, dividends, and other investment net income .....	7,851.62
3. Gain (or loss) from disposal of assets, net .....	26.56
4. Dividends and experience rating refunds from insurance companies .....	—
5. Other receipts	
(a) Foreign exchange income .....	\$ 59.61
(b) .....	—
(c) .....	59.61
6. Total lines 1 to 5, inclusive .....	<u>\$1,067,434.85</u>

#### DISBURSEMENTS

7. Insurance and annuity premiums paid to insurance companies for participants benefits .....	—
8. Benefits provided other than through insurance carriers or other service organizations .....	—
9. Administrative expenses	
(a) Salaries (Schedule 1) .....	\$ 7,761.36
(b) Fees and commissions .....	21,466.30
(c) Interest .....	—
(d) Taxes .....	367.06
(e) Rent .....	1,387.75
(f) Other administrative expenses .....	4,306.62
	\$ 35,289.09
10. Other disbursements	
(a) .....	—
(b) .....	—
11. Total lines 7 to 10, inclusive .....	\$ 35,289.09
12. Excess (deficiency) of receipts over disbursements (line 6, less line 11) .....	<u>\$1,032,145.76</u>

#### RECONCILIATION OF FUND BALANCES

13. Fund balance at beginning of year .....	NONE
14. Excess (deficiency) of receipts over disbursements (line 12) .....	\$1,032,145.76

(Continued on the opposite page)

## NOTICE TO ALL MEMBERS

Members have increasingly become the victims of cancelled engagements at college and school dances and other functions. Because, in such instances, the student making and cancelling the engagement is under 21 years of age, or is financially irresponsible, it is difficult, if not impossible, for the Federation to assert the musicians' rights.

In order that all members of the Federation avoid being victimized by this increasingly prevalent practice, it is suggested that the utmost caution be exercised before accepting engagements for college and school functions.

*Make sure that you receive written evidence of the authority of the person who makes the engagement. This should, if possible, be a letter from the college or school confirming that the student with whom you deal is authorized to conclude the engagement in behalf of the college or school.*

Thanks from King Phumiphol Aduldet of Thailand are extended to the A. F. of M. through President Kenin for the presentation to His Majesty of a gold life membership card. The presentation of the card was made at a jazz session arranged by Benny Goodman for the saxophone-playing and jazz-loving monarch. Others participating were Red Norvo, Teddy Wilson, Jack Sheldon, Gene Krupa, Urbie Green and Flip Phillips.

No. 184/2503

Hotel Victoria,  
Avenue de la Gare,  
Lausanne, Suisse.

19th November B.E. 2503(1960)

Sir,

His Majesty the King of Thailand, my Gracious Sovereign, is warmly appreciative of your gift of a gold card evidencing His Majesty's life membership in the American Federation of Musicians, which you had sent through the Royal Thai Embassy in Washington, D. C.

By His Majesty's Command, I have the honour to convey to you his sincere thanks and best wishes.

Yours sincerely,

(K. Kitiyakara)  
Private Secretary to His Majesty  
the King.

Mr. Herman Kenin,  
President, American Federation of Musicians,  
425 Park Avenue,  
New York 22, N. Y.  
U.S.A.

### AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS' PENSION WELFARE FUND

(Continued from the opposite page)

15. Other increases or decreases in funds	
(a) Net increase or decrease by adjustment in asset values of investments .....	—
(b) .....	—
(c) .....	—
16. Fund balance end of year .....	<u>\$1,032,145.76</u>

### ANNUAL REPORT OF THE AMERICAN FEDERATION OF MUSICIANS' & EMPLOYERS' PENSION WELFARE FUND

State of New York }  
County of New York } ss.

C. H. FOULKE      SAMUEL YAMIN      GEO. V. CLANCY

Trustees of the Fund and being duly sworn, each for himself deposes and says that this Annual Report is true to the best of his information, knowledge and belief.

Employer trustee:

C. H. FOULKE      R. D. QUINN  
SAMUEL YAMIN      I. S. BECKER

Employee trustee:

HERMAN D. KENIN      JOHN S. FERENTZ  
STANLEY BALLARD      GEO. V. CLANCY

Others (indicate titles):

Subscribed and sworn to before me this  
31st day of October, 1960.  
GEORGE J. WITT  
Notary Public, State of New York  
No. 1-9715350  
Qualified in Queens County  
Cert. filed with N. Y. Co. Clerk & Register  
Commission Expires March 30, 1962

## The Pension Plan For Musicians

(See Article by George A. Clarke, in the June, 1960, issue of the *International Musician*, page 8)

The pension plan for members of the A. F. of M., established January, 1959, is the beginning of a long-recognized aim of the Federation to provide security benefits for musicians. It is jointly administered by a board of trustees comprised of union and employer members.

In operation, for each covered engagement played, a pension contribution becomes due from an employer. When payment is received, a pension credit is entered into the individual account of each performing musician, utilizing time-saving and cost-saving modern electronic data-processing equipment.

The Pension Plan provides for pension coverage for all musicians working in employment under collective bargaining agreements requiring contributions to the Pension Fund. There is further provision for locals affiliated with the A. F. of M. to enter into collective bargaining agreements with local employers also obligating employers to contribute to the A. F. of M. and E. P. W. (Employers' Pension Welfare) Fund in accordance with A. F. of M. local scales. Furthermore, full-time employees of the affiliated locals, the Trust Fund and the A. F. of M. may be covered if contributions are made to the Trust Fund by written agreement.

Musicians who qualify for pension benefits may retire at age fifty-five with a monthly pension benefit based on the actuarial equivalence of the contributions credited to each musician's Retirement Account, including accumulated interest on the money at the time of retirement. These pension payments will begin after January 1, 1964, in order to allow for the accumulation of sufficient credits to provide for life-time benefits.

**KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS**

# INSTRUMENT MANUFACTURERS SALUTE WINNER AND RUNNER-UP REAP



**Jimmy Cook's fifteen-piece dance band from Las Vegas, Nevada, was judged the "Best New Dance Band of 1960" in the Finals Contest held in Detroit, Michigan, on November 22.**



**International Treasurer George V. Clancy, Chairman of the "Best New Dance Band of 1960" contest, presents the winning trophy to Jimmy Cook.**

Jimmy Cook, debonair 35-year-old saxophone player and his 15-piece dance band from Las Vegas, Nev., was judged the "Best New Dance Band of 1960," at Detroit, November 22, 1960, in a national finals contest featuring five top new dance bands from widely separated parts of the nation. It was the second annual nation-wide search for "Best New Dance Band" sponsored by the American Federation of Musicians.

Jimmy Cook's band is comprised of Las Vegas musicians who play in various night club bands in the Nevada resort city. They got together six months ago when Cook determined to build a top dance band in the tradition of the great traveling bands of the past, but with a modern beat and sound showmanship. Cook has performed with several top name bands such as Harry James, Ray McKinley, Woody Herman, and Dizzy Gillespie. Up to the time of winning the finals contest Jimmy Cook was appearing in a show band at the Thunderbird Hotel, Las Vegas. The 35-year-old sax player was born in Denver, Colo., and attended schools there including a two-year college music course at Denver University. He entered the special services division of the Army and served during World War II. Following his discharge overseas, he attended the Conservatory of Music in Paris. Cook is married and has an eight-year-old son. His wife Marielee has been his greatest booster in music, because she is confident her husband will one day lead the greatest dance band in the world. Oddly, Cook claims the same home town of Denver that produced Claude Gordon, winner of the Federation's Best New Dance Band contest of 1959.

Only a half note behind for second place was Steve Laughery, of Moses Lake, Wash., 30-year-old owner of a music store with a versatile group of nine instrumentalists known as the "many sounds of nine."

Detroit's own Jimmy Wilkins, 39-year-old trombonist who walks a mailman's route by day and leads a 15-piece dance band by night, moved into third place.

# "1960'S BEST NEW DANCE BAND"

## \$20,000 IN PRIZE AWARDS



### A THANK-YOU TO OUR MANY ADVERTISERS AND FRIENDS

On behalf of the National Dance Band Contest Committee I wish to extend special thanks to the following nationally known band instrument manufacturers who so generously provided enough instruments to equip both the winner and the runner-up orchestras: the Ampeg Company, W. T. Armstrong Company, Incorporated, the Buescher Band Instrument Company, the Conn Corporation, Fender Sales, Incorporated, the Fips Drum Company, the Getzen Co., Gibson, Incorporated, M. Hohner, Incorporated, the Frank Holton Company, the Kay Musical Instrument Company, the G. LeBlanc Corporation, the Martin Band Instrument Company, F. E. Olds and Son, the Rogers Drums with Swiv-O-Matic, H. A. Selmer and Company, the Sonola Accordion Company, the Thomas Organ Company, the H. N. White Company and the Avedis Zildjian Company. The contributions of these instrument manufacturers totaled \$20,000 in new band instruments. I also wish to thank Saxony Clothes

who contributed new uniforms and those who contributed other musical equipment.

I wish to express appreciation to those who have booked the winning band for extensive engagements, especially at the Flamingo Hotel in Las Vegas, to those who provided the opportunity for it to record an album for R. C. A. Victor and for those who featured the band on network television and radio shows. I wish also to thank those who made possible the nation-wide tour of famous ballrooms.

Sincerely,

*Herman Kwin*

American Federation of Musicians  
of the United States and Canada, AFL-CIO.

MUSICIANS of  
all EUROPE  
have the

**Echolette**

... NOW MUSICIANS of America have the opportunity to own one of the greatest European inventions for the music world.



ONLY ECHOLETTE  
GIVES YOU  
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SUPERECHOLETTE—For Up to 3 Instruments—All Individually Controlled.  
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These versatile, portable sound effects apparatus makes professionals sound — to live audiences — exactly as they sound on their top hit records made with expensive studio equipment.

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| <input type="checkbox"/> Piano, Teacher's Normal Course  | <input type="checkbox"/> History & Analysis of Music  | <input type="checkbox"/> HARMONY                 |
| <input type="checkbox"/> Piano, Student's Course         | <input type="checkbox"/> Voice                        | <input type="checkbox"/> Guitar                  |
| <input type="checkbox"/> Public School Mus.—Beginner's   | <input type="checkbox"/> Double Counterpoint          | <input type="checkbox"/> Violin                  |
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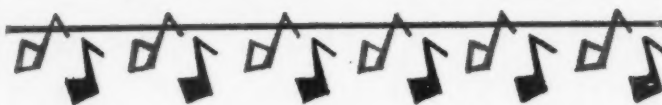
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## WHERE THEY ARE PLAYING



### EAST

The Cootie Williams Group is currently appearing at the Picadilly Lounge in New Bedford, Mass. . . . The Jimmy Butts Duo, featuring Juanita Smith, is employed at the Belmar Restaurant in Syracuse, N. Y. . . . Mary "Gem" Brennan is doing a single on piano and vocals at the Roosevelt Motel's Turf Room, East Meadow, N. Y.

### NEW YORK CITY

The Marian McPartland Trio is currently entertaining at the Hickory House . . . Shirley Peterson is doing a single at Willie Shore's new night spot, the Composer East, opposite the Barbara Carroll Trio . . . Jazz guitarist Charlie Byrd is booked for a two-week return engagement at the Village Vanguard beginning January 3.

### MIDWEST

The Chuck Olin Trio plays every Wednesday, Friday and Saturday at the Riverside Cocktail Lounge, Schiller Park, Ill. . . . Eddie Hazell opens at the Huddle Embers in Indianapolis, Ind., on January 2 . . . Jack Teagarden is signed for La Rue's there from January 19 through 28 . . . Billy Williams and his Orchestra are in their second year at Eddy's Restaurant in Kansas City, Mo.

### CHICAGO

The Eddie Higgins Trio and the Audrey Morris Trio are the house bands at the London House. . . . Organist Ann Reiling is performing for her second year at Helsing's Restaurant . . . Maynard Ferguson's fourteen-piece band returns to the Sutherland Lounge on January 4 . . . Ramsey Lewis is set for a two-weeker at the Cloister starting March 20.

### SOUTH

The Three Jacks (James Calomeris, sax, clarinet and vocals; Bill Abernethy, piano, accordion and vocals; and Joe Burch, drums, vocals and comedy) are now playing at the Romano Inn, Colmar Manor, Md. . . . Gao and his unique piano stylings are being held over indefinitely at the Shoreham Hotel's Blue Room in Washington, D. C. Gao is backed by Sam Anthony on bass and Bob Downes on drums . . . Don Glasser and his Orchestra, currently performing at the Peabody Hotel in Memphis, Tenn., have been booked for a four-week return engagement at the Melody Mill, North Riverside, Ill., starting February 1.



Don Glasser

### WEST

San Francisco's Blackhawk is booked well into 1961, with the Cal Tjader Quintet a fixture until February 19, followed by George Shearing, February 21; Anita O'Day, March 21; the Modern Jazz Quartet, April 4; Stan Getz, April 25; Oscar Peterson, May 16; and Miles Davis, June 6. . . . Ray Anthony is set to play fifteen weeks at the Sahara in Las Vegas, Nev., this year. The new pact begins with four weeks starting January 31, three weeks from May 2, three weeks from August 2, and five weeks from September 12.

### ALL OVER

Accordionist Tony Lombardo is doing a return engagement at the Caribe Hilton in San Juan, P. R., with Pepito Arvelo's Continental Orchestra . . . Jazz guitarist Charlie Byrd has been engaged for a twelve-week tour of South and Central America under the auspices of the State Department. Byrd is slated to leave on March 15 and will be accompanied by Keter Betts on bass and Buddy Deppenschmidt on drums.

INTERNATIONAL MUSICIAN



**HONESTLY . . .  
HOW MANY TIMES WERE YOU  
TURNED DOWN BECAUSE YOU  
DIDN'T KNOW THE NEW TUNES?**

WHY CONTINUE TO LOSE GOOD JOBS WHEN

IT COSTS ONLY **8<sup>c</sup>** A DAY

TO KEEP FULLY POSTED, IN ADVANCE, WITH THE  
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costs so darn little . . . about the price of a newspaper or a few cigarettes. If you have missed the boat all these years here is your chance to get aboard now at an unusual nickel a day, get-acquainted offer. Below is a sample illustration of a Tune Dex card.

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Writers W.) Johnny Tillotson

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Recorded by:

**POETRY IN MOTION** Moderato

G Em Am D7

She's PO- ET- RY IN MO- TION walk- in' by my side. Her

see her gen- tle sway. A

love- ly lo- co- mo- tion keeps my eyes on her

ways out on the Am D7

re- ar- range. She's PO- ET- RY IN MO- TION, all that I a-

dore. No Num- ber Nine love po- tion could make me love her more.

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## WEST COAST

# JAZZ

## — Fact or Fable

● A few days after taking up residence in Hollywood (after twenty years as a resident of Manhattan) I attended a local recording session. A burly singer from the midwest, Clarence "Big" Miller, dominated the studio with the rich, earthy sounds of a traditional blues. Flanking him were an aggressively big-toned tenor saxophonist, a thoroughly "funky" pianist, a hard-swinging drummer and a fine guitarist and bassist.

As the take came to its extrovert end, the recording director, Irving Townsend of Columbia Records, turned to me and said, "Well, there you have it—West Coast Jazz!"

The irony of his remark was apparent to everyone present, for the music contradicted everything that has usually been understood by this curiously ill-defined and overworked phrase. Yet there was nothing typical about the presence of this particular brand of jazz in Los Angeles. It can be found in and around the city at any time, but because it fails to conform to the stereotype it is never publicized in association with the slogan.

### A Forty-year Span

What does "West Coast Jazz" mean? Kid Ory came west in 1919; jazz of one kind or another has been played here ever since. Around 1952-3 a clique of musicians began to form a modern jazz nucleus in and around Los Angeles. Most of them were former members of Stan Kenton's Orchestra, the best-known being the trumpeter and arranger, Milton "Shorty" Rogers and the drummer, Shelly Manne. Together with such men as saxophonists Bud Shank, Jimmy Giuffre and

Bob Cooper, trumpeters Pete and Conte Candoli, trombonists Milt Bernhardt and Frank Rosolino, pianists Marty Paich and Pete Jolly, and a few others, they were heard during the next few years in a variety of formats, playing frequently at the Lighthouse in Hermosa Beach and taking part in innumerable record dates.

These men were the core of what came to be known during the mid-1950's as the West Coast jazz movement. It would be inaccurate to stretch the definition to "hard core," for hard and emphatic playing were the least characteristic qualities of most of these soloists. The performances often featured arrangements by Rogers and Paich in a tight-sounding style that swung cleanly and efficiently, in a manner often called cool and sometimes attributed to the allegedly debilitating influence of the California climate on the marrow of jazz, or the energy of its exponents.

It was noted that virtually all the participants in this movement were white. There was nothing consciously racial about this development, most musicians feel; as was the case with the segregated origins of jazz, in its earliest days it was a sociological matter. In fact, the whole West Coast jazz scene is a question not merely of geography but of topography. It would be no exaggeration to claim that there is greater communication between Hollywood and New York than between, say, Van Nuys and Long Beach, Pasadena and Santa Monica, or any other pair of districts in the Greater Los Angeles area. In New York, where residential segregation has been crumbling for years and the jazz night clubs are completely interracial, the exchange of ideas

by Leonard Feather

between Negro and white musicians is limited only by their own personal desires. In Los Angeles, there is still a notable lack of contact. Most Negro musicians live ten to twenty miles south of most white jazzmen and rarely run into them. White jazzmen, newspapermen and the white public in general are aware dimly, if at all, of the existence of such clubs as the Masque, the Zebra Lounge and the Red Flame, catering to Negro audiences. It is easy to understand how, under these conditions, two rather distinct channels of musical ideation developed. Because the "cool clique" had readier access to prominent and lucrative prestige jobs in TV, movie and recording studios, the style associated with them earned, rightly or wrongly, an identity as "West Coast Jazz."

### The Pattern in Cool Jazz

It was not long after the establishment of this informally organized school that similar sounds were heard in other centers. Many small groups in Stockholm, where the Swedish tastes for a while seemed California-oriented, could easily be mistaken for typical Hollywood studio combos, and several such units arose in New York. All, actually, owed a debt to the celebrated Miles Davis recording groups of 1949-50, which set the pattern for this

cooler and more introvert style of writing and playing.

In the early days of jazz, when communications were far less rapid, it was easy to distinguish between, say, a group playing in the relaxed, free-wheeling New Orleans style and one practicing the tenser, jarring improvisations of what came to be called "Chicago style." Similarly the hard, stomping sounds of the Kansas City big bands seemed to have a definable personality. But nowadays today's specialization is tomorrow's generality; no style, sound or idea can be localized for longer than it takes to ship a set of tapes by jet.

If the Los Angeles branch of West Coast jazz is hard to define, the San Francisco fraternity offers even greater problems. In the variety of jazz styles in evidence, no one clique has set a definite pattern. In other words, though San Francisco has been breeding ground of many fine musicians, among them Brubeck, Paul Desmond, Russ Garcia, Jerome Richardson, Bill Perkins, the jazzmen heard in Bay Area jazz clubs represent diverse elements reflecting the styles and influences of other cities.

#### In All Varieties

Curiously, Brubeck at times has been identified with West Coast jazz. Perhaps the mere fact of one's having developed any brand of jazz on the West Coast automatically denotes eligibility for the catchphrase. By the same token Stan Kenton, whose orchestra when formed in 1940 had an entirely different sound from those of the various other bands he has fronted during the past two decades, has had the tag hung on him many times. On this basis it would be justifiable to use the term for the original King Cole Trio, the Norman Granz "Jazz at the Philharmonic" units, the first Gerry Mulligan Quartet, the Jimmy Giuffre combos, the Chico Hamilton Quintet and Woody Herman's celebrated "Third Herd," all of which originated in Los Angeles in the 1940's and '50's. Clearly such disparate groups have nothing in common but their point of origin and the fact that they are engaged in playing jazz. To brand any or all of them as "West Coast Jazz" is the ultimate *reductio ad absurdum* of the whole argument.

#### Signs of a Change

Aside from all this, there have been many indications in the past couple of years that the Los Angeles scene is changing significantly. Composer-conductor Henry Mancini, with his *Peter Gunn* series, launched a new school of jazz, usually in medium-to-large orchestral format, with overtones of earlier styles such as boogie-woogie. His great success led to the use of jazz backgrounds on many other TV series. And pianist Les McCann, with his controversial trio, has fed the flames of a rapidly growing rediscovery of gospel-music elements, a return-to-the-roots

quality that is spreading as fast as the fervor at a revival meeting. At the same time, by virtue of his acceptance in the Sunset Strip area and around the country, McCann has served to remind many listeners of the presence in Los Angeles of a school of jazz vastly different from the cooler approach of the studio musicians.

Healthy signs on the local jazz front are the presence of more local interracial groups and the emergence of spots where the atmosphere is conducive to the production of good music performed for itself alone. Recently Shelly Manne, long one of the finest and most versatile musicians in this area, started his

own club, a pleasant room in which only beer and wine are sold, and to which the customers clearly come to listen to the music rather than to see or be seen by some director, producer or star. Significantly, Manne soon began to use the above-mentioned "Big" Miller as one of his chief attractions. Since Shelly himself has been regarded as the founding father of "West Coast Jazz," it is appropriate that he should play a part in demolishing the myth created by this unnecessary and misleading phrase. In 1961, West Coast Jazz is every kind of jazz, and the same can be said of New York jazz, Chicago jazz, and the jazz of every other city from Milan to Monterey.



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# STATE SUPPORT OF MUSIC

an old tradition  
in europe

Subsidy of music is no new thing in Europe. Italy was pouring money into opera when the tower of Pisa took on its famous slant in the fourteenth century. France's *Opéra*, along with the Louvre, has been that country's pampered pet since long before world wars were even thought of. Sweden's Stockholm Opera came into being in 1773 through the royal decree of King Gustav III, who himself wrote some of the operas' texts. Frederick the Great gave Berlin its first opera house in 1740. October 18, 1746, he issued the order: "Having received many complaints of the decline of the art of singing, and the neglect of it in our gymnasiums and schools, His Majesty commands that the young people in all public schools and gymnasiums shall be exercised more diligently therein, and to that end shall have singing lessons three times a week."

Still today opera seems to be the favored goal for subsidies in Europe. Practically every city in Germany has an opera company complete with orchestra and staff, not to speak of a fine building to house it and full equipment to facilitate it—all stabilized through grants from the federal, state and local governments. These "Staatsoper" service the entire region, with performances held in many cases nightly eleven months of the year. Though federal and state governments help subsidize such companies, the running policy is usually decided at the municipal level. Just now East Berlin and West Berlin authorities are competing fiercely for operatic prestige, each placing lavish resources at the disposal of the home company—the sort of cold war even pacifists revel in.

In France the *Opéra* and the *Opéra Comique* receive from the federal government (which

holds the price cheap considering the returns) the equivalent of four million dollars annually. This amount, set by parliament, is renewed each year almost without debate. A special subsidy for premieres of contemporary operas goes to a recently established opera company, *La Decentralisation Lyric*, which tours as well as gives opera in the home town.

Austria pays off the annual deficits of the three "stages" of the Vienna State Opera: the *Staatsoper*, the *Volksoper* and the *Redoutensaal*. The Danish government meets the annual deficits of the Royal Theatre, including its ballet and opera. Three Swedish opera companies (in Stockholm, Goteborg and Malmo) receive annual grants from the State. This money, together with that given to the provincial orchestras and smaller provincial theatres in Halsingborg, Norrköping, Uppsala and Boras, is collected mainly from government-sponsored lotteries. The government of Greece covers the annual deficits of the National Opera of Athens. The Portuguese government subsidizes its opera, as do the governments of Belgium, Holland, Turkey and others.

Opera subsidy had been a comparative late arrival in The Netherlands. In 1945 the

Dutch authorities (state, municipal) decided to lend their financial support to an opera company which was based in Amsterdam and called the Nederlandse Opera. Today the company performs on an average of twenty-two different operas a year with 190 performances.

In Great Britain, the government through its Arts Council gives the equivalent of a million dollars annually toward the support of the opera at Covent Garden, the Royal Ballet at Sadler's Wells, the Old Vic Theatre and the Carl Rosa Opera. In 1957-58 the British Parliament voted these three organizations, all in London, \$1,500,000 at the current rate of exchange.

#### Where Opera Is Queen

In Italy, probably the most opera-minded country in Europe, subsidized opera houses are as thick as canals in Venice and as enthusiastically patronized. La Scala of Milan is the nation's pride and of course supported accordingly, but even small towns have subsidized opera. These are also happy to stand host to opera companies originating from outside. Spoleto, for instance, gives its whole heart and what money it can scratch together to a festival organized largely from the United States. And everyone has heard of the astonishing gesture of the Italian government in 1958 of granting a subsidy of \$16,000 to Chicago's Lyric Opera Company—a company, incidentally, which our own government had left strictly to its own resources.

The USSR boasts thirty opera companies, but these do not come under the head of our present discussion. Subsidy by dictionary definition is "a government grant to a private enterprise." In Russia, *government subsidy* has been replaced by *government ownership*, an entirely different matter.

Symphony orchestras in Europe get under the wire of subsidy in many cases through their alliance with opera. The Vienna Philharmonic, for instance, benefits from the subsidy to the Vienna State Opera, since it functions as house orchestra to the opera.

Many countries, however, support symphony orchestras for their own sake. The Greek government covers the deficits of the State Orchestra of Athens. In Belgium the principal symphony orchestras receive both municipal and state subsidies. The municipal orchestras in Denmark are subsidized from 20 per cent to near total from municipal-national sources. The Stockholm Philharmonic has the Swedish State as one of its sponsors. The Portuguese government subsidizes symphony orchestras in both Lisbon and Porto, and bolstered up the latter orchestra when it was in danger of disbanding in 1956. Ireland's government has extended grants to the Limerick Symphony Concerts Society and the Cork Orchestral Society for the 1960-61 season. The salaries of the instrumentalists of the Presidential Philharmonic of Ankara are provided by the State.

In Norway grants from the State help the Oslo Philharmonic Society to the extent of

200,000 kroner. Other sources of its support are: 330,000 kroner from the municipal authorities; 880,000 from the Norwegian Broadcasting Corporation; 150,000 from the sale of tickets, and the remainder from bequests and other sources of income.

In contrast to its largesse in supporting opera, France seems a bit close-handed in respect to symphony orchestras. In Paris, four privately-run orchestras are supplied with small governmental subsidies in return for playing a number of first performances. Radio France pays one of these orchestras to broadcast a concert each Sunday.

Great Britain dispenses 20,000 pounds annually to the Liverpool Symphony, 20,000 to the Bournemouth Symphony, 17,000 to the Birmingham Symphony and 12,000 to the London Philharmonia. It allocates 35,000 pounds for music in Scotland, 25,000 of which goes to the Scottish National Orchestra.

The Netherlands shows up particularly well in its symphony orchestra subsidies. The federal government divides the equivalent of about \$1,000,000 yearly among its thirteen orchestras, including the famous Concertgebouw of Amsterdam. Municipalities are also generous in their support. As early as 1911 the Mayor of Amsterdam proposed granting a subsidy to the Concertgebouw Orchestra and the City Council accepted the proposal unanimously. Other cities shortly followed suit. Today all municipal authorities support in one way or another either regularly or at intervals musical life at the local level.

#### Youth Is Served

Not a country but realizes that by investing in its youth it invests in its own future. Thus in Belgium and in Ireland a number of promising young composers are given grants or scholarships which enable them to spend a year or more in study in foreign cities. Belgium's bi-annual *Prix de Rome* for musical composition gives the recipient the equivalent of \$1,200. One of the conditions of the contest is that he must pursue his musical studies abroad. Belgium's *Prix de Virtuosité* opens performance doors to the winner. The Netherlands offers awards and commissions for composers, and facilitates recitals of gifted artists.

Another means of serving youth is the grant to conservatories. The Greek government subsidizes all its conservatories, the Portuguese government, its principal ones—i.e., those in Lisbon and Porto. Great Britain gives 15,000 pounds annually to the Royal Ballet School. The Netherlands gives 1,629,300 guilder (approximately \$349,911) annually to music education, including payment of personnel of the Royal Conservatory of Music at The Hague and grants to prospective music teachers. Austrian Schillings to the amount of \$23,000 are disbursed to students at the two federal music academies (the Vienna Academy of Music and Dramatic Art and the Academy of Music and Dramatic Art Mozarteum in Salzburg). A number of distinguished older mu-

sicians and composers receive *Ehrengaben* in the form of monthly rent payments.

#### As Propaganda Agent

It is natural that much governmental largesse should be aimed at gaining prestige abroad. (Our government-sponsored ANTA tours are a case in point.) In Belgium, the Queen Elisabeth International Musical Competition which carries prizes to the amount of approximately \$12,000, has brought acclaim to that country, since it is open to artists in every part of the world.

An interesting item in the expense accounts of several countries is the allotments for the copying of scores. The Federal Government of Germany distributes to foreign critics collections of scores and recordings of contemporary works. The Irish government finances a Music Copying Scheme through which the compositions of contemporary Irish composers are made known to foreign bodies. The Netherlands provides subsidies to the National Society for Promotion of Music and Documentation Netherlands Music.

#### Subsidy Via Broadcasts

Subsidy of music, as often as not, swims in over the air waves. Government-owned radio and television stations often become sponsors of musical organizations. The Australian Broadcasting Commission, established by the Federal Government in 1932, relays nation-wide programs from the capital cities. Since its Broadcasting Company was from the start specifically charged with catering to and developing the best cultural tastes of the public, it was found necessary to hire good studio orchestras. These, in turn, became the nucleus of larger units giving public recitals. Under the Federal Broadcasting Act, the ABC may give outside performances only if part of the program is broadcast. The presenting of these public concerts enables the ABC to recover, from box-office returns, some of the large costs involved in maintaining the orchestras. The revenue also makes it possible to bring a number of international celebrities to Australia each season. Today every State capital in Australia has its own full-time orchestra, all with resident conductors, all virtually under the control of the ABC.

In 1954-55 the Australian Broadcasting Commission was responsible for 718 concerts throughout the Commonwealth. Of this number 152 were given in country districts, 152 were free school matinees, sixty-three, youth concerts and thirteen, open-air concerts.

These Australian broadcasting orchestras lead to still another form of subsidy. From time to time the ABC offers scholarships to promising students in the woodwind and horn sections, enabling them to complete their studies under professional teachers with the prospect of entering symphony orchestras later.

(Continued on page thirty-seven)



# ISAAC STERN

— ONE MAN'S BATTLE  
FOR CARNEGIE HALL



by John Briggs

● Rounding the corner of Seventh Avenue and Fifty-seventh Street one day in the fall of 1959, violinist Isaac Stern had an appalling vision. In his mind's eye he saw Carnegie Hall leveled to the ground and the site turned into a parking lot.

From that moment Stern was obsessed with an idea. Something had to be done to save Carnegie Hall.

The famous old hall had been intimately identified with Stern's own career. It was a 1943 Carnegie Hall recital which solidly established the twenty-three-year-old San Francisco artist as one of the major violinists of our time.

And the hall was rich in artistic associations going back to Tchaikovsky's guest appearances there in 1893. Virtually every great musician of the century had performed there. Mahler, Ysaye, Paderewski, Rachmaninoff, Mengelberg, Toscanini, Enesco, Stravinsky, Hofmann, Lhevinne, Kreisler, Heifetz, Thibaud were only a few of their names.

Moreover, it was New York's largest concert hall; its acoustics were good; and its midtown location was handy to reach from anywhere in the city. Common sense, in Stern's

mind, as well as sentiment and tradition, cried out against the destruction of so notable a musical landmark.

Stern forthwith launched a one-man crusade to save Carnegie Hall.

Everyone told him he was crazy. It was too late in the day. With its decision to move to Lincoln Center, the Philharmonic had sealed Carnegie's doom. Without the revenue from its most important tenant, the hall could not possibly operate at a profit.

It was known that Robert E. Simon, Jr., president of the corporation which owned the hall, wished to see it continue as a concert hall. However, no concrete plan had yet been put forward and Simon's business associates were growing restless.

### Bucking the Trend

Stern's friends reminded him that you can't fight City Hall. So powerful was the backing, financial and otherwise, for Lincoln Center that its status as New York's new cultural center was assured. Music would inevitably move uptown, leaving Carnegie Hall behind. This in fact had been the trend since the

early nineteenth century, when music began moving uptown from Niblo's Gardens and the Apollo Rooms on lower Broadway. Stern was foolish if he believed it possible to buck so powerful and long-established a trend.

Stern refused to be convinced, and, in addition to his dexterity on the violin, he is a very persuasive fellow. On January 9 he invited a group of friends to his Riverside Drive apartment to see what could be done.

The nucleus of the group which later turned into the "Save-Carnegie Campaign" was made up of Jacob Kaplan, financier, and his associate, Ray Rubinow; Frederick W. Richmond, head of Young Audiences, and his aide, Jack diSimone; Sol Hurok, Stern's manager; Leonard Altman, musicologist and head of Leeds Music; and Gerald Warburg, cellist and member of the famous banking family.

Impressed by Stern's determination, this group considered what could be done. The obvious-seeming first step of seeking a grant from a foundation was ruled out; most foundations by the terms of their charters are prohibited from dabbling in real estate.

Next, Stern and his associates thought of having Carnegie Hall maintained, like Inde-

INTERNATIONAL MUSICIAN

pendence Hall in Philadelphia or the old sub-Treasury building in Wall Street, as a national shrine. This idea, too, proved unworkable.

But there were city and state funds which could be drawn on to preserve Carnegie Hall as a cultural monument, assuming that the necessary "enabling legislation" could be passed at Albany in time.

#### Time Measured in Millimeters

By now, Stern and his associates were working under tremendous time-pressure. It had been formally announced that with the end of the 1959-60 season Carnegie Hall would close its doors. The hall announced that it would accept no concert bookings after May 15. Long-time tenants of Carnegie Hall studios had been given notice to move out.

A further complication was that the campaign was taking place at the busiest time of Stern's midwinter touring season. By phone and telegram he kept in touch with New York.

To enlist support for the campaign, Stern mobilized his fellow-artists. The late Dimitri Mitropoulos, Eugene Ormandy, George Szell, Pierre Monteux, Fritz Kreisler, Artur Schnabel, Joseph Szigeti, Leonard Bernstein, Fritz Reiner, Marian Anderson, Jan Peerce, Nathan Milstein, Myra Hess, Zino Francescatti, Gregor Piatigorsky, Jascha Heifetz, Erich Leinsdorf, Alfred Wallenstein and Bruno Walter

joined him in signing a public statement pointing out the historic and cultural importance of Carnegie Hall and the necessity of preserving it.

Stern found it unnecessary to fight City Hall. Mayor Wagner, he recalls gratefully, gave the Carnegie Hall project understanding and support. The Mayor sometimes refers to himself as a "frustrated violinist" and is cordial toward musical causes.

Albany was another story. By April Stern and his group were sweating. The legislature was about to adjourn, and Governor Rockefeller was planning to fly to his ranch in Venezuela. If he left without signing the bill it would constitute a pocket veto. Stern himself was about to leave for a tour of Russia.

Stern describes himself at this point as a "mugwump." His Republican mug was in Washington, conferring with White House officials on such matters as seating arrangements for the planned state banquet for President Eisenhower's projected trip to Moscow. His Democratic half meanwhile was "politicking in City Hall."

For the Albany part of the project, Stern and his group worked closely with Col. Harold Riegelmann, one-time Republican candidate for Mayor, and his associate, Dick Aronstein.

At length the enabling legislation passed, and the City of New York, with money raised

through a revenue bond issue, paid Simon and his associates \$5,000,000 for Carnegie Hall. It in turn leased the hall to a non-profit corporation of which Stern is president, and which will undertake actual management of the property.

Repair crews at once set to work refurbishing the building, to the astonishment of a whole generation which had grown up without knowing what color Carnegie Hall was under its grime.

Repairs were long since due. "We'd start to paint a fire escape," Stern recalls, "and the whole fire escape would fall off."

#### The Shock of Realization

Appropriately enough, Stern was soloist with Leonard Bernstein and the New York Philharmonic at their opening concert on September 27. When the new president of the Carnegie Hall Corporation walked on stage, he recalls, his knees began to shake. For the first time it struck him just how narrow an escape the venerable hall had had.

The Carnegie Hall group at the moment is chiefly concerned with raising money immediately needed for further repairs to the hall. This, however, does not prevent their making long-range plans as well.

Stern would like to see Carnegie Hall become the focal point of a nationwide campaign

*(Continued on page fifty-three)*



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## a guide to



• by Alfred Mayer



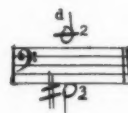
## playing

### FINGERING FOR THE LEFT HAND

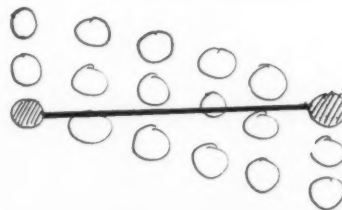
#### Diminished Chord Buttons

On most accordions in America, the diminished chord button is a simple triad. The fourth tone has been eliminated. If your accordion does have four pitches and you are restricted to playing the full diminished chord, take the instrument to a repair man and have the pin that is sounding the fourth tone removed. You'll be able to play more combinations with a triad.

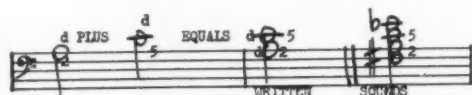
The most common method for forming a full diminished chord is with this three-two fingering:



This is one fingering that *everyone* agrees on. Whichever button you locate first, the other should follow automatically. If you'll look in the mirror, you'll see that the fingers form a straight line:



They don't feel straight to the player, however. Another method of forming the diminished is to play two triad buttons together:



All you have to remember is that any diminished buttons spaced four buttons away from each other and played together will result in a four-toned diminished chord.



The fact that we have a triad means that we can play a minor sixth:



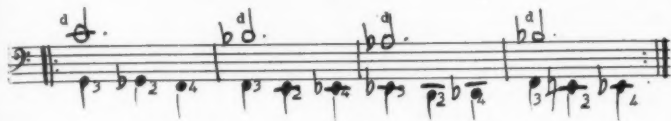
a diminished seventh:



or a dominant seventh.



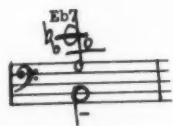
You can combine all of these in the following exercises and get practice making these changes.



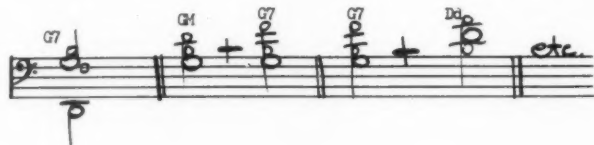
The fact that we have a dominant seventh chord on the instrument as a triad (the fifth omitted) means that we can play a flatted seventh:



a raised seventh:



or a complete dominant seventh chord in any of these ways:

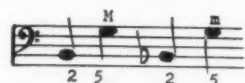


### Alternate Fingerings

There are many substitute fingerings that can facilitate the rendering of a passage. For example, this is the usual manner of fingering the following:



However, if the preceding passage has the hand up in the area of the sharps and we shall more or less remain in that area, this is an easier or more adequate fingering:



(Continued on the following page)

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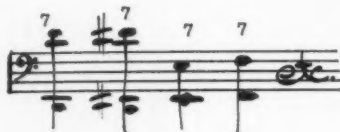
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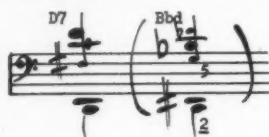
## Guide to Accordion Playing

(Continued from the preceding page)

If you care to play dominant sevenths chromatically, it's not feasible to jump from one end of the instrument to the other, in this fashion:



An alternate fingering utilizing diminished chords and counter-basses makes such a task well within anyone's grasp:



This may seem difficult at first, but with a bit of practice, it becomes easier. We can accomplish a similar feat with diminished chords played chromatically:

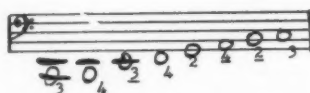


V 4/2 can also be played chromatically with an alternate fingering pattern, thus:



### Scales

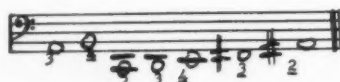
Almost everyone is in unanimity regarding the major scale fingering:



The few variations that there are are used by many teachers as exercises to develop unused muscles. For your curiosity, here is a variation:



In the minor scales, we have numerous solutions regarding fingering. I can dispense with many of them with one dictum: *no two consecutive tones are to be played with the same finger!* No one plays scales on the right hand or on the piano in such a fashion; why should we, for expediency, allow such a malpractice to exist in our field? With this in mind, I subscribe to this fingering:



(Continued on page thirty-six)

## Fast play neck



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SYM



**ON THE UPGRADE**

Under the musical direction of Max Rudolf the Cincinnati Symphony has been expanded to one hundred playing members . . . Baltimore Symphony ran the following advertisement in local papers last September: "Sorry — Wednesday Symphony Series entire season SOLD OUT. May we recommend instead our Saturday evening series."

**MEMORIAL**

The Women's Committee of the San Antonio Symphony recently presented a plaque at Municipal Auditorium in that city in honor of the late Max Reiter whose "vision brought great music to our city" . . . When the Indianapolis Symphony celebrated its thirtieth birthday December 11, the orchestra's founder, the late Dr. Ferdinand Schaefer, was honored through a performance of his *Scherzo for Strings*.

**YOUTH**

The Tucson (Arizona) Symphony performs six to seven concerts yearly to nearly 20,000 school children who are prepared for the understanding of the programs through the teachers in public, parochial and private schools. One student soloist is selected to perform each year . . . Tucson has a Youth Orchestra, too. It meets Saturday mornings at the high school band room under the direction of the Tucson Symphony's regular conductor, Frederic Balazs. The young players are members of their own high school bands or orchestras, and are auditioned after being recommended by the directors of their high school musical organizations. The Youth Symphony gives at least one

concert a year . . . With a program designed for the elementary schools, Walter Eisenberg, conductor of the Colorado Springs Symphony, and a group of eight string players are now traveling to forty-two schools in the Pikes Peak region to give educational programs underwritten by the Musicians Performance Trust Funds of the Recording Industries, through the cooperation of Local 154, Colorado Springs, Colorado. In addition to these forty-two concerts the entire Colorado Springs Symphony is giving full length programs for all the Junior High School students in regular school time.

**CURTAIN CALLS**

The concert performances of *Prince Bluebeard's Castle* by the Philadelphia Orchestra under Eugene Ormandy in Philadelphia and in New York City late in 1960 were so vivid that audience members came away under the impression they had seen an opera replete with the scenery—the forbidden chambers, armor trickling blood, trees casting red shadows and the lovers living out their doomed lives. Rosalind Elias and Jerome Hines were the singers. Conductor Eugene Ormandy received an ovation thereafter . . . Fredric Kurzweil, in his sixth season as musical director of the Mobile (Alabama) Opera Guild, will conduct *Falstaff* on March 14 and 15 . . . Donizetti's *Don Pasquale* will be given a concert performance by the Charleston (West Virginia) Symphony Orchestra under Geoffrey Hobday on January 22 . . . Arthur Fiedler will make his operatic debut conducting *Die Fledermaus* for the Boston Opera Group on April 12.



The National Music Council has given its annual conductor's award, for outstanding services to American music during the 1959-60 season, to Saul Caston, conductor of the Denver Symphony Orchestra. . . . Guest conductors of various orchestras in January will be: Josef Krips, to the San Francisco Symphony; Andre Cluytens, to the Chicago Symphony; Donald Jahanos, to the Dallas Symphony; Andre Kostelanetz and Ezra Rachlin to the Houston Symphony; Stanislaw Skrowaczewski and Paul Paray to the New York Philharmonic . . . Skitch Henderson conducted the New York Philharmonic in a special concert of popular music on New Year's Eve at Carnegie Hall. . . . The Baton Rouge Symphony has appointed Peter Fuchs, of the School of Music of Louisiana State University, to succeed the late Emil Cooper as its conductor . . . The Galesburg (Illinois) Symphony Society has appointed Harry Gilbert Trythall conductor of the Knox-Galesburg Symphony . . . Other conductor appointments this season: Leo Sheer to the Abilene Symphony; Jacques Brouman to the Boise Civic Symphony; Claude Monteux to the Hudson Valley Philharmonic; Gustave Rosseels, to the Jackson Symphony; Ronald Ondrejka to the Monterey County Symphony; Richard Marcus to the

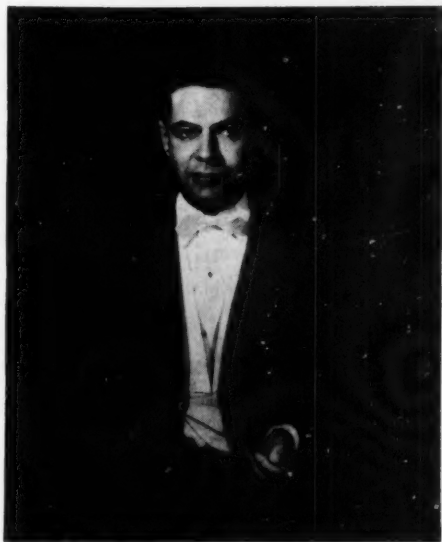
Royal Winnipeg Ballet; Eugene Ober to the San Gabriel Valley Symphony; Loren Powell to the San Luis Obispo Community Orchestra; Stefan Bauer-Mengelbert to the St. Louis Philharmonic; Fritz Berens to the Stockton Symphony; Jose Serebrier to the Utica Symphony, and Henry Aaron to the Wheeling Symphony . . . Charles Munch has been awarded the *Grand Prix National du Disque* by the Academie de Disque Francais for his recent recording of the *Requiem* by Hector Berlioz. The recording was made by the Boston Symphony Orchestras, assisted by Leopold Simoneau and the New England Conservatory Chorus.

**SOLOISTS**

John Martin, first-chair cellist of the National Symphony Orchestra, will act as its soloist at the January 19 concert . . . Morton Gould will be piano soloist with the New York Philharmonic at the January 12, 13 and 15 concerts. He will play his own *Dialogues for Piano and String Orchestra* . . . Albert Simoons, principal trumpet player of the Winnipeg Symphony, will be its soloist at the January 19 concert . . . The Portland (Oregon) Symphony will have Luboshutz and Nemenoff, husband and wife piano team, at the January 9 and 10 concerts.

**PREMIERES**

The Tucson (Arizona) Symphony Orchestra presents one new work on each concert, a large percentage of which are American works. The composers being represented this season are Robert McBride (A Tucsonan), Richard Yardumian, Camil Van Hulse (Belgian, living in Tucson), Copland, Frederic Balazs, Fedor Kabalin, John Thompson . . . *The Seven Seals* by the Norwegian composer, Knut Nystedt, received its world premiere on November 23 by the Hartford Symphony under the direction of Fritz Mahler.



Frederic Balazs, Music Director of the Tucson Symphony Orchestra.

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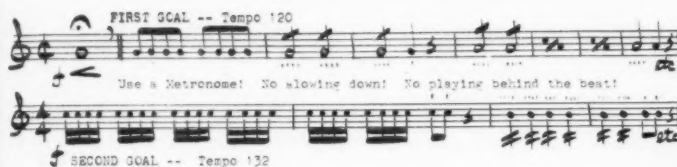
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4. And of course the symphony orchestra player or aspirant, who aims to be able to play everything.

#### Aids Toward the Goal

1. Build the tonguing process out of the long tone process, which requires a long, free flow of breath through a relaxed throat and through an open, free mouth cavity.
2. Be able to feel the tongue in three sections, tip, middle, and back.
3. Keep the middle, and the back of the tongue relaxed and free. The feeling is that the tongue floats freely in the middle of the mouth, free from touching any of the teeth.
4. The tip only can be made a little bit firm or pointed to aid a crisp and clear sound, kept under control during the many reiterations of the figure or passage.
5. Where does the tongue touch? To the nearest place the tip will go from its normal resting position (free, and in the middle of the mouth). This could be where the upper teeth and gum line meet; however, a deeper sound will result from a touch to the lower half (or even the edge) of the upper teeth.
6. It is important to remember that the tongue must touch *the very same place* in the mouth for each note in a group, or else there will be no equality or sameness among the sounds. The player should have in mind and ear the evenness of touch demonstrated by a good tympanist or snare drummer.
7. Keep the tongue stroke as short as possible. It needs to move only about 1/4 of an inch. Just let it drop, as if by gravity alone, quickly and easily.
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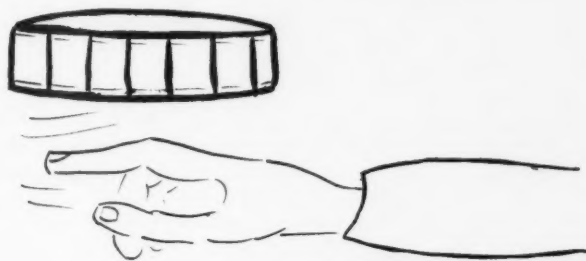
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9. In rapid tonguing, the tip stops the previous note at the same time it starts the next one. No other effort is needed or wanted, except a steady generous and smooth exhale.

10. The abdomen muscles — the front wall — cannot be over exerted, cramped, or set at extreme tension.

It will be helpful to have an image to imitate. Hold your right arm out in front of you, parallel to the floor.



Hold the entire arm completely relaxed and motionless. Move the index finger up and down, slowly at first, and then fan it as rapidly as possible. Note the speed possible. Imagine that the tip of the finger touches to the *bottom* of a drum, and falls away. This is a good imitation of rapid tonguing, one that demonstrates the relaxation in the main body of the tongue, the tip lightly tapping the rhythm like a drum stick working upside down.

Now, move the entire forearm back and forth, from the elbow. Such movement is slower, clumsy, sluggish. "Push and pull," or "strike and thrust" do not help either rapid tonguing, or a pleasing sound. Tonguing is thus depicted again as a touch and release, not, please, as a *hit*.

### How to Practice

Using the ten foregoing suggestions, a fast tongue stroke can be most quickly developed through a simple shortcut: the practice of speech, the practice of pronouncing the syllables, *too, too, too, too*, over and over again and as rapidly as possible. Do it several times each day and for several minutes. This will lead to relaxation, coordination, speed, and control, but *only if certain attentions are included*.

*Use a mirror!* When motion is correctly confined to the *tongue tip only*, no other part of the face or throat can be seen moving. It is like imitating an expert ventriloquist. He moves his tongue to talk, of course, but you see no give-away of "his secret." It should be the same with good wind instrument tonguing.

Also, you are to feel nothing while tonguing. Lay your hand on your front abdominal wall. It is not to pump in and out to make the rhythm. Remember, the rhythm is made with the tongue tip, not the belly.

Place your fingers on your throat, by the "Adam's Apple." You should feel no definite movement. If you do, it reveals the back of the tongue moving, instead of just the tip. This both slows down the speed, and chokes off the tone quality toward a thin squeeze.

Listen carefully to the spoken syllable "too." The "t" should give the sound of a gently but clear start; the "oo" should sound as free and as open and as deep as possible, without exaggeration. If the throat is open, and the tongue is down, the sound is plainly audible as coming as it should—from the very bottom of the lungs (as they are gently pushed by the rising diaphragm). If the "too" sounds more like "thoo" or "thith," the tongue is up too far forward, and the tone will be shallow.

Practice the tongue stroke as rapidly as possible, for at the rapid speed, there is hardly time for faulty processes to creep in. The challenge is then to teach yourself to tongue exactly the same way as you slow down the stroke. The slower strokes must be in exact imitation of the fast ones. Only one new element is added at the slower speed. To achieve the slight separation between the notes

(Continued on page forty)

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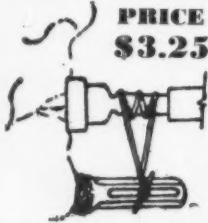
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# over FEDERATION field

The Board of Local 8, Milwaukee, Wisconsin, states that that local has sold 1,300 "Live Music Is Best" auto bumper stickers to date, and extends sincere thanks to the many who have cooperated in this movement.

To celebrate its sixtieth anniversary, Local 130, Carbondale, Pennsylvania, plans to hold a dinner at Center Labor Union Hall in that town on January 8. The local is also planning several band concerts and outings during the summer to celebrate its milestone in working for the betterment of musicians in that district.

Henry Neubert, Jr., bass violist, was one of the winners of the annual youth competition sponsored by the Allentown (Pennsylvania) Symphony Association. Donald Voorhees, the orchestra's conductor, was the judge. Neubert's father, a member of Local

561, of that Pennsylvania town—as is also Henry—writes us that his son's scholarship training at San German with the International String Congress last summer "certainly has motivated him—all his spare time is now with his beloved bass and music."

Fred O. Rex, Secretary of Local 320, Lima, Ohio, writes in proudly that "August 7, 1960, was a 'red letter' day for that local, since it was the day they celebrated their Fiftieth Anniversary. The party was held at the Allen County Fairgrounds just outside the city limits. The huge buildings were reserved and decorated for the affair which was attended by over five hundred members, their wives and other invited guests.

"It proved an evening that will long be remembered," he writes. "Never before had so many of the members of the local had an opportunity to meet with their fellow-musicians and their wives for  
(Continued on page forty-one)



"Bud" Peterson, President of Local 677, Honolulu, Hawaii, is shown being presented with a pair of AGVA cuff links by Jackie Bright, National Administrative Secretary. The presentation was made at the third anniversary dinner in celebration of the establishment of the AGVA-Hawaii Branch in appreciation of musicians' cooperation with AGVA in Hawaii.

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## AMERICAN COMPOSER

The New York City Opera has recently commissioned two new operas, one by Carlisle Floyd and one by the team of Robert Ward and Bernard Stambler.

As we all know, February has been declared "American Music Month," not only by the National Federation of Music Clubs, since launching its annual *Parade of American Music* in 1955, but also by thirty-five Governors of States, who have issued proclamations to that effect.

*Texas Suite* by J. Shaffer Smith received its world premiere when it was performed by the San Angelo Symphony in San Angelo, Texas, December 5, 1960.

Bernard Rogers, who is on the faculty of the University of Rochester's Eastman School of Music, has been commissioned to write three scores for next season. The three commissioners are Edward Benjamin of New Orleans, the Columbus (Ohio) Symphony Orchestra and the String Society of Cincinnati.

The American Music Center's Ford Foundation grant, which is in its last year, has enrolled six orchestras to commission a work per season for three years.

*Sinfonia Brevis* by Ross Hastings has won the National Composition Competition in Albuquerque, New Mexico. The work will be performed there by the Civic Symphony on April 18, under the direction of Maurice Bonney, the orchestra's regular conductor.

*From the Cajun Land*, by Romeo Casarnaia, will have its world premiere when it is performed by the New Orleans Philharmonic under Alexander Hilsberg, March 15. The work was commissioned under the Benjamin Award, a grant which makes it possible for the orchestra to commission at least one new work yearly. Composers who have been commissioned under it previously include Paul Nordoff, Paul Creston, Virgil Thomson and Howard Hanson.

The Third Annual Symposium of Contemporary American Music will be held at the University of Kansas School of Fine Arts April 30 to May 3. The guests will be composer Halsey Stevens and lecturer Nicolas Slonimsky. Any composer who is a resident of the United States may submit up to four unpublished works for consideration of performance there. The deadline for mailing these scores is January 15, 1961, the address: Symposium Committee, School of Fine Arts, the University of Kansas, Lawrence, Kansas.

For two weeks preceding the Roger Sessions Festival at Northwestern University School of Music January 27 through 29, Mr. Sessions himself will discuss his works, explaining his creative processes and giving advice and instruction to students.

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# TECHNIQUE OF PERCUSSION



by George Lawrence Stone



## TWO-BEAT ROLL VERSUS THE BUZZ

"Why do some teachers and instruction books stress practice of the long roll in the ancient two-beat style and ignore the finer grained buzz roll used by so many drummers in their everyday playing today?"

Questions along these lines have been received from several readers, one in particular from Syracuse, New York, who continues: "These teachers brand anything texturally finer than the two-beat as a *fake roll*, and look down on its use. I have heard this so-called fake roll played to advantage not only in jazz combos but in other types of music as well, even in symphonic playing, where one would least expect to hear fake drumming."

Don't you think that if a style of drumming is worth its use, it is worth its practice and recognition?"

In answer, don't look at me in that tone of voice, brother, for in this matter I am with you 100 per cent. I will add that since 1929, when my first article on the buzz, entitled "The Buzz Roll" appeared in a national musical magazine, I have, in teaching, writing for various periodicals and in clinics waved my arms and banged my typewriter to emphasize the importance of the buzz (sometimes called *press* or *crush* roll) and justify its use in modern drumming. Why? Because it is a natural extension of our traditional two-beat roll, not merely a *good enough* or *get by* device to take its place. Because it is an additional tool of the drumming trade, so to speak, brought about by modernized techniques and modernized drums. You probably have read, further, of my articles in defence of the buzz, which have appeared in this column from time to time, notably the one of November, 1950, and again that of February, 1955.

The origin of the drummer's roll—our long tone—dates back many years. Originally and exclusively it was of the two-beat variety and was intended to be beaten on a giant-sized drum with giant sticks as a time-beater for the steps of marching soldiers. Invariably rolls under such circumstances were coarse and powerful, and here buzzing would have been as out of place as pink tea at a lumberman's picnic. Hence we assume that our drummer of bygone days was warned against the buzz, and he in turn transmitted this warning to others who followed him.

Through the intervening years, new developments in music and in drumming have come into existence one by one. New and different instruments have been introduced into our percussion section. These in themselves have called for inno-

vations, new techniques; and one of the latter has been the buzzing of the roll.

### Rolls Versus Sandpaper

Today the all round drummer finds use for as many degrees of coarseness and fineness in his rolls as there are in sandpaper, with each degree dedicated to its particular purpose and type of drum. While it is agreed that the pure, two-beat roll comes first in rudimental importance and still is the preferred roll of the professional, modern drumming, especially on a wire-snared drum of today, played with sticks of toothpick size, more often calls for a finer, smoother roll, said to resemble "the patter of raindrops on a tin roof" or "the tearing of a piece of silk cloth."

Wire snares buzz by themselves at the slightest sound-disturbance or the single tap of a stick. Indeed, they often buzz by remote control, i.e., at certain tones played on some nearby wind instrument. Hence it is difficult, even when attempting a two-beat roll on the wire-snared drum, to achieve anything but a buzz, for the snares move faster than the sticks.

### "Avoid the Buzz" Is for the Beginner

Yes, many fine teachers tell their students to *avoid the buzz*. This admonition is, I think, a good one. But such a warning is primarily intended for *practice* and, particularly, for the *beginner*, so that he may be trained to master the more difficult, but more generally accepted, two-beat roll first.

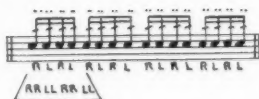
Later, as training and experience develop the talents of the beginner (or indeed of any seeker for more proficiency), he will find control of his rolls developing alongside. His ultimate objective is to apply them in their many applications and gradations of tone, from the *pianissimo* of the soft and fine buzz on the small drum to *fortissimo* roar of the two-beat, played on the gut-snared military drum.

It is here, within the sound-scope of the drummer's long tone, that the buzz occupies its highly important place.

\* \* \*

The *two-beat roll* is the pure roll of two beats with either stick; the first beat struck, the second beat rebounded (bounced).

### A Beat and Rebound of Either Stick



The *buzz roll* is the roll of more than two beats with either stick.

### A Buzz of Either Stick



Whereas a slight downward pressure of hand and fingers as a stick strikes its primary beat produces the single rebound of the two-beat roll, a further downward pressure will give two, three or several rebounds, thus producing the buzz.

In the following exercises the execution of one roll is contrasted with that of the other. The object is to develop sensitivity of hands and fingers and, through this, a wider range of control and expression in rolling.

(Continued on the following page)

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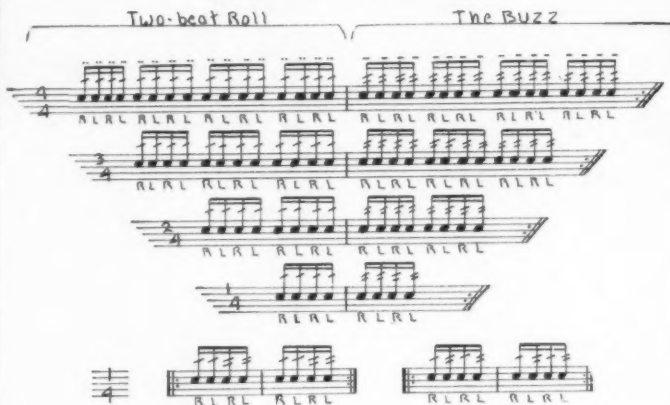
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## TECHNIQUE OF PERCUSSION

(Continued from the preceding page)



Slow practice is indicated first (leading with the right stick as shown, later with the left) at unvarying tempo, with completely relaxed muscular action. Timing is the most important element here, with hands moving at the same rate of speed in one roll as in the other.

Note well, that in slow tempos the buzzes will suffer, sounding crude and draggy, with spaces in between. However, when in later practice, speed is increased to normal playing tempos, the buzzes in the same exercises will "smooth up" to sound as normal rolls should.

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### Drumming With Records

*A. W., Florida,* asks "Is it okay to drum with records?"

Yes, *A. W.*, either on the set or on the pad. Why not? Drumming in this way with the big bands or little combos gives you familiarity with band style, tempos, breaks, etc. Also it affords a sometimes much needed respite from the boredom so apt to creep into the practice period.

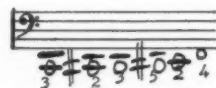
But here is a *big don't* to remember. Don't daydream through a lot of records at the expense of your daily practice period. In other words, don't let your record time take the place of your practice time. Too much record time is costly.

Here also is a *big do*. Always, when playing records, *do* remember to keep your correct handholds and playing style in mind, lest your actual style when playing with your own group become sloppy.

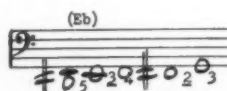
### Guide to Accordion Playing

(Continued from page 22)

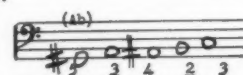
I utilize the same principle in my selection for the chromatic scale:



Note that the same pattern is utilized in this fingering first on E-flat:



and next on A-flat:



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INTERNATIONAL MUSICIAN

# Subsidy in Foreign Countries

(Continued from page twenty-one)

In Paris, three radio orchestras are maintained through national subsidy: Radio National; Orchestra Philharmonique; and Radio Lyrique, the latter for stage works. There is a radio orchestra in the larger provincial cities. In Marseilles and in some other cities this radio orchestra doubles as a municipal orchestra, has practically the same personnel, though the conductors may be different.

The British Broadcasting Company is financed by direct parliamentary grant through the Post Office Department. In 1959 six million pounds were spent for music and the spoken word on the BBC.

The Danish State Radio, a national cooperative, is also heavily subsidized.

How is the matter of allocation of subsidies decided? The methods differ as widely as the goals. The fund set aside for the field of music in Austria is administered by the Austrian Ministry of Education, with the whole weight of decision in their hands. In Holland, the Ministry of Education, Arts and Sciences controls the budget. In Canada, the "Canada Council" administers the funds, determining which musical projects and which individuals are to receive grants and scholarships by on-the-spot observations by authorities and ex-

perts. The Council incidentally requires that the organization receiving aid show evidence of continued local backing. Also grants are ordinarily made for a period of one-year only, in order that a constant check-up may be possible. Financial statements from all organizations receiving subsidies are required at the end of the season.

Great Britain also has an Arts Council, a body of distinguished private citizens with a knowledge of and appreciation of the arts. The present chairman of the panel is Anthony Lewis, professor of music at the University of Birmingham. Most of the sixteen members of the panel are musicians.

Here we have an outline picture of music subsidy at its exists in foreign countries. It is to be noted that musical organizations favored differ among the countries, and that the methods of administering the funds also vary. Main thing is that the matter must be kept in the hands of responsible men and women who have both a thorough knowledge of musical activities in their respective countries and a recognition of the importance of musical developments within their borders.

—Hope Stoddard.

The principle that music was to be taken care of by the people . . . had been accepted (and still is) throughout Europe. One of the basic reasons for the superb quality of the Vienna Philharmonic Orchestra was the fact that its members were employed by the state and had the status of civil servants . . . If they were old or incapacitated they would be retired on a nice pension and would remain Herr Professor and an honored former "Philharmoniker" to the end of their earthy days. After the first war and now again after World War II, Austria was left in a state of utter poverty and general breakdown, but the Vienna Philharmonic Orchestra was kept intact and its existence never questioned by a people who had to forage for the barest necessities of daily life. It was considered one of the most valuable assets of the nation and treated accordingly.

—From "Menagerie in F Sharp,"  
by H. W. Heinsheimer.

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The Ford Foundation composer project in conjunction with public school musical groups offers opportunities for approximately ten additional composer awards during 1961-62. Applications from composers not over thirty-five years of age will be received until January 31, 1961. Applications should be sent to Edwin Hughes, Executive Secretary, National Music Council, 117 East 79th Street, New York 21, New York.

Composers are invited to send their works for small orchestra to a new musical group in Washington, D. C.: the Washing Camerata which has for its primary purpose the surveying of music of the twentieth century, with particular attention to the encouragement of the contemporary composer. The address to which the works should be sent is: Washington Camerata, Box 4209, Washington 12, D. C.

A prize of \$1,000 will be awarded by Broadcast Music, Inc. (BMI) to the composer and lyricist of the best college musical comedy or revue presented in the United States and Canada during the 1960-61 academic year. An additional award of \$500 will be made to the drama or music department, or to the student dramatic club, sponsoring the production.

Rules for the competition, which closes May 15, 1961, are available from Robert Sour, Broadcast Music, Inc., 589 Fifth Avenue, New York 17, New York.

The Young Composers Contest of the National Federation of Music Clubs (described on page 41 of the December *International Musician*), open to members of that organization, has for its deadline April 10. Entry blanks and information may be obtained from the National Federation of Music Clubs Headquarters, Suite 900, Fine Arts Building, 410 South Michigan Avenue, Chicago, Illinois.

The National Federation of Music Clubs is again to present a \$1,000 award to the individual artist or musical ensemble which has done the most to further the performance of American music abroad. The period covered is from September, 1959, through August, 1960. The award may be won by a conductor, a solo artist, a chamber music group, or a choral or orchestral ensemble.

The first award, in 1957, went to William Strickland who presented twenty-eight American works in concerts given by European orchestras which he conducted. The 1958 award went to the Westminster Choir which, in a tour of twenty-two countries in the far and middle East, gave 147 concerts and presented forty-one American works. In 1959 the award went to the Philadelphia Orchestra conducted by Eugene Ormandy for the most effective presentation of American music in other countries during the 1957-58 season. In 1960 the award was given to the National Symphony, Washington, D. C., Dr. Howard Mitchell, conductor. The orchestra, in its twelve-week tour of nineteen Central and South American countries, presented sixty-five sold-out concerts and included one of eight American compositions in each of the thirty-nine cities visited.

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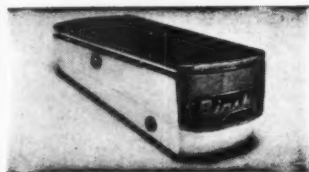
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## CLOSING CHORD

### JACK "PEACOCK" KELLY

Jack "Peacock" Kelly, assistant to James C. Petrillo, president of Local 10, Chicago, and that local's business representative, passed away on October 31. He was sixty-three years of age.

Mr. Kelly got his nickname during World War I when he was leader of the Great Lakes Navy Band. John Philip Sousa directed the band, but it was Mr. Kelly's job to lead them on parade. He did much in boosting Liberty Loan drives over their goals in this way. For many years he was director of musicians with the Balaban and Kitz chain of movie theaters, and later he was musical director for radio station WCFL.

Surviving him are his wife, Lillian; a son, Jackie; and two brothers, Robert and David.

### EMIL COOPER

Emil Cooper, operatic conductor and director, died November 16 at the age of eighty, ending a career which spanned nearly sixty years. He was a member of Local 802, New York City.

Born in Kherson, Russia, December 1, 1880, he received his musical education at the Conservatory of Odessa. He started conducting when he was twenty years old at the municipal opera of Kiev, followed by Zimin's Opera in Moscow. In 1910 he became the conductor of the Imperial Opera of Russia. Subsequently, the Imperial Musical Society (Moscow Imperial Conservatory) invited Mr. Cooper to become the permanent conductor of its symphony concerts. Here he remained for seven years. In 1924 Mr. Cooper left Russia to make his permanent residence in Paris, France. During the same year, he went to South America where he conducted symphony concerts and opera performances in Buenos Aires, Montevideo, Rio de Janeiro and San Paolo. In 1925 he became musical director of the opera in Riga and from 1929 to 1932 was with the Chicago Civic Opera. On his

return to Paris in 1932 he was elected president-conductor of the Symphonic Concerts at the Theatre Sarah Bernhardt. From 1936 to 1939 Mr. Cooper conducted the Classical Symphony Concerts at Monte Carlo, Monaco. He came to the United States in 1940 and conducted the Civic Opera in Chicago. In 1942 he signed as musical director with the New Opera Company of New York. From 1944 until 1950 he was one of the conductors of the Metropolitan Opera Association. He became musical director of the Baton Rouge Civic Symphony in 1951.

Mr. Cooper had been awarded the rank of Chevalier de la Legion d' Honneur by the French Government.

### OTTO J. KAPL

Otto J. Kapl, president of Local 4 from 1931 through 1936, passed away on October 27, 1960, at the age of 68. Mr. Kapl played trumpet for many years with the Kozlik-Wallace Orchestra and with Angelo Vitale. He was a veteran of World War I and was sergeant bugler in the 135th F. A. Band.

Survivors are his son, Jack, two brothers and one sister. His wife, Margaret, died in 1954.

### ISADORE FREED

Isadore Freed, composer, conductor, pianist and teacher, died November 11 at the age of sixty. He was a member of Local 802, New York City.

Born in Brest-Litovsk, Russia, he was brought to Philadelphia when he was three years of age. He received a bachelor's degree in music from the University of Pennsylvania when he was eighteen, won a gold medal in piano playing from the Philadelphia Conservatory, and received an honorary doctorate in music from the New York College of Music in 1943. He was on the faculty of Curtis Institute of Music in 1924-25. The next year Dr. Freed made his debut as a composer at a concert of the Friends of Chamber Music in Philadelphia. He helped to found the Philadelphia Society  
*(Continued on the following page)*

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## TRUMPET TALK

(Continued from page thirty-one)

(which is the true meaning of the term *staccato*) one simply "holds his breath" for an instant. This is done without movement, without force.

After the processes are coordinated through speech, practice an exact imitation playing on the mouthpiece alone! This is in further encouragement of avoiding the tensions and struggles that defeat speed and tone. The trick is to avoid tightening up in the wrong place—the tongue and throat. In playing, the embouchure assumes a firmness at the corners of the mouth. The muscles all around the waist and underneath the lungs and diaphragm are also slightly firmed, but what is in between must be relaxed and free.

The way has now been cleared for maximum results when playing the instrument. The player should immediately strive for as much tone and sound as possible in each note, always thinking of, and listening for, "a fat staccato," a "deep sound," an imitation of the depth and ring of the sound of the tympani.

### What to Practice

When developing speed of the tongue, it is wise to first work on reiterated note patterns, then scales, then intervals, then etudes. Such material can be found in almost any complete method.

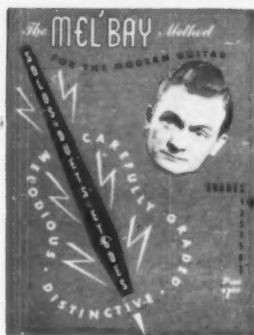
## CLOSING CHORD

(Continued from the preceding page)

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for Contemporary Music and was its secretary for three years; was a founder of the Philadelphia Chamber Orchestra and its conductor from 1934 to 1937; and was also a founder of the first American Composers Laboratory which enabled creative artists to hear their own works. From 1937 to 1946 Dr. Freed taught at the Temple University School of Fine Arts and since 1944 he had been Professor of Composition at the Hartt College of Music of the University of Hartford.

He had eight works published, wrote Jewish liturgical music, opera, orchestral and chamber music, choral works and instrumental solos.

### PETER BERTOTTI

Peter Bertotti, a member of Local 307, La Salle, Illinois, for fifty-one years, passed away on October 23. He was sixty-six years of age.

Born in Spring Valley, Illinois, August, 1894, he played drums with the Spring Valley Municipal Band for fifty-one years, joining

the local at that time. He also played with various dance bands in the community. Of late years he was with Ralph Schmoeger and his Stylists Orchestra. In January, 1960, Mr. Bertotti became a Gold Card member of the local.

### HARRY HUNDT

Harry Hundt, a member of Local 307, La Salle, Illinois, for thirty-two years, passed away in September at the age of sixty-nine.

Born in Peru, Illinois, he was organizer and director of the famous Doodle-Dorfers Band. At one time the band traveled great distances to play at conventions of various sorts.

### EDWIN ACKERKNECHT

Edwin Ackerknecht, former president of Local 193, Waukesha, Wisconsin, passed away on October 24 at the age of sixty-one. He had been a member of that local since April, 1918, and during that period served twenty-five years as president. He was active in vaudeville, the theaters and the dance band field, primarily as a violinist but also as saxophonist.

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JANUARY, 1961

# Over Federation Field

(Continued from page thirty-two)

an evening of such tremendous enjoyment. At the conclusion of a fine dinner, Jack C. Bigelow, the local's president, welcomed all present and introduced the distinguished guests: Mayor Clyde Welty; President of Lima City Council Homer Cooper; Saul Siegel, President of the Lima Symphony; Logan Teagle, President of the Tri-State Musicians Association; and Traveling Representative Arthur Streng who attended as representative of President Kenin.

"The evening was enlivened by the music of Kai Winding and his Septet, Les Elgart and his Orchestra and Bobby Helms and his country music group. Life members who were honored guests for the evening included Cliff Selig, C. L. Curtiss, W. E. Simindinger, Vera Reis, Ben Ogle, Harry L. Foltz, Carmen Penn Flinn and Carlton Reed.

"Much to the sorrow of the entire membership the local's first president, Walter M. Toy, was among the missing. He had passed away just twenty-seven days before the party was held.

"The area newspapers, radio and TV stations gave the affair fine publicity. President Bigelow made a television appearance and had a radio interview on behalf of the local. On the day of the celebration, the *Lima Citizen* published a full-page article on the Life Members and a history of Local 320's early days."

The Golden Anniversary officers of Local 320 were Jack C. Bigelow, President; Karl Beach, Vice-President; Don C. Neumeier, Treasurer; Fred O. Rex, Secretary; and

Ed McElderry, Don Sprague, Don Lippincott, Richard Baker and Mack Finch, all members of the Executive Committee. Mr. Lippincott served as General Chairman for the party, assisted by the above officers and members of the Executive Committee.

Several paragraphs from "The Capital Musician," a periodical of Local 12, Sacramento, California, caught our eye and made us think that they might serve a good purpose if members of other locals saw them, too. The article was headed "How to Be Noticed," and went like this:

"Secret No. 1. *Be Punctual.* If the job starts at nine, get there at nine or, better yet, later. This makes for a very dramatic entrance and you'll be noticed by everyone. The boys will cheer because you showed up and the leader will stop worrying.

"Secret No. 2. *If early,* due to some miscalculation on your part, stand in the center of the dance floor and blow loudly for a half-hour. This will impress everyone with what a terrific musician and soloist you are. Meanwhile the other sidemen will be setting up fronts, getting out the music, lights and so forth. Why dirty your hands if you don't have to?

"Secret No. 3. *Wear something outstanding.* Wear brown shoes instead of black, or wear sport shoes or sneakers. If you're told to wear a certain color bow tie, don't merely wear the wrong color. Another sideman besides you may

(Continued on page fifty-three)



Kai Winding and his Septet play for the fiftieth anniversary celebration of Local 320, Lima, Ohio. Other musical entertainment was provided by Les Elgart and his Orchestra, and Bobby Helms.

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 Drayton St., Savannah, Ga.

Local 454, Merced, Calif.—Acting  
 President, Harry Latour, 445 West 26th,  
 Merced, Calif.

Local 492, Moundsville, W. Va.—  
 President, J. Ryland Cox, 3 Maple Ave.,  
 Moundsville, W. Va.

Local 506, Saratoga Springs, N. Y.—  
 Secretary, Eli Del Sette, Box 81, Saratoga  
 Springs, N. Y.

Local 649, Hamburg, N. Y.—President,  
 Herman Young, 37 Sharon Ave.,  
 Hamburg, N. Y. Phone: NH 9-5775.

Local 702, Norfolk, Va.—President,  
 Kermit Clark, Room 310, 702 Church  
 St., Norfolk 10, Va. Phone: MA 7-7673.  
 Secretary, Lloyd Elgin Vines, Room 310,  
 702 Church St., Norfolk 10, Va. Phone:  
 MA 7-7673.

Local 722, Newport News, Va.—  
 President, Wray Raphael Herring, 12  
 East Walker Road, Hampton, Va.  
 Phone: CH 7-3093.

Local 746, Plainfield, N. J.—Secretary,  
 Daniel Spisso, Jr., 2809 Oxford  
 Ave., South Plainfield, N. J.

### CHANGE IN ADDRESS OF OFFICERS

Local 97, Lockport, N. Y.—President  
 Frederick K. Buckholtz, 13 Ontario St.,  
 Lockport, N. Y. Phone: 4-2170.

Local 210, Fresno, Calif.—Secretary  
 Chip Essley, 215 East Clinton, Fresno  
 5, Calif. Phone: BA 7-5755.

Local 532, Amarillo, Texas—President  
 John D. Roberts, 1604 Ong, Amarillo,  
 Texas. Secretary, L. V. Fogle, 1604  
 Ong, Amarillo, Texas.

Local 765, Beardstown, Ill.—Secretary  
 Robert L. Boyd, 442 West Lafayette,  
 Rushville, Ill.

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 Easton, Pa. Plays drums.  
 Anyone knowing the whereabouts of the  
 above will please get in touch with  
 Paul T. M. Hahn, Secretary, Local 379,  
 Easton, Pa.

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

Greenband, Ed., Phoenix, Ariz., \$180.00.

Sherwood Price Productions, Inc., Fullerton, Calif., \$4,366.50.

Nacho's Restaurant and Elgnacio Quintanilla, La Habra, Calif., \$142.50.

Duncan's Bar and Lounge and Mrs. Fannie Mae Duncan, Colorado Springs, Colo., \$675.00.

Holiday Inn, Henry Landwirth, Cocoa Beach Development, and Arthur Polier, Cocoa Beach, Fla., \$754.00.

Biltmore Terrace Hotel, Miami Beach, Fla., \$2,559.50.

Buccaneer Lounge and Melba Tillis, Orlando, Fla., \$200.00.

Korosa, John, Chicago, Ill., \$1,863.74.

The Toast Club and William E. Kemper, East St. Louis, Ill., \$394.80.

The Blue River Inn, Edgar Nebel and Homer Wertz, Shelbyville, Ind., \$511.00.

Sanders, Jack, Louisville, Ky., \$170.00.

NCO Club of Chenault Air Force Base and T/Sgt. Lucy N. Long, Lake Charles, La., \$325.00.

Savoy Promotions and Howard G. Pyle (restored), Detroit, Mich., \$462.00.

Blue Note Nite Club, James La Perna and Mike Biagini, Grand Rapids, Mich., \$50.00.

The Hidden Paradise Resort and Morris Anderson, Long Pine, Neb., \$500.00.

Zodiac Club (formerly Damon Club and The Club Nomad), and Frank Fantasia, Atlantic City, N. J., \$1,040.00.

Colony Swim Club and Harry Geltzeiler, Livingston, N. J., \$145.00.

The New Palm Garden and Tony Paranee, Phillipsburg, N. J., \$20.40.

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Hello Patee, Inc., and William L. Taub, New York, N. Y., \$1,843.22.

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Edwin Egan, Troy, N. Y. .... 5068  
La-Mac Artists Promotions, Colorado Springs, Colo. .... 5220

JANUARY, 1961

The Rainbow Club and Dino Santangelo, Cincinnati, Ohio, \$100.00.

Gold Coin Restaurant and George Stagakes, Dayton, Ohio, \$150.00.

Lone Pine Inn and Mrs. Dorothy Puckett, Xenia, Ohio, \$2,000.00.

The Town House and Mike Abriola, Monroeville, Pa., \$1,500.00.

The Club Pal LaMar and Bill Rot (restored), Oliver, Wis., \$125.00.

Aqua Productions, F. J. Telgmann, Pansy Forbes and Ken Robinson, Gananoque, Ont., Canada, \$256.50.

The Piccadilly Club and Gerald Peters, Toronto, Ont., Canada, \$1,001.00.

## DEATH ROLL

Akron, Ohio, Local 24—Joseph Dante.

Boston, Mass., Local 9—Joseph J. Gilbert, Frank Corea, Fred J. Boehner.

Chicago, Ill., Local 10—William D. Tortoriello, C. L. Tise, Frank Sorrentino, Jr., Norman N. Nichols, George H. Gramhall, John F. (Peacock) Kelly, Frank W. Anglund, Cris Penner, William Hebs, Joseph Lear, S. N. Nelson.

Cleveland, Ohio, Local 4—William H. Hill, Otto J. Kapl.

Detroit, Mich., Local 5—Alvin St. Clair Austin, Charles E. Lorenzen, Anthony Peters, Eugene Richard Wysocki.

Elizabeth, N. J., Local 151—Diedrich Buerhop.

Evansville, Ind., Local 35—Fred Monroe.

Fort Scott, Kan., Local 755—Elmo Donnelly.

Hillsboro, Ill., Local 516—Robert W. Kions.

Houston, Texas, Local 65—B. M. Alford.

Johnstown, Pa., Local 41—George T. Potter, Otto Sann.

La Salle, Ill., Local 307—Peter Bertotti, Harry Hundt.

Lawrence, Mass., Local 372—John G. Shea.

Long Beach, Calif., Local 353—Robert D. Knight, Frank S. Ross.

Louisville, Ky., Local 11—Max Lorch, Brooke Griffith, Jr., Adam Stuebling, Oscar Kogel, Jr., Jim Christian, Bruce Monson.

Miami, Fla., Local 655—Ricardo Rodriguez.

Neptune, N. J., Local 399—Thomas J. Hackett.

New York, N. Y., Local 802—Ferdinand R. Barenblatt, Jules Bolle, Vincent Crafa, Vincent Dastyn, Hugo Frederick, Frank Fritz, Umberto Furia, William P. Kelgard, Gus A. Lazaro, Giuseppe Licari, Edith Lorand, Paul Marquart, Russell T. Royster, Della M. Sutton, John Tevlin, Santo Benvenuto, H. Buerhop, Diedrich, Jack Burke, William F. Connelly, Albert Davidson, Isadore Freed, Hugh Gavigan, Sanford A. Moeller, Margaret J. Phillips, Francesco Quattrocchi, Ricardo Rodriguez, Jr., Meredith R. Stewart.

Norristown, Pa., Local 341—Paul Comins, Charles Eckstein, Felix Gambone, Charles Miller.

Peoria, Ill., Local 26—Raymond Rheau, Harold J. L. Chase.

Providence, R. I., Local 198—Frank Corea, William A. Harriss.

Roanoke, Va., Local 165—Earl H. Foutz.

Rochester, N. Y., Local 66—Wallace McLeod, Fred W. Minges.

San Francisco, Calif., Local 6—Alexander A. Vdovin, Arthur S. Morey, Arden W. Allen, Fred B. Scholl, Pete (Wilbur) Peterson, Edward W. Fitzpatrick.

Toronto, Ont., Canada, Local 149—James J. Sills.

# News Nuggets

A new documentary film about Lincoln Center, "Design for Music," was shown for the first time December 12 at a campaign meeting in New York City. Narrated by Leonard Bernstein, the fifteen-minute film features the New York Philharmonic and the film shows an exterior design of the Juilliard School, the Repertory Theater and Library-Museum, and the connecting stage area between the Metropolitan Opera House and the Opera Tower building; the location of fountains, reflecting pool, and plaza areas; and the terrace-bridge over Sixty-fifth Street which links Juilliard School with the Center's North Plaza.

There will be a three-day meeting of the American Industrial Music Association and the Purdue University Industrial Music Workshop to be held at the University February 16, 17 and 18.

The National Biennial Convention of the Music Teachers National Association will be held February 26 in Philadelphia, Pennsylvania. At that meeting the first steps will be taken to organize a New Jersey State Music Teachers Association.

Dear Sirs:

In the transcribing of my article "Jazz: Pastime or Profession?" in the December issue, the date 1917 for the New York debut of the Original Dixieland Jazz Band was inadvertently changed to 1927. Also, the statistics quoted for top jazz musicians' salaries referred, of course, to their *annual* earnings. I doubt that any jazz star has yet grossed \$100,000 in a single week, though Louis Armstrong probably has come close. The day may not, however, be too distant.

Very truly yours,

LEONARD FEATHER.

Ten music organizations of New York have given that city \$125 apiece to plant trees on both sides of Fifty-seventh Street and the Avenue of the Americas, a section devoted to a great extent to musical activities. The first of the trees were planted in a ceremony on December 12, 1960.

(Continued on page fifty-four)



## HONORING THE AMERICAN COMPOSER

(Continued from page thirty-three)

The San Francisco Opera has chosen Norman Dello Joio's still unnamed opera as the first American work to be presented with the aid of the Ford Foundation. The Company has scheduled the opera for this Fall.

A program honoring composer Paul Hindemith will be given on January 8 at Town Hall, New York, as part of the Festival of Music of which Eric Simon is the musical director. For this program Mr. Simon will conduct members of the Boston Symphony in the four concertos of the Hindemith *Kammermusiken*. For its second program, January 15, Eric Simon and the orchestra will present a Pan-American program featuring the works of Elliott Carter, Roger Goeb, Ben Weber, Julian Orbon, Silvestre Revueltas and others.

Stanley Adams, president of ASCAP, presented a gift of a watch to Deems Taylor, December 15, at the conclusion of the Society's regular board meeting.

The gift was to commemorate Mr. Taylor's seventy-fifth birthday, which followed on December 22. Mr. Taylor, composer of the opera, *Peter Ibbetson*, and *Through the Looking Glass* suite and commentator, served ASCAP as president from 1942 to 1948 and at the present time is secretary of the Society.

Julius Hegyi, music director of the Chattanooga (Tennessee) Symphony, is putting on seven concerts of seven Louisville (Kentucky) commissioned works this season.

The works which the Chattanooga Symphony is performing are by Robert L. Sanders (born in Chicago), Walter Piston (born in Rockland, Maine), Vincent Persichetti (born in Philadelphia), Chou Wen-Chung (born in Chefoo, China), Halsey Stevens (born in Scott, New York), Carlos Surinach (born in Barcelona, Spain) and Ernst Toch (born in Vienna, Austria).



George Barati

On January 15 and 17, George Barati will conduct the Honolulu Symphony Orchestra in one of his own works, commissioned for the occasion.

The first performance of "David, the Psalmist," by George Rochberg, was presented by the Juilliard Orchestra under the direction of Frederick Prausnitz on December 9, 1960. Mr. Rochberg was born in Paterson, New Jersey, in 1918, was on the faculty of the Curtis Institute of Music from 1948 to 1954, served as editor and director of publications of Theodore Presser Company from 1951 to 1960, and is currently Acting Chairman of the Department of Music of the University of Pennsylvania.

The third annual Contemporary Music Festival will be held May 19, 1961, on the campus of San Jose State College. The festival is under the joint auspices of the college and the bay section of the California Music Educators Association. Emphasis will be placed on original, unpublished compositions.

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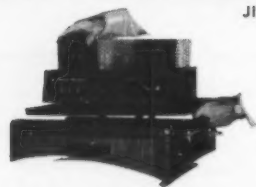
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The Defaulters List and the Unfair List are to be published in the international Musician each Quarter, that is, in the July, October, January and April issues.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

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

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

**CULLMAN:**  
Terrell, Mrs. H. A.

**DOOTHAN:**  
Colored Elks Lodge (Club), and O. B. Purifoy  
Jacobs, Shellie  
Johnson, Mrs. Delray  
Jones, S.  
King, David  
Smith, Mose

**ENTERPRISE:**  
Brooks, Bernest  
Sessions Company, Inc., The, and Clarence Weeks

**FLORENCE:**  
Valentine, Leroy

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

**MOBILE:**  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
Cavalcade of Amusements  
Moore, R. E., Jr.  
Tucker, Ed  
Williams, Harriel

**MONTGOMERY:**  
Club Flamingo, and Anell 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:**  
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Sanfratello, Proprietor

**PHENIX:**  
241 Club, and H. L. Freeman

**SELMA:**  
Elks Club, The, and E. L. D. Moss

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**FAIRBANKS:**  
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Brewer, Warren  
Club El Rancho Motel, and Miles F. Beaux, Employer  
Fairbanks Golf and Country Club, and James Ing, Employer  
Flamingo Club, and Freddie W. Flemming, Operator  
Flemming, F. DeCosta  
Flemming, Freddie W.  
Grayson, Phil  
Johnson, John W.  
Miller, Casper  
Nevada Kid  
Players Club, Inc., and Jean Johnson  
Shangri La Club  
Stamper Bar, Byron A. Gillam and The Nevada Kid  
Stoltz, Lorna and Roy

**KETCHIKAN:**  
Channel Club

**ARIZONA**

**FLAGSTAFF:**  
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**PHOENIX:**  
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Greenband, Ed  
Hoshor, John  
Jones, Calvin R.  
LeRonde Club, and Gary Daynum  
Malouf, Leroy B.  
Odem, Ray  
Phoenix Coliseum, and Ellwood C. Dunn  
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Zanzibar Club, and Lew Klein

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Hula Hut, and Anthony Marcione, Employer  
Hutton, Jim  
Wells, Maceo  
Williams, Joe

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Brown, Rev. Thomas J.

**FORT SMITH:**  
Willsie, Sam

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Smith, Dewey  
Thomas, H. W.

**HOT SPRINGS NATIONAL PARK:**  
Mack, Bee

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Weebs, S. C.

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Scott, Charles E.

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**WARREN:**  
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Curtner, George

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Stern, William

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Davis, Clarence  
Jones, Charles  
Wilson, Jimmy, Promoter

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Irvin, Frances  
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Pumpkin Inn, and Wm. Redman, Operator

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Bentley, Ted, and Ted Bentley Productions  
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Brisk 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  
Dancing Cavalcade, Inc., and Jody Elder (also listed under Albuquerque, New Mexico)  
Edwards, James, of James Edwards Productions  
Extra Special Day Company, and Donald Young  
Fortson, Jack, Agency  
4527 S. Western Ave. Catering Corp. D/B/A Morocco Supper Club, and George Hubbard and Mr. and Mrs. L. A. Ewing  
Halfont, Nate  
Hass, Lester, Promotions  
Henneghan, Charles  
Hollywood Cafe, and Lore Elias  
Jemo Recording Enterprises, and Elliot B. Machit  
Martino, Al  
Maxwell, Claude  
McCarty, Robert J., Jr. (Bobby Jay), (Also under miscellaneous)  
Merry Widow Company, and Raymond E. Mauro  
Milton Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabama  
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Raymond, Marc  
Royal Record Co.  
Ryan, Ted  
Silver Screen, Inc., and John Murray Anderson  
Smyth, Gloria  
Stern, Max N.  
Trocaadero, The, and Thomas Stone  
Villon, Andre  
Vogel, Mr.  
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Welcome Records, Recording Studio, and Rusty Welcome  
Wildshire Bowl

**MARIN CITY:**  
Pickins, Louis

**NEVADA CITY:**  
National Club, and Al Irby, Employer

**NEWHALL:**  
Terry, Tex

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

**NOR. H. HOLLYWOOD:**  
Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners  
Schmuller, Bernard

**NORWALK:**  
Bob-Lyn, Inc., and/or Robert Schuller, President, and/or Ted Wicks, Partner, and/or The Terraine Room  
Lark Cocktail Lounge, and Glen Chapman

**OAKLAND:**  
Carlos, Jess  
53 Club, and Joe Mendus  
Moore, Harry  
Morkin, Roy

**OCEAN PARK:**  
Frontier Club, and Robert Moran

**OXNARD:**  
Cove, The, and Branko Gegich  
McMillan, Tom, Owner, Town House

**PALM SPRINGS:**  
Bering, Lee  
La Paz Hotel, and George Wesson

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

**RICHMOND:**  
Downbeat Club, and Johnnie Simmons  
Finetti, John (Also listed under Miscellaneous)  
Jenkins, Freddie

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

**SACRAMENTO:**  
Douglas, Glae  
Jelliffe, Father Robert  
Peters, Robert L. (See Boston, Mass.)

**SALINAS:**  
Gutteriez, John

**SAN DIEGO:**  
Blues and Rhythm Attractions Agency  
Campbell, Arlie C., and Maria P.  
Evans, John D.  
Flame Club, The, and William Pickney  
Le Chalet Club, and Peter St. Pierre  
Schwimley, Max A. (Don Howard)  
Washington, Nathan  
Winegarden, J. I., and Ariel

**SAN DIMAS:**  
Wallace and Clark Circus, and Patrick Graham, Owner

**SAN FRANCISCO:**  
Blue Angel  
Brown, Ruben  
(Svingin' Deacon)  
Brown, Willie H.  
Cafe Society Uptown (now known as Emanon Breakfast Club)  
Champagne Supper Club, and Mrs. Mildred Mosby  
Club Zanzire, The (now known as Storyville Club), and Rickey Tuscell and Paul Quam  
Deasy, J. B.  
DeSena, Barney  
Fox, Eddie  
Franges, George  
Giles, Norman  
Knudson, Kathleen (Also listed in miscellaneous)  
McCarthy, Dan  
Nicholson, B. W., and Adam McFadden (B. W. Nicholson also listed under miscellaneous)  
Niemann, Gordon J.  
Oronato, Vincent  
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthen  
Primal 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  
Skip Enterprises, Inc., D/B/A Tracuba Club, and Roy D. Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Tolk-Watkins, Peggy  
Waldo, Joseph

**SAN JOSE:**  
Ariotto, Peter and Peggy  
Bender, Gene, Enterprises, and Gene Bender  
Blue Note Bar, and William C. Hayes

Sutton, Bill (Also listed under Santa Cruz)

**SAN MATEO:**  
Plaid Piper, The, and The Plaid Piper Corp., and Joel Adams

**SANTA BARBARA:**  
Carillo, Mario  
Talk of the Town Restaurant, Richard Lapiana, Prop.  
Trade Winds, and Burke Mowatt

**SANTA CRUZ:**  
Righetti, John  
Sutton, Bill (Also listed under San Jose)

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

**SEAL BEACH:**  
Garden of Allah, and Mr. and Mrs. Richard Lavielle  
Holstun, Robert W.

**SHERMAN OAKS:**  
Gilton, Lee  
Kraft, Ozzie

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

**SOUTH GATE:**  
Ramona Club, Sai DeSimon, Owner  
Silver Horn Cafe, and Mr. Silver

**STOCKTON:**  
Wescott, George

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

**VAN NUYS:**  
Bamford, A. V.  
Lehr, Raynor

**VENTURA:**  
Cheney, Al and Lee

**WATSONVILLE:**  
Ward, Jeff W.

**WINTERHAVEN:**  
Currant, Frank

**COLORADO**

**COLORADO SPRINGS:**  
Duncan's Bar and Lounge, and Mrs. Fannie Mae Duncan, Owner

**DENVÉR:**  
Back Door, The, Don Stevenson and The Quinella Corporation  
Bennell, Edward  
Club 6000, Hy's Rendezvous, and Hal Jones  
Johansen Enterprises, Inc., Starlite Pop Concerts, and Lou Johansen  
Jones, Bill  
Turf Club, and Bill Bayers, Manager  
Wagner Enterprises

**DURANGO:**  
Watts, N. Y.

**GLENWOOD SPRINGS:**  
Owl Cafe, W. H. Woody  
Frickey, Employer

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

**LAMAR:**  
Main Cafe, and Robert Dunn, Proprietor

**MONTROSE:**  
Rasmussen, Andy

**MORRISON:**  
Clarke, Al

**PUEBLO:**  
Aravel Enterprises, and Alfonso Velasco

**TRINIDAD:**  
El Moro Club, and Pete Langoni

**CONNECTICUT**

**BRIDGEPORT:**  
Lunin, Edward

**HARTFORD:**  
Milstein, Cary  
Tiggett, Billy

**IVORYTON:**  
Donovan, James W.

**NEW HAVEN:**  
Madigan Entertainment Service

**NEW LONDON:**  
Androli, Harold  
Bisconti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph

**NIANTIC:**  
McQuillan, Bob  
Russell, Bud

**POQUONNOK BRIDGE:**  
Johnson, Samuel

**STAMFORD:**  
Telly Savales

**STONINGTON:**  
Whewel, Arthur

**WALLINGFORD:**  
Drum Enterprises, Inc., and Clarence Drum

**WESTPORT:**  
Goldman, Al and Marty

**DELAWARE**

**DOVER:**  
Apollo Club, and Bernard Paskins, Owner  
Tue's Dance Palace, and Ralph Tue  
Veterans of Foreign Wars, Leroy Rench, Commander  
Williams, A. B.

**ELLENDALE:**  
Heavy's Chicken Shack, and Isaac Jarmom

**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  
Kirkwood Inn, Inc., Restaurant and Cocktail Lounge, and Mary J. Casalvera

**FLORIDA**

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

**COCOA:**  
Brothers, Wallace  
Henderson, George E., Jr.  
Patio Club, The, and Harriet Washington

**COCOA BEACH:**  
Holiday Inn, Henry Landwirth, Cocoa Beach Development and Arthur Polier

**DANIA:**  
Paradise Club, and Michael F. Slavin

**DAYTONA BEACH:**  
Bethune, Albert  
Cockrell, Chuck  
Deverner, Henry  
Elks Lodge, Pen City No. 503,  
John L. Slack, Employer  
Irving Rivkin (Hank)  
Phillips, Bill  
Schmidt, Carl  
Wagner, Maurice

**DEL RAY BEACH:**  
Cassidy, Edward  
Raxlan, Lou

**EAU GALLIE:**  
Fair, James, Jr.

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

**FLORENCE VILLA:**  
Dan Laramore 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  
McCauchon, Pat

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

**HALLANDALE:**  
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus  
Palms Club, The, and Ernest Busker  
Zarcadoolas, Henry

**HOLLYWOOD:**  
Beck, Fred

**JACKSONVILLE:**  
Blane, Paul  
Blumberg, Albert  
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bien, Managing-Agent

**FOREST INN, and Florida Amusements, Inc., and Ben J. J. Mary and Joel Spector, and Joe Allen**  
Jackson, Otis  
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. G. Thomas, Employer  
Delta, Jeanne (Genevieve C. Allard)  
Habana Madrid  
Happy Hour Club, and Ruth Davies, Employer

Mambo Room, The, and Herb Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
Piccadilly Club, and J. J. (Chips) Nolan  
Watson, Frank  
Williams, Kent

**KISSIMMEE:**  
Stirr-up Rest. and Cocktail Lounge, The, and Lucile and Buss Miller

**LAKELAND:**  
King, R. E.

**LAWLEY:**  
Kelly's Nite Life, and Clifford Kelly

**MAITLAND:**  
Gunther, Elmer

**MELBORNE:**  
Moonlight Inn, Jake Gunther, Owner

**MIAMI:**  
Aboyoun, Tony  
Brooks, Sam  
Ceccere, Albert R.  
City Club, Philip and Herbert Berlan  
Civetta, Dominic, and Romeo Joseph Zaleski  
Club Palace, The, and Ernest Busker  
Corbit, Frank  
Florida Youth Forum, and Gail Ruth Laine  
Gardner, Monte  
Girard, Nicholas  
Kolkner, Irving (Also listed under Miscellaneous and Asbury Park, N. J.)  
Miami Music Theatre, Inc., Bennett T. Waites and Harry Lushinsky  
Perlin, David, and Ben DeCosta  
Prior, Bill (W. H. P. Corp.)  
Riccio's Rest., and Joseph Riccio, Owner  
Smart, Paul D.  
Talavera, Ramon  
Vanity Fair, and Last Frontier Corporation, and Joseph Tumolo and Irving Kolkner  
Weiss, J.

**MIAMIBLUE:**  
Amron, Jack, Terrace Restaurant  
Biltmore Terrace Hotel  
Caldwell, Max  
Chez Ami, Mayflower, Inc.  
Peter Arnold, Ollie Arnold, and Sam Cohen  
Chez Parce, Mickey Grasso, and Irving Rivkin  
Ciro's Nite Club, and Ralph Pettilo  
Cohen, Sam  
Cotton Club, The, and Sam Barken, Owner  
Cromwell Hotel, Jack Yoches, Label Spiegel, Milton Lee  
Edwards Hotel, and Julius Nathan, Manager  
Fielding, Ed  
Friedlander, Jack  
Haddon Hall Hotel  
Harrison, Ben  
Leshnick, Max  
Macomba Club  
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers  
Meyle, Henry  
Miller, Irving  
Muscumedy Festival, Inc., and Sam Hirsch, Manager  
Perlmutter, Julius J.  
Poinciana Hotel, and Bernice Frassand  
Scott, Sandy  
Strauss, George  
Weills, Charles

**NORTH MIAMI:**  
Gallagher's Restaurant, and Joe Lipsky  
Sierra Steak House, and E. J. Pollock, Owner

**OCALA:**  
Conover, William

**OPA LOCKA:**  
Arabian Nights Pageant Committee

**ORLANDO:**  
Buccaneer Lounge, and Melba Tillis  
Hastings, W. J.  
Redman, Arthur J.  
Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speedway

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

**PANAMA CITY:**  
Holiday by the Sea Restaurant, and W. S. Garfield

**PENSACOLA:**  
Associated Promoters, and Alfred Turner and Howard Miller  
Hodges, Earl, of the Top Hat Dance Club

Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
Piccadilly Club, and J. J. (Chips) Nolan  
Watson, Frank  
Williams, Kent

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

**QUINCY:**  
Monroe, Reg

**SARASOTA:**  
Dean, William, and Dick Brown

**SOUTH BAY:**  
Witherspoon, Leroy

**ST. AUGUSTINE:**  
Famous Ships Bar, The, and James Dart  
Islander Club, The, and Edward Drozd

**ST. PETERSBURG:**  
Ciro's, and John A. Davis, Employer  
Gate Lounge, The, and Joseph Zaleski  
Riviera Hotel, The (Consolidated Restaurants, Inc.), and Vincent Auletta, Lloyd A. McColly and Mrs. Gertrude Hayward  
Wolper, Dave

**STARKE:**  
Camp Blanding Recreation Center  
Goldman, Henry

**STUART:**  
Sutton, G. W.

**TALLAHASSEE:**  
Allen, Leroy  
Gaines Patio, and Henry Gaines, Owner  
Hill, W. H.  
Kershaw, E. A.  
Two Spot Club, Caleb E. Hannah

**TAMPA:**  
Brown, Russ  
Carotrel Club, and Abe Burkow and Norman Karn, Employers  
Flintroy, Johnny  
Marcus, George  
Merry-Go-Round Club, and Larry Ford  
Rich, Don and Jean  
Faggio, Jr.  
The Tampa Grand Opera Assn., and Ernest Reina, President  
Williams, Herman

**VALPARAISO:**  
Ocean 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.  
1001 Club, The, and C. R. Ande Parrish, Lillian F.

**ALBANY:**  
Lomas Supper Club, and Gordon Leonard, Employer,  
Robert A. McGarrist, Owner  
Seay, Howard

**ATHENS:**  
Holmes, E. T.

**ATLANTA:**  
Montgomery, J. Neal  
Spencer, Perry  
Top of the Stairs, The, and Joe E. Kennedy

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

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

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

**JEKYLL ISLAND:**  
Dolphin Club, The, and Earl Hill

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

**SAVANNAH:**  
Caravan Club, Nick C. Alexander, Owner  
Edenfield, John, and  
Rendezvous Club  
Hayes, Gus  
Hodges, Rocky

Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager  
Thompson, Lawrence A., Jr.  
Hale, Walter, Promoter  
Hill, George W.  
Hungarian National Theatre, and Miklos Metzger

**ST. SIMONS ISLAND:**  
Surf Club, The, and Bud Dillon, Manager

**THOMASVILLE:**  
Club Thomas, and Terry Maxey, Operator

**VALDOSTA:**  
Dye, J. D.

**VIDALIA:**  
Pal Amusement Co.

**WAYCROSS:**  
Cooper, Sherman and Dennis

**HAWAII**

**HONOLULU:**  
Bal Tabarin, and Mr. William Spallas, Mr. Tommy Cosac and Mrs. Angelina Akamine  
Black Magic, and Sam Amato and Robert Whitfield, Employers  
Gonsalves, Bill, Tats Matsuo and Miss Jennie W. Inn  
Kennison, Mrs. Ruth, Owner  
Fango Pango Club  
Thomas Puna Lake  
Matsuo, Fred  
New Brown Derby, and Sidney Wight, III, Employer

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

**IDAHO**

**IDAHO FALLS:**  
Griffiths, Larry, and Big Chief Corp., and Uptown Uptown

**KELLOGG:**  
Korner Club, and Gene Werner and Donald Fink

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

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

**PAYETTE:**  
Radio Station KEOK, Treasure Valley Broadcasters, Inc., and Everett S. Graham

**SPIRIT LAKE:**  
Fireside Lodge, and R. E. Berg

**ILLINOIS**

**BELLEVILLE:**  
Crivello, Joe

**BLOOMINGTON:**  
McKinney James R.  
Thompson, Earl

**CAIRO:**  
Sargent, Eli

**CALUMET CITY:**  
Club Riviera, The, and Adolph Aloia  
Paradise Club, and Ed Nowak, Owner  
Pla-Bowl, The, and Mac McGraw

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

**CHICAGO:**  
Associated Artists Corp. Associated Select Attractions, Inc., and Jules Pfeiffer  
Bandera Records, and Mrs. Vi Muszynski  
Barrett, Perk  
(See Stage Lounge)  
Basin Street Club, The, and Elsworth Nixon, Owner  
Bee-Hive Lounge, The, and Sol Tannenbaum, Owner  
Black Diamond, The, and Don Wolff, Edward Grusin and Richard C. Kroll  
Black Orchid, The, and Pat Fonticchio, Employer  
Brown Company, Inc., B. F. and Mr. B. F. Brown  
Casino Modern Ballroom, and Butler Adams, Owner (Also under Misc.)  
Central Booking Office  
Chance Records, Inc., Ewart G. Abner, Jr., Pres.  
Cid, Barbara (See: Thomas Sullivan, Jr.)  
Club Boston, and Jim Karris Club Chesterfield, Deleight Cocktail Lounge, Inc., Virginia Ann Muehleg, Dick Dell-sandro and Tommy Savas  
Cole, Elsie, General Manager, and Chicago Artists Bureau  
Crown Propeller Lounge, Inc., and Eddie J. Cohen, Employer  
Daniels, Jimmy  
David, Allan, and Allan David, Inc.  
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"

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Basin Street Club, The, and Elsworth Nixon, Owner  
Bee-Hive Lounge, The, and Sol Tannenbaum, Owner  
Black Diamond, The, and Don Wolff, Edward Grusin and Richard C. Kroll  
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Cid, Barbara (See: Thomas Sullivan, Jr.)  
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David, Allan, and Allan David, Inc.  
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"

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Crown Propeller Lounge, Inc

**MUSCATINE:**  
Kewanis Club, The  
**POWERSVILLE:**  
Powersville Pavilion, and Mrs. Nick (Gladys) Jensen  
**SHENANDOAH:**  
Aspinwall, Hugh M. (Chick Martin)  
**VAIL:**  
Hollywood Circus Corp., and Charles Jacobsen  
**WATERLOO:**  
Hastings, W. J.  
Septoce, Benton L.  
**WOODBINE:**  
Danceland, J. W. (Red) Brummer, Manager

## KANSAS

**COFFEYVILLE:**  
Blake, Ted  
**GARDNER LAKE:**  
The Lakeside Club, and W. V. Noble, Prop.  
**HOLCOMB:**  
Golden Key Club, and H. R. Allen (also known as Bert Talon, Bart Talon, Bert Allen)  
**KANSAS CITY:**  
White, J. Cordell  
**LIBERAL:**  
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen  
**PRATT:**  
Clemons, C. J.  
Wesby, L. W.  
**TOPEKA:**  
Grace's Elmhurst Plaza, and Don Grace  
**WICHITA:**  
Aspinwall, Hugh M. (Chick Martin)  
Brown, Finny  
Ebony Club, and Elroy Chandler  
Holiday, Art  
Key Club, and/or G. W. Moore  
Phila's 400 Club, and Phil Beach  
Skyline Club, The, and Herman Lewis  
Young, Thomas D., and/or Paul Handler

## KENTUCKY

**ASHLAND:**  
Eagles Club, and Eagles Hall  
**BOWLING GREEN:**  
Rountree, Upton  
Taylor, Roy D.  
**COLD SPRING:**  
Plantation Supper Club, and Harold Thornberry  
**HOPKINSVILLE:**  
Chesterfield Social Club, The, Sam Adams, Jr.  
Dabney, Louis B.  
**LOUISVILLE:**  
Bramer, Charles  
Culler, Nick, and Shangri-La  
Imperial Hotel, Jack Woolems, Owner  
King, Victor  
Sanders, Jack  
Sodd, Anthony P.  
Spaulding, Preston  
**MONTICELLO:**  
Story, Carl (See Knoxville, Tenn.)  
**OWENSBORO:**  
Higgs, Benny  
**PADUCAH:**  
Massie, Robert C., Jr.  
**WINCHESTER:**  
Bell, William

## LOUISIANA

**ALEXANDRIA:**  
Greystone 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:**  
Fargis, Jim  
**GONZALES:**  
Johns, Camille  
**LAFAYETTE:**  
Hadacol Caravan  
LeBlanc Corporation of Louisiana  
Venables Cocktail Lounge  
**LAKE CHARLES:**  
Lutcher's Hotel, and Bubber Lutcher, Employer

**NC** Club of Chennault Air Force Base, and T/Sgt. Lacy N. Long, Employer  
Village Bar Lounge, and C. L. Barker, Owner  
**LEESVILLE:**  
Capell Brothers Circus  
**MONROE:**  
Keith, Jesse  
Thompson, Son  
Williams, Fred  
**NATCHITOCHE:**  
Burton, Mrs. Pearl Jones  
**NEW IBERIA:**  
Club La Louisiana, Billeus Broussard and Filo Gonzales  
Pelican Booking Agency  
Romero, Johnny  
**NEW ORLEANS:**  
Atkinson, James H. (also listed under Biloxi, Miss.)  
Barker, Rand  
El Patio Club, and William Cook (See: Gay 90's and William Cook, Biloxi, Miss.)  
Capri Lounge, and Mitchell Schwartz  
Conforto, Joseph, and Mildred Murphy  
Dog House, and Grace 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  
National Artists Guild  
Riviera Club, The, and Jules Lanfredi  
Lanfredi, Percy  
**PELOUSAS:**  
Cedar Lane Club, and Milt Delmas, Employer  
**PORT ALLEN:**  
Club Carousel, and Kelly Shaw  
**SHREVEPORT:**  
Reves, Harry A.  
Ropollo, Angelo  
Stewart, Willie  
**SPRINGHILL:**  
Capers, C. L.

## MAINE

**ELLSWORTH:**  
Hancock House, and Douglas Mills and Wendell Smart  
**FORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborne

## MARYLAND

**BALTIMORE:**  
Blue Danube, and Wm. Kasarsky, Proprietor  
Byrd, Olive J.  
Carter, Charles  
Chippette's, Inc.  
Comedy Club, The, and Mrs. Evelyn Dixon  
Cox, M. L.  
Dorsey, Bertram I.  
Dunmore, Robert J.  
Forbes, Kenneth (Skin)  
Ford-Flax Agency, The (Lou Flax and Koss Ford), and Sunnyside Records, Inc.  
Greber, Ben  
Hartley's Restaurant, and H. Martin Landsman, Owner  
Jabot, Dawn  
Jed, David  
Kerman, Charles  
Las Vegas Club, John B. Lucido and Joe Morea  
LeBlanc Corporation of Maryland  
Lorenzo, Joseph  
Lorenzo, Mimi  
Mazer, Joe  
Miller, Ben, Jr.  
Miss Universe Contest, and W. J. Adams  
New Jazz City, The, and Lee C. Higdon  
Perkins, Richard, of Associated Enterprises  
Spring Valley Country Club  
Weiss, Harry  
**BRENTWOOD:**  
Comber's Supper Club, and Jimmy Comber  
**BRUNSWICK:**  
Brown, William  
**BURTONSVILLE:**  
Valley Stream Country Club  
**CENTERSVILLE:**  
Palador Inn (now known as the Blue Moon Cafe), and Theodore James, Owner  
**CHAPEL OAKS:**  
Hamilton, Alfred  
**COLMAR MANOR:**  
Crutchfield, Walter  
Macon, Harold (See Rustic Cabin and Walter Crutchfield)  
**CORAL HILLS:**  
Schendel, Theodore J.

**CUMBERLAND:**  
Al's Chateau, and Al Cromwell  
Waingold, Louis  
**EASTON:**  
Hannah, John  
**FENWICK:**  
Repesch, Albert  
**HAGERSTOWN:**  
Bauer, Harry A.  
Rainbow Room of the Hamilton Hotel, and Chris Trantules  
Yeskey, Robert and Helen  
**HAVRE DE GRACE:**  
Fireside Inn, and R. B. (Bud) Delp, Employer  
**NORTH BEACH:**  
Mendel, Bernard  
**OCEAN CITY:**  
Belmont, Lou, Gay Nineties Club, and Henry Epstein  
Sea Scape Motel, and Robert S. Hartman, Employer  
**SALISBURY:**  
Matherly, Edward  
Scott, Donald  
Wagon Wheel Nite Club, Calvin Pusey and Ben Friedman  
**TURNERS STATION:**  
Thomas, Dr. Joseph H., Edge-water Beach  
**UPPER MARLBORO:**  
Evans, Clarence

## MASSACHUSETTS

**BASS RIVER (Hyannis):**  
Fournier, Armand  
**BEVERLY:**  
Madden, James H.  
**BLACKSTONE:**  
Stefano, Joseph  
**BOSTON:**  
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvane, President  
Hargood Concerts, and Harry Goodman  
Harriott, Eric  
L. J. B. Productions, and Lou Brudnick  
Peters, Robert L. (also under Sacramento, Calif.)  
Regency Corp., and Joseph R. Weisser  
Richards, Jack (Also under Fitchburg)  
Rubin, Marty  
Sunbrook, Larry, and his Rodeo Show  
Walker, Julian  
Younger Citizens Coordinating Committee, and George Mouzon  
**BRAINTREE:**  
Quintree Manor  
**BUZZARDS BAY:**  
Blue Moon, and Alexander and Chris Byron, Owners  
Chez Rick, The, and Hrach Hadrian  
Palmerino, Daniel A.  
**CAMBRIDGE:**  
Salvato, Joseph  
**FALL RIVER:**  
Andrade, William  
Cosgrove, Mabel D.  
**FALMOUTH:**  
Wilson, Charles E.  
**FITCHBURG:**  
Richards, Jack (Also under Boston)  
**GARDNER:**  
Vautour, Margaret  
**HAVERTHILL:**  
Assad, Joe  
**HINGHAM:**  
Massa Laboratories, Frank, and Frank Massa, Jr.  
**HOLYOKE:**  
Kane, John  
**HYANNIS:**  
Sherwood Forest Ballroom, and Anthony Alosi and Louis Ferratti  
**LOWELL:**  
Don's Cafe, and Don Marione  
**MILLERS FALLS:**  
Rhythm Inn, and R. M. Thabault and James Del Negro, Jr.  
**MONSON:**  
Canegallo, Leo  
**NANTASKET BEACH:**  
Seabreeze, The, and Nicholas J. Kallis  
**NEWTON:**  
Thiffault, Dorothy (Mimi Chevalier)  
**NORTH TRURO:**  
Diego, Frank, T. Fitzpatrick, and Peter's Hill Restaurant  
**OAK BLUFFS:**  
Haywood, Douglas (also see miscellaneous)  
**OXFORD:**  
Oxford Club, and Paul Quinn

**SALEM:**  
Larkin, George and Mary  
**SHREWSBURY:**  
Veterans Council  
**SPRINGFIELD:**  
Cobbs, Robert  
Kashmanian, John  
Strong, Clara, and Andrew Travers  
**TEWKSBURY:**  
White Rock Club, Inc., Rocco De Pasquale, John Connolly, Employers  
**ALPENA:**  
Globe Hotel, The, and R. E. Fitzpatrick, Owner  
**ANN ARBOR:**  
McLaughlin, Max  
McLaughlin, Ollie  
**BATTLE CREEK:**  
Smith, David  
Waugh, Adolphus D.  
**DETROIT:**  
Barnes, Duane  
Bibb, Allen  
Briggs, Edgar M.  
Cody, Fred  
Crystal Lounge and Bar, Edmour H. Bertram, Owner-Employer  
Dance Attractions, Inc., and Joan C. Pyle  
Eddie's Record Shop, and Les (Zeph) Wilson  
Finks, Arthur W.  
Frolics Night Club, and Morry Baker, Employer  
Haigs Showbar, and Morey Baker  
Payne, Edgar  
Penthouse Records, and Harry Nivens  
Pyle, Howard G., and Savoy Promotions  
Smith, Duane  
Smith, Homer  
Smith, Howard  
United Negro Advancement Council, The, and Charles Whitfield  
Zakon, A. J.  
**DOUGLAS:**  
Harding's Resort, and George E. Harding  
**FERNDALE:**  
Club Plantation, and Doc Washington  
Zorn Enterprises, and Mr. Edward Zorn, President, and Mr. Joe Busto, Treasurer  
**FLINT:**  
Grover, Tiff  
**GRAND RAPIDS:**  
Blue Note Nite Club, and James Laferna and Mike Biagini  
Town Pump, and Fozee Yared  
**Houghton Lake:**  
Rustic Frontier Dance Hall, and Charles Chandler  
**KALAMAZOO:**  
Tompkins, Tommy  
**LANSING:**  
Abraham, George W.  
Ellis, Dock  
**MUSKEGON HEIGHTS:**  
Rollarena, The, and Matt Durda  
Wilson, Leslie  
**NEWAGO:**  
Parker's Resort, and Mace Parker  
**RIVER ROUGE:**  
Rouge Lounge, The, and Augustine J. Evangelista  
**SAGINAW:**  
Chase, William  
**SISTER LAKES:**  
Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon I. "Buzz" Miller  
**SKANDIA:**  
Idle Time Bar, The, and Floyd Atherton  
**SOUTH HAVEN:**  
Biltmore Hotel, The, and Maurice W. Steuben  
**TRAVERSE CITY:**  
Langin, Ray  
**UTICA:**  
Spring Hill Farms, and Andrew Sned  
**WAYLAND:**  
Macklin, William and Laura

## MICHIGAN

**ALPENA:**  
Globe Hotel, The, and R. E. Fitzpatrick, Owner  
**ANN ARBOR:**  
McLaughlin, Max  
McLaughlin, Ollie  
**BATTLE CREEK:**  
Smith, David  
Waugh, Adolphus D.  
**DETROIT:**  
Barnes, Duane  
Bibb, Allen  
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Cody, Fred  
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Haigs Showbar, and Morey Baker  
Payne, Edgar  
Penthouse Records, and Harry Nivens  
Pyle, Howard G., and Savoy Promotions  
Smith, Duane  
Smith, Homer  
Smith, Howard  
United Negro Advancement Council, The, and Charles Whitfield  
Zakon, A. J.  
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**FERNDALE:**  
Club Plantation, and Doc Washington  
Zorn Enterprises, and Mr. Edward Zorn, President, and Mr. Joe Busto, Treasurer  
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Town Pump, and Fozee Yared  
**Houghton Lake:**  
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**KALAMAZOO:**  
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**LANSING:**  
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Ellis, Dock  
**MUSKEGON HEIGHTS:**  
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Wilson, Leslie  
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**SAGINAW:**  
Chase, William  
**SISTER LAKES:**  
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**SKANDIA:**  
Idle Time Bar, The, and Floyd Atherton  
**SOUTH HAVEN:**  
Biltmore Hotel, The, and Maurice W. Steuben  
**TRAVERSE CITY:**  
Langin, Ray  
**UTICA:**  
Spring Hill Farms, and Andrew Sned  
**WAYLAND:**  
Macklin, William and Laura

## MINNESOTA

**DETROIT LAKES:**  
Johnson, Allan V.  
**HARMONY:**  
Carson, Manford  
**KELOGG:**  
Byer, Leslie  
**MINNEAPOLIS:**  
Black, D. P., Presentations  
Folies Theatre  
Hechter, Sherman (See Quincy, Ill.)

**Radio station KDWB, and Mr. St. Louis:**  
Don French and Mr. Purcell (Also listed under St. Paul, Minn.)  
Ross, Edward  
**PIPESTONE:**  
Coompan, Marvin  
Stolzman, Mr.  
**RED WING:**  
Red Wing Grill, Robert A. Nybo, Operator  
**ROBBINSDALE:**  
Crystal Point Terrace  
**SLAYTON:**  
E. E. Iverson  
Iverson Manufacturing Co., Bud Iverson  
**SPRING PARK:**  
Maw, Dick  
Maw, Don  
**ST. PAUL:**  
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under Minneapolis, Minn.)  
**WINONA:**  
Interstate Orchestra Service, and L. Porter Jung

## MISSISSIPPI

**DELZONI:**  
Thomas, Jake  
**BILOXI:**  
Atkinson, James H. (also listed under New Orleans, La.)  
Beachwater Club, and Devoy Colbet  
Gay 90's, The, and William Cook (See: El Patio Club, New Orleans, La., and William Cook)  
Joyce, Tiary, Owner, Pilot House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Rainey)  
**CHAMBERS:**  
Harlem Club, and H. Patton  
**CLEVELAND:**  
Hardin, Drexel  
**COLUMBUS:**  
Blue Room Night Club, The, and J. B. Evans  
**GREENVILLE:**  
Pollard, Flenord  
Reed, Jimmie  
**GULFPORT:**  
Plantation Manor, and Herman Burger  
**JACKSON:**  
Carpenter, Bob  
Poor Richards, and Richard K. Head, Employer  
Sabre Club, and James Farr, Employer  
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)  
**KOSCIUSKO:**  
Fisher, Jim S.  
**LAUREL:**  
Rahaim, Monic  
**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.  
**FESTUS:**  
The Golden Rule Hotel, and N. J. McCullough and Wayne Beck, Employers  
**INDEPENDENCE:**  
Casino Drive Inn, J. W. Johnson, Owner  
**JEFFERSON CITY:**  
Community Civic League, The, and Elvester Williams  
**KANSAS CITY:**  
Am-Vets, and Bill Davis, Commander  
Canton, L. R.  
Esquire Productions, and Kenneth Yates, and Bobby Henshaw  
Graham, Marie S.  
Hendrix, Eddie  
Leon's Restaurant, and Richard and Leon Pouts  
Park Plaza Bar, and Pat Whitehead  
Rous, Edward  
**MACON:**  
Macon County Fair Association, Mildred Sanford, Employer  
**MARSHALL:**  
Starlight Club, The, and Bill Ustery  
**OAKWOOD (HANNIBAL):**  
Club Belvedere, and Charles Matlock  
**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
All American Speed Derby, and King Brady  
Barnholtz, Mac  
Chesterfield Bar, James Caruth and Fred Guinyard, Co-owners  
Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bomber Bar  
Caruth, James, Cafe Society  
Chatman, Charles  
Chesterfield Bar, and Sam Baker  
D'Agostino, Sam  
Embers, The, and Boris Johnson  
Encore Club, and Ted Fishert  
Ford, Ella  
Graf, George  
Markham, Doyle, and Tune Town Ballroom  
Molina's Lounge, and John Molina  
New Show Bar, and John W. Green, Walter V. Lay  
Nieberg, Sam  
Peacock Alley, and Al Fein  
Probstin, Herman  
Schimm, Henry  
Shapiro, Mel  
Singer, Andy  
World of Tomorrow Shows, The, and Bert Metzger (See Cincinnati, Ohio)

## NEBRASKA

**ALEXANDRIA:**  
Alexandria Volunteer Fire Dept.  
Charles D. Davis  
**FREMONT:**  
Wes-Ann Club, and Tanya June Barber  
**KEARNEY:**  
Field, H. E.  
**LONG PINE:**  
Hidden Paradise Resort, and Morris Anderson  
**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 Barron)  
**SIDNEY:**  
Long, Jim (Also under miscellaneous)

## NEVADA

**LAKE TAHOE:**  
Lewis, Joby and Helen  
Norvas, Bill  
**LAS VEGAS:**  
Adevars Club, Inc., Clifton Powell, Employer  
Desert Spa  
Johns, Claude M., Jr.  
Manchon, Louis  
Meredith, Gene  
Mitzel, George  
Moulin Rouge  
Patio Club, and Max Stettner, Sid Slate, Joe Cohen  
Purple Sage Corp., D/B/A  
Desert Spa  
Royal Nevada Hotel, and Mory Friedman, Employer  
Sani Souci Hotel and Casino, Medure Associates and Charles W. Legemer  
Spencer, Lorenzo V., Earl Turmon, and John B. Winter  
Zwigmeyer, Lud  
**LOVELOCK:**  
Fischer, Harry  
**OAKLAND:**  
Mendus, Joe, and the 53 club  
**RENO:**  
Blackman, Mrs. Mary  
Jelliffe, Father Robert  
Newmy, Don

## NEW HAMPSHIRE

**PORTSMOUTH:**  
Assad, Joe  
**NEW JERSEY**  
**ASBURY PARK:**  
Jay's, Mrs., Circus Room and Bar  
Kolker, Irving (Also listed under miscellaneous and Miami, Florida)

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

**RAYONNE:**  
Mullaney, Ronald

**BERNARDSVILLE:**  
Fair, James, Jr.

**BLOOMFIELD:**  
Club Evergreen and Henry Omelczuk  
Thompson, Fatt

**BRIDGETON:**  
Continental Room, and Tony Scarpa

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

**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 Perla and Albert Alfieri

**CAPE MAY:**  
Anderson, Charles, Operator

**EAST ORANGE:**  
Hutchins, William

**ELIZABETH:**  
Buzza, William (Billy)  
Cutro, V.

**FAR HILLS:**  
Poe, Mrs. Margaret

**HACKENSACK:**  
Pretetti, Vito, and Abe Wagner

**HADDONFIELD:**  
Kresson Manor, and James Penese, Employer

**HASBROUCK HEIGHTS:**  
Clause, John, Jr.  
(See Lodi, N. J.)

**HILLSIDE:**  
Consumers Buying Service and Arnold Sheff

**HOBOKEN:**  
Sportsmen Bar and Grill

**JERSEY CITY:**  
Bonito, Benjamin  
Burco, Ferruccio  
St. Joseph's Holy Name Society, and Reverend Father Debold  
Triumph Records, and Gerry Queen, present Owner, and G. Statris (Grant) and Bernie Levine, former Owners  
Zelinski, Mrs. Helen

**LAKE HOPATCONG:**  
Dunham, Oscar

**LAKEWOOD:**  
Garfinkel, Leon

**LIVINGSTON:**  
Colony Swim Club, and Harry Geltzeiler

**LODI:**  
Allross Productions, Inc., and Albert Iannaci  
Clause, John, Jr. (See Hasbrouck Heights, N. J.)  
Gibney, Larry  
Lounge in Lodi, Inc., The, and Salvatore Scozno

**LONG BRANCH:**  
Biederman, Martin  
Golden, Mark  
Greene, David  
Hotel Isle De Capri, and Robert J. Hespe, and Charles Koppelman, Murray  
Penta, John

**LYNDHURST:**  
Casiliano, Alfred

**MARGATE:**  
The Margate Casino, and James Schott, Employer

**MARLBORO:**  
Train's Paradise, and E. A. Emmons

**MCKEE CITY:**  
Turf Club, and Nellie M. Grace, Owner

**MONTCLAIR:**  
Coe-Hay Corporation, and Thos. Haynes, and James Costello

**MOONACHIE:**  
Brancato, John

**MORRISTOWN:**  
Richard's Tavern, and Raymond E. Richard, Proprietor

**MT. FREEDOM:**  
Chris Ann Country Club (Mendham Enterprises, Inc.), and Sal Vitello  
Klode Hotel

**MT. HOLLY:**  
Shinn, Harry

**NEWARK:**  
Alfano, Al  
Beadle, Janet  
Blum, Gil (See New Sugar Hill)  
Broad and Kinney Lounge, and Joseph Heyman  
Bruce, Ramon  
Club Elgar  
Cocuzza, Arulica  
Crackshot Hackley  
Forte, Nicholas  
Gold Coast Bar and Grill, and Joseph Heyman  
Graham, Alfred  
Grande, Nicholas  
Hall, Emory  
Harris, Earl, and Genial Couderci  
Hays, Clarence  
Hi-Li Club, The, and Ardie Sarica, Employer  
Holiday Corner, and Jerry Foster, Employer  
Hour Glass, The, and Morris Feigenbaum and Jack Weiner  
Janus Club, and Joe Ferrara  
Joe Rae Restaurant, The, and Gus Campisi, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terry  
Levine, Joseph  
Lloyd Manor, and Smokey McAllister  
Mariano, Tom  
William Natale, and Century Round Bar and Restaurant  
Newark Revue Enterprises, and Vic Lane  
New Sugar Hill Club, and Bernie Weissman, Employer (See Bernard Weissman)  
Nitecap Club, Inc., and Donald J. Couzza  
Nitecap, The, and Charles Wells Norman, Sam  
Oetgen, Herbert  
Prestwood, William  
Rollison, Eugene  
Shawns Cocktail Lounge, and Bob Humphrey  
Silhouette Lounge, and Ida Lanno  
Simmons, Charles  
Smith, James  
Tucker, Frank  
Weissman, Bernard (See New Sugar Hill Club)  
Wilson, Leroy  
Yavne, Emanuel  
Zarcardi, Jack, Galanti A. A.

**NORTH ARLINGTON:**  
Petrucci, Andrew

**NORTH BERGEN:**  
Rinaldi, Joseph  
Sweeney, Kay, and 1200 Club  
Tours, Juanita

**OAK TREE:**  
Dutch Mel's Dugout

**OCEAN CITY:**  
Pontiere, Stanley

**ORANGE:**  
Carter Cocktail Lounge  
Cook, Wm. (Bill)

**PATERSON:**  
George's Tavern, and George Mardo  
Londino's Tavern, and Carmine Londino, Employer  
Pains Club Bar, The, and Anthony Ray Ryles, Manager

**PAULSBORO:**  
Cozy Corner Bar, Anthony Scuderi, Owner and Operator

**PERTH AMBOY:**  
Elbow Room, The, and Edward Weiner

**PENNSAUKEN:**  
Beller, Jack

**PHILLIPSBURG:**  
New Palm Garden, The, and Tony Parance

**PINE BROOK:**  
Paone, Fred

**SALEM:**  
Evans, Emsie, Jr.

**SOUTH PLAINFIELD:**  
Herm's Restaurant, and Herman J. Frowery

**SPRING LAKE:**  
Broadacres and Mrs. Josephine Ward, Owner

**SUMMIT:**  
Ahrns, Mitchell

**TEANECK:**  
Suglia, Mrs. Joseph

**TRENTON:**  
Cordial Inn

**UNION CITY:**  
Biancamano, Anthony P.  
Fan Bar and Grill  
Klunck, Peter J.

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

**VINELAND:**  
Rainbow Club, and Joseph Tedesco

**WESTFIELD:**  
Cohen, Mack  
Samurine, Jardine

**WEST NEW YORK:**  
Black Poodle, The, and Frank Dragotta  
Nate, Sam

**WEST ORANGE:**  
Village Tap Room, The, and Mrs. Marie Mulligan

**WILLIAMSTOWN:**  
Pippo, Rocco

**NEW MEXICO**

**ALBUQUERQUE:**  
Dancing Cavalcade, Inc., and Elder Jody (Also listed under Los Angeles, Calif.)  
Mary Green Attractions, Mary Green and David Time, Promoters.  
Halliday, Finn  
Hilledrand and Associates  
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. Thigpen, Fire Chief, and Ramon Padillo, Secretary

**HOBBS:**  
Straface, Pete

**ROSWELL:**  
Russell, L. D.

**RUIDOSO:**  
Davis, Denny W.

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

**SOCORRO:**  
Fence Acres, and Sonny Weatherly

**NEW YORK**

**ALBANY:**  
Harris, Edward  
Howie's Restaurant and Bar, Howard Pastor and John Burke  
O'Meara Attractions, Jack Pechenick, Harold  
Richard's Bar-B-Que, David Richards  
Snyder, Robert

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

**AUSABLE CHASM:**  
Young, Joshua F.

**BINGHAMTON:**  
Stover, Bill

**BOLTON LANDING:**  
Gales's Restaurant, and Dominic Gales

**BRONX:**  
Acevedo, Ralph  
Bell, Murray  
Goldstein, Harvey  
Hernandez, Harry  
Jones, William  
Jugarden, Jacques I.  
Katz, Murray  
Rosardo, Al  
Rosenberg, Israel  
Schantz, Mrs. Gertrude  
Stoialetti, Michael

**BROOKLYN:**  
Arnowick, Ira (Mr.)  
Baldwin, Lindsay 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)  
Continental Cafe, and Clyde Chick  
Continental Cafe, and Vito Militano  
Ean, Jimmy  
Gem's Paradise, and Silburn Gray  
Grabel, Leo B.  
Hall, Edwin C.  
Horowitz, Ben  
Jones, Mack (Jellyroll)  
Lemmo, Patrick

Madovay, Abraham  
Medina, Victor  
Morris, Philip  
M.S.G. Ltd., The, and Giovanni Mazzola  
Park Terrace, and Joseph Cesaris, Operator  
Polakas, Anthony (See Stanley J. Mocaraki, Woodside, L. I.)  
Rosman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke  
Soo Corporation, and Hymus 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  
Ginsberg, Bernard, Hyman  
Greshin and Max Bogen  
Harmon, Lissa (Mrs. Rosemary Humphrey)  
Jackson, William  
Jasinski, Stan  
Nelson, Art and Mildred  
Parisi, Joe  
Ray's Bar-D, and Raymond C. Demperio  
Sportstowne Bar, and Mr. and Mrs. Les Simon  
Vendome Hotel  
W. & I. Amusement Corp.  
Williams, Ossian V.  
Zwicki, Stanley J.

**EAST GREENWICH:**  
Hughes, Richard P.

**ELMIRA:**  
Hanrahan's Grille, and Edwin and Gertrude Huopana

**FERRAND:**  
Clarendon Hotel, Leon Garfunkel, Owner  
Gross, Hannah  
Follack Hotel, and Elias Poljack, Employer

**FLEISCHMANN'S:**  
Churs, Irene (Mrs.)

**FRANKFORD:**  
Kelle, Frank  
Tyler, Lenay

**GLEN WILD:**  
Lewia, Mack A.

**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel

**HUDSON FALLS:**  
Alfred's Restaurant, and Alfred J. Einstein

**ILION:**  
Wick, Phil

**KAUNOENGA LAKE (White Lake):**  
Gruber, Paul

**LAKE LUZERNE:**  
Munck, Svend A.

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

**LOCH SHELDRAKE:**  
Capitol Hotel and Day Camp Hotel Leroy, and Ida Kranas

**MALONE:**  
Club Restaurant, and Louis Goldberg, Manager

**MARCY:**  
Riviera Club, The, and John Long (Anquilli), Owner

**MOHAWK:**  
Oak Lounge, The, and Mickey Bentz

**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 Agency  
Arnold, Sheila  
Aurora Film, and Ralph B. Serpe  
Bachelor House  
Barbieri, Al, Agency  
Butler, Milton  
Bourbon Street, and Jack Gordon  
Bradley Williams Entertainment Bureau  
Brown, Bridget  
Bruley, Jesse  
Butler, John  
Butler, Marion  
By-Line Room, Inc., and Mildred Ramshai  
Cameo  
Cappola, Antoinette  
Carlin, Roger  
Caruso, Mrs. Madelina  
Catala, Estaban  
Chambourd Restaurant, Phil Rosen, Owner

Charles, Marvin, and Knights of Magic  
Club Continental and Dave Panzer  
Club Plesant Gents, Lee Chambers  
Terry Rudolph Johnson  
Cobb, Buff  
Coffey, Jack  
Columbia Radio and Theatrical Agency  
Conlin Associates, and Jos. H. Conlin  
Continental Record Co., Inc.  
Continental Variety  
Cora, Luis  
Cross, James  
Croymon, Michael, Theatrical Agency  
Cutter, George H., Jr.  
Davis, Don (Pers. Mgr's. License No. 3453)  
DeMarco, Tony  
Dickson Hall  
Douglas, Larry  
Dubonnet Records, and Jerry (Jerome) Lipskin  
Edison, Carl, and Club Records  
Estate of Cass Franklin  
Estrada, Mrs. Dolores  
Filler, Henry  
Finch Records, and Samuel Finch  
Finck, Jack  
Freeman, Bob  
Gala Shows, Inc.  
Gettis, Clark, and Clark Gettis, Inc. (See San Antonio, Texas)  
Glucksman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goodman, Richard D. (Dick), Eldorado Records and Luniverse Record Corp.  
Gordon, Mrs. Margaret  
Granoff, Budd  
Gray, Leo, and Magic Record Company  
Hello Parc, Inc., and William L. Taub, President  
Imperial Attractions, Inc., and T. J. Foley  
Imps, Inc., and Ben Gradus  
International Food Show, Gordon Kelle, President  
Isaacs, Lester  
I.X.L. Records, L. J. Reynolds and M. Axelrod  
Jones, Gerald  
Katz, Archie  
Kent Restaurant Corp., Anthony Koutros and Joe Russo  
Kerman, Arthur  
Kessler, Sam, and Met Records  
Knight, Marie  
K.N.S. Associates  
Krellberg, S. S.  
Kunkis, Mrs. S. R.  
Kushner, David and Jack La Rue, James  
La Vie (en Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Leslie, Lew  
Leslie, William, Al  
Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Martin, Betty (also listed under Manhattan)  
Matthews, Willard  
McRae, Theodore, and Rae-Cox & Cooke Music Corp.  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Mogile, Wm., and Assoc.  
Moldovan, Alexander  
Moore, Jim, and Jim Moore Associates  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
Operatic Gala Unico National, and Miss Suzanne Duvert  
Orpheus Record Co.  
Oetgen, Herbert  
Palogog, Alexander  
Pencachio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Ponz, John  
Production Russell Peterson  
Sketch Book, and Chauncey S. Olman  
Rey-Reid Music Publishing Co.  
Riley, Eugene  
Robbins, Sydell  
Rosen, Marty  
Sage, Miriam  
Sands, Vic  
Santiago, Ignacio  
Santos, Victor  
Sawdust Trail, and Sid Silvers  
Saxon, Don  
Scott, Roderick  
Shapiro, Honora Rubel  
Shurr, Louis, Agency, and Don Rondo  
Sinclair, Carlton  
Sledge, James  
Strauss Agency, Fred

Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrock, Larry, and his Rodco Show  
Tackman, William H.  
Terry Tell Time Prod., and Irving Gartenberg  
Vivere and Provost, Charles and Burns, John  
Walker, Aubrey, Maisonette Social Club  
Wallach, Joel  
Warner, Joseph  
Waterpapers, Inc.  
Watson, Ivory Deck  
Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau  
Westminster Records, Inc.  
Winley, Paul  
Wolper, Dave  
Zakon, A. J.

**NIAGARA FALLS:**  
Bolevard Casino, Victor and Frank Rotundo  
Greene, Willie  
James Restaurant, and James Doyle  
Ontario House, and Julia and Robert Minicucci  
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Proprietors

**NORWICH:**  
McLean, C. F.

**OSSING:**  
Wallace, Alvin

**PARKSVILLE:**  
Klein's Hillside, and Ben Fishman

**PULASKI:**  
Jamboree U. S. A., and Leon D. Moody

**RAQUETTE LAKE:**  
Weinstein, Abe

**RICHMOND HILL:**  
Diamond, Seymour

**ROCHESTER:**  
Balmer, Robert and Shirley  
Cotton Club, The, and Harry Spiegelman, Owner  
Gala, Alfred  
Hamza, Abraham  
Ken Recording Company  
Nocce, Lou  
Valenti, Sam

**ROME:**  
Jim's Tavern, and James Uvanni

**SABATTIS:**  
Sabatis Club, and Mrs. Verna V. Coleman

**SOUTH FALLSBURG:**  
Silvers, Abraham

**SPRING VALLEY:**  
Benjamin, Martin

**STATEN ISLAND:**  
Kucin, Alexander  
Tic Toc Club, and Gerald Donnelly

**SWAN LAKE:**  
Swan Lake Inn, and Samuel Ticke

**SYRACUSE:**  
Luigi's, and Carl Mancino  
Mahsieh, Joseph T.  
Volpert, Howard

**TROY:**  
Capitol Attractions, and Ed Egan  
Polito, Thomas

**UTICA:**  
Block, Jerry

**WALDEN:**  
Warren Gould, and Robert Gould

**WATERTOWN:**  
Duffy's Tavern, Terrance Duffy

**WATERVLIET:**  
Cortes, Rita, James E. Strates  
Shows  
Kille, Lyan

**WHITEHALL:**  
Jerry-Ann's Chateau, and Jerry Rumania

**WHITE PLAINS:**  
Brod, Mairio

**WINDHAM:**  
Fitros, Markos

**WOODRIDGE:**  
Waldorf Hotel, and Morris Signer

**WURTSBORO:**  
Bliss, Samuel  
YONKERS:  
Sinclair, Carl

**LONG ISLAND (New York)**

**ASTORIA:**  
Guerra, John  
Hirschler, Rose  
Lobel, John  
Scene Makers, The, Inc., and Jack Lonsneck

**BAYSHORE:**  
Moore, James J.



**BAYSIDE:**  
Gorin, Irving  
Mirage Room, and Edward S. Friedland

**COPIAGUE:**  
Enaco Corporation

**CORONA:**  
Canary Cage Corp., Bea Cankiane, Owner

**ELMHURST:**  
Miele, Mrs. F.

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

**FLORAL PARK:**  
Black Magic, and Jos. Benigno

**GARDEN CITY:**  
Saviles, Telly

**HEMPSTEAD:**  
Junda, Leo  
Manciaro, Archillie  
Turf Club

**HUNTINGTON:**  
Old Dutch Mill, and Frank Reid

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

**JAMAICA:**  
Haas, Mrs. Edward  
Silver Rail Bar, and Johnny Jackson

**KEW GARDENS:**  
Boro Lounge (Rea & Redsky Restaurant, Inc.), Joe Redsky, Owner  
Cristiana, Joseph

**LAKE RONKONKOMA:**  
Club Clare, and Nancy Clare Smith

**LAURELTON:**  
Fleming's Lounge, and Frank "Red" Simone

**LIDO BEACH:**  
Sands Beach Club, and Mrs. Carol Meyers

**LONG BEACH:**  
Hamilton Club, and Mickey Hasinsky

**MONTAUK:**  
Montauk Island Club, Harry Greenberg, Employer

**NORTH WOODMERE:**  
Klar, Irving D.

**PATCHOGUE:**  
Kay's Swing Club, Kay Angeloro

**FORT WASHINGTON:**  
Rivage, Beau, Beaus Caterers, and M. Pinke and/or Mr. Finkelstein

**ROCKVILLE CENTRE, L. I.:**  
Johnson, Donald E.

**ST. ALBANS:**  
Jackson, Hal

**SAVVILLE:**  
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:**  
Mecarski, 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 E. 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 Horan  
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, Therman  
Wilson, Sylvester

**HENDERSONVILLE:**  
Livingston, Buster

**JACKSONVILLE:**  
Marine Bar, and Jim Pitman

**KINSTON:**  
Hines, Jimmie  
Parker, David

**MAXTON:**  
Dunn's Auto Sales, and Jack Dunn

**REIDSVILLE:**  
Ruth, Therman

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

**WILMINGTON:**  
Barn, The, and Charlie Whitty

**WILSON:**  
McCann, Roosevelt  
McCann, Sam  
McEachon, Sam

**WINSTON-SALEM:**  
Adams, W. L.

**NORTH DAKOTA**

**BISMARCK:**  
Andrews, Lee K. (Bucky)

**GRAND FORKS:**  
Seay, J. J.

**MINOT:**  
Attractions Inc., George R. Ferguson, Manager, and John Lindahl, Representative  
Y's Men's Club, The, of the Minot YMCA

**WHITE EARTH:**  
Royer, F. W.

**OHIO**

**AKRON:**  
Bastford, Doyle  
Buddies Club, and Alfred Scrutchings, Operator  
Colanco, Inc., Charles (Chuck) Coffield and Julius Landrum, President  
Holloway, Fred R.  
Louthan, Walter M.  
Namen, Robert  
Sari's and Richard Farr  
Tropicana Club, Martin M. Winters, Employer  
Zenallis, George

**BUCKEY:**  
Lutz Sports Arena, Inc., Bryan Smith, Promotional Manager

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

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

**CHESAPEAKE:**  
Valley Lee Restaurant, Richard (Dick) Deutch

**CINCINNATI:**  
Bayless, H. W.  
Ohio Theater Corp., William Brennan and Douglas Crawford  
Plantation Supper Club, and Harold Thornberry  
Rainbow Club, The, and Dino Santangelo  
Sunbrock, Larry, and his Rodeo Show  
World of Tomorrow Shows, The, and Bert Metzger (See St. Louis, Mo.)

**CLEVELAND:**  
Artistry in Promotion  
Atlas Attractions, and Ray Grair  
Ballard, John  
Band Box Nite Club, The, and George Poulos  
Bonds, Andrew  
Club Ron-day-Voo, and U. S. Dearing  
Colfield, Charles  
Dixie Grill, and Lenny Adelman  
Dixon, Forrest  
Ebony Club, The, and Dan Boone  
The Hanna Lounge, and Olet Lowry, Jr., Employer  
King, Ted, Agency  
Lawrence, Ray  
Lockett, Roy  
Lorved, Fred  
Manuel Bros. Agency, Inc.  
McNeal, Joe  
Sperio, Herman  
Stutz, E. J., and Circle Theatre  
Swing Club, Wm. McDougall, President  
Tucker's Blue Grass Club, and A. J. Tucker, Owner  
Walters, Carl O.

**COLUMBUS:**  
Bamboo Club, The, and Henry Elstein  
Campbell, Razor, Skip Doyle, and the Penguin Club  
Coral Reef, The, and Ben Frankel

502 Club, The, and Stan Vogel  
Lewis, Richard, Agency, Inc.  
Max's, and Max Schell  
Miller, O. L.  
Pen and Pencil, and Homer and Doris Stonerock, Owners

**DAYTON:**  
Apache Inn, and Jessie and John Lowe  
Boucher, Roy D.  
Daytona Club, and William Carpenter  
Farm Dell Nite Club, Inc., and C. J. McLin  
Gold Coin Restaurant, and George Stagakes, Owner  
Hungarian Village, and Guy M. Sano  
Pinkerton, Bill  
Ranch House, The, E. J. Son, and P. E. McMurray  
Rannes, Jim  
Rec Club, and Wm. L. Jackson, James Childs and Mr. Stone  
Sano's Spaghetti House  
Showtime Promotions, The, Charles Hopkins and C. J. McLin  
Taylor, Earl

**ELYRIA:**  
Jewell, A. W.

**EUCLID:**  
Rado, Gerald

**GERMANTOWN:**  
Beechwood Grove Club, and Mr. Wilson

**HOLGATE:**  
Swiss Gardens, and George K. Bronson

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

**LORAIN:**  
Whistler's Club, The, and Don Warner

**MANSFIELD:**  
Mural Lounge, The, and Norma Yochem  
Steinberg, Irving

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

**SPRINGFIELD:**  
Capri Club, The, and Ben Frankel  
Jackson, Lawrence  
162nd Fighter Interceptor Squadron of the Air National Guard of Ohio, and Harold Byers

**STUEBENVILLE:**  
Hawkins, Fritz

**TOLEDO:**  
Barnet, W. E.  
Candlelite Ballroom, and Tom McCullough, Owner and Manager  
Club 18, The, and Cy Miller  
Durham, Henry (Hank)  
Rutkowski, Ted, T. A. R. Recording Company  
Town and Country Club, and Robert Close, Manager

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wragg, Herbert, Jr.

**XENIA:**  
Lone Pine Inn, The, and Mrs. Dorothy Puckett  
Miss Bronze America, Inc., and Wm. Stringer  
Peacock Gardens, and Frank Berry

**OKLAHOMA**

**ARDMORE:**  
George R. Anderson Post No. 65, American Legion, and Floyd Loughridge  
J. E. Ranch Rodeo, and Col. Jim Eskew  
Petroleum Club, The, and Ray Walker

**ENID:**  
Norris, Gene

**GAGE:**  
Busby, Douglas

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

**LAWTON:**  
Zimmerman, Clifton and Era

**MUSKOGEE:**  
Gutrie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.

**OKLAHOMA CITY:**  
Randolph, Taylor  
Simms, Aaron

**OKMULGEE:**  
Masonic Hall (colored), and Calvin Simmons

**SHAWNEE:**  
DeMarco, Frank

**TULSA:**  
Consumer's Comfort Corp., and Yale Club  
Glass, Owen C.  
Love's Cocktail Lounge, and Clarence Love  
Riggs, Connie  
Schroeder, Vic  
Thompson, Richard

**ASTORIA:**  
Hudson, William L., and George A. Fagin

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

**EUGENE:**  
Weinstein, Archie, Commercial Club

**GARIBALDI:**  
Marty de Joe Agency  
Walker, Sue

**HERMISTON:**  
Rosenberg, Mrs. R. M.

**LAKE SIDE:**  
Bates, E. P.

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

**PORTLAND:**  
Harry's Club 1500, and Wm. McClendon  
Ozark Supper Club, and Fred Baker  
Pacific Northwest Business consultants, and J. Lee Johnson

**ROGUE RIVER:**  
Arnold, Ida Mae

**SALEM:**  
Martin, Arthur

**SEASIDE:**  
Bungalow Ballroom, and Pat Mason  
Seaside Artists Service

**PENNSYLVANIA**

**ALLENTOWN:**  
Embassy, The, and William Max and Bill "Jazz" Max, Downtown

**ALTOONA:**  
Blake, Arthur

**BLYTHEDALE:**  
Offshore Club, The, and James Thaxton

**BRAEBURN:**  
Mazur, John

**BRISTOL:**  
ABM, Inc., and Ralph Romano

**BRYN MAWR:**  
K. P. Cafe, and George Papaian

**CANADENSIS:**  
Dutch's Tavern  
Far View House, Jolly Roger Room, and Roger Tamballo  
Jolly Rogers Room, and Rog-Mon Associates, and Monas Fetterman and Roger Tamballo

**CHESTER:**  
Chester Sports Center, and Henry Goldstein  
Hinson, Bob  
Lager, Bob  
Parkway Inn, and Ernest S. Carletti  
Stamm, Arthur  
West End Who's Who Womens Club

**COLUMBIA:**  
Golden Eagle, The  
Kelley, Harold

**COOPERSBURG:**  
Hoff Brau, Adolph Toffel, Owner

**DEVON:**  
Jones, Martin  
Vause, Jesse

**DONORA:**  
Bedford, C. D.

**DOWNTOWN:**  
Shehaidh, K. E.

**EASTON:**  
Parsons, Russell

**ERIE:**  
Hamilton, Margaret  
Lions, Mrs. Mattie  
Patsy, Guy

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

**HALIFAX:**  
American Legion of Halifax, Lee Koonitz and R. Stanley Cooper

**HARRISBURG:**  
Tia Juana Club, and Thomas Jones, Employer

**HAVERFORD:**  
Fielding, Ed

**HAWLEY:**  
Hotel Capri, and Richard Fabri

**JOHNSTOWN:**  
The Club 12, and Burrell Haselrig and the Flamingo Hotel

**LANCASTER:**  
Carson, Sunset (Michael) (See Miscellaneous)  
Freud, Murray  
Samuels, John Parker  
Soule, James D.

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

**LUZERNE:**  
Fogarty, Mrs. Thos.

**McKEESPORT:**  
White Elephant, Jack Feldman, Owner

**MEADVILLE:**  
Noll, Carl  
Power, Donald W.  
Simmons, Al; Jr.

**MIDLAND:**  
Mason, Bill

**MILFORD:**  
Colonial Hotel, and Arnold Pleschette

**MONROEVILLE:**  
Town House, The, and Mike Abriola

**NANTICOKE:**  
Hamilton, Jack

**NEW CASTLE:**  
Natale, Tommy

**NEW HOPE:**  
Fountain Head, The, and Morris B. Singer

**NEW KENSINGTON:**  
Mason, P. O.

**NORRISTOWN:**  
Mole, George A.

**PHILADELPHIA:**  
Allen, Jimmy  
Amvets Post 178, and Norman G. Andrews  
Blow, James A.  
Essex Records  
Gerson, Bill  
Employer  
Boots, Tubby  
Brown, Frank, Promotions, and Frank Brown  
Cabana Club, Morty Gold, Prop. Davis, Samuel  
Delaware Valley Productions, Inc., Irving Fine, James Friedman, Joseph Mashman, Louis Mashman, Jerry Williams, Harry Mogur  
Dupree, Hiram K.  
DuPre, Reese  
Essex Records  
Gerson, Bill  
Goldberg, Sam  
Gordon, Mrs. Margaret  
McAllister Jazz Associates, and Lester McAllister  
La Petite, and Thomas W. Malone, Owner  
Jones, Dave (Also under Atlantic City, N. J.)  
Masucci, Benjamin P.  
Montalvo, Santos  
Muziani, Joseph  
Pacey's  
Pinsky, Harry  
Prouse, Ed (Also under Atlantic City, N. J.)  
Stietel, Alexander  
Ukrainian Junior League, Branch 52, nad Helen Strait, Sec., Victoria Melnick, Chairman of Music  
Velcz, L.  
Vincent Enterprises, Inc., and Margaret White and Solomon Burke  
Warwick, Lee W.

**PITTSBURGH:**  
Bethel, Stanley  
Bruno, Joseph  
Drawn, Herman  
Fallen Angel, The, and John H. Jrebboliz  
Midway Lounge, and Mrs. Elizabeth Henry  
Mutt's Hut, and James Allen, Jr.  
New Arena Restaurant, The, and Jack Cargo

**POTTSVILLE:**  
Graham, Len, and George Yulick

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

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

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

**SCRANTON:**  
McDonough, Frank  
Omar Supper Club, and Tom Hassem  
Santora, Vito

**SOMERSET:**  
Oakhurst Tea Room, The, and Ernest W. Baker

**SOUTH LANGLEY:**  
Playwick Park Tavern, and Playwick Park

**STRAFFORD:**  
Poinsette, Walter

**UNIONTOWN:**  
Polish Radio Club, and Joseph A. Zelasko

**UPPER DARBY:**  
Delaware County Athletic Club, and Lou Lambert, Manager

**WASHINGTON:**  
Lee, Edward

**WILLIAMSPORT:**  
Pinella, James

**YORK:**  
615 Club, The, and Frank Frederick

**RHODE ISLAND**

**JOHNSTON:**  
Club Chez Parce, and Bill Carillo

**MILFORD:**  
Coppola, Riccardo, Sr.  
Tomasco, Joseph

**PROVIDENCE:**  
Auto Previews, Inc., and Arthur L. Mousovitz, Treas.  
Columbia Artists Corp.

**SOUTH CAROLINA**

**CHARLESTON:**  
Bass, Tom  
Kline, George H.  
Pike, Chet

**CHESTER:**  
Mack's Old Tyme Minstrele, and Harry Mack

**FLORENCE:**  
City Recreation Commission, and James C. Putnam

**GREENVILLE:**  
Harlem Theatre, and Joe Gibson  
Towers Restaurant, and J. L. Melancon

**MOUTRIEVILLE:**  
Wurthman, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)

**MYRTLE BEACH:**  
Hewlett, Ralph J.

**SOUTH DAKOTA**

**ABERDEEN:**  
Suedmeier, Duane

**ARMOUR:**  
Smith, Coy

**BROOKINGS:**  
DeBlonk, Mat W.

**SIoux FALLS:**  
Haar, E. C.  
Triangle Advertising Agency, and Dell Crosby

**TENNESSEE**

**CLARKSVILLE:**  
Clardy, George

**HUMBOLDT:**  
Ballard, Egbert

**KNOXVILLE:**  
Cavalade on Ice, John J. Denton  
Grecal Enterprises (also known as Dixie Recording Co.)  
Henderson, John  
Story, Carl (See Monticello, Ky.)  
Zelmar Grotto, The, B. Van Hoesen and William Coleman

**McMINNVILLE:**  
Junior Chamber of Commerce, and Dave Hoover and James A. Dillion, Employers

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

**NASHVILLE:**  
Emerson, Lee, and Emerson Talent Agency  
Fessie, Bill  
Kelly, Tom, d/b/a, Corral Attractions  
Kelly's, John, World Famed Attractions (See Larry Evans, Spokane, Wash.)  
Roberts, John Porter  
Terrell, Mrs. H. A.  
Western Corral, The, J. W. Long and D. S. DeWeese

**PARIS:**  
Cavette, Eugene

**TEXAS**

**ABILENE:**  
Bandera Club, The, and A. R. Vessels, Employer

**ALTAIR:**  
Cervnik's Night Club, and August Cervnika

**AMARILLO:**  
Flame Club, The, and Dr. Frank Smith  
Mays (Mays), Willie B.  
Vinson, Willie

**AUSTIN:**  
Wimberly, Billy

**BAIRD:**  
Lone Star Rodeo, Bob Estes and Col. Jim Eskew (Also listed under miscellaneous)

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

**BROWNWOOD:**  
Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright

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

**DALLAS:**  
Davis, Tony  
Morgan, J. C.  
Mynier, Jack  
Sky Club, The, and W. D. Satterwhite and Julius Schwartz

**DENISON:**  
Club Rendezvous

**EL PASO:**  
Gateway Lodge 855, and C. F. Walker  
Kelly, E. (Rusty)  
Marlin, Coyal J.  
Peacock Bar, and C. F. Walker

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

**GONZALES:**  
Dailey Bros. Circus

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

**HEARNE:**  
Mullinix, C. E.

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Club Velma, The, and James Jones  
Ebony Club, The, Lou Nicholson and Arnett Cobb  
Ott, Richard  
Penthouse Club of Houston, Sterling Catering, Inc., and Sterling M. Zindler

**LAREDO:**  
Brund, Fred  
Faucher, Dan

**LEVELLAND:**  
Collins, Dee

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

**LUBBOCK:**  
Berry, George S., Post, The, No. 575, American Legion, and J. O. Gresham and Edmond L. Hardy  
Plains Club, The, and Edward Driscoll

**LUFKIN:**  
East Texas Cotton Club, and Clemente Parker

**MEXIA:**  
Payne, M. D.

**ODESSA:**  
Baker, George  
The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr.  
Silver Saddle Club, The, and R. W. Batson, O. C. Francis and Charles Barry

**PALESTINE:**  
Earl, J. W.  
Griggs, Samuel  
Grove, Charles

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

**PERRYTON:**  
North Plains Fair, The, and John Mayfield, Sec.

**PORT ARTHUR:**  
Demland, William

**SAN ANTONIO:**  
Forrest, Thomas  
Getts, Clark, and Clark Getts, Inc. (See New York, N. Y.)  
Leathy, J. W. (Lee)  
Linton, Guy

Mission Hills Country Club, and Eric Lipke, Employer  
Obledo, F. J.  
Watts, M. J. (Old Pop)

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

**VICTORIA:**  
Club Reno, Lindsey Construction Company, and Bill Lindsey  
Jackson, Ollie

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

**WICHITA FALLS:**  
Dibles, C.  
Johnson, Thurmon  
Moore Lodge, The, Bill Marlow and L. C. McKown  
Whately, Mike

**UTAH**

**HANNA:**  
Haley, Tom

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

**VERMONT**

**RUTLAND:**  
Brock Hotel, and Mrs. Estelle Duffie, Employer

**VIRGINIA**

**ALEXANDRIA:**  
Commonwealth Club, Joseph Burko, and Seymour Spelman  
Dove, Julian

**BUCKROE BEACH:**  
Plaza Hotel

**BUENA VISTA:**  
Rockbridge Theatre

**COLONIAL BEACH:**  
Hershey, Robert

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

**EXMORE:**  
Downing, J. Edward

**LYNCHBURG:**  
Bailey, Clarence A.

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

**NEWPORT NEWS:**  
Brown, Frank L.  
Isaac Burton  
Marshall, David

**NORFOLK:**  
Big Trzcek Diner, Percy Simon, Proprietor  
Cashvan, Irwin  
Continental Club, The, and Ben Dubrinsky, Owner  
Little, Leroy  
Meyer, Morris  
Rohanna, George  
Showtime Club, Inc., and A. J. Bunin, Manager  
Walker, Robert  
Winfree, Leonard

**PARKSLEY:**  
Seaside Club, The, and W. P. Kinsey

**PETERSBURG:**  
Williams Enterprises, and J. Harriell 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 Kane, Jack  
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer

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

**WASHINGTON**

**FULLMAN:**  
Kruegel Hall, and Jack Clifford May and Dom Breitenfeldt

**SEATTLE:**  
Acustta (Audio) Sounds, Inc. and J. Kurns  
Cousin Ben Productions, and Ben W. Roscoe, and Tex Hager  
Grove, Sirless  
Harvison, R. S.  
Wonderful Workers of the World Club, and James A. Williams

**SPOKANE:**  
Dotson, James  
Evans, Larry (See John Kelly's World Famed Attractions, Nashville, Tenn.)

Heitz, Charles  
Lyndel, Jimmy (James Delagel)

**TACOMA:**  
Cope, Richard D.

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

**WEST VIRGINIA**

**BLUEFIELD:**  
Weinberg, Eli

**CHARLES TOWN:**  
Bishop, Mrs. Sylvia

**FAIRMONT:**  
Ribel, Jim

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

**INSTITUTE:**  
Hawkins, Charles

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

**MARTINSBURG:**  
Miller, George E.

**MORGANTOWN:**  
Niner, Leonard

**PARKERSBURG:**  
Brown Derby, and Paul Shriner

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

**WHEELING:**  
Mardi Gras

**WISCONSIN**

**BARABOO:**  
Conway, Francis

**COUDERAY:**  
Pixie Club, The, and Frank Martin, Employer

**FREMONT:**  
Krommes, Richard

**GREEN BAY:**  
Colony Club, The, and Norbert DeWitt

**WOLF, DON (Donald R. Wolf)**

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

**HURLEY:**  
Club Francis, and James Francis Fontecchio, Mrs. Eley, Club Fiesta

**KENOSHA:**  
Rise-Spot Tavern, and Sam Schmerling and Nello Cecchi

**MILWAUKEE:**  
Bethia, Nick Williams  
Cogg, Isaac  
Cupps, Arthur, Jr.  
Dancer, Earl  
Dimaggio, Jerome  
Fun House Lounge, and Ray Howard  
Gentili, Nick  
Goor, Seymour  
Manianni, Vince  
Melody Circus Theatre, Inc., and Milton S. Padway  
Rickum, Milt  
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  
Thomas, Derby  
Tio Pat Alley, Tom Bruno, Operator  
Weinberger, A. J.

**MINOQUA:**  
Pine Chalet, The, and Robert J. Bertrand

**OLIVER:**  
Club Pal La Mar, and Bill Rot

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

**SAUK CITY:**  
Wiendenfeld, Donald S.

**SHEBOYGAN:**  
Lyons, Charles  
Sheboygan County Harness Racing Association, Orlando Thiel, President  
Stubler, August

**WALKESHA:**  
McFinn, Dan (Also listed under Misc.) (A/K/A Wm. H. Branning)

**WYOMING**

**CASPER:**  
Murray, Arthur, School of Dance, and Don R. Gearhart  
Riverside Club, The, and Warren Hancock  
S & M Enterprises, and Sylvester Hill

**CHEYENNE:**  
Wagner, George F.

**DUBOIS:**  
Harter, Robert H.

**LARAMIE:**  
Circle T. Ranch Rodeo, and Albert Tansor

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

**THERMOPOLIS:**  
Sideboard Cafe and Bar, The

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Abart's Jazz Mecca, Abart's International Lounge and Abram Spencer, Jr.  
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 Cavern, The, and Mrs. Emma Williams  
Club Clammaron, and Lloyd Von Blaine and Cornelius R. Powell  
Coral Room, The  
Davidson & Taylor Enterprises, Inc., and Herbert L. Davidson, President  
D. E. Corporation, Herb Sachs, President  
Dudley, James  
duVal, Anne  
Dykes Stockade, and John Dykes Gold, Sol  
Gordon, Harry  
Hedin House, Planet Room, and Paul Stanley  
Hotel 2400  
Hylton Sam  
Jazz Limited, Inc., and Spotlite Club  
Kavakos Grill and Restaurant, and William Kavakos  
Kelsor, 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  
Moore, Kenneth  
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. Cassimus and Joseph Cannon  
Robinson, Robert L.  
Rosa, Thomas N.  
Jack Rowe's  
Rumpus Room, and Elmer Cooke, Owner  
Santelli, Francis W.  
Smith, J. A.  
Spotlite Club (See: Jazz Limited, Inc.)  
T. & W. Corporation, Al Simonds, Paul Mann  
20th Century Gents, Inc., and Chas. Johnson, Treas.  
2001 11th Street, N. W. (formerly occupied by Club Caverns)  
Village Note, The, and Avatus Stone  
Walters, Alfred  
Whalen, Jennie  
Williams, Harrison  
Wilson, John  
Wong, Hing  
Wong, Sam  
Young, Clifton

**CANADA ALBERTA**

**CALGARY:**  
Cooper, Ken

**EDMONTON:**  
Ecklerley, Frank J. C.  
Palmer, Larry

**BRITISH COLUMBIA**

**VANCOUVER:**  
International Theatricals Limited  
Yorklic Productions, and Frank Kilroy

**MANITOBA**

**WINNIPEG:**  
Gordon, Lou, and Elcee 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)

**GANANOQUE:**  
Aqua Productions, F. J. Teilmann, Mrs. Pansy Forbes and Ken Robinson

**GRAVENHURST:**  
Webb, James

**HAMILTON:**  
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)

**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)

**PORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Ambassador and Monogram Records, Messrs. Darway and Sokoloff  
Assoc. of the Danube-Swabian, and John Kreppi, Employer  
Ferris, M., and "Multilingua"  
Habler, Peter  
Harrington, Peter  
Keston, Bob  
Langford, Karl  
Lynch, Bill  
Miquelon, V.  
Mitford, Bert  
Parkside Tavern, Mr. N. Bolter and D. Kirsch  
Piccadilly Club, The, and Gerald Peters  
Shields Park, Mr. Shields, Mr. McCarthy, and Mr. Gavin Smith, K. J.  
Stuart Productions, Ltd., and Stuart Mackay  
Wetham, Katherine

**WINCHESTER:**  
Bilow, Hilliare

**QUEBEC**

**BOISCHATEL, MONTMERCY COUNTY:**  
Auberge De La Chute Rest., and Gilbert Basiouk, Prop.

**DORION:**  
Gelinis, Marc

**DRUMMONDVILLE:**  
Grenik, Marshall

**HUNTINGTON:**  
Peters, Hank

**MONTREAL:**  
Association des Concerts Classiques, Mrs. Edward Blouin and Antoine Dufor  
"Auberge du Cap" and Rene Deschamps, Owner  
Auger, Bruce, and Roland Pageau  
Beriau, Maurice, and LaSociete Artistique  
Carmel, Andre  
Cholete, Gerard  
Coulombe, Charles  
DeGinet, Roger  
Haskett, Don (Martin York, LaLonde, Mariette (see also miscellaneous)  
Lanc, Terry  
Le Chateau Versailles  
Lussier, Pierre  
Lutece Restaurant, and Raymond Gaechter  
Pappas, Charles  
Rougier, Jacques (see also miscellaneous)  
Sunbrook, Larry, and his Rodeo Show  
Tasse, Gerald  
Top Hat Cafe

**POINTE-CLAIRE:**  
Oliver, William

**QUEBEC:**  
Drake, Larry, Entertainment Reg'd.  
Sunbrook, Larry, and his Rodeo Show  
Turcotti, B. A., and Dronel Aid Bureau  
**QUEBEC CITY:**  
LaChance, Mr.  
**SAULT STE. MARIE:**  
Algeonquin Hotel  
**SHAWINIGAN:**  
Hotel Garand, Inc., and Leon Garand

**ST. ADOLPHE D'HOWARD:**  
Roberto Lodge, and Earl Aspell

**ST. EMILE:**  
Monte Carlo Hotel, and Rene Lord

**STE. GERARD DES LAURENTIDES:**  
Moulin Rouge

**ST. JEAN:**  
Hudson, Mr. Rene

**ST. JEROME:**  
Chez LaPointe Hotel, and Roland Ouellette

**SASKATCHEWAN**

**KENASTON:**  
Kenaston Board of Trade, and B. J. Oulette

**REGINA:**  
Judith Enterprises, and G. W. Haddad

**BERMUDA**

Kindly Air Force Base, NCO Club

**CUBA**

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

**MEXICO**

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

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**QUEBEC CITY:**  
LaChance, Mr.  
**SAULT STE. MARIE:**  
Algeonquin Hotel  
**SHAWINIGAN:**  
Hotel Garand, Inc., and Leon Garand

**MISCELLANEOUS**

Abbe, Virgil  
Abernathy, George  
Alberts, Joe  
All-Dean Circus, F. D. Freeland  
All American Speed Derby, and King Brady, Promoter  
Allen, Everett  
Anderson, F. D.  
Andros, George D.  
Anthe, John  
Arnett, Eddie  
Arwood, Ross  
Askew, Helen  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon  
Ball, Ray, Owner, All Star Hit Parade  
Baugh, Mrs. Mary  
Beatty, Harriett, and Harriett Beatty Circus, Edward Sey, Manager  
Beck, N. Edward, Employer  
Rhapsody on Ice  
Blumenfeld, 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 Mix, R. C. (Bob) Grooms, Owners and Managers  
Burns, L. E., and Partners  
Burston, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Carson, Sunset (Michael), (see Lancaster, Pa.)  
Casciano, Ronald  
Casino Moderna Ballroom, and Butler Adams, Owner (Also under Chicago, Ill.)  
Charles, Rex (Rex C. Esmond)  
Cheney, Aland Lee  
Chew, J. H.  
Collins, Dee  
Gonway, Stewart  
Cooper, Morton  
Cooper, Richard  
Curry, Benny  
Davis, Clarence  
deLys, William  
Deviller, Donald  
DiCarlo, Ray  
Dixon, James L., Sr.  
Dodson, Bill  
Dolan, Ruby  
Drake, Jack B.  
Dunlap, Leonard  
Eckhart, Robert  
Edge, Walter P., and Craig Feyton  
Edwards, James, of James Edwards Productions  
Feehan, Gordon F.  
Ferraro, Daniel and Margaret Ferris, Leo

Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"  
 Pezario (Texano), Frank  
 Field, Scott  
 Finkeltine, Harry  
 Finetti, John (Also listed under Richmond, Calif.)  
 Ford, Ella  
 Forest, Thomas  
 Fortson, Jack, Agency  
 Fox, Jesse Lee  
 Freich, Joe C.  
 Frickey, W. H. Woody  
 Friendship League of America, and A. L. Nelson  
 Garner, C. M.  
 George, Wally  
 Germano, Basil  
 Gibbs, Charles  
 Gordon, Harry  
 Gould, Hal  
 Grayson, Phil  
 Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.  
 Hall, Mr.  
 Hawes, Howard H.  
 Hayward, Douglas  
 Hewlett, Ralph J.  
 Hobbs, Wilford, Vice-President, Artists Booking Corp., Hollywood, Calif.

Hollander, Frank, D. C. Restaurant Corp.  
 Holtz, Walter W.  
 Horan, Irish  
 Horn, O. B.  
 Hoskins, Jack  
 Howard, LeRoy  
 Huga, James  
 International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh  
 Johns, Robert  
 Johnson, Sandy  
 Jones, Charles  
 Jul, Morgan  
 Kahan, Samuel  
 Kay, Bert  
 Kent, Jack  
 Kirk, Edwin  
 Kline, Hazz  
 Knudson, Kathleen (Also under San Francisco, Calif.)  
 Kolker, Irving (Also listed under Asbury Park, N. J., and Miami, Florida)  
 Kosman, Hyman  
 LaLonde, Mariette (see also Montreal, P. Q., Canada)  
 Larson, Norman J.  
 Law, Edward  
 Lawhon, Sgt. Harry A.  
 Leathy, J. W. (Lee)

Leveson, Charles  
 Levin, Harry  
 Lone Star Rodeo, and Robert Estes and Col. Jim Eskew (Also under Baird, Texas)  
 Long, Jim (See Sidney, Neb.)  
 Magen, Roy  
 Magzon, Floyd  
 Mann, Paul  
 Markham, Dewey (Pigmeat)  
 Marks, Al  
 Marlowe, Frank E. (Also under Chicago, Ill.)  
 Martin, Betty (also listed under New York, N. Y.)  
 Mason, Richard, and John Krisanda  
 Matthews, John  
 Maurice, Ralph  
 Mayberry, Leroy Edward (See Great Falls, Mont.)  
 McCarthy, E. J.  
 McCarty, Robert J., Jr. (Bobby Jay), (See Los Angeles, Calif.)  
 McCaw, E. E., Owner, Horse Follies of 1946  
 McFinn, Dan (A/K/A Wm. H. Branning) (Also listed under Waukesha, Wis.)  
 McGowan, Everett  
 Meeks, D. C.  
 Meredith, Gene

Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Poanessa, Managers  
 Miller, George E., Jr., former Booker's License 1129  
 Miquelon, V.  
 Mack, Bee  
 Mitchell, John  
 Montalvo, Santos  
 Morton, H. W.  
 Mynier, Jack  
 Nelson, A. L.  
 Newbauer, Lillian  
 Nicholson, B. W. (See San Francisco, Calif.)  
 Nixon, Elsworth  
 Olivieri, Mike  
 Olsen, Buddy  
 Osborn, Theodore  
 O'Toole, J. T., Promoter  
 Otto, Jim  
 Ouellette, Louis  
 Pappas, Charles  
 Patterson, Charles  
 Parker, Tom, Theatrical Enterprises (Also listed under Chicago, Illinois)  
 Peth, Iron N.  
 Pfau, William H.  
 Pinter, Frank  
 Pope, Marion  
 Rainey, John W.  
 Rayburn, Charles

Rayfield, Jerry  
 Rea, John  
 Redd, Murray  
 Reid, R. R.  
 Rhapsody on Ice, and N. Edw. Beck, Employer  
 Rice, Jerry  
 Roberts, Harry E. (Hap Roberts or Doc McRoy)  
 Robertson, T. E., Robertson Rodeo, Inc.  
 Rodgers, Edw. T.  
 Rogers, C. D.  
 Ross, Hal J., Enterprises  
 Rougier, Jacques (see also Montreal, P. Q., Canada)  
 Salzman, Arthur (Art Henry) Sargent, Selwyn G.  
 Seay, J. J.  
 Shambour, Farris  
 Shuster, Harold  
 Shuster, H. H.  
 Singer, Leo, Singer's Midgates Six Brothers Circus, and George McCall  
 Bert Smith Revue  
 Smith, Coy  
 Smith, Ora T.  
 Stevens, Bron, Circus, and Robert A. Stevens, Manager  
 Stover, Bill (also of Binghamton, N. Y.)

Stover, William  
 Straface, Pete  
 Straus, 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.  
 Weills, Charles  
 Weinmann, John  
 Weintraub, Mr.  
 Wesley, John  
 White, Robert  
 Williams, Bill  
 Williams, Frederick  
 Williams, Ward (Flash)  
 Willis, 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, Montey

### ARIZONA

NOGALES: Colonial House  
 SIERRA VISTA: Military Inn  
 TUCSON: El Corral  
 Kensley Ranch, The, Dean Short, Manager  
 Panda Bar, and Joe Beauchamp  
 Skyroom, The  
 Ye Olde Lantern, Dean Short, Manager

### ARKANSAS

HOT SPRINGS: Forest Club, and Haskell Hardage, Proprietor

### CALIFORNIA

ANTIOCH: Blu's  
 BAKERSFIELD: Allenhorn, Carl and/or The Starlite Ballroom and/or The Rollo-Dome Ballroom  
 Juarez Salon, and George Benton  
 BEVERLY HILLS: White, William B.  
 CHULA VISTA: Pappas, Andy and Bill Shaffer's  
 EL CAJON: Casper's Ranch Club  
 Valley Inn, The  
 ESCONDIDO: Saddle & Sirloin Restaurant  
 RESNO: Cross, Mr. and Mrs. Elwin  
 HOLLYWOOD: Norris, Jorge  
 Vescio, Pete  
 IONE: Watts, Don, Orchestra  
 JACKSON: Watts, Don, Orchestra  
 LAKE COUNTY: Blue Lake Lodge  
 LA MESA: La Mesa American Legion Hall  
 LONG BEACH: Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors  
 Tabone, Sam  
 Workman, Dale C.

### MENDOCINO COUNTY, CALPELLA:

Big Oaks, The

### OCEANSIDE:

Oceanside Bowladrome  
 "101" Club  
 Town House

### PITTSBURG:

Bernie's Club

### PRINCETON:

Harbor, The

### REDDING:

Jerome Organization, and Jerry McCleod

### RICHMOND:

Broderick, Earl Warren  
 Galloway, Kenneth, Orchestra  
 Lavender, Wm. (Bill)

### RIDGECREST:

Pappalardo's Desert Inn, and Frank Pappalardo, Sr.

### SACRAMENTO:

Capps, Roy, Orchestra

### SAN DIEGO:

American Legion Post 6 Hall  
 Black and Tan Cafe  
 Civic Productions  
 Copeland, Ina  
 Daye-Time Productions, and George W. Daye, Jr.  
 Famous Door  
 Fazio, Jim  
 Four Aces Club  
 Hurricane Cafe  
 Mantiki Cafe  
 Poncho's Cafe, and Frank Matarocci  
 Sanchez, Belas  
 (Formerly with Cotton Club)  
 San Diego Speedboat Club  
 Silver Saddle Cafe  
 Thursday Club  
 Turner, Max  
 University Ballroom  
 Uptown Hall  
 Vasa Club House

### SAN FRANCISCO:

Freitas, Carl (also known as Anthony Carle)  
 Jones, Cliff  
 Kelly, Noel  
 Somers, Walt (Alias Peterson and Cohn)

### SAN LUIS OBISPO:

Seaton, Don

### SANTA ROSA:

Connors, Ralph

### TULARE:

T D E S Hall

### VALLEJO:

Vallejo Community Band, and Dana C. Glaze, Director and Manager

### COLORADO

ASPEN: Le Rendezvous

### DENVER:

Killarney Lounge, and Mr. Lapin  
 Thunderbird Supper Club and Restaurant, and Verne Byers, Prop.

### GRAND JUNCTION:

Flamingo Lounge, and Roy Dinkins

### RIFLE:

Wiley, Leland

### CONNECTICUT

#### DANBURY:

Danbury Fair, and John W. Leahy

#### DANIELSON:

Pine House

#### HARTFORD:

Buck's Tavern, Frank S. DeLuco, Prop.

#### MOOSUP:

American Legion  
 Club 91

#### MYSTIC:

Sea Horse Rest

#### NAUGATUCK:

Zembruski, Victor—Polish  
 Polka Band

#### NORWICH:

Polish Veteran's Club  
 Wonder Bar, and Joseph Skindzier

### FLORIDA

#### CLEARWATER:

Moose Club, The

#### FORT LAUDERDALE:

Aloha Club

#### FORT MYERS:

Rendezvous Club  
 Rendezvous Lounge, and Eddie Smith

#### HALLANDALE:

Ben's Place, Charles Dreisen

#### JACKSONVILLE:

Standor Bar and Cocktail Lounge

#### KENDALL:

Dixie Belle Inn

#### KEY WEST:

Logan's Lobster House, and Stewart Logan, Employer

#### MIAMI:

Heller, Joseph

#### MIAMI BEACH:

Fried, Erwin

#### ORLANDO:

Larson, Dellarie and Della

#### PANAMA CITY:

White Circle Inn, and Mrs. Matie B. Shehans, Cedar Grove Shrimp Boat Lounge, The Shrimp Boat, and W. L. Smith

#### POMPANO:

Julenes

#### TAMPA:

Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager

#### WEST PALM BEACH:

Chi-Chi Club, The

### GEORGIA

#### ATLANTA:

Camellia Garden Restaurant and Wisteria Garden Cocktail Lounge, and Angelo Nicholas

### Fraternal Order of Eagles.

Aerie 714

### SAVANNAH:

Bamboo Club, and Gene Dean

### HAWAII

#### HONOLULU:

49th State Recording Co.  
 Sereno, Eddie

### IDAHO

MOUNTAIN HOME: Hi-Way 30 Club

#### TWIN FALLS:

Radio Rendezvous

### ILLINOIS

#### CAIRO:

Tallo, Jack, and Club 51  
 Turf Club, The, and Ed McKee

#### CHICAGO:

Harper, Lucius C., Jr.  
 Kryl, Bohumir, and his Symphony Orchestra

#### CHICAGO HEIGHTS:

Svoboda, Albert, and Svoboda's  
 Nicleodean Tavern and Museum

#### FAIRFIELD:

Eagles Club

#### GALESBURG:

Boots and Saddles Club

#### JOLIET:

Pohler's Recording Studio, and Al Pohlers

#### MOUND CITY:

Belview Park Club, and George Heisler, Operator

#### OLMSTEAD:

Clark, Tom

#### PEORIA:

Combo Club, and Jimmy Shepard  
 Marshall-Putnam County Fair Assn., and the Henry Fair

#### STEGER:

Reno, Sam, and Reno's Tavern and Tap

#### TAMMS:

Tamms High School

### INDIANA

#### BEAN BLOSSOM:

Barn, The  
 Cedar Lake:  
 Bud Meyers Tap

#### EVANSVILLE:

Elliott, George

#### GARY:

Coration Club, Lodge 170

#### HOBART:

Jimmy's Hobart Tap

#### INDIANAPOLIS:

Lee and Ray Club  
 Sheffield Inn

### MUNCIE:

Mikesell, Gerald

### NEW CHICAGO:

Green Mill Tavern

### SOUTH BEND:

Chain O'Lakes Conversation Club  
 Hi-Hat Club  
 Midtown Rest-Bar  
 PNA Group 83 (Polish National Alliance)  
 St. Joe Valley Boat Club, and Bob Zaff, Manager  
 St. Joseph County 4-H Association

### IOWA

#### ARNOLDS PARK:

Elm Brooks Country Club, and C. W. Butterfield, Manager

#### BURLINGTON:

Old Town Hall, The, and Kenneth Anderson  
 B Square Circle Modern Square Dance Club, The

#### CEDAR FALLS:

Women's Club

#### FAIRFIELD:

Ilfli, Leiu (Lew)

#### SIoux CITY:

Eagles Lodge Club

### KANSAS

#### PAOLA:

Pla-Mart Dance Hall, and Elmer Hagemeyer, Prop.

#### TOPEKA:

Downs, Red, Orchestra  
 Vinewood Dance Pavilion

### KENTUCKY

#### ASHLAND:

Crisp, Denny  
 Smith, Curley, and the Stoncy Mountain Boys

#### BENTON:

Marshall County Fair

#### BOWLING GREEN:

Jackman, Joe L.  
 Wade, Golden G.

#### LEXINGTON:

Joyland Park and Casino

#### LOUISVILLE:

Golden Horse Lounge, and O. P. Edwards

#### MOREHEAD:

Link, Gary, and the Rockafellows

### LOUISIANA

#### BUNKIE:

Blue Moon Club, and Vines Harris  
 Huey, Oliver

#### LEESVILLE:

Capell Brothers Circus

#### NEW ORLEANS:

New Orleans Opera Guild, Inc., and Mrs. Nella Ludwig

### MAINE

#### GARDINER:

Jackie Nichols Lodge

#### LEWISTON:

Manoir Hotel and Night Club

#### LITCHFIELD:

Whip-O-Will Dance Hall

#### PORTLAND:

103rd Inf. Nat'l. Guard Hdqrs., Engineers and Tank Co. (See Co. D, 103rd Inf., R.C.T., Westbrook, Me.)

#### PURGATORY:

Homestead Ballroom

#### TACOMA:

Linton, Clarence

#### WESTBROOK:

Co. D, 103rd Inf., R.C.T. (See 103rd Inf., Portland, Me.)

### MARYLAND

#### BALTIMORE:

Benjamin's, and Benny Benjamin and Morris Brown, Owners  
 New Jazz City, and Robert Jervis

#### EASTON:

Straw Hat Theatre

#### STARRT:

Lou, and his Orchestra

### MASSACHUSETTS

#### FAIRVIEW:

Manning's Cafe, Inc.

#### FALL RIVER:

Durfee Theatre  
 Harmony House, and Lawrence Prezalar

#### LAWRENCE:

Zajec, Fred, and his Polka Band

#### LYNN:

Simpson, Frank

#### METHUEN:

Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers  
 Diamond Mirror

#### MILLBURY:

Granite Recreation Club

#### NORTH OXFORD:

Raymor Club, The

**ISHPEMING:**

Congress Bar, and Guido Bonetti, Proprietor

**MARQUETTE:**

Johnson, Martin M.

**NEGAUNEE:**

Bianchi Bros. Orchestra, and Peter Bianchi

**NILES:**

Kubiak's Stateline White House, The

**PONTIAC:**

Bob's Chicken House, and Robert Dorman, Owner

**QUINCY:**

Quincy Hotel

**ST. IGNACE:**

Sophie's Tavern, and Sophie Heise

**UNION LAKE:**

Morey's Golf and Riding Club, and Ed Morey

**MINNESOTA****MINNEAPOLIS:**

Lollie, Wes Milkes, C. C.

**MISSISSIPPI****HATTIESBURG:**

Alpha Tau Omega Fraternity (Epsilon Upsilon Chapter) Dusty Club Hattiesburg High School Pan-Hellenic Council Phi Kappa Tau Fraternity (Beta Epsilon Chapter) Royal Order of Demolay Swann, Jimmy

**JACKSON:**

Roeppcke, Robert P. (Bobby Peters)

**VICKSBURG:**

Roger's Ark

**MISSOURI****KANSAS CITY:**

Coates, Lou, Orchestra El Capitan Tavern, Marvin King, Owner Gay Fad Club, and Johnny Young, Owner and Proprietor Green, Charles A. Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson Orchid Room, The (Vine Street Tavern) Rainbow Club, The, and Toby Scarecello

**LOUISIANA:**

Rollins, Tommy, Orchestra

**POPLAR BLUFF:**

Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

**ST. JOSEPH:**

Rock Island Hall

**WELLINGTON:**

Wellington Missouri Fair, and Robert Riesmeyer, President, Wellington Fair Board

**MONTANA****BOULDER:**

Diamond S. Ranchotel, The

**WEST YELLOWSTONE:**

Tepee Bar

**NEBRASKA****ARLINGTON:**

Arlington Ballroom, and Floyd Paul

**CRETE:**

Blue River Lodge Dance Hall, and Henry Zahoureck, Mgr.

**GERING:**

Lost Park, and Melvin Roach

**LINCOLN:**

Arena Roller Skating Club Lees Drive Inn, Lee Franks, Owner Royal Grove Shar-Mar Sunset Party House

**MINATARE:**

American Legion Club, and Commander Leo Elverhardt

**NORTH PLATTE:**

Eagles Club

**SCOTTS BLUFF:**

Moose Lodge, and F. C. "Bud" Breddon

**NEVADA****ELY:**

Little Casino Bar, and Frank Pace

**LAS VEGAS:**

Soukup, Robert

**NEW HAMPSHIRE****BOSCAWEN:**

Colby's Orchestra, Myron Colby, Leader

**PITTSFIELD:**

Pittsfield Community Band, George Freese, Leader

**WARNER:**

Flanders' Orchestra, Hugh Flanders, Leader

**NEW JERSEY****BAYONNE:**

Knights of Columbus (Columbian Institute) Polish-American Home

Stark, John, and his Orchestra

**BURLINGTON:**

Pine Tree Inn, The, and Mr. and Mrs. Jack Lazaar (Logan)

**CAMDEN:**

Polish-American Citizens Club St. Lucius Choir of St. Joseph's Parish

**EDISON TOWNSHIP:**

Ye Cottage Inn, and Ray Wilch

**ELIZABETH:**

Twin Cities Arena, William Schmitz, Manager

**HACKETTSTOWN:**

Hackettstown Firemen's Band

**HIGHLAND PARK:**

Delaney, Edward (See J. Stanley, New Brunswick, N. J.)

**KEYPORT:**

Stager, Walter, Orchestra

**MAPLEWOOD:**

Maplewood Theatre

**MONTCLAIR:**

Montclair Theatre

**NETCONG:**

Kiernan's Restaurant, and Frank Kiernan, Proprietor

**NEWARK:**

J & B Tavern, and John Bobowsky Newark Opera House

**PELICAN BAR:**

Reilly, Terry P., Association Seltzer's Lounge, Lou, and Lou Seltzer

**NEW BRUNSWICK:**

Carlano, John Olsen, George Stanley, Joseph (See Delaney, Edward, Highland Park, N. J.)

**NEW MARKET:**

Nick's Grove

**PASSAIC:**

Haddon Hall Orchestra, J. Baron, Leader

**PENNSAUKEN:**

Holly House, and Burt Ross (effective August 1, 1960) Ivystone Inn, and Burt Ross (effective August 1, 1960)

**SOMERS POINT:**

Gateway Play House, and Jonathan Dwight

**SOUTH RIVER:**

Barrows, Charles Saunders, Lee, Orchestra, Leo Moken, Leader

**TOTOWA:**

St. Michael's Grove

**WILDWOOD:**

Hunt's Ballroom

**NEW MEXICO****ANAPRA:**

Sunland Club

**RUIDOSO:**

Ruidoso Bar, and Bob Smith

**NEW YORK****ALBANY:**

Bombardier, Joe, Jr. Club Rocket, The, and Tony Alberti

**BALDWIN, L. L.:**

Michael Della Rocca, and the Major Opera Co. of the U. S.

**BETHPAGE, L. L.:**

Anselmi's Restaurant

**BROWNVILLE:**

Monnat, Joseph

**BUFFALO:**

Hall, Art Wells, Jack Williams, Buddy

**COHOES:**

Sports Arena, and Charles Gupitll

**CONESUS LAKE:**

Lake Shore Inn, The, and Doc Hayes

**Moulin Rouge Inn, The, and Mrs. Le Fay****CORNING:**

Corning Lodge & Moose Club, No. 274

**CUBA LAKE:****Evans Roller Rink****GREENWOOD LAKE:**

Bamboo Inn, and Louis Ferrara, Proprietor

**HARRISVILLE:**

Cheesman, Virgil

**MANNSVILLE:**

River Valley Inn, and Mrs. Ruth Phinney

**MAMARONECK:**

Seven Pines Restaurant

**MONROE:**

Lemko Resort Hotel, and Joseph Frychy, Proprietor

**MT. VERNON:**

Hartley Hotel

**NEWBURGH:**

Alon-A-Ray Restaurant, and Felix Kramp

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Gay Cavaliers Club, and Ray McIntosh

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**ANNVILLE:**

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**Bivouac, The, and Robert E. Somers and George Sproch**

Loyal Order of the Moose, No. 1151, and Ross W. Sanders

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Ross the Caterer, and Sam Ross, Proprietor

**LEHIGHTON:**

Zimmerman's Hotel, and Wm. Zimmerman, Proprietor

**LOCK HAVEN:**

American Folk Musicians Association, Bud Moore and P. A. Stover (Also listed under miscellaneous)

</

# Over Federation Field

(Continued from page forty-one)

want to look like the leader. Wear a loud four-in-hand (a long one), a Scotch plaid, or a purple velvet. Don't wear a white shirt and a navy blue suit. Be different.

"Secret No. 4. Look sloppy. Everyone will think that you're jobbing so much you don't have time to shave or take care of yourself or your clothes. Make sure

your suit is unpressed, stained and spotted."

*A Happy New Year to you all—  
The rich, the poor, the large, the small!*

*Especially these are our greetings  
To members who attend all meetings!*  
—Ad Libitum.



Treasurer George V. Clancy, executive chairman of the Best New Dance Band of 1960, second from left, is shown with Jerry Gordon, Hotel Flamingo executive; Mike Werner, assistant to the president, Local 369, Las Vegas; and Dave Victorson, Flamingo Hotel entertainment director, following the signing of a contract calling for a two-week engagement by the "Best Band" winners at the famous resort hotel.

# ISAAC STERN

(Continued from page twenty-three)

aiming at greater participation in live music-making, less passive acceptance of musical canned goods.

"We need to take music out of its commercially prepared, slightly blasé package and put back the excitement of music-making," Stern says.

To achieve this, he sees a need for a greater "sense of participation at the local level"—specifically, more opportunities for young performers to launch their careers, more opportunities for established performers to be heard.

No one could accuse so copiously-recorded a player as Stern of sour grapes on the question of recording. But he sees decentralization and live performance as the alternative to centralization and commercialization.

As to how the trend is to be reversed, Stern has a ready answer. "It has to be done by faith," he says.

And why not? That, in the final analysis, is what saved Carnegie Hall.

**BIG SWITCH TO Premier**

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### Electric Guitars Accordion Pickups

**Frank Venice**, head of Venice Music School Studios, heads one of the largest schools in the mid-west. With three separate studios in and around the Detroit area, Frank has the largest enrollment of students in the vicinity, taking instruction in a wide range of musical instruments.

Besides managing his three studios, Frank has his own dance orchestra and has appeared on local radio and TV shows in Detroit. Extra curricula activities also include music instruction in public schools in Redford, a suburb of Detroit.

Frank knows the importance of selecting the proper guitar for the beginner or advanced student. "In guitars," he notes, "Premier has outstanding values which really place it apart from other brands."

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Insist on Live Musicians**

# UNFAIR LIST of the American Federation of Musicians

(Continued from the opposite page)

- |   |  |   |   |  |  |
|---|--|---|---|--|--|
| <p><b>CANADA</b><br/><b>ALBERTA</b></p> <p><b>CALGARY:</b><br/>Calgary Stampeder Football Club</p> <p><b>BRITISH COLUMBIA</b></p> <p><b>VANCOUVER:</b><br/>Cullen, Jack<br/>International Musicians Booking Agency, Virgil Lane</p> <p><b>MANITOBA</b></p> <p><b>WINNIPEG:</b><br/>Patterson's Ranch House, and Andy Patterson</p> <p><b>ONTARIO</b></p> <p><b>AYR:</b><br/>Ayr Community Centre</p> <p><b>BELLEVILLE:</b><br/>Rosemore<br/>Toben Gardens, and Hogo Digging and his Orchestra</p> <p><b>BRANTFORD:</b><br/>Silver Hill Dance Hall<br/>Switzer, John</p> <p><b>BRUSSELS:</b><br/>Wilbee, Ken, and Orchestra</p> <p><b>CUMBERLAND:</b><br/>Maple Leaf Hall</p> <p><b>EASTVIEW:</b><br/>Eastview Recreation Center, and Joffre Belanger</p> <p><b>FORT ERIE:</b><br/>Fort Erie Hotel, and John Miller<br/>Si Sherk's Orchestra</p> | <p><b>INGERSOLL:</b><br/>Beacham, Wm., and his Melody Ramblers</p> <p><b>KINGSTON:</b><br/>Corporation of the City of Kingston<br/>Parks Board, The City's Buildings, The City's Parks, The</p> <p><b>LISTOWEL:</b><br/>Canadian Legion Memorial Home, Branch 259, t/k/a Parkview Gardens</p> <p><b>LONDON:</b><br/>Oddfellows Temple, and E. B. Hale</p> <p><b>NIAGARA FALLS:</b><br/>McGregor, Mrs. Helen<br/>Radio Station CHVC, Howard Bedford, President and Owner<br/>Ross, Bob<br/>Winters, Tex (Hector Fangeat)</p> <p><b>OSGOODE:</b><br/>Lighthouse</p> <p><b>OTTAWA:</b><br/>Capitol City Jazz Band<br/>Drifters Orchestra, Smokey Rand and Hugh Scott<br/>Metcalfe, Robert (Shorty), and his Orchestra<br/>Nawan Community Centre, and Wesley Savage, Manager</p> <p><b>ST. CATHARINES:</b><br/>Allen, George</p> <p><b>SARINA:</b><br/>Moose Hall, The Polish Hall</p> <p><b>SCARBOROUGH:</b><br/>Crust, Stanley</p> <p><b>SEAFORTH:</b><br/>Seaforth Community Centre<br/>Seaforth Memorial Arena, The</p> | <p><b>STRATFORD:</b><br/>Lindnar, Andy, and Orchestra<br/>St. Joseph's Parish Hall<br/>Southwestern Rambler Orchestra<br/>Wilbee, Ken, and Orchestra</p> <p><b>TORONTO:</b><br/>Avenue Theatre, and Leslie Yeo, Manager<br/>Besoyan, Richard (also listed under New York, N. Y.)<br/>John D. Bradley Co. Advertising, and John D. Bradley<br/>Canadian Theatre Tours Co., Ltd., and Terence Fisher<br/>Lambert, Laurence A., and National Opera Co. of Canada<br/>McIntyre, Don, Instructor, Western Technical School<br/>Trumpet Band<br/>Mercury Club<br/>Minc Club, The<br/>Mitford, Bert<br/>Palladium Public Hall, Norman W. Baggs and G. Howell<br/>Three Hundred Club<br/>Toronto Ladies' Pipe Band</p> <p><b>WELLAND:</b><br/>Welland County Agricultural Society, and Welland County Fair</p> <p><b>WOODSTOCK:</b><br/>Capitol Theatre, and Thomas Naylor, Manager</p> | <p><b>EAST TEMPLETON:</b><br/>The R-100, and Ernest Denault, Proprietor<br/>Williams, Russell</p> <p><b>GATINEAU:</b><br/>Manoir Papineau, and owners<br/>George Beinvencue and Russell Williams<br/>Phillips, Max (owner, National Hotel, Masson, P. Q.)</p> <p><b>GRANBY:</b><br/>Royal Hotel</p> <p><b>GRAND-MERE:</b><br/>Windsor Hotel, and Mr. Genais</p> <p><b>HUDSON:</b><br/>Chateau Du Lac</p> <p><b>HULL:</b><br/>Windsor Hotel, and W. A. Croteau, Mgr.</p> <p><b>L'ACHIGAN, ST. HIPPOLYTE:</b><br/>Gay Nineties (See L'Hirondelle)<br/>L'Hirondelle (Gay Nineties), (See Gay Nineties)</p> <p><b>L'ASSOMPTION:</b><br/>Au Miami Hotel, Roland Alix, Owner</p> <p><b>LOUISEVILLE:</b><br/>Windsor Hotel</p> <p><b>MASSON:</b><br/>National Hotel (see Max Phillips, owner, Gatineau, P. Q.)</p> <p><b>MONTREAL:</b><br/>Arlequin Club<br/>Bacardi Cafe<br/>Bal Tabarin<br/>Brosso, Al<br/>Casino Francais<br/>Clover Cafe, and Jack Hora<br/>Continental Club<br/>Dis-Q-Ton<br/>Doucet, Rita<br/>Flannagan Ice Show</p> | <p><b>Gagnon, L. Gaucher, O. Havana Club</b><br/>Ilsa Associates<br/>Lanterna Cafe<br/>Lapierre, Adrien<br/>Latin Quarter<br/>Leger, Maurice<br/>Main Cafe<br/>Monte Carlo Club, and Eugene Sovenko<br/>Arthur Murray School of Dancing<br/>Myro, Al<br/>Orleans Agency, and Paul Paquin<br/>Ovila Legare<br/>Rainbow Grill<br/>Robert, Guy<br/>Romeo Cafe<br/>Ross Entertainment<br/>Sahara<br/>Trempe, Andre<br/>Vallfort Recording Company<br/>Vieux Moulin</p> <p><b>QUEBEC:</b><br/>Canadian and American Booking Agency<br/>Konstantinides, Nick</p> <p><b>RAWDON:</b><br/>Rawdon Inn</p> <p><b>REPENTIGNY:</b><br/>Casablanca Hotel</p> <p><b>ROUYN:</b><br/>Radio Hotel</p> <p><b>SHERBROOKE:</b><br/>Wellington Hotel, and Mr. R. Bourgeault</p> <p><b>STE. JULIENNE:</b><br/>Central Hotel</p> <p><b>ST. HILAIRE:</b><br/>Hotel Pointe Valaine</p> | <p><b>ST. HUBERT:</b><br/>Aviation Restaurant</p> <p><b>ST. LUC:</b><br/>Chalet St. Luc</p> <p><b>SASKATCHEWAN</b></p> <p><b>FORT QU'APPELLE:</b><br/>Weiterman, Fred, Orchestra</p> <p><b>REGINA:</b><br/>Booster Club, The Rouge Club, The Saskatchewan Roughriders Football Club, The</p> <p><b>SASKATOON:</b><br/>Ross, Gordon</p> <p><b>MEXICO</b></p> <p><b>MEXICO CITY:</b><br/>Marin, Pablo, and his Tipica Orchestra</p> <p><b>MISCELLANEOUS</b></p> <p>American Folk Musicians Association, Bud Moore and P. A. Stover (Also listed under Lock Haven, Pa.)<br/>Canadian Theatre Tours Co., Ltd., and Terence Fisher (Also listed under Toronto, Ont., Canada)<br/>Capell Brothers Circus<br/>Kryl, Bohumir and his Symphony Orchestra<br/>Sanford, J. Warren<br/>Van Rees, Lou, Booking Agency, International Band Exchanges of Holland, Netherlands<br/>Wells, Jack<br/>Wyse, Sandy</p> |
|---|--|---|---|--|--|

**For information relative to the termination of Bookers' Licenses, see next month's issue.**

# NEWS NUGGETS

(Continued from page forty-three)



H. G. Tryhall

The new conductor of the Galesburg (Illinois) Symphony orchestra was recently commissioned to compose a symphonic work, by the American Music Center in conjunction with the current series of commissions by the Ford Foundation. The result of this commission, his Symphony Number One, has already been performed by the Knoxville, Oklahoma City and San Francisco symphony orchestras.

The University of Miami (Florida) has received a \$1,500 grant to help support its Demonstration String Quartet which plays annually to some 30,000 elementary school students. This grant from the Theodore Presser Foundation of Philadelphia may enable the quartet to add to its schedule of performances for fifth and sixth grade students in more than seventy-five schools. This group, directed by Victor Stern, and a similar group of brass instruments are supported by several sponsors, including the Music Performance Trust Funds of the Recording Industries, the Dade County School Board, the Dade branch of the Florida Council of Independent Schools and the First Federal Savings and Loan Association of Miami.

## • CLOSING CHORD •

(Continued from page forty)

### FRED K. MONROE

Fred K. Monroe, whose ability on the bass saxophone took him on many tours with John Philip Sou-

sa's Band, passed away recently at the age of seventy-seven. He was a member of Local 35, Evansville, Indiana, and of Local 802, New York City.

Before becoming a member of Sousa's band Mr. Monroe directed a band in Oakland City, Indiana. He joined Sousa's Band in 1923 and remained with it until Sousa's death eleven years later. He also played with the Royal Scotch Highlanders Band in St. Petersburg, Florida. Later he organized and directed a band of his own.

Mr. Monroe, who also played the harmonica and banjo, operated a music store at the time of his death.

### ANDREASSEN JOHANNES

Andreassen Johannes, president of the Danish Federation of Musicians for many years, died in Copenhagen on October 12. He was sixty-seven years of age.

As solo flutist he played in many of the top-rank orchestras of Denmark. He became widely known all over Northern Europe for his efforts in behalf of the unionized musicians of Denmark. He became president of the union in 1946 but retired several years ago due to ill health. Mr. Johannes had received the Ridder of Dannebrog award, Denmark's highest medal.

## CLASSIFIED ADVERTISING

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### HELP WANTED

ACCORDIONIST, for Iowa's oldest mixed dance band. Salary; home every night. Contact: Mid-West Caravan, Box 21, Waterloo, Iowa.

BANDS 3-5 pieces, experienced and ready for club dates. State previous experience, ages, locals and instrumentation. Send 8 x 10 photos. Hiawatha Entertainment Enterprises, 212 Hill St., Red Wing, Minn.

BASSIST (Electric), age 18-22, good car, fake well and do some background vocals. Steady engagements with established rock 'n' roll combo on Long Island. Peter Antonio, 34 Topper Lane, Levittown, N. Y. PY 6-8397.

DRUMMER, for well established trio. Must be capable of laying down time without bass player. Steady work for young man free to travel. Jimmie Knapp, General Delivery, Corpus Christie, Texas.

ORGANIST (Jazz), to travel with quartette. Must read; no "one niters," clean habits, etc. Send recording if possible. A. C., 1741 Bellingham Road, Cleveland 24, Ohio.

### VACANCY

A vacancy exists

for the season 1961-62 in the BOSTON SYMPHONY ORCHESTRA for bassoon.

Suitable applicants may secure application forms by writing to

Rosario Mazzeo, Personnel Manager  
Symphony Hall, Boston, Massachusetts

ORGANIST, for top established hotel quartet. Must read well. Salary, \$135.00. Box 100, International Musician, 39 Division St., Newark, N. J.

PIANIST, steady work, good salary. Must read, play any style, for well-known combo, organized many years, playing mostly southern locations. Write experience and other information to: Box 43, International Musician, 39 Division St., Newark, N. J.

PIANO OR ORGAN, know tunes, play with a beat, sober. Join established act; good money, steady work. Write all first letter. P. O. Box 5103, Kansas City 32, Mo.

VIOLINIST, experienced in string quartette playing. Join cellist and violist forming quartette. For information contact: Harry Gerstein, 711 Brightwater Court, Brooklyn 35, N. Y. Phone: NI 8-1412.

VOCALIST (Female), looks are important. Double either guitar, electric bass, vibes or piano; doubling not important. Neat appearance. This group is show bar and hotel. Will help train if not too much experience. Send details and photo to: C. Kay, 1618 Monticello, St. Louis 38, Mo.

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ACCORDIONIST, all-around entertainer. Vocals, American and foreign dialects, novelties. Local 10 card. Stan Erickson, 2146 Summerdale Ave., Chicago 25, Ill. Phone: RA 8-0883.

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BASSIST, name band background, would enjoy working in metropolitan area with any group. Neat, sober, dependable; have car; Local 802 card. Phone: Artie, LI 1-0876.

BASS PLAYER, available immediately for steady job. Best electric bass equipment; age 28, sober, dependable. Have car, will work anywhere on steady job. Also, furnish versatile four-piece combo. Bass Player, 104 West Moore St., Anderson, S. C.

DRUMMER, age 26, single, reliable and highly vocal. Desires steady 3-5 nights work, N. Y. C. and vicinity. Phone: Charles Freundlich, MA 2-0526 (7-10 P.M., Brooklyn, N. Y.)

DRUMMER, age 26, single, reliable and highly respected in the business. Society, jazz, authentic Greek, oriental, Jewish; technique unique. Radio, TV, recording background; Locals 802, 9 cards. Available for first-class work only. Steve I. Mais, 3154 47th St., Long Island City, N. Y. AStoria 8-7916 (after 6:00 P.M.)

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DRUMMER (Comic), age 22, road experience, playing 14 years. Jazz, Latin, rock 'n' roll, Dixieland; read, fake, cut shows. Formerly with Dicky Doo and the Don'ts. Local 802 card. Jack Fontana, 131-44 134th St., South Ozone Park, Queens, N. Y. OL 9-7831.

DRUMMER, modern, 21, clean cut and dependable. Six years experience, fakes, ambitious. Desires work with combo or big band; will travel. Local 415 card. Curt Myers, 720 Bellview Road, Cambridge, Ohio.

DRUMMER, desires weekend work in-and-around East Bay area. Local 424 card. All types of music, but prefer small group or honest Dixieland. Sing blues for kicks. Bill Imnell, 3819 Beechwood Drive, Concord, Calif. Phone: MUBerry 2-4278.

GUITARIST, read, fake, solo, rhythm; experienced, jazz, dance, society; clean, young, Local 10 card. Gary Johnson, 4049 Rose Ave., Western Springs, Ill. CH 6-3057.

GUITARIST, double on vibes, sing parts, solo and arrange. Desires work with jazz group or high calibre commercial show unit. Experienced, Vegas, Reno, Lake Tahoe, etc. Available immediately. George Kuter, 9919 South Union, Chicago 28, Ill. Hilltop 5-1726.

MUSICIAN, level of opportunity? Have talent, will travel. Local 802 card. Tenor sax, clarinet; musical shows, society, jazz, lead harmony, read, fake. Cello, symphony, chamber music, hotel. Perfect Double, HUnter 8-1605 (L. I., N. Y.)

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Don Di Lullo, owner of Di Lullo's Guitar Studio in Camden, New Jersey, spends most of his time doubling as guitar instructor and professional musician. And that leaves little time to spend with his two daughters, Diane and Barbara.

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**PIANIST**, desires work in Las Vegas as single or with orchestra or combo. Wilbert E. Meier, 216 South Boeke Road, Evansville 14, Ind. Phone: GR 6-1224.

**SAXOPHONE (Tenor)**, 38, clean living. New horn, pleasant tone. Desires work with small combo; will travel. Roger Christy, 4 Greenwich Court, Roxbury 20, Mass. HI 2-3771.

**SAXOPHONIST (Tenor)**, clarinet, vocals. Pleasant tone, read, fake, transpose; society, Latin, commercial. Handle M.C. chores, accent on audience entertainment and participation. Weekends, New York City area; have car. Phone: Frank, TY 2-3789.

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**SAXOPHONIST**, commercial lead alto or tenor, double flute on Latin; jazz clarinet, first alto on shows. Top name experience, have played leading hotels and theatres; read shows well. Prefer southern location. Write: Eddie Beau, Taycheedah, Wis. Phone: Fond du Lac, Wis. WA 1-4249.

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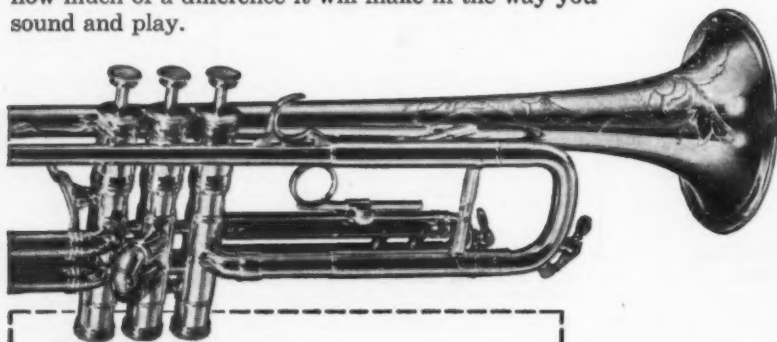


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