

international

# MUSICIAN



JULY, 1961

CONVENTION HIGHLIGHTS ..... 6

FREDIE R. MANN  
BY JOHN BRIGGS ..... 14

SUBSIDY AS SOUND POLICY  
BY REPRESENTATIVE  
FRANK THOMPSON, JR. .... 16

ART BLAKEY  
BY NAT HENTOFF ..... 22

STAN KENTON  
PAGE 18

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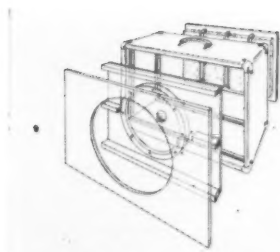
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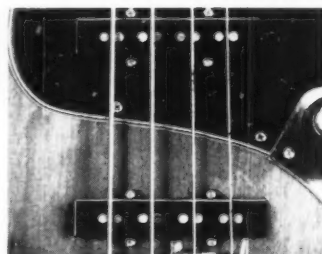


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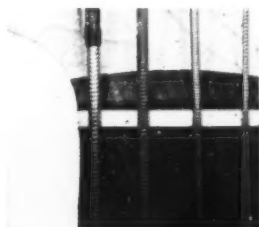


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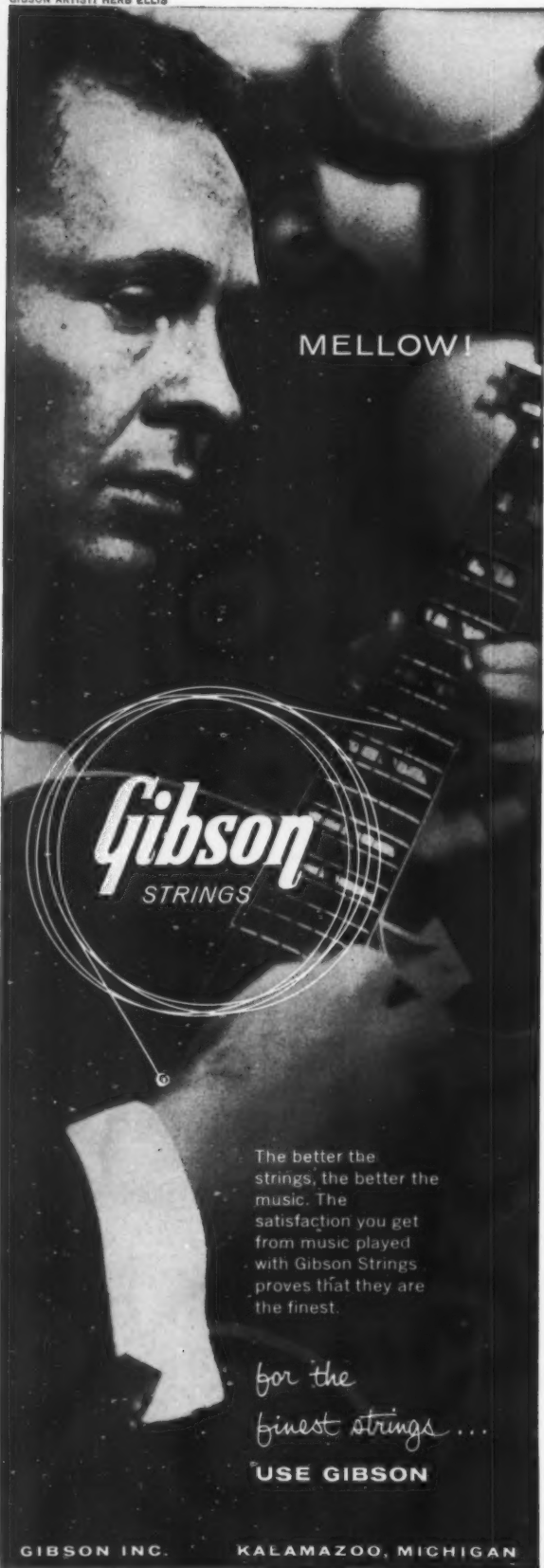
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# MUSICIAN

international



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#### CONTENTS

- 5 New Laws and Changes
- 6 Highlights of the 64th A. F. of M. Convention
- 10 Music at the Convention
- 11 American Confederation of Free Trade Unions Conference—Costa Rica
- 12 Honoring the American Composer
- 13 A. F. of M. String Congress
- 14 Fredric R. Mann—John Briggs
- 16 Subsidy As Sound Policy—Frank Thompson, Jr.
- 18 Stan Kenton—Leonard Feather
- 20 Choice Stamps for the Musician—Claire McAlister
- 22 Art Blakey—Nat Hentoff
- 24 The Lost Chords—Aaron Geiger
- 26 Over Federation Field
- 27 Summer Music from Coast to Coast
- 30 It's in the News!
- 31 And So I Left Cuba—Dr. Frieder Weissmann
- 32 Technique of Percussion—George Lawrence Stone
- 33 A Top Soviet Orchestra Leader Tells Russians: "We Need Jazz"—Osgood Caruthers
- 36 Trumpet Talk—Dan Tetzlaff
- 38 Awards and Honors
- 39 Letters to the Editors
- 40 Where They Are Playing
- 42 Official Business
- 43 Closing Chord
- 45 Defaulters List
- 51 Unfair List

#### COVER

Stan Kenton

(Cover designed by William Kiehm)

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INTERNATIONAL MUSICIAN

**Keep Music Alive — Insist on Live Musicians**

# NEW LAWS AND CHANGES

The following actions were taken by the 1961 Convention in Atlantic City, New Jersey. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1961, unless otherwise specified. Members are directed to govern themselves accordingly.

**Article 13, Section 34,** embodies the procedure of members entering the armed services and governing their re-entry into active membership in their respective locals upon completion of said service and since several sections of this article consistently refer to the members' DISCHARGE, and since it has been determined that commissioned officers, upon completing their tour of duty claim they are never discharged from service but are released to inactive duty and must remain in reserve but actually in a civilian status, this law was amended as follows:

In the first paragraph, line 9, after the word "assessments," substitute the following language for remainder of sentence: "during the period of their active service."

In the third paragraph, substitute the following: "A member who enters such service must make application to his local for restoration to his original status within 60 days after his active service is terminated."

In the fourth paragraph, substitute the following: "A member who fails to make such application may, at the discretion of the local, lose such rights as he may have had when he entered the service, i.e., the right to return within sixty (60) days after his separation from active service and regain his original membership status. In such event, said member shall be required to make application in his home local, in accordance with the laws pertinent thereto."

**Article 13, Section 34, of the Federation By-laws** was amended to exclude from its effects all Canadian locals and members of the Canadian armed forces so that all matters pertaining to members of the Canadian armed forces, insofar as these matters pertain to Canadian locals, are considered strictly as local autonomy.

Such membership would carry a condition that transfer privileges would not be permitted and that such members would confine their activities to the Dominion of Canada.

**Sections 1 and 1-B of Article 4 of the By-laws** were amended to read as follows: (Effective March 1, 1961.)

"(a) Every member of the A. F. of M. receiving compensation for services rendered in

connection with the production of sound motion pictures shall pay a tax in an amount equal to one per cent (1%) of the minimum scale applicable to such services; and

"(b) Every member of the A. F. of M. receiving payments based on the re-use on television of films of every kind and description shall pay a tax in an amount equal to one per cent (1%) of the minimum scale of such re-use payment;

"That an amount equal to any excess of tax over the rates prescribed in (a) and (b) above paid by any member on account of services performed after March 1, 1961, shall be forthwith refunded to such member."

**Article 7, Section 14, of the Federation's By-laws** is hereby amended by striking the words "constitute their resignation" and substituting therefor the word "be grounds for expulsion."

**Article 28, Section 6,** is amended by adding sub-section "D" to read:

"The President may direct the Laws Committee to come to the Convention city prior to the Convention for the purpose of considering and making recommendations on resolutions."

**Amend Article 12 of the Federation By-laws** by striking the present language of **Section 26** and substituting the following:

"Section 26. All nominations and elections of local officers, delegates and alternate delegates to the Convention of the American Federation of Musicians must be held in conformity with local and Federation laws. All delegates and alternate delegates to the Convention of the American Federation of Musicians must be nominated and elected in conformity with the Labor-Management Reporting and Disclosure Act of 1959. All local officers, except those of Canadian locals, must be nominated and elected in conformity with the Labor-Management Reporting and Disclosure Act of 1959."

**Article 3, Section 5, of the By-laws** amended so that same will read as follows:

"Students of colleges, music schools, universities or similar institutions may be eligible for membership in the jurisdiction where in the institution which they attend is located, providing the student is residing in the jurisdiction in which the school is located."

**Article 3, Sections 8 and 9 (Eligibility and Applications for Membership) of Federation By-laws** were amended as follows:

". . . or has rendered services at any function or in any establishment or place on the Unfair, Defaulters, or Forbidden Territory List of the Federation, after having been in-

formed by the International or local, then such applicant should be . . ."

In Section 9 of Article 3, substitute the word "informed" for "warned" in the third line from the end of this section.

**Section 5-S of Article 1 of the Federation By-laws** has been deleted therefrom.

This section related to the recording and transcription fund which is no longer in existence.

The following constitutes some of the other actions taken by the Convention.

1. Compulsory retirement, because of age, whether for pension fund purposes or otherwise, is contrary to the policy of the American Federation of Musicians.

2. A telegram was sent to Governor Nelson D. Rockefeller of New York congratulating him for signing into law the enlightened legislation establishing a State Counsel of the Arts and appropriating monies for the furthering of cultural programs in New York State.

3. A telegram was sent to Governor John A. Notte, Jr., of Rhode Island congratulating him and all the state legislators of Rhode Island for approving \$53,000.00 for the use of music in Rhode Island.

4. Telegrams were sent to the following urging them to support the Federal Aid to Education Bill as recommended by President Kennedy: Honorable Sam Rayburn, Speaker of the House; Honorable Adam Clayton Powell, Chairman of the House Education and Labor Committee; Honorable Frank Thompson, Congressman from New Jersey; Honorable Lyndon Johnson, President of the Senate; Honorable Lister Hill, Chairman of the Senate Committee on Labor and Public Welfare.

The booklet, "Subsidy Makes Sense," which was recently published by the American Federation of Musicians, has been made a part of the report of the Sub-Committee of the House Education and Labor Committee, which held hearings on the H.R. 4172 and 4174, this being the legislation to create the Federal Advisory Council on the Arts and to provide Grants in Aid for Music and the Performing Arts to the States.

Copies of "Subsidy Makes Sense," which first appeared as a series of articles by Hope Stoddard in the "International Musician," are available for organizations and individuals who are campaigning for Federal Aid to the Arts. Write for free copies to the International Musician, 39 Division Street, Newark 2, New Jersey.

President Kenin opens the Convention on June 12 with a stirring address.



Treasurer George V. Clancy addresses the Convention.

On June 12, in Atlantic City, New Jersey, 1,222 delegates representing nearly seven hundred locals of the American Federation of Musicians of the United States and Canada met in Atlantic City to discuss the serious problems currently confronting professional musicians. Foremost among these problems are dual union harassment that has threatened musicians now for five years; the implications of the Music Performance Trust Funds in connection with such duality; the political role that the Federation is called upon to play; the need for non-partisan political action; the means of financing such action via the newly-formed fund, TEMPO; the elimination of the so-called "cabaret tax," and the duties and responsibilities of the F. C. C. toward live music.

The Convention was led off with a stirring speech by President Kenin, in which he chose "to emphasize the future rather than the past." Though "as workers, as bread-winners in quest of jobs of reasonable security, we share the hopes of all workers," he told the delegates, "there are problems unique to the musicians, and they must be solved through the musicians' own channels." "The Volkswagen is foreign competition to the auto worker," he said, "but it does not reach our shores invisibly encased in wax or tape, to be then offered to the public in the red, white and blue wrappings of an all-American product. Taft-Hartley can reasonably require the union factory worker to wait thirty days before a new employee is required to join his union, but the typical union musician seldom works thirty hours for the same employer. The steel worker never

# HIGHLIGHTS

OF THE

# 64<sup>th</sup>

# CONVENTION

OF THE

# A. F. OF M.

## Atlantic City, N. J.

JUNE 12 to 15



Ovid (Biday) Bastien, Secretary of Local 72, Minneapolis, presents a gold 75th membership card to International Secretary Stanley Ballard in recognition of the latter's quarter century service to that local.

had the need to resort to the boycott, hence lost nothing when it was outlawed. The musician, on the other hand, lost his basic weapon."

The new Federation project, TEMPO, Kenin emphasized, gives the professional musician the means of enlistment in his struggle for survival. He predicted it will become the "powerful political arm of the American Federation of Musicians."

A non-partisan approach to politics was urged. The "Compers' Law"—"Support your friends and oppose your enemies"—Kenin stated, must be the Federation's guide. "The welfare of the professional musician alone will decide who and what receives our political support or opposition."

In specifying the areas of attack, Kenin stressed, "we shall continue to fight for the total elimination of the misnamed 'cabaret' tax; we shall continue to support the House and Senate bills that propose the creation of a Federal Arts Council and the current subsidy proposals that promise grants of financial aid to the States. We shall renew and intensify our efforts to outlaw foreign taped music when it is imported for the express purpose of substituting for American-made music in American-made television films."

Kenin had strong words for the broadcasters' abuse of his free license obligations. He praised the work of Newton Minow, Chair-

man of the Federal Communications Commission, in his giving a true picture of the present state of entertainment in the broadcasting world, and he deplored the fact that the radio lobby has sought to thwart this leader's endeavors. "This vigorous, refreshing and enlightened public servant deserves every ounce of support we can muster," he said.

Next Kenin spoke about "the gravest problem our Federation has ever faced," the internal split producing a dual union. He emphasized that the fight required "the ability to respond, with imagination and ingenuity, to changing conditions while remaining steadfastly loyal to basic truths." The musicians' first fundamental purpose, he stressed, "is to unite all musicians." The Trust Fund policy "was never an objective; it was rather a bold and imaginative effort to help keep our organization from being torn asunder and totally fragmented by the sudden onrush of canned music . . . History has taught us that the flood of canned music was not, and could not be, halted or even slowed by the Trust Fund. History has also taught us that the rank and file musicians of this generation—and especially those who produce recordings—are substantially less than enthusiastic about the Trust Fund." Kenin called for "a better deal for the working musician."



"Our first,  
fundamental  
purpose as a  
Labor organization  
is to unite  
all musicians."

... President Kenin

ft to right: Secretary Stanley Ballard, Vice-President William J. Harris, President Herman Kenin, Treasurer George V. Clancy.

New solutions, he indicated, were now in order. For instance, the Federation has recently been able to extract commitments that all motion pictures and TV film produced in the United States or Canada would be scored in the United States or Canada, by live American or Canadian musicians. In radio and TV insistent demands have been made that F. C. C. carry out its duty of making the licensee live up to his promises to use local, live musical talent, the penalty for disregard being to take away his license.

President Kenin ended his speech with, "I am hopeful that, in the near future, I can report to you that the first objective of the Federation has been completely won—that we are indeed one grand union of all musicians in the United States and Canada—prepared to meet today's challenge with today's weapons."

An event of the second day, George Meany's speech before the Convention, was received with keen attention. He praised the builders of the A. F. of M. for making "a fine trade union that has overcome the old tradition that musicians are not supposed to eat." He spoke of world problems which every labor organization must face. "We have failed to assimilate the victims of population expansion and technological change," he said. "If we cannot make our system work, we shall lose the war on the home front and the Soviets will win without firing a shot." He emphasized that labor's role now as always is "the responsibility of bettering the lives on the job and in the home of more Americans," and he stressed, "Unity is the main requirement." He received a standing ovation.

Congressman Frank Thompson, Jr., was welcomed at the afternoon session. His speech, on the importance of Federal Subsidy for the Arts, is given in full elsewhere in this issue.

On this day also the incumbent officers of the Federation were unanimously nominated without opposition: President Kenin, Vice-President William J. Harris, Secretary Stanley Ballard, Treasurer George V. Clancy. The International Executive Board members were also reelected without opposition. Winners in a ten-man contest for six delegate seats to the AFL-CIO Convention (the actual voting took place on the third day) were Hal C. Davis of Pittsburgh; Ed Charette of Montreal; Edward P. Ringius of St. Paul, Minnesota; Kenneth E. Plummer of Denver; Mike Isabella of New Castle, Pennsylvania; and Biagio Casciano of El Paso, Texas.

The memorial service for departed members, presided over by Vice-President William J. Harris, also an event in the second day, was moving and impressive. Thirty-nine candles were lighted, each symbolizing a departed member, and a string ensemble conducted by Harry Chazin provided suitable music.

The speech by Henry Kaiser, which followed the memorial service, bore on the interpretation of the Landrum-Griffin Act, and on various other labor acts which impinge directly on the musician. Basic loyalty, he insisted, is the prime strength of a trade union. His speech will be reprinted in a later issue of the *International Musician*.

Several Resolutions were voted on during the second day. The delegates voted without debate that students of institutions of higher





Elections by secret ballot for officers of A. F. of M. and delegates to the AFL-CIO Convention occurred on the last day of the Convention in Atlantic City.

The officers are installed, Secretary Emeritus Leo Cluesmann administering the oath. Left to right: Executive Board member Charles H. Kennedy, San Francisco; Executive Board member Alfred J. Manuti, New York City; Executive Board member E. E. Joe Stokes, Houston; Vice-President William J. Harris, Dallas; Secretary Stanley Ballard, Newark; President Herman D. Kenin, Westport, Connecticut; Treasurer George V. Clancy, Newark; Executive Board member Walter M. Murdoch, Toronto; Executive Board member Lee Repp, Cleveland.



learning may process applications for union membership within the local jurisdictions of their student residence. The delegates rejected a Law Committee recommendation for a by-law change to a two-year instead of the present one-year term for officers of the Federation.

The third day had largely to do with lawmaking and decisions on Resolutions. Delegates approved sending a telegram to both Houses of Congress urging support of the Federal Aid to Education Bill as recommended by President Kennedy. A resolution praising the efforts of the City of Hope's National Medical Center and urging financial support of its operation by all locals was approved. Also a resolution was approved stating that compulsory retirement because of age, whether for pension fund purposes or otherwise, is contrary to A. F. of M. policy.

The delegates instructed that representations be made to the F. C. C. in an effort to halt or curb the activities of radio disc jockeys now competing in the public dance field and especially in presenting on the air at no talent fees performers who seek to plug their vocal recordings.

The Convention also recommended that a forum to deal with symphony orchestra problems be sponsored by the Federation every year, with reports of the findings to be made available to all jurisdictions embracing symphony groups.

On the fourth day of the Convention, the selection of Pittsburgh as the site of the 1962 Convention was ratified, with Miami chosen for the 1963 Convention and Santa Barbara for the 1964.

Probably the most significant legislative action of the concluding day was the delegates' support of the Administration's declaration of intent

*(Continued on page twelve)*



George Masny, introduced as "Mr. American labor" by President Kenin, receives the latter's congratulations at the close of a speech reviewing world problems as they affect labor.

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## MUSIC AT THE CONVENTION

The Convention was off to a good start on Monday, June 12, with the performance of the Roger Kay Orchestra of Atlantic City. Fascinated delegates crowded around the orchestra from the time it began to rehearse early Monday morning. The group is a well coordinated one and has a wide repertoire. The concertmaster is Harry Chazin.

A string ensemble conducted by Mr. Chazin played for the annual memorial service held on the third day. The tone was of such quietness and solemnity that it accentuated the seriousness of the occasion.

The orchestra continued to play softly throughout the reading of the names, while candles, lined along the platform, were extinguished one by one.

The Atlantic City Workshop Band was another performing unit at the Convention. Its membership is Duke Beatty, piano; Charles Leeds, bass; John Cevera, drums and personnel manager; John Corea, Johnny Dee, Pete Miller, and Philo Shreve, trumpets; Joe Barrett, Vic Powell, Ronnie Ponzee, and Stan Weiss, saxes; Bill Heketh and Al Sordella, trombones; Tommy Glenn, drums.

On the first day of the Convention the Al Hirt Band treated Conventionites to a stream of virtuosity such as is seldom met with in ensemble. Hirt can make his

trumpet do stunts seemingly beyond the trumpet's range. In one portion of the program one could have sworn that two trumpets were performing, one abetting the other to ever greater feats of showmanship.

Clarinetist Pee Wee Spitelera produced tones so mellow, so limpid that one could scarcely credit them. Bass viol player Oliver "Stich" Felix, trombonist Joe Hambrick and pianist Ronnie Dupont brought out the intuitive responses necessary for group improvisation—and drummer Paul Ferrara—well, he had to be heard to be believed. Delegates crowded around the group and entered into the program with delight. More about this remarkable group in a later issue.



Al Hirt



Atlantic City Workshop Band. Left to right: Duke Beatty, piano; Charles Leeds, bass; John Cevera, drums and personnel manager (standing); John Corea, trumpet; Joe Barrett, sax; Master Peter Erskin, John Cevera's pupil; Bill Heketh, trombone; Vic Powell, sax; Al Sordella, trombone; Ronnie Ponzee, sax; Stan Weiss, sax. In back not shown: Johnny Dee, Pete Miller, Philo Shreve, trumpets; Tommy Glenn, drums.

# American Confederation of Free Trade Unions Conference

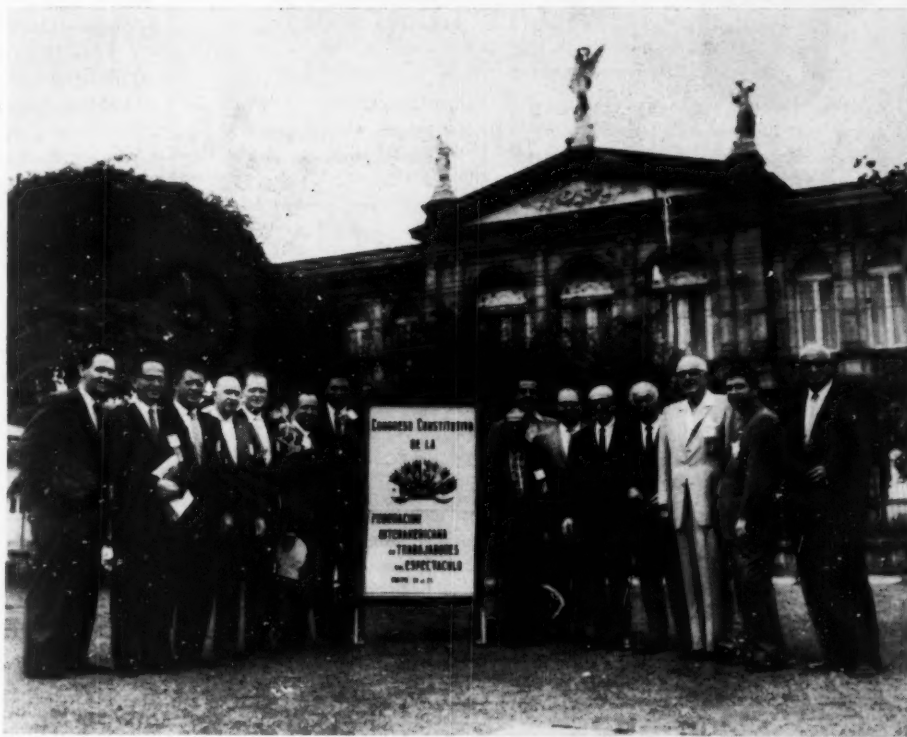
The preliminary organization of an Intra-American Confederation of Free Trade Unions in the entertainment fields was effected by union spokesmen from seventeen Western Hemisphere nations convening in Costa Rica in late May. President Kenin served as temporary chairman of the organizing conference and Secretary Stanley Ballard served as temporary secretary.

Election of permanent officers for the new secretariat was postponed until participating groups should have time to submit drafts of the constitution and by-laws proposed at the conference to their memberships for ratification. Mr. Ballard is circulating these documents to the sixty-five representatives of the seventeen participating countries.

President Kenin anticipates that formal organization of the Confederation will be achieved at another meeting in the Caribbean area sometime within the next few months.

Among the delegates from the United States were, besides President Kenin and Secretary Ballard, Jackie Bright, American Guild of Variety Artists; Don F. Conoway, American Federation of Television and Radio Artists; Richard F. Walsh, International Alliance of Theatrical and Stage Employees and a vice-president of the AFL-CIO; and Milton Weintraub, Association of Theatrical Press Agents and Managers.

The objectives of the Confederation are to facilitate an international interchange of ideas and understandings and working relationships between all free trade unions in the entertainment field.



The delegates from America to the American Confederation of Free Trade Unions meet in front of the Teatro Nacional in Costa Rica. To left of sign, left to right: Robert Gilbert, Screen Extras Guild; Marty Becker, American Federation of Television and Radio Artists; Don Conoway, American Federation of Television and Radio Artists; Richard F. Walsh, International Alliance of Theatrical State Employees; George W. Smith, National Association of Broadcast Employees and Technicians; Jackie Bright, American Guild of Variety Artists; Frederick O'Neal, Actors' Equity Association.

To right of sign: Milton Weintraub, Association of Theatrical Press Agents and Managers; Albert O. Hardy, International Brotherhood of Electrical Workers; Stanley Ballard, Secretary, A. F. of M.; Herman Kenin, President, A. F. of M.; George Chandler, Screen Actors Guild; Pat Somerset, Screen Actors Guild; H. O'Neil Shanks, Screen Extras Guild; Alexander Cohen, Labor Attache in the American Embassy.



Thomas P. Kenny, President of Local 12, Sacramento, California, presents President Kenin with a copy of the Resolution passed by the California Assembly condemning the unregulated importation of foreign-made musical recordings.

## CONVENTION HIGHLIGHTS

(Continued from page nine)

"to exchange Trust Fund payments for a better deal for the working musician." Full discussion from the floor characterized this part of the proceedings. The history of the Music Performance Trust Funds was traced, the conditions that called it forth cited, its early usefulness underlined. At this point a resolution was introduced which purported to make it impossible for President Kenin to negotiate any agreements that might divert income from the Music Performance Trust Funds. The Resolution was reported unfavorably by Hal Davis, Chairman of the Law Committee. He emphasized that flexibility in these matters was necessary to preserve the A. F. of M. against dual unionism.

The proposal, President Kenin stated, posed a difficult assignment for him. He empha-

sized his personal and professional high regard and admiration for his predecessor, James C. Petrillo, under whose leadership the Trust Funds came into being. He noted that he had supported their creation while a member of the international board serving with Petrillo, describing the Funds as an historic achievement in trade union history.

The Trust Funds were created as instruments of preservation for the union under conditions applying at that time, "but what we are trying to do here today is again to preserve this union as one single, great union devoid of dual influences."

A complete and free discussion from the floor followed. Then, by voice vote, the Law Committee's unfavorable report of the hamstringing resolution was adopted, and the way was left clear for more constructive measures.

Referred to the International Executive Board was a resolution urging that the Fed-

(Continued on page thirteen)



honoring the

## AMERICAN COMPOSER

Walter Piston has been awarded the Pulitzer Prize in music for his Symphony No. 7. This is his second Pulitzer, the first having been won by his Symphony No. 3 in 1948. The Seventh Symphony was commissioned by the Philadelphia Orchestra, the first of a series of five commissions established by an anonymous donor, to be designated as the Eugene Ormandy commissions. It was composed in the summer of 1960 and given its first performance at Philadelphia, February 9, 1961, by the Philadelphia Orchestra conducted by Eugene Ormandy, with subsequent performances by the same forces in Washington, New York, Boston, and Ann Arbor.



Walter Piston

Other premieres of new works by Walter Piston this season have been: Violin Concerto No. 2, Joseph Fuchs soloist with the Pittsburgh Symphony under William Steinberg, commissioned by the Ford Foundation; and Symphonic Prelude, by the Cleveland Orchestra under George Szell, commissioned by the Association of Womens Committees of Symphony Orchestras. The new Violin Concerto was played in June at the International Music Festival in Los Angeles, with Joseph Fuchs soloist and the composer conducting.

William L. Fowler has been presented with an award from Morris S. Rosenblatt for composing the music for *The Pearl*. Mr. Fowler is a member of the faculty of the University of Utah, and Mr. Rosenblatt is vice-president of Eimco Corporation.

The First International Los Angeles Music Festival, June 1-11, was well represented with American works: Lukas Foss, Walter Piston, Roy Harris, Franz Waxman, Elinor Remick Warren, Miklos Rozsa. In each case of an American work, the composer conducted, a procedure which made for personal contact otherwise impossible. The General Director of the enterprise is Franz Waxman. The County Board of Supervisors of Los Angeles contributed \$35,000 to the Festival.

Lukas Foss, Elliott Carter and Francis Poulenc are the winners of this year's awards of the Music Critics Circle of New York. Mr. Foss' *Time Cycle* for soprano and orchestra was the winner in the orchestral category; Mr. Carter's String Quartet No. 2 in the chamber music category; and M. Poulenc's *Gloria*, in the choral group.

The West German Government on June 22 announced its intention of giving \$2,500,000 to the Lincoln Center for the Performing Arts. The gift was designated for the new Metropolitan Opera House project, and is the first international contribution received for that purpose.

(Continued on page forty-one)

### Philip M. Kaiser Appointed to High Post

Philip M. Kaiser, brother of Henry Kaiser, General Counsel of the A. F. of M., has been appointed by President Kennedy to serve as Ambassador from the United States to the Republic of Senegal and to the Islamic Republic of Mauritania.

Mr. Kaiser, a professor of international labor relations at American University in Washington, D. C., was Assistant Secretary of Labor for International Affairs in the Truman administration. He has also served as Labor Advisor to Governor Averell Harriman of New York, with the Federal Reserve System, the Board of Economic Warfare, the Foreign Economic Administration and the State Department.

Mr. Kaiser is a Rhodes scholar and a graduate of the University of Wisconsin.

## Vast Track of Land to American Symphony Orchestra League

An international center for the more than 1,200 symphony orchestras in this country and Canada—forty acres of woodlands near Washington, D. C.—is the gift of Mrs. Jouett Shouse to the American Symphony Orchestra League. This area of rolling fields, woods and streams will make it possible for the League to realize its dream of a national headquarters that "will reaffirm the increasing emphasis on symphonic music as a focal area in the culture of the United States." John S. Edwards, league president and manager of the Pittsburgh Symphony, emphasized this in his opening address to the league members assembled in three-day session in Philadelphia in late June.

The region will be known as Symphony Hill and will include an administration building, a conference center, a Symphony Inn, and a great hall, which will commemorate the work of those who pioneered in the establishment of symphony orchestras.

Said Mr. Edwards further, "The location of the new headquarters in the vicinity of the Nation's Capital reaffirms the increasing emphasis on symphonic music as a focal area in the culture of the United States . . . Accessible to all, servicing the orchestras of the entire nation, clearing house for information about our musical resource and activities for distribution throughout the world, the American Symphony Orchestra League in its new headquarters will be able to render service far beyond all expectations."

### CORRECTION

A statement in the June, 1961, issue of the *International Musician* in the article, "The Dukes of Dixieland," by Dom Cerulli regarding the "Famous Door" has been refuted by Hypolite Guinle, the sole proprietor of this establishment. We quote from his statement: "Since its inception more than thirty years ago, and long before the Dukes of Dixieland ever performed in my establishment, the 'Famous Door' has never at any time permitted strip tease dancing, but has always, and still does, proffer high level musical entertainment, and caters to a very fine clientele and maintains an excellent reputation."



## The Third A. F. of M. String Congress convenes on Michigan State University Campus

Approximately one hundred talented young string scholarship students from seventy-two cities in the United States and Canada arrived at Michigan State University, East Lansing, Michigan, June 18, to register for the Third Annual Congress of Strings, opening on that date and continuing until August 12. Sponsored by the American Federation of Musicians in cooperation with Michigan State University, its student body is made up of winners of community auditions conducted by locals of the A. F. of M.

International Secretary Stanley Ballard, project director of the String Congress, himself was present to greet the students arriving at Michigan State. Dr. Clair Taylor, Director of Summer School activities, was also on the welcoming committee.

"Michigan State University is gratified to have had its East Lansing campus selected by the A. F. of M. as the site for the Third Annual A. F. of M. Congress of Strings" was the message of Dr. John A. Hannah, President of the University.

"The young musicians who attend are assured of a friendly welcome in the Michigan State tradition, and an environment conducive to both serious study and beneficial recreation. We are proud of our facilities and of our campus, considered by many to be one of the most beautiful in the country.

"A full recreational program, including golf, swimming, tennis and other sports is available.

"Everything possible will be done to make the 1961 A. F. of M. Congress of Strings most successful."

The Congress of Strings was organized three years ago under the leadership of Herman Kenin, President of the American Federation of Musicians, as a nation-wide public service project to discover and encourage talented young players of stringed instruments and to promote greater public interest in live music.

Winning contestants between the ages of fifteen and twenty-one were awarded full scholarships providing eight weeks of intensive instruction under first-chair musicians from the nation's leading symphony orchestras.

Dr. Paul Oberg, who has been head of the Music and Education Departments at the University of Minnesota for eighteen years, is Dean of the String Congress summer school. Thor Johnson, who for eleven seasons was music director of the Cincinnati Symphony, is its Conductor.

Members of the teaching faculty include Rafael Druian, concertmaster, Cleveland Orchestra; Frank Houser, concertmaster, San Francisco Symphony; Mishel Piastro, conductor, Longines Symphonette; Warren Benfield, double bass, Chicago Symphony; Lorne Munroe, principal cellist, Philadelphia Orchestra; William Lincer, solo viola, New York Philharmonic; Theodore Salzman, principal cellist, Pittsburgh Symphony; Louis Krasner, professor of violin and chamber music; Syracuse University; and Hyman Goodman, concertmaster, Toronto Symphony Orchestra.

## CONVENTION HIGHLIGHTS

*(Continued from page eleven)*

eration conduct a campaign to amend the Copyright Act to establish performing and property rights for the musicians such as are presently established for composers, authors, publishers and other creative artists. Federation Counsel Kaiser briefly outlined the efforts being expended by the Federation to establish the musician's property right in his performance not only in the United States but internationally.

Also on the final day, Harry Chanson, Chairman of the Finance Committee, announced that the Federation's revenues during the fiscal year ending last March exceeded outlays for the first time since 1953, despite unusually heavy operating expenses. He told the delegates that there is a surplus in the general fund of \$4,009 as compared to a deficit of approximately \$117,000 per year for the past seven years. He also pointed out that the first surplus in eight years was obtained "despite severe economic distress across the country." He attributed the surplus to some local wage scale increases, a gain in employ-

ment resulting from the 10 per cent cabaret tax reduction, and the delegates' adoption of the international initiation fee law, which produced \$260,417 in its first year.

Convention delegates now overwhelmingly approved the President's Committee report praising A. F. of M. President Kenin for his

efforts in promoting the welfare of Federation musicians and for guiding public service projects leading to widely favorable public relations including his continued efforts for national legislation helpful to musicians.

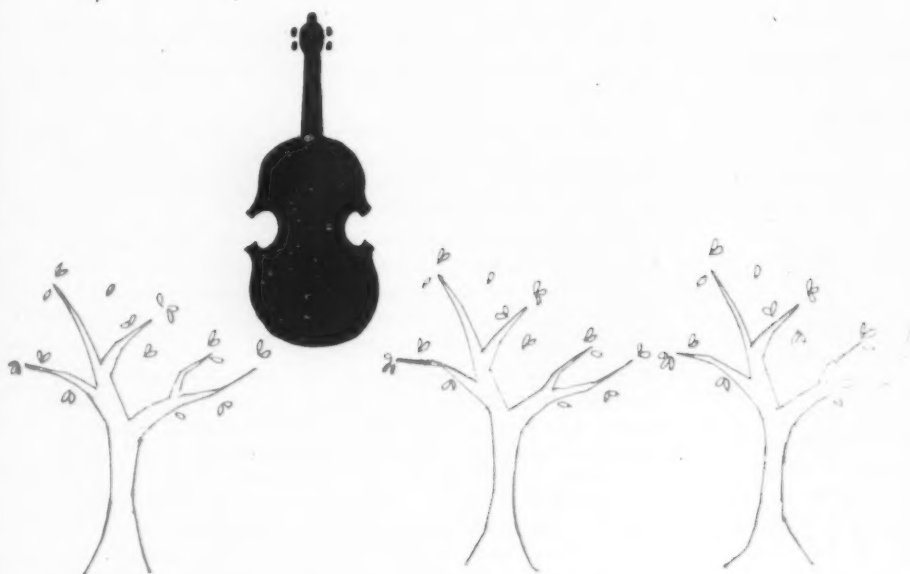
So ended one of the most constructive Conventions of A. F. of M. history.

The Canadian delegation met at Atlantic City on the day preceding the Convention, June 11, and held a lively discussion on problems pertinent to Federation activities in that country.



# FREDRIC R. MANN

## HE SAVED SUMMER MUSIC FOR PHILADELPHIA



BY JOHN BRIGGS

● On the night of July 16, 1948, the late Dimitri Mitropoulos, conducting an outdoor concert at Robin Hood Dell in Philadelphia, announced from the platform that the following night's concert would be the last.

Flat broke, and in debt to orchestra players and ticket holders for nearly \$50,000, the Dell organization was suspending in mid-season. Nobody knew when, or whether, the summer concert series would be resumed.

On June 19 of this year, Alfred Wallenstein opened the Dell's 1961 season by leading the Dell Orchestra (essentially the Philadelphia Orchestra in shirt-sleeves) and Elaine Brown's Singing City Chorus in the Verdi *Requiem*. Out front were 20,000 eager, attentive music lovers. In the bank was nearly \$200,000 — enough to cover all costs of the season, including the \$10 weekly raise given to the musicians this year.

Pulling the Dell concerts together was the work of many hands and brains, but the driving force was the leadership of Fredric R. Mann, energetic Philadelphia businessman and City Representative and Director of Commerce.

The story of the Dell concerts really began in 1930, when the city fathers decided it would be pleasant to have summer outdoor concerts in Fairmount Park. The site chosen was Robin Hood Dell, named for the ancient

Robin Hood Tavern built there in 1783. A fund-raising campaign in the spring of 1930 raised the necessary funds, and on July 8, 1930, veteran outdoor conductor Alexander Smallens led the opening performance before an audience of 10,000 — the largest before which the Philadelphia Orchestra had appeared up to that time.

Dell concerts became a fixture of the Philadelphia summer scene. Old-timers recall nostalgically the open-sided trolleys which trundled through Fairmount Park to the Dell, aboard which there always seemed to be an extraordinary number of pretty girls.

But during the postwar years the Dell concerts floundered and at last went under.

This was the point at which Mr. Mann stepped in. He had been a member of the Dell's board of directors from 1941 to 1945, but had resigned because his ideas were at variance with those of other board members.

Now that his forebodings of trouble ahead had been proved correct, Mr. Mann proposed a plan to save the Dell.

The first thing he urged was that everyone face the fact that the concerts would not and could not pay their own way. But surely it was possible to find 750 well-heeled Philadelphians, each of whom would contribute \$100 toward the Dell season. If the \$75,000 raised in this way could be matched by a grant



Leopold Stokowski and Fredric R. Mann

of a like amount from the city, the season would be assured.

Subscribers of \$100 would become "Friends of the Dell." They would be entitled to a special parking lot and a pair of reserved seats for every concert.

What about general admission prices? After discussion of this point it was decided not to charge admission. On the other hand, Dell officials wanted to be certain the concerts would be attended by music-lovers rather than mere curiosity-seekers. They decided to make things just a little bit difficult for the customers.

It was arranged that Philadelphia's three newspapers would print Dell coupons. Readers would obtain tickets by filling out coupons to indicate their choice of concerts. Requests would be filled in the order received, and unfilled requests would receive priority for the next concert.

The number of concerts also would be reduced from four to three a week. There is, after all, just so much demand for summer music in any given city, and it was felt that three concerts a week represented, for Philadelphia, the saturation point.

This excellent and, as it proved, workable, plan was not put into effect all at once. Not until 1951, with two successful seasons behind him, was Mr. Mann able to try out his

INTERNATIONAL MUSICIAN

"Friends of the Dell" idea. The 750 sponsors were found without difficulty; the city matched their contribution dollar for dollar; and the Dell's affairs have been on a firm footing ever since.

The old acoustical shell has been torn down and replaced with a new, acoustically improved model. Seats have been relocated to give listeners a better view of the stage.

The "Friends of the Dell" enjoy challenges. This year they decided to set themselves an "impossible" task, that of raising \$100,000. By the end of May the fund stood at \$93,000, with nearly three weeks of the campaign still to go.

This year's schedule offers seventeen concerts in six weeks, June 19 through July 27, plus three Wednesday morning children's concerts led by William E. Smith, assistant conductor of the Philadelphia Orchestra. Conductors for the evening concerts, in addition to Wallenstein, are Leopold Stokowski, Franz Allers, William Steinberg, Erich Leinsdorf, Wilfrid Pelletier, Carlos Chavez and Josef Krips. Soloists include Jan Peerce, tenor; Byron Janis, Claudio Arrau, Benno Moiseiwitsch and Jerome Lowenthal, pianists; Isaac Stern, Jacob Krachmalnick, Henryk Szeryng and Michael Rabin, violinists; Roberta Peters, coloratura soprano; and Raya Garbousova, cellist.

Dell officials are looking forward with special interest to the Stokowski concert. Last year's appearance by that conductor set an all-time attendance record at the Dell: 31,000 listeners.

They also wonder whether this summer will again see what Mr. Mann calls "almost miraculous cooperation from the Weather Bureau." Last summer, not a single event was postponed because of rain.

Every ticket carried a rain-check, however, in case of the sudden shower, which is one of the major hazards of outdoor concerts anywhere but in those parts of the country with well-defined "rainy seasons" and "dry seasons." In the East, it is well to prepare for rain. At the Dell, artists are asked to keep open two successive nights in case it is necessary to postpone a concert.

As president of the Dell, Mr. Mann is tireless in promoting the summer concerts, and music in general. He does not limit his activity to Philadelphia. The splendid Mann Auditorium in Tel Aviv is named for him in recognition of the fact that he brought it into existence almost single-handedly.

The idea was born in 1952, when the Israel Philharmonic Orchestra was touring the United States. At a party for the orchestra in Philadelphia, Mr. Mann was astonished to learn that the orchestra had no proper concert hall of its own. Since its founding in 1936 by the late Bronislaw Huberman, the orchestra had toured Palestine, playing in movie theaters, clubs, and any other makeshift site which would accommodate an audience.

Mr. Mann was astonished. He told orchestra

members the orchestra should, and could, and before long would, have a concert hall.

That this was not just cocktail-party conversation was shown when the energetic Philadelphia swung into action. Mr. Mann contributed funds himself, persuaded friends to contribute more, and used his position as chairman of the Israel Bond drive in Philadelphia to prod Israeli Finance Minister Levi Eshkol into appropriating the rest.

He also endowed the Silvia and Fredric R. Mann chair of music at Brandeis University which during the school's first two academic years was occupied by Leonard Bernstein.

Mr. Mann gravitates to music because he is a musician by inclination and training. Before attending the University of Pennsylvania's Wharton School of Finance, he studied piano with Rafael Joseffy at the old Institute of Musical Art, now a part of the Juilliard School.

("No, I wasn't very talented," Mr. Mann says modestly. "I just practiced a lot.")

Later he gave up the idea of a musical career, believing—correctly, as it turned out—that he could do better as a businessman than as a musician. He was so successful in business and community affairs that it was only natural that Dell officials should turn to him to salvage the summer concerts.

A minority on the Dell board had agreed with Mr. Mann's criticisms of the Dell concerts, that they catered to the "carriage trade" rather than a broad popular audience, and that the highest musical standards were not always maintained.

When the crash came, these directors called on Mr. Mann, inviting him to return and see whether the Dell could be pulled out of its predicament.

Mr. Mann offered to try if certain conditions were met. He was to be the unquestioned head of the organization, its directing authority as well as its financial and executive organizer. He would appoint his own board of directors. The board was to represent a cross-section of the best brains and talents of the city. And it would have to get out and work, not just attend meetings.

First things first had to be done at the badly-scrambled Dell. There was the matter of the obligation to members of the orchestra, who according to their contracts were to be paid until the end of the season. And there were the ticket-holders who were entitled to concerts which hadn't taken place.

#### Local Gives Go-Ahead

Mr. Mann first went to Local 77, A. F. of M., of which he is a member. It was hardly necessary to point out to the local the value of six weeks' summer work in what would otherwise be a period of unemployment. Mr. Mann asked the local's cooperation in restoring the concerts. Local 77 believed Brother Mann would make good on his promise, and agreed to forego the pay contractually due its members for the last three weeks of the season.

Next something had to be done for holders of tickets to non-existent concerts. Mr. Mann promised their tickets would be honored in 1949 for the number of concerts they had missed in 1948. The subscribers believed him, too.

Then Mr. Mann went to the City Council and outlined his plan. He told the Council it was the obligation of the city, which gave its citizens water, sewage, fire and police protection, museums, schools and playgrounds, to provide for them, during the trying summer months, the solace and inspiration of great music.

The Council, impressed, gave Mr. Mann \$50,000 to start. One member of the then all-Republican Council told Mr. Mann that if he, as a Democrat, had asked a political favor of any kind he would have been wasting words. But music was above politics.

With the city's \$50,000 as a start, Mr. Mann was able to bridge over the immediate crisis and to begin thinking in terms of his long-range plans for the Dell.

It is tempting to conclude that the plan which has worked so successfully in Philadelphia could be put in operation by any other city which chose to take the trouble. But this might be to underestimate the knowledge of music, intuition and common sense in regard to audience psychology which Mr. Mann brings to the concerts.

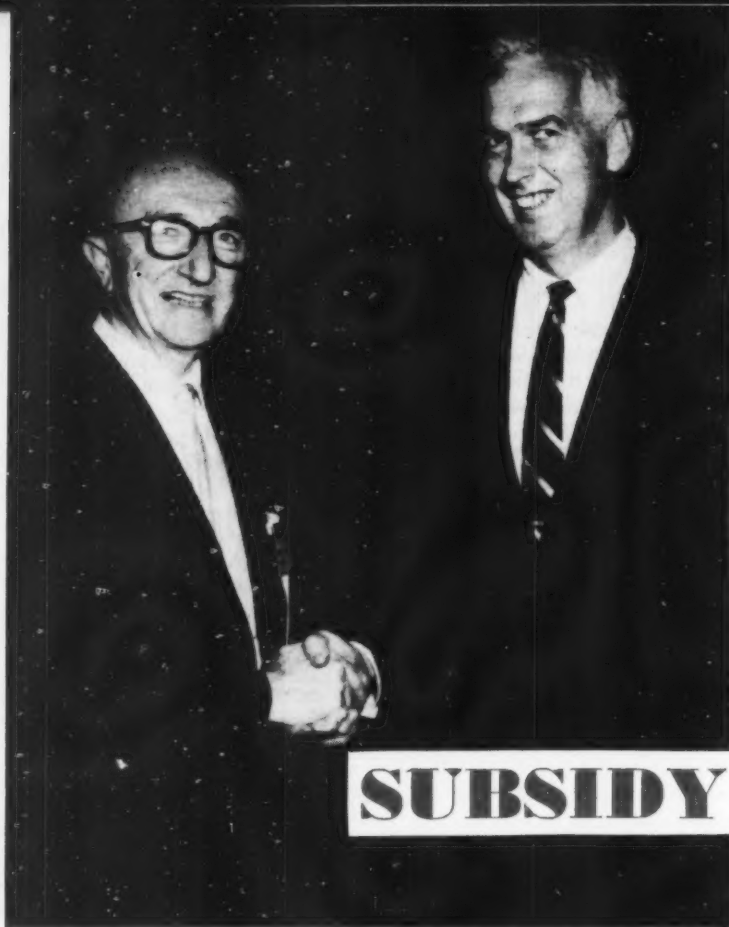
Long before the season opens, a worksheet is placed before Messrs. Mann and Howard. In a general way they decide what music is most wanted for the seventeen evening and three children's concerts. This list is outlined in the rough, taking into consideration the special abilities and qualities of the conductors and performers who are to appear. Conductors and performers then are given lists of works in which they are felt to excel, and are invited to perform these. In this way the repertory of the entire season is set before the opening concert takes place.

No duplication of works is permitted, either in the same season or in successive seasons. If the Brahms First and Third Symphonies are heard one year, the Second and Fourth are likely to be heard the next. If Rudolf Firkusny played the Brahms D Minor Piano Concerto one year, Rudolf Serkin might play the B-flat Concerto the next.

Complete operas have been given in concert form, and ballet has been presented in costume.

The Dell thus far has had good luck in warding off the distractions of overhead airplanes, that ever-present hazard of outdoor concerts. Diesel locomotives chugging along the banks of the Schuylkill River mute their honking when they approach the Dell.

From the Dell one sees trees and shrubs as far as the eye can reach. Only the occasional muted hum of traffic reminds the listener that he is in the center of a large city. Emphasis is on the music, with an average attendance of 20,000 attentive listeners. It is a pleasant way to spend a summer evening.



**"It is a great privilege to welcome the musicians' long-time friend in Congress" – said President Kenin when introducing Representative Thompson at the Convention.**

## **SUBSIDY AS SOUND**

## **POLICY**

*Remarks of Representative Frank Thompson, Jr. (D-N.J.), before the 64th Annual Convention of the American Federation of Musicians in Atlantic City, New Jersey, June 13, 1961.*

● I have looked forward enthusiastically to this meeting principally because of your interest in the need for a sensible, balanced Federal program which would give proper recognition to the arts throughout this nation. My enthusiasm for a program of national recognition of the arts has been immensely bolstered as the result of the recent Congressional hearings on legislative proposals designed to help meet the nation's need in the art field. I have been greatly encouraged by the wholehearted support given to the idea by the witnesses who appeared before our recent House subcommittee hearings. Their endorsement of a Federal Advisory Council on the Arts and the National Cultural Development proposal signifies to me that we have the beginning of a solution to the nation's need in relation to the arts. Support for this legislation was superbly underscored during the recent hearings by representatives of the performing arts and numerous other representative art organizations.

American artists, as citizens of this relatively young nation, have long carried on their activities under a considerable handicap. Many of their fellow citizens have belittled the significance of the arts. A goodly number of other persons who view artistic creativity with

respect have looked across the ocean to Europe as the true home of western culture.

However, now we are moving into an era in which the American arts will be given the long-deserved and long overdue encouragement to flower in this country. I am firmly convinced, in the light of our recent hearings on the proposed Federal Council on the Arts and a National Cultural Development program, that, at long last, the 20th Century can be that in which we truly achieve the fruition of a culturally aware democracy.

That artists play a vital role in showing us the deeper meanings of our culture is a fact with which you and I are in agreement. Numerous witnesses from widely representative art groups testified to this during our hearings. We need, however, an even greater understanding by many more persons of the significant role of government and the arts. This is where you can help. The need for greater understanding and support of the arts must be developed at the grass roots level, and must be given wider publicity. I would hope that you will be able to devote even greater effort toward helping to explain the function of a Federal Advisory Council on the Arts and the role of a nationwide program of cultural development.

The concept of the Federal Advisory Council is based on the belief that the highest development of our citizens, in accordance with democratic principles, requires the encouragement of creative activity and appreciation of

the arts. To this end, the Council would be charged with the responsibility of recommending ways to increase the cultural resources of the United States. The Council would propose methods to further encourage private initiative in the arts. In conjunction with those activities, it also would foster cooperation with local, state, and federal agencies to extend artistic and cultural endeavors in the best interest of our country.

Recognizing that the growth and flourishing of the arts depend upon imagination and individual initiative, the Council would preserve and strengthen the freedom of expression so necessary to the creation of the art. There would be, of course, no attempt to impose governmental restrictions on that freedom under which art thrives. This legislation contemplates a thorough review of the Government's role in the arts and it will be expected to make recommendations to the appropriate agencies having to do with the arts. In that sense I believe it can be valuable, but in no sense will it be a censorship group or a group the purpose of which is to require any action on the part of any citizen.

At present, the activities of the Government in the arts are spread out and poorly coordinated. A Federal Advisory Council on the Arts would represent a significant cultural step forward on the part of the Federal Government. It would formally recognize the essential role of the Government in promoting

*(Continued on page forty-four)*

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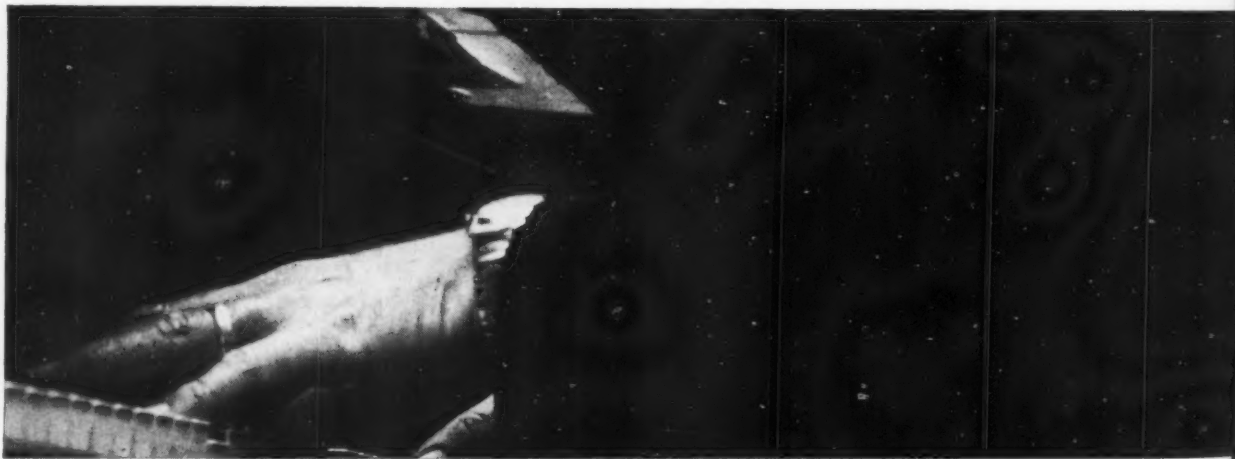
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**INNOVATOR, EXPERIMENTER,  
THIS CONTROVERSIAL LEADER  
ROUNDS OUT TWENTY YEARS  
AS A PACE-SETTER FOR JAZZ**

by **LEONARD FEATHER**



# STAN KENTON



● Last Memorial Day, Stan Kenton celebrated the twentieth anniversary of the date when, at the Rendezvous Ballroom in Balboa, California, he made his first appearance as a bandleader.

Since his 1941 debut Kenton has built and maintained a unique reputation, not simply as a leader, pianist or composer-arranger, but as a dynamic personality and possibly the most controversial figure in jazz history. His turbulent and catalytic career has been followed by fans whose intensity and devotion is extraordinary. In 1953, when the band was

playing its first European tour but was unable to work in England, the London *Melody Maker* arranged for the chartering of a dozen planes, as well as a special Kenton boat excursion across the Irish sea, that took jazz-starved enthusiasts to Dublin. More than half the audience of seven thousand that jammed the Royal Theatre there had come over from England, at a cost to many of them of two or three weeks' salary.

The strong emotions that Kenton inspires in those who admire his music as well as in those who reject it can be attributed in large

part to the forceful character of the man himself. Though he spent several years jobbing around the West Coast as a sideman with various bands, it was inevitable that he would establish himself as a leader.

Kenton's first band, a relatively small one by his later standards (five saxophones, three trumpets, two trombones and four rhythm) was a more direct reflection of its leader than the subsequent groups, since he himself was responsible for a large proportion of the arrangements. Their dominant characteristic was a choppy, staccato manner of phrasing

**INTERNATIONAL MUSICIAN**

that was especially noticeable in the writing for the reed section. In retrospect this emerges as one of the most readily identifiable of all the Kenton ensembles. (A Decca LP by this band is still available; all the subsequent groups are on Capitol.)

A study of that early group, and of all the later ventures provides a complex, many-sided answer to the question: What does the Kenton name mean in the annals of modern music?

Superficially, for those who have examined his work cursorily or read about it in the lay press, Kenton is primarily a symbol of ambitious big-band jazz, a man on whom the label of "progressive jazz" was still pinned many years after he had dropped the slogan. To others Kenton has been a pioneer in the incorporation of Latin and Afro-Cuban rhythms into jazz contexts. Not long after the dissolution of his original band in the spring of 1947, Kenton began recording with a group that included maracas, bongo and conga drums, and the unique finger-style Spanish guitar of the Brazilian-born Laurindo Almeida. Kenton's intermittent romance with South America has produced some of his most colorful and durable music, notably the album *Cuban Fire*, written by Johnny Richards in 1956.

Still other Kenton followers identify him principally with the attempt to incorporate into his library a body of "classical" concert music, composed and brilliantly orchestrated by writers well qualified to blend the European classical and American jazz elements. This sort of fusion has become a relatively common phenomenon in the past two or three years. Paradoxically the experts who have spent much of their time dissecting the recent efforts along these lines, by such talented writers as John Lewis and Gunther Schuller, rarely acknowledge that more than a decade ago Kenton was engaged in just such a series of amalgamations, recording classical and semi-classical compositions by Franklyn Marks, Pete Rugolo, the late Robert Graettinger and others. These works, performed by a forty-piece orchestra with a large string section, were heard in a concert tour undertaken by Kenton in 1950 under the banner "Innovations in Modern Music." The orchestra and its tour marked a vital phase in the Kenton career.

Though nothing he has done since that period is the equal of the "Innovations" in terms of instrumentation or of experimentation, there have been several ventures during the past ten years that are, in the opinion of many observers, closer to the core of jazz, and represent Kenton's most swinging efforts. It is with the 1953-8 period, when his band was concerned more with the beat than with break-

ing new ground, that many of his younger followers associate him most closely.

In addition to the four phases outlined above (the original band, the Latin period, the Innovations and the modern swinging band) there were, simultaneously with some of the later undertakings, a series of commercially geared recordings with which Kenton was heard with a vocal group; playing lush arrangements with a string ensemble; and trying out novelty numbers for the single-record market. Obviously, then, for anyone who has followed his career observantly through all these stages, these greatly varied divagations, it is illogical to state that there is any such firm entity as "the Stan Kenton style." The Kenton musical identity has changed according to the particular objective he was seeking at any given juncture, the size and shape of the orchestra and, most important, the style of the arranger working for him.

Recently, after a brief period of inactivity, Kenton embarked on a fifth major phase. Discounting all the danger signals, unwilling to write off big band jazz as a spent force, he organized a new orchestra with no less than fourteen men in the brass section alone. This brass team included four exponents of a new instrument designed to his specifications and known as the mellophonium. Its range is a fifth below that of the trumpet and Kenton feels that it fills the gap between trumpets and trombones. With the addition of five saxophones, and a rhythm section that includes a second percussionist, Kenton now has a twenty-two-piece orchestra. His courage in embarking on an undertaking of this kind, at a period when big bands are encountering so many problems, has been applauded by his colleagues in the profession. It is perhaps symbolic of his stubborn refusal to concede defeat that his twentieth anniversary as a leader was spent, not at home celebrating, but at Crystal Beach, Ontario, playing a one-night stand.

An extraordinary aspect of the Kenton story is the continuous stream of talents for which the band has served as a proving-ground. In this space it is possible only to give a random sampling. Among the most distinguished Kenton alumni and alumnae are such arrangers as Pete Rugolo, Shorty Rogers and Bill Holman; singers Anita O'Day, June Christy, Chris Connor and Ann Richards (Mrs. Kenton); trumpeters Maynard Ferguson, Ernie Royal, Conte Candoli; trombonists Milt Bernhart, Frank Rosolino, Jimmy Knepper; alto saxophonists Bud Shank, Charlie Mariano, Lee Konitz, Boots Mussulli; tenor saxophonists Bob Cooper, Stan Getz, Zoot Sims, Vido Musso; bassists Ed Safranski, Howard Rusey, Don Bagley; drummers Shelly Manne, Stan Levey.

No less remarkable has been Kenton's ability to achieve his objectives with little or no help from the critics. Most of the leading so-called experts, including this writer, have taken issue with him at one time or another on musical or other matters; yet the jazz public has ignored the critics and supported him loyally. Certainly the best measure of Kenton's contribution can be found in the comments of those who have worked for him and have thus seen at first hand his strength and determination of purpose.

"Stan's most important contribution," says Johnny Richards, "is his constant devotion to music and support of young talent. And the most amazing thing about him personally is his tirelessness. I tried to keep up with him once on the road and I had to quit—it made a wreck out of me. He can travel eight hundred miles by bus in two days, and then, instead of resting in a hotel room, he'll rush right out to appear on three radio shows before the job starts. His energy is endless."

"Stan has had several different kinds of fine bands," recalls Shelly Manne. "The 'Innovations' one was great, but not as significant to me as a 1948 concert band I played in for which Rugolo and Graettinger were writing. And his best jazz band ever, several years after I left, was the 'Contemporary Concepts' one in 1955."

Several former Kenton sidemen agree with Manne that this was the best band. Others, including Stan Levey, vote for the 1953 orchestra band that toured Europe, with Candoli, Rosolino, Konitz and Levey in the cast. (None of those questioned had yet heard Kenton's new band; its first Capitol LP was due out at press time.)

Perhaps the most eloquent summation of his graduates' feelings toward him were expressed by Bill Holman, the composer-arranger who, like so many during the past two decades, has progressed from the Kenton band to individual recognition and the direction of his own recording groups.

"Stan Kenton has improved the image of jazz and its musicians," said Holman. "He was one of the first big band leaders to utilize the concert approach; he was able, through a dramatic musical presentation and, through his forceful personality and eagerness to discuss jazz, to reach many new listeners and remove some of the stigma from the word itself."

With the big-jazz-band scene reduced to a point at which he has only two permanently active contemporaries, Ellington and Basie, one can only add the hope that Stan Kenton and his orchestra will continue the pattern of experiment, contention and catalysis that have marked their past twenty tumultuous years.

# CHOICE STAMPS FOR THE MUSICIAN

By *Clare McAlister*

. . . Editor, Fine Arts Philatelist

Many years ago philatelists attempted to collect stamps of the world. Now, thousands of stamps are issued each year, so that the "total" method of collecting has become an impossibility for any save multimillionaires. Consequently we have been forced to seek other ways of satisfying our stamp-collecting instincts. Many have turned to what is known in this country as "topical collecting," that is, collecting stamps by subject matter.



One of the more popular subjects is stamps with musical import. Here again, because of the numerous stamps that illustrate the subject, many of us have had to divide the topic. Some such subdivisions are "opera," "national anthems," "instruments" and "composers." One of the most interesting of these sub-divisions is "musical notations" on stamps.

In 1951 Russia issued a stamp honoring Aliabiev. In addition to his portrait, the opening bars of his *The Nightingale* are shown on the stamp (see above). The song was popularized by its introduction into Rossini's *Barber of Seville* (in the music lesson scene) by such artists as Viardot, Patti and Sembrich.

East Germany issued a series of four stamps in 1950 to publicize the Bach year. One of the stamps shows a trio singing and notes from Bach's Contrapuntus No. 19, *The Art of the Fugue*. Bach started this work, meaning it to be the greatest of all his fugues and first wrote the four counter subjects, B,A,C,H, planning to bring them together at the last.



He never finished the work past the point where he began merging the four subjects, for death overtook him. Where the manuscript breaks off there is a simple note on the original (probably from Karl Philipp Emanuel Bach's hand) which says: "Over this fugue, where the name 'Bach' has been applied as a counter-subject, the author died." It should be noted here that in German notation, "H" stands for "B natural."

In 1960 the new Republic of Gabon issued a stamp honoring Dr. Albert Schweitzer, clergyman, philosopher and musician, as well as medical missionary in Africa:



On the left side of the stamp is a scene in Lambaréné. Behind the doctor, on the right, is a book of music headed "BACH." This music has not been identified, and it is likely that it is too tiny to be identified.

West Germany issued a souvenir sheet in 1959 to commemorate the opening of the Beethoven Hall in Bonn and to honor various anniversaries of Handel, Spohr, Beethoven, Haydn and Mendelssohn.

The score on either side of Beethoven's portrait seems to be in his own handwriting, and

is a fragment of the *Hymn of Joy* from his "Ninth Symphony."

The musical symbol of victory used by the Allies in the Second World War consisted of the first notes of Beethoven's Fifth Symphony, with the sign "V" standing simultaneously for the numeral five and the initial letter of the word, "victory." This symbol appeared on stamp cancellations, as well as on the stamps themselves.

Chopin has been honored by six different countries and a number of times by Poland. In 1955 Poland issued a souvenir sheet honoring Chopin and Liszt. The musical notation on it is an excerpt from the Revolutionary *Etude in C Minor*:



During the past few years, Russia has been issuing stamps honoring "cultural personalities of the world." (These are for those whom the Russians have been unable to claim as their own no matter how hard they have tried.) In 1960 their stamp honoring Chopin showed a detail of the famous Delacroix portrait and an excerpt from the *Revolutionary Etude*.

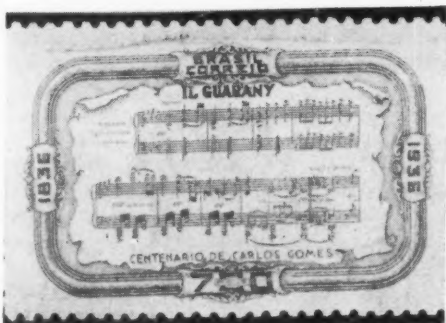


INTERNATIONAL MUSICIAN

The staff of the Music Department of the Newark (New Jersey) Public Library, identified this music for us and pointed out that this Etude was written at the time Russia overran Poland in the 19th Century. We are wondering if the Poles were permitted to buy these stamps.

In 1946 Roumania issued a series of stamps to commemorate the twenty-fifth anniversary of its Philharmonic Society. On one of the stamps and on the borders of the sheets are excerpts from the *Roumanian Rhapsody* by Georges Enesco, composer, violinist, and teacher of Yehudi Menuhin.

Brazil issued a series of stamps in 1936 in commemoration of the one hundredth anniversary of the birth of Antonio Carlos Gomes, who composed the opera, *Il Guarany*, which had such a triumphal success at La Scala on March 19, 1870:



Bars from the music of this opera are remarkably well engraved on this stamp.

The German composer, Paul Lincke, was honored in 1956 by a stamp from the Allied Sector of Berlin. Although this was announced as showing bars from his *Glow-worm*, we have been told that the stamp shows the opening of his *Berliner Luft*. This has become almost a national hymn with Berliners and is sung at the beginning of sporting events and celebrations by a standing audience, much like our *Star Spangled Banner*.



One of the more interesting musical stamps is that showing a serious error. In 1956 East Germany honored Schumann on the centenary of his death. Instead of music by Schumann, however, part of the opening lines from Schubert's *Wanderer's Nachtlied* was used.



(See stamp above.) The error was quickly discovered by philatelists and by the time the color had receded from the faces of the postal authorities, the stamp had been withdrawn. About three months later another stamp for Schumann was issued. This time the stamp showed an excerpt from *Mondnacht*, one of Schumann's own compositions (stamp below):



The young Bolivian violinist, Jaime Laredo—he appeared on the Telephone Hour in April—was honored by his native country in 1960 with a series of six regular and six air-mail stamps. On the regular stamps, in the key of C, are the notes a, d, c or *la, re, do*—spelling out his name.

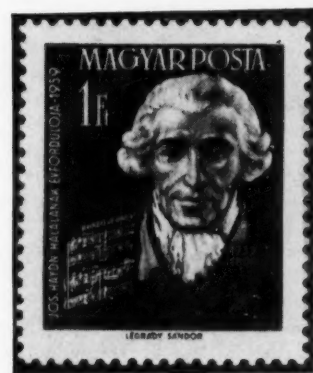


Russia has honored Tchaikovsky several times, but only two stamps show musical



excerpts. These were issued in 1940 as part of a series commemorating the centenary of his birth. One of the stamps shows an extract from the first movement of his Fourth Symphony.

Haydn is another composer who has been postally honored by a number of countries. In 1959 Hungary honored him with three stamps and a souvenir sheet. The stamp illustrated here shows music from the third movement of the Hungarian Rondo for Violin and Cello.



The souvenir sheet, not illustrated here, shows bars from the Adagio, the opening movement of Symphony No. 104.

There are a number of other stamps on which musical extracts appear and by next year there probably will be plenty more. When nations learn what appeals to collectors, they do their best to provide it—in ever increasing numbers. But fun is where you find it, and we think topical collecting is fun.

# ART BLAKEY

## DRUMS ON FIRE

by  
NAT  
HENTOFF



● Art Blakey, a small, compact man with a hoarse, deep voice and an intensely direct gaze, becomes a geyser of emotions when he plays. Seated at the drums, he does much more than keep time. He fuses the ensemble passages with long, bristling rolls that break like thunderbolts. He constantly prods, comments on, and provides stabbing counter-accent to the soloists. And underneath all this multiple activity there is the feeling of a giant, deeply pulsating undertow. Art Blakey, in short, is not only a hard swinger but he is one of the most exciting and absorbing drummers in jazz history.

Blakey, moreover, communicates his passionate involvement with jazz when he's not playing as well as during a night club set or a concert. He is continually proselytizing for the music, demanding its wider recognition, and insisting to his musicians that they make full contact with their audience. He calls the various combos he has led the Jazz Messengers, and he explains the title by pointing out that "in jazz, the message is what you feel at the moment, but then you've got to make that message understood. When we're on the stand and we see that there are people in the audience who aren't patting their feet and who aren't nodding their heads, we know we're doing something wrong."

In Blakey's case, however, the message seldom fails to get across. In recent months, he and the latest edition of the Jazz Messengers have achieved singular triumphs in tours of Europe and Japan. At one point, Japanese admirers practically buried Blakey and his musicians in flowers at an airport. "They wanted me to make a speech," Blakey told an American reporter later, "but I couldn't.

I just cried." Characteristically, Blakey is particularly conscious abroad of his responsibility as the leader of an American jazz band. "We have to be awfully careful about what we do," he points out, "and how we carry ourselves. We're representing a whole nation. This is a great responsibility. I'm very proud. I feel like I'm doing something worthwhile."

Blakey has been committed to jazz since childhood. Born in Pittsburgh on October 11, 1919, he was first a pianist, and later turned to drums when the regular drummer in a band in which he was playing became ill. Blakey's first important job came when he was twenty and was enlisted by the late Fletcher Henderson. In succeeding years he worked with Mary Lou Williams, headed his own band in Boston, and from 1944-47 fired the Billy Eckstine group which was one of the most venturesome and stimulating of all the modern big bands. Blakey later freelanced around New York with a wide variety of combos and also claims to have spent some time in Nigeria in the late 1940's, studying African polyrhythms. Ever since, he has consistently explored various fusions of African and Afro-Cuban rhythms with jazz and has made several Blue Note albums in which he was joined by similarly oriented drummers. He is convinced that although jazz has developed considerably in many areas, "we're very far behind in rhythm. We have to catch up. You ever notice how a band will play a tune that has a very complicated rhythm, but when it comes time for the solos, they go back into straight four? Why? Because they can't play it, they aren't rhythmically advanced enough."

Blakey is also, however, firm in his con-

INTERNATIONAL MUSICIAN



viction that no matter how complex jazz becomes rhythmically and harmonically, its players must remain in touch with its basic traditions, notably the blues. Russ Wilson, jazz critic for the *Oakland Tribune*, has noted accurately that "while the classic twelve-bar blues pattern occupies a small portion of the repertory of Blakey's quintet, the inflections and intense spirit of this earthy form are almost always present."

In the early 1950s, Blakey continued to develop markedly, as recordings under his own name and with Thelonious Monk at the time indicate. From 1951 to 1953, he traveled widely as a member of Buddy De Franco's quartet, and by 1955, he had started the first of the Jazz Messengers. Many notable modernists have worked with Blakey in these hard-driving, cracklingly emotional bands. Among them have been Horace Silver, Kenny Dorham, Donald Byrd, Benny Golson, and Johnny Griffin. Blakey regards it as an important part of his role as a leader to encourage young musicians, and his combo is known as an open laboratory for the arrangements and original compositions of anyone in his group who wants to contribute. He usually designates one of his hornmen as musical director—trumpeter Lee Morgan is currently functioning in this role—and he allows for a large measure of musical democracy within his groups.

"Jazz," he explained to an interviewer in Japan, "keeps changing. It has to. That's why I like to change the members of my group—to get youth. I pick young musicians and I never hold them back. If they want to play something or write something, although it may sound strange to me, I'll go along with

it. And we end up with good music." Among the young, individualistic musicians currently with him is the aforementioned Lee Morgan, a trumpeter with extraordinary technical facility and sweepingly imaginative, witty conception. There is also young tenor saxophonist and composer Wayne Shorter who has found the Jazz Messengers a challenging context in which to develop. The rest of the rhythm section consists of Jymie Merritt, a tasteful and inventive bassist, and pianist Bobby Timmons, who is also known for his contributions to the "soul" movement in modern jazz through such originals as *Moanin'* and *This Here*.

British writer Raymond Horricks has provided a graphic description of Blakey himself at work: "If he is the most openly emotional drummer in jazz . . . he is also an exceptional drum technician. As a timekeeper alone he is exceptional, especially when he sets off one of his fast tempos and has to maintain it—stick to top cymbal—through a performance lasting twenty minutes or more . . . Actually, when he sets off his fast tempos Art can keep equally steady time on his foot-operated high-hat cymbal, and this comes through strongly while he is busy around the drums with his sticks making explosions." Also among Blakey's assets are his remarkable sense of dynamics and the uniquely variegated sounds he produces from his equipment. There is, furthermore, an impressive interdependence of hands and feet that allows him to juggle several complex rhythms simultaneously. But perhaps the most vital element in Blakey's performances is his enthusiasm, his unflagging emotional involvement. Yet it should also be noted, as John S. Wilson of the *New*

*York Times* has written: "Blakey is not a show-off soloist but is primarily the creator of a foundation pulse which can drive ahead like a jet-propelled steamroller or settle neatly into place under a delicate ballad."

The reason Blakey's groups have proved so important a training ground for young jazzmen is that the leader never lets up. It is impossible to loaf or let down emotionally in a Blakey combo because if a sideman does falter, he'll be swallowed up in the raging brush fire that Blakey keeps alive with his drums. In a night with the Jazz Messengers, the volume may sometimes rise to a piercing level, but the music is never dull and can sometimes be penetratingly exhilarating. By now, Blakey has relatively few problems in finding work, since club owners throughout the country have learned that he more than satisfies audiences. Blakey himself, however, hopes to cut down on his club appearances, play more concerts, and increase his overseas tours. He has already recorded the music for two French films, *Des Femmes Disparaissent* and *Les Liaisons Dangereuses*, and would welcome more opportunities to widen the areas in which jazz can be heard. He still hopes for a major jazz breakthrough in television in a series of programs that would present the music on its own terms without extraneous dancers or jocular masters-of-ceremonies.

Blakey meanwhile continues to focus on his two major preoccupations—the international value of jazz and the limitless scope of its future. In telling one night club audience of the impact of jazz overseas, Blakey said: "It's American through and through. I beg

(Continued on page twenty-five)



# THE LOST CHORDS

By AARON GEIGER

**New York born, Aaron Geiger, who received Honorable Mention in the Contest for Musicians with the accompanying story, joined the New York local in 1910, as a drummer. In 1927 he organized the Percussion Club and was elected its first president. At present, in semi-retirement, he busies himself marketing his inventions and writing magazine articles.**

The year was 1919. I was on tour with "Flo-Flo," a musical comedy. In those days, we did our touring by rail. After our closing performance in Phoenix, Arizona, the call-board read "Tucson Next Stop, Train-Time 5:50 A. M."

James Nash and I, violinist and drummer respectively, roomed together. Having topped our final night in Phoenix with a midnight snack and a few games of billiards, we set the Big Ben alarm for 5:30 A. M. and turned in for a short sleep.

It seemed only the next minute when that alarm set up an awful clamor. With only twenty minutes to make the station, my duty was plain. I nudged and called the gently snoring Jimmy. No response. "Let him have a minute or two," I thought. "He's dead tired.

Besides the station is just a short walk from the hotel." Then I, too, relaxed . . .

The next thing I heard was a locomotive whistle, loud and shrill, accompanied by the angry clanging of a bell. One look at the clock—6:00 A. M.! I was up like a shot and shaking Jimmy—but good.

No fireman ever jumped into his clothes faster than we did. Wildly we stuffed our suitcases, raced down the stairway, flung the room rent to the clerk and dashed through the lobby into a taxi.

"Make that train!" I cried. Almost before the words had died out, we were alongside the railroad station—to see the tail-lights fading far down the track into the dawn. We had missed the train, and, as we shortly discovered, there was only one through train daily.

Now Jimmy was carrying with him the orchestrations—affectionately referred to as the "chords." Without these, the show would have to be cancelled. Push on we'd have to—any way we could. We wired our manager, "MISSED YOU BY ONLY A MINUTE. MUSIC SAFE. WILL FOLLOW" and took stock of the situation.

The taxi man suggested we race the train to the next stop, Florence, and we jumped in. But there, too, we missed it by minutes. Another wire—and again we sought advice

from the resourceful taxi driver. Again he did not fail us.

The "cannonball freight" would be along soon, he told us. "Ride her to Winkelman's. There she usually meets the milk train which could deposit you in Tucson by sunset." The freight arrived and we were allowed to board it. But alas—well—it simply was not our day. At Winkelman's we learned that the Baby Special had come and gone—and with it our last hope.

A quick survey of our surroundings revealed an Indian Village, a corral filled with saddle horses, and a telegraph shack. This time our wire read: "DON'T WORRY. WE ARE MUCH NEARER." The sympathetic telegrapher set about answering our inquiries. Food? "An Apache squaw cooks meals in that teepee yonder. See the smoke? Eat there myself." Transportation? "A Ford goes through once a week with supplies. This might be the day. Then again, it might not . . ." I pulled my pal away. This was all I could take.

By now the sun was a fiery furnace. We were starved. We made a bee-line for the smokey wigwam.

Our hostess had no table, no chairs—and very little English. We sat on the sand and tried to communicate by signs. We wanted only sandwiches, but she translated this into two large platters of steaming-hot pigs' feet! Smell-o-vision at its best! We held our noses with our lefts and scooped with our rights,

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flatware being unknown in this tribe. Our jolly, fat cook hovered over us, grinning with pride, and topped off our meal with what looked like black molten lava in two clay mugs. After a couple of gulps we gave up, tossed her two silver dollars and headed for the corral.

I was all for hiring two horses to finish our trek, but Jimmy said he had never ridden horseback. So we picked up our bags and silently trudged off to the open desert. A few hours of walking, we figured, should get us there. The surrounding mountains seemed very close.

We kept doggedly on. The hot ground-haze created a mirage in which we saw streams running in every direction. Ankle-deep in burning sand, our throats dry and parched, we walked on and on. Two hours later we sat down on our bags, completely exhausted. Cactus plants were everywhere. Buzzards flew overhead. They never touched living matter; but Gila monsters, we knew, practice no such discrimination. We glanced furtively in every direction. The sun burned through our hats, and each breath seared our lungs. Then - - -

We got the same idea simultaneously. If we didn't hike back, no one would ever find our bones. As we got up, we heard a distant hum. There was no plane in the sky. The hum got louder, and we saw a cloud of dust rising in the direction from which we had come. A miracle, no less! For out of the dust emerged an old Ford limousine laden with cans of milk, crates of eggs and vegetables, plus a dozen planks of lumber slung under the canvas top.

The driver, as amazed as we were, was reluctant to take us on. Said he was overloaded. He listened unmoved when I explained the urgency—the certainty of death by thirst. But when I told him we had fifty dollars to spare, he began to show interest. In fact, he found us a place where we could lie flat on our stomachs between the lumber and the canvas top. We were thus hauled over the remaining miles of desert.

The angry sun sent up wave after wave

An officer in one of the large locals has called our attention to what he considers a lack of information of the membership about transfer laws. His letter is reprinted in part as follows:

"One of the most frequent infractions of Federation law we notice is that members are ignorant of transfer regulations when moving from one local to another.

"In particular, they are unaware that to gain credit on transfer time, they must deposit their old local cards immediately with the new local.

"Many members have lost time for this reason, and then find they have to wait out three months from the time they finally find out about it."

#### 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.

of blistering air from the hot sands, while those pigs' feet walked around in our insides. But we still had enough strength left, when we came on another telegraph hut near San Manuel, to send off our final communique: "RELAX. QUITE NEAR NOW. SEE YOU SOON."

More jolting, more sun, more sand. But Nature was merciful and we finally slept. We knew nothing more until we felt strong hands lift us out of the car. We were helped into the Arizona Hotel to wash up, then escorted to Safford Auditorium where we were met with wild cheers. Down the center aisle we went. No time for greetings. The show was waiting. Those precious books, the "lost chords," were distributed, and the curtain rose on the first act. Time: 10:00 P. M. It had taken us sixteen hours to make the trip.

The manager was nice enough to pay for all expenses incurred, and we promised never to let it happen again. We meant it, too.

## Art Blakey

(Continued from page twenty-three)

of you, support jazz. I'm not proud. I'm begging you on my knees to support your own music." And of the future, he told a newspaperman in Japan: "Jazz will get more complicated, and it's a good thing. People have to move with the times, and jazz always has."

At the core of Blakey's absorption in jazz are the drums. "People," he has said, "need to be educated about drums. They're harder to listen to because they're not a melody instrument. People think it's just a lot of noise. But you can tell a story on drums." He referred to what he'd learned during his time in Africa: "Over there they can get on the drums and tell you so-and-so just went by, and what he looked like, and what kind of clothes he was wearing. The message is there, if you can hear it. You just have to listen."

And in the drumming of Art Blakey, the message is especially clear and powerful.



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**Keep Music Alive -  
Insist on Live Musicians**

**Over  
Federation  
Field...**

All agree that the Convention in Atlantic City in June was one of the most serious and constructive yet held. Delegates in relaying its messages to their respective locals stress the impetus given the campaign for Federal subsidy of music, the efforts in ending the 10 per cent tax, and the war against foreign film track.

Local 174, New Orleans, has established an annual cash scholarship grant by which an outstanding young instrumentalist of the area will be awarded a minimum grant of \$300.00 payable to the institution of his choice. Standards of the competition will be set by a panel of music educators of the area, with another panel composed of high-level musicians and educators doing the auditioning and judging. The grant will first be made available for the fall semester, 1961. For further

information contact Local 174, 1416 Bourbon Street, New Orleans.

Local 567, Albert Lea, Minnesota, plans a gala event for its fiftieth anniversary celebration July 10. The local is attempting to locate all surviving charter members so that they may come as honored guests. Invited also are President Kenin, the Mayor of that city and representatives of civic and labor groups, and members of radio and the press. A prominent downtown window display will precede the celebration.

Local 141, Kokomo, Indiana, will celebrate its sixtieth anniversary July 23, at the Columbian Club in that city. Writes Charles V. Goranson, Financial Secretary-Treasurer of the local, "It will be a grand affair where we can meet our old friends and make new ones."



On the occasion of a Testimonial Dinner in honor of Ralph J. Recano, retiring after twenty-seven years as President and Business Manager of Local 440, New Britain, Connecticut, President Kenin as guest speaker gave a talk on various problems facing the Federation. Over four hundred people, including officers of twenty-seven locals from the A.F.L.-C.I.O. Joint Council, attended this event, held on April 26. Left to right: President Kenin, retiring President Recano (now President Emeritus) and James L. Falvey, President of the New England Conference.

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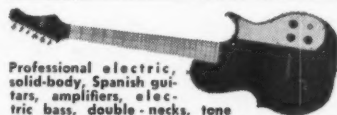
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# SUMMER MUSIC —from COAST to COAST

**SYMPHONIC** The Wheeling Symphony, Henry Aaron, Music Director, is giving five programs in Oglebay Amphitheatre, one in June, two in July, two in August . . . The Redlands Bowl Symphony, Harry Farbman, conductor, is scheduled for four orchestral concerts at Redlands Bowl, California. The season will have in all nineteen events . . . Municipal Concerts given in cooperation with the Department of Parks, New York City, and the Music Performance Trust Funds of the Recording Industries has an orchestra of forty-eight professional musicians conducted by Julius Grossman presenting thirteen concerts during August and September . . . The Newark Symphony Orchestra will present a series of eight concerts beginning July 5 at Branch Brook Park Mall in that New Jersey City. Frank Scocozza is the artistic director, and associate conductors are Rocco Pesile, George Schwartz and Melvin Strauss. The concerts are sponsored by the City of Newark, the Essex County Park Commission, the Music Performance Trust Funds of the Recording Industries, Local 16, and the Music Department of the Board of Education . . . The Detroit Little Symphony under the direction of Francesco Di Blasi, is presenting, for the fifth summer, a series of five Sunday Evening Concerts at Detroit's Metropolitan Beach. Sponsors are the Metropolitan Huron-Clinton Authority and the MPTF.

**SPONSOR** Among the sponsors of music—industrial organizations, the Music Performance Trust Funds of the Recording Industries, Park Departments and municipalities—comes a surprising contributor—namely, a church. The First Christian Church of Oklahoma City, Oklahoma, is putting on "Twilight Time," a series of musical events through June and July, under the direction of Robert Lansing, Minister of Music in the church. The events include Haydn's *The Creation*, presented with a massed chorus from thirty-three of Oklahoma City's church choirs, and a symphony orchestra, and *The Pirates of Penzance* also with large chorus and symphony orchestra, as well as outstanding soloists. All good luck to the enterprise, and may more churches follow suit!

**OPERA** The Cincinnati Summer Opera opened its forty-first season June 22 with Wagner's *Das Rheingold* and will close July 30 with Verdi's *Don Carlos*, with ten operas being given a total of twenty-seven performances. Dino Yannopoulos is the General Manager; and leading conductors Fausto Cleva and Carlo Moresco.

**CHORAL** Choral offerings will form a considerable part of summer offerings. Sandor Salgo will direct and conduct the Carmel Bach Festival in Carmel, California, from July 14 to July 24. Bach's Mass in B Minor will be presented as well as Handel's *Saul*. The New Hampshire Festival (Wolfeboro, Gilford, Meredith) will present Gabriel Faure's Requiem and Beethoven's Fantasy for Chorus, Piano and Orchestra. As for folk music—Belafonte with Miriam Bakeba, the latter hailing from Africa, will present the final concert of the Vancouver International Festival August 19. The Mid States Four male quartet of barbershop singers will be featured at the 32nd annual Chicagoland Music Festival, August 19, in Soldiers' Field.

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## It's in the news!

The Department of Sports and Theatrical Arts of the Italian Government has granted Maestro Alfredo Salmaggi a financial subsidy for his 1961 Open-Air Grand Opera season at Triboro Stadium on Randall's Island, Manhattan, during the months of July and August.

The operas are to be presented in celebration of the Italian Centennial. The first offering will be Verdi's *Aida*, July 15.

The grant was made in recognition of the extensive artistic achievements and artistic contributions of Mr. Salmaggi during the past four decades in the fostering of popular-priced grand opera in the United States.

Harpist Mildred Dilling is currently on a four-month tour of Indonesia, where she has been sent under the Cultural Exchange Program of the State Department. On June 6 she was guest soloist with the Radio Indonesia Symphony at a concert at the royal palace in Djakarta.

Dr. Howard Hanson, Director of the Eastman School of Music of the University of Rochester, has been elected president of the National Music Council for his tenth two-year term. Mrs. C. Arthur Bullock, president of the National Federation of Music Clubs, was elected first vice-president, and Stanley Adams, president of the American Society of Composers and Publishers, second vice-president.

An opera by Franz Joseph Haydn, hitherto thought to have been lost, has been identified in the John Herrick Jackson Music Library of Yale University. The work, a German *Singspiel*, with spoken dialogue, was first performed between 1776 and 1778 in Hungary. The Haydn work was purchased by Yale in Paris in 1935 by Miss Eva J. O'Meara, former music librarian at Yale. It was thought for many years that it was a

spurious work. Then a Haydn scholar, H. C. Robbins Landon, of Buggiano, Italy, discovered that Yale had the *Singspiel* and wrote asking for a microfilm of the manuscript. Through his work the Yale holding was identified.

Joseph Malkin, cellist, is the recipient of the first "Piatigorsky Award," the sum of \$500.00 and a plaque, this in recognition for his outstanding contribution toward the advancement of the art of the cello in this country. Malkin has been first cellist with the Berlin Philharmonic, the Boston Symphony, the Chicago Symphony and the New York Symphony Society.

A new chamber group, consisting of thirty-three musicians, has been formed in Boston. It is called the American Sinfonietta. Its conductor is Attilio Poto, its manager Joseph Pistorio.

A Junior Violoncello Society has been formed of children from seven to sixteen years of age and a student group from sixteen to twenty-seven years of age. The purpose of these Junior clubs is to encourage and maintain the interest in young people to continue their cello studies and their aim is to have branches all over the United States. At the meeting in New York on May 14 it was stimulating to hear the excellent playing of these groups.

Sidney Harth, concertmaster of the Chicago Symphony, has been invited to make a concert tour of Russia. Scheduled for May the tour will cover fourteen cities of the Soviet Union.

During his tour of the Soviet Union early this year, pianist Daniel Pollack gave over twenty-three concerts in eleven cities. He has been asked to return to give recitals there, as well as in Poland, Rumania, Finland, Austria and England.



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INTERNATIONAL MUSICIAN



# AND SO I LEFT CUBA

By Dr. Frieder Weissmann

You might like to hear about my decision regarding my conductorship of the Havana Philharmonic.

When I left Cuba, the famous symphony orchestra of Havana, which had sixteen first violins, sixteen second violins, and all the woodwinds and brasses one could dream of, was still going strong. By the end of that year, however, the excellent first viola, Wolfgang Granat (who is now with the Philadelphia Orchestra) and the equally famous first cellist, Odnoposoff (who is now in Mexico) had both left. Why I too left such a splendid orchestra readers will surely understand that I cannot discuss here and now.

### A Dream Realized

It had been one of my dreams, since 1949, to conduct that very orchestra and I had succeeded in realizing it. It was a glorious, exciting, and happy time for the four years I was there. But alas, during 1953, general conditions deteriorated and, although the conductor always received his full pay, quite often the men did not get theirs.

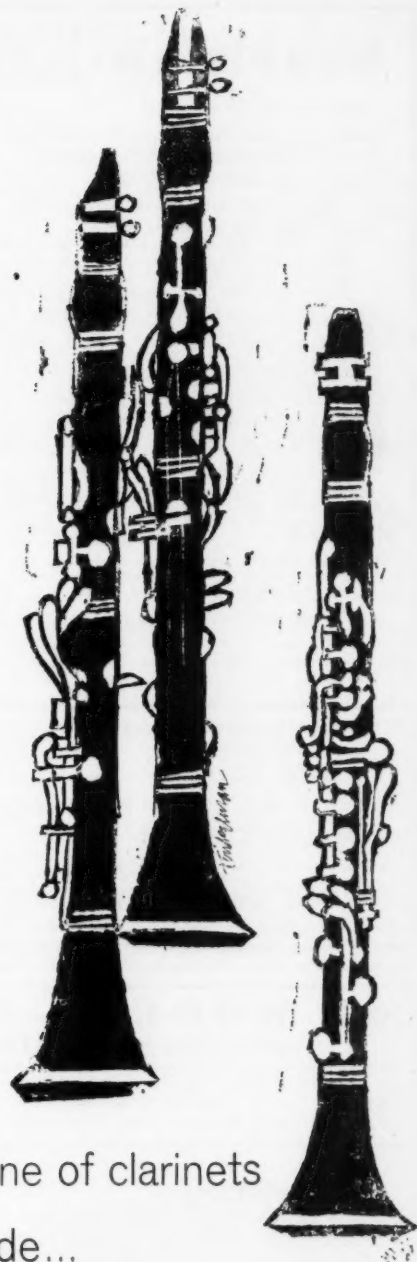
Anyway, in 1954, I left, and have not chosen to return, although I had been announced with, among others, Erich Kleiber. (Incidentally, I had been assistant to this conductor at the Berlin State Opera at the start of my career.) I was hoping and waiting for a more favorable turn of events to call me back. But that turn never came.

### Deepening Shadows

Igor Markevitch went to Havana for a short while, but the shadows which had fallen over everything quickly deepened, and the checkered career of the orchestra—as is always the case in the wake of any political upheaval, ran its course. By now the main first instrumentalists had left, some for the United States, some for Latin America. Today they have in Havana the Orquesta Simfonica Nacional, which is in the hands of the conductor Mandici, who was already a devout communist when he was conducting at C.M.Q., the famous Havana radio station. I have heard that there is a full concert season, but that it does not seem to amount to anything of musical value. That beautiful and, especially in the strings, sensuous-sounding orchestra went the way everything has gone in Cuba. How can such things happen?

My activity since then is guest conducting—and that I do all over the map. In Europe I have guest-conducted in Berlin with the Philharmonic (my old friends) and at the Munich Festivals, as well as in Belgium and Holland.

But I am still longing for Havana—and for the re-creation of past musical beauty.



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# A Top Soviet Orchestra Leader Tells Russians: "We Need Jazz"

By OSGOOD CARUTHERS

One of the Soviet Union's popular orchestra leaders declared today that "we need jazz."

He assailed those in the Soviet Union who make a "forbidden fruit" of jazz. This is "dangerous and interferes with the education of youth in musical taste," he said.

Leonid Osipovich Utyosov, a sixty-six-year-old "People's Artist of the Russian Federation," voiced his defense of good jazz — whether it be of Western or Soviet origin—in a prominently displayed article in *Sovetskaya Kultura*, official organ of the Soviet Ministry of Culture.

The article takes on considerable significance in light of the fact that, in the recent past, important figures in the Ministry of Culture and other Soviet cultural organizations have put an official taboo on most forms of Western jazz.

Proposals to send American jazz artists to the Soviet Union as part of the cultural exchange program have been persistently rejected and on numerous occasions visiting American musicians have been denied the right to include traditional and typical jazz numbers on their programs before Soviet au-

diences. A proposed visit by Louis Armstrong, one of America's jazz kings, was rejected outright by the head of the State Committee for Cultural Exchanges with Foreign Countries.

Moreover, along with some mild defenses of certain types of jazz, there have been many severe attacks, including charges that jazz was a Western imperialist weapon to sabotage the morals of youth.

Mr. Utyosov writes frankly and openly in defense of good jazz and declares categorically that "good jazz is art."

"I must say that jazz is not a synonym for imperialism and that the saxophone was not born of colonialism," the writer declared.

To bolster his thesis, Mr. Utyosov used the argument that jazz had its roots "not in the bankers' safes but in the poor Negro quarters."

In one of the strongest defenses of jazz to have appeared in public print in Moscow, Mr. Utyosov not only praises original New Orleans and Dixieland-style improvisations by Negroes but today's "commercial jazz" as played by well-organized bands from written notes.

"I will not in the least put this commercial

jazz under fire," he wrote. "On the contrary, I am all in favor of it. I am in favor of any kind of good music and I cannot understand people who restrict their acceptance of art, and in particular music to one specific genre."

He added that he liked symphonies, operas and jazz if they were good, and none of them if they were bad, and observed that "sometimes commercial jazz is wonderful." He cited George Gershwin and Jerome Kern as examples of top composers who had made their music popular at home and abroad.

Asserting that there is no such thing as bad art, since if it is bad it is not art, the writer continues his dialogue:

"Is there good jazz? Yes, there is, and in such a case jazz is art and a bad symphony is not art.

"We need jazz. There is a demand for it."

Mr. Utyosov concluded that the best examples of Western jazz should not be rejected since "our variety show orchestras can learn a lot from their foreign colleagues as far as performing skill is concerned."

(Reprinted from the *New York Times*, February 27, 1961)

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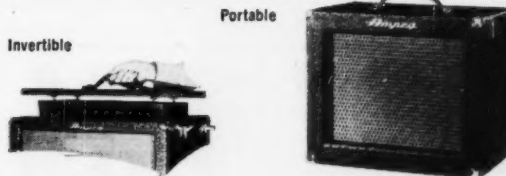
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conscious mind has been drilled to associate with that group. In the meantime his thoughts may be a thousand miles away.

### Rapid Sight-Reading Follows

One of the elements of rapid sight-reading is *eye-fixation*. As study continues, the eyes now take in wider groups as they pause long enough to *fix* on them, as they must do during their travel across the page. The speed of the reader's eye-travel determines the speed of his performance. Thus, while the beginner may see perhaps but *one* note-group at each such pause, the expert, his eye-span widened and skilled through practice, will take in *several* groups,

With such a slow, concentrated start, and through carefully retarded progress thereafter, your student will eventually find that reading his drum part is as simple and easy as reading his newspaper.

### Billy Gladstone

That colorful drummer, Billy Gladstone, traveling through with the *My Fair Lady* show, tells me he is rounding out his fifth year with this organization. Five years at eight shows per week runs into a staggering number of shows.

Billy is the colorful drummer who was seen and heard by millions of people during the eighteen years he was featured drummer at New York's Radio City Music Hall.

He has a highly personalized style of holding, wielding and striking with the drumsticks; a style inspired, he tells me, from a study of the hammer action in the pianoforte.

This artist is one of the truly greats of his time, and it is an inspiration to see and listen to him.

### English as Is and Isn't

Londoner Del Birmingham, here in the States to get the hang of American rock 'n' roll, jazz, and the higher types of music as well, is intrigued at some of our American slang. And we, in turn, have to marvel at some of the British deviations from the king's English.

For instance, the Londoner goes into his *pub* to drink his beer (which, by the way, must be warm, not iced). He uses *busk* for our *fake*, and some terms which are not unfamiliar to us, e.g., *kit* for the drum set and *gig* for the job.

Del originally learned his note values by the English system, which embraces *semibreves*, *minims*, *crochets*, *quavers*, and the quaver family with its *semiquavers*, *demisemiquavers*, and *hemidemisemiquavers*, which we recognize as whole notes, halves, quarters, eighths, sixteenths, thirty-seconds, and sixty-fourths, respectively.

The Britishism *lolly in the bin* interests me greatly for this, Del tells me, means money in the pocket, which is something I dearly love to have. We in the States have many pet names of our own for this financial commodity, such as *jack*, *moolah*, *wad*, *iron men*, *rhino*, *spondulix*, *that folding green stuff*, and so on. As for me, just plain *dough* and plenty of it will make me happy.

### Wisecrack Department

Ray Churchman, Indianapolis, contributes the following, which he feels may be new to some.

The drummer who answered the ad in the music journal for an "A-one jazz man," when asked by his prospective employer if he could read, replied, impatiently: "How do you think I knew the job was open?"



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### STONE AND BREATHING

Tone is not inherited. Most players have to be taught to acquire a beautiful tone. Here is one place where the song, "Wishing Will Make It So," does not apply.

That beautiful tone can be learned, however, is an assured fact. I cannot recall a single student who has not made progress immediately upon understanding the causes for tone deficiency, the cure possible through more attention to the *full inhale*.

It is axiomatic that more sound comes from using more breath. In order to send more breath through the lips, more breath must be taken into the lungs. So, the first step is: *inhale and inflate more!*

Here are suggestions to try yourself and to pass on to others. First, fill the lungs up big. Fill them up like a large balloon, or a large grocery sack, each and every time, until it becomes a habit. If the music is in 4-4 time, take one complete measure's time value—that is, the entire duration of four counts, to inhale a relaxed, slow, steady breath.

#### Inhale: Aimed and in Rhythm

The inhale should be aimed, and it can be in rhythm. Instead of counting "one-two-three-four," substitute the mental direction to steer the air (1) sideways, (2) back, (3) down, (4) all around. (Makes a nice rhythm to memorize.)

Imitate the expansion of a balloon. Think how it actually expands in six directions: left and right; back and front; down and up. Only when you do the same with your lungs will you have your desired full capacity inhale.

Vincent Malek of Evanston, Illinois, discovered in actual laboratory studies made at Northwestern University that a full breath for playing a wind instrument, measured with precision apparatus, is found to be four times greater in volume than the normal breath we use for speech. So, in taking in four inhales, just keep them coming consecutively, one on top of the other.

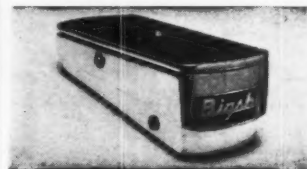
#### Expanding Sideways

It would be good to emphasize that most players have the greatest possibilities for inhaling more breath by expanding sideways and backwards under the floating, moving ribs. Recall the first days of the airplane when the gas tank was only in the middle of the fuselage, and then remember how they learned to expand it sideways into the wings. Imitating this idea opens up increased breath power for wind instrument players.

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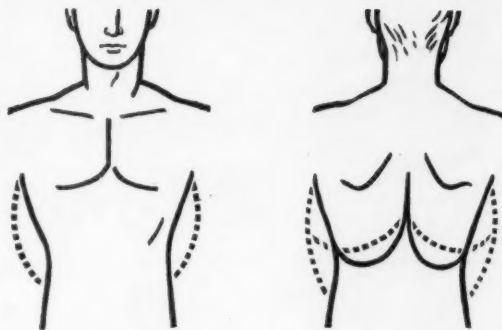


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On the left: the lower ribs move outward as you inhale and inward as you exhale. On the right: your back muscles, under the shoulder blades, move out when you inhale and in when you exhale.

#### The Rhythmic Inhale

Learning to inhale in rhythm gives the player a very helpful feeling of the pulsation of the music about to be played, as well as insures the completely full gas tank. Inhaling for 4-4 time has already been explained. For the time signature of 2-4, take two measures to inhale in rhythm. In 3-4 time, speed up the process a little. Which brings us to the important point of learning to take a quick breath that is just as full as the slow one.

After experiencing full inhalations, it is necessary to repeat over and over, until it becomes an unconscious habit (almost unconscious, that is, because most advanced players agree that you have to keep thinking about it once in a while to keep from getting too casual about the whole thing).

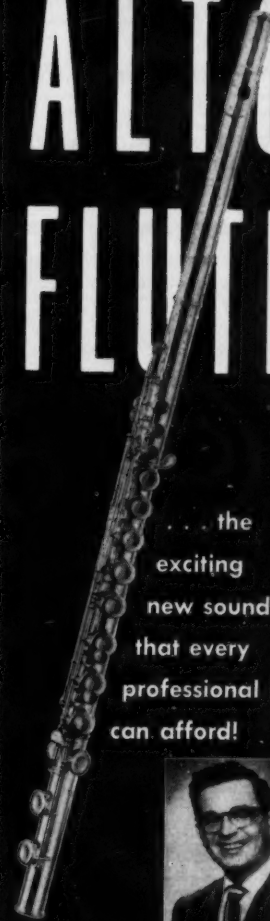
Then it is necessary to learn to refill, completely and equally, but in the time of only one-half of a count. Understanding composers and arrangers sometimes will write in rests to allow for this. At other times, the performer must learn where he can shorten the written duration of a note enough to allow for the quick breath. This could be described as a relaxed, quiet *gasp*. The technique is to open the corners of the mouth, relax and open the back of the throat and open the nostrils, and inhale through both the nose and mouth simultaneously all the breath you can possibly draw in instantaneously.

#### What About Exhale?

The forced, unpleasant sounds so often heard on brass instruments are not really caused by trying to play too loud, but rather from trying to force out air which was not in the lungs in the first place. It is not necessary to use force to play at the mezzo-forte level, which, incidentally, is the volume used at least half the time. Nor is force necessary to produce the middle and low register of the brass instruments. Work harder to inhale, not to exhale. Exhale with ease. Save extra efforts for loud, or for high register playing only. Imitate the balloon. Make the contracting pressure gentle, and distributed, equally, all around the lungs. To start the tone for normal playing, the pressure around the lungs does not have to exceed that which you would use to hold your breath, as in swimming under water. The added effort most people think necessary before they even begin to play the first note should in reality be saved for the end of the breath, to help sustain the sound after its relaxed first half begins a natural *diminuendo*.

To summarize: a beautiful tone results more from attention to the inhale than from attention to the exhale. Breath taken in to capacity finds its way out readily and easily, without force. Remember taking the cap off of a full tube of mending cement? It oozes out freely. You only squeeze it a little after it starts to empty, not before.

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## Awards AND Honors

The American Bandmasters' Association announces the \$500 Ostwald Prize for an original composition for band. Manuscripts are to be mailed to Captain John Yesulaitis, U. S. Air Force Band, Bolling Air Base, Washington 25, D. C., by January 31, 1962. The prize-winning composition will be performed at the twenty-eighth annual convention of the American Bandmasters' Association at Lafayette, Indiana, March 10, 1962.

The Northern California Harpists' Association offers two composition awards for 1962: one, a cash prize of \$300 for a harp solo or for a work for one or more harps accompanied by one or more instruments; and the second, a cash prize of \$50 for an easy or moderately easy harp solo. Entries will be received until December 15, 1961. For further information write Yvonne LaMothe, Award Chairman, 687 Grizzly Peak Blvd., Berkeley 8, California.

A contest called the "Van Cliburn International Piano Competition" offers a prize of \$10,

000 to the pianist who wins the competition to be held in Fort Worth, Texas, in September, 1962. For further information write to M. E. Sadler, Chancellor of Texas Christian University, Fort Worth, Texas.

Mrs. Helen Thompson, Executive Secretary and Treasurer of the American Symphony Orchestra League, and Mr. William Strickland, conductor, have been named as co-recipients of the Laurel Leaf Award given by the American Composers Alliance. Inaugurated in 1961, this award is made for distinguished service to American music.

The Jewish Community Center of Kansas City has announced an annual Rheta A. Sosland Chamber Music Award of \$1,000 for an original composition for string quartet. The competition is open to all residents of the United States, and the work submitted shall not have been publicly performed or published and not currently entered in another competition. The composition must be post-marked not later than Septem-

ber 1, 1961. For further information write the Jewish Community Center, 1600 Linwood Boulevard, Kansas City 9, Missouri.

The CBS Television Network series, "Leonard Bernstein and the New York Philharmonic," has won the annual Sigma Alpha Iota Award "as the finest video series contribution in the serious music field." Four hour-long concerts were broadcast this past season under the sponsorship of the Ford Motor Company.

A prize of \$250 and all royalties resulting from publication will go to the winner of a contest for a work for male voices: the contest sponsored by the Intercollegiate Musical Council.

The contest is open to American composers. The composition must be from seven to ten minutes in length, sacred or secular, accompanied or a cappella. The text should be suitable for use as the basis of a major work in a glee club repertoire and should be appropriate for performance by male singers of college age.

For further information address the Council at 10 East 43rd Street, New York 17, New York.

The American Choral Directors Association announces two Choral Composition Awards. Both the Schmitt Foundation Award and the J. W. Pepper Award carry a prize of \$500 for the best choral composition, either sacred or secular, to be submitted during the year 1961-62.

The two winning compositions will be given a premier performance at the ACDA National Conference at Chicago April 14 and 15, 1962, at which time the awards will be announced. Any U. S. citizen is eligible to participate. Each entry must be sponsored by a member of the American Choral Directors Association. ACDA reserves the right of first refusal of publication.

For information write: Dr. Archie N. Jones, Chairman, ACDA Awards Committee, 4420 Warwick Boulevard, Kansas City 11, Missouri.

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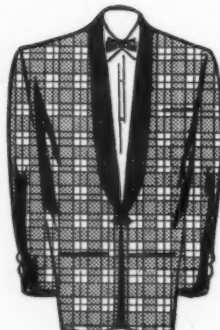
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### COUNTRY MUSIC RESURGENCE

To the Editors:

I am a member of Local 172 in East Liverpool, Ohio. I think the magazine is great and that you do a wonderful job of talent coverage. But I, like so many others, live and breathe with good country music. Yet you never print anything on "country style," and I am wondering why.

Country music today is growing by leaps and bounds, after a brief fadeout brought on by the popularity of Rock 'n' Roll, which in itself is a form of country and Rockability. The main factor causing the upturn in country style music is the fact that more of the artists are penetrating into the popular field. Johnny Horton, for instance, and Jim Reeves have done wonderful jobs in popularizing country style music.

Another good sign is a report from Wheeling, West Virginia, the folk music capital of America. The Saturday night jambouree which has been held at the Virginia Theatre located on Twelfth Street in that city and broadcast over Wheeling's radio station WWVA for the past twenty-two years, report a sell-out for both Saturday night shows (7:30 and 10:00). Currently appearing in the jambouree are Roy Scott and the Country Harmony Boys, the nation's Number One Gospel Quartet, the Sunshine Boys headed by Ace Richman and Crazy Elmer and his side-kick,

Smiley Sutter. Heading the Bluegrass Department is Jimmy Martin and the Sunny Mountain Boys, featuring J. D. Crow on the five-string banjo; the Osborn Brothers, Sunny and Bob; and of course the all-time favorites of the jambouree, Doc Williams and the Border Riders, featuring his wife, Chickie. Big Slim, the Lone Cowboy and Old Veteran are also on the show.

It's a safe prediction you can look forward to many more good things happening to country music in the days to come.

EVERETT FAYE,  
East Liverpool, Ohio.

### STATE SUPPORT NEEDED

To the Editors:

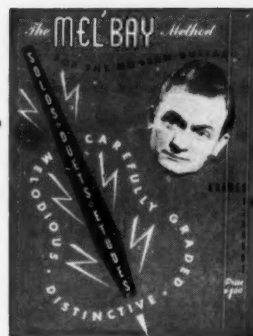
I was interested in your subsidy articles. I would like to see the day come soon when the symphony orchestras in this country get help from the states. Musicians certainly deserve more pay and a rise in living standards.

SAMUEL KURTIN,  
Waterbury, Connecticut.

To the Editor:

Sincere congratulations on your excellent article on "Federal Subsidy for Symphony Orchestras." It presents the case in a lucid and completely convincing way, and I only wish there were more voices like yours.

FRITZ MAHLER,  
Musical Director and  
Conductor, The Hartford  
(Connecticut) Symphony.



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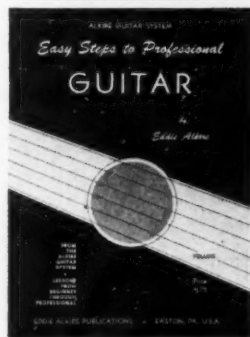
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# WHERE THEY ARE PLAYING



## EAST

The Hartford (Conn.) Festival of Music will hold its second jazz concert on August 16 when the **Dwike Mitchell-Willie Ruff Duo** presents a concert with **Ray Cassarino's** group. . . . The sixth annual Randall's Island Festival in New York has been set for August 25 to 27. **Jon Hendricks** has been named this year's musical director . . . **Duke Ellington** plays Storyville at Cape Cod, Harwich, Mass., from July 17 to 22 . . . **George Wein** will present a series of concerts at Castle Hill, Ipswich, Mass. Already set for the July 14-15 date are **Duke Ellington**, **George Shearing**, **Dave Brubeck** and the **Modern Jazz Quartet**.

## NEW YORK CITY

**Woody Herman** is back in town playing his first hotel engagement in five years. He is currently at the Empire Room of the Waldorf-Astoria and is accompanied by a six-piece group called the Woodchoppers. Mr. Herman plays clarinet, sings and even dances with **Steve Condos** and **Norma Douglas** who share the spotlight with him . . . **Maynard Ferguson** will be featured at Birdland August 3 to 16 . . . **Buddy Bair** opens at Roseland Dance City on September 5 for his eighth engagement.

## MIDWEST

**Sir Judson Smith** has been held over at the Hotel Muehlebach in

Kansas City, Mo. . . . **Bob Bellows** recently opened at the Merry-Go-Round Room of the Park Plaza Hotel in St. Louis, Mo. . . . The Hotel Radisson in Minneapolis, Minn., has booked the **Gene Pringle Orchestra** for July 5 . . . The **Eddie Heywood Trio** is set for **Freddie's** in Minneapolis on the same day . . . The Fourth Indiana Jazz Festival, held in Evansville on June 23, 24 and 25, opened with the exciting new big band of **Al Cobine**. This band was judged by the Federation as one of the nation's five top bands in its recent competition. Other stars included the **Dave Brubeck Quartet**, **Jack Teagarden** and his swinging jazz combo, **Jimmy Rushing**, **Paul Winter Sextet**, **Duke Ellington** and his Orchestra, **Dave Remington Dixie Six**, and **Al Hirt**.

## CHICAGO

The **Ramsey Lewis Trio** is booked for the Birdhouse July 10 to 30 . . . **Artie Arnell's Orchestra** plays the Melody Mill Ballroom from July 12 to 23. The engagement is to be followed by a date at Westview Park in Pittsburgh, Pa., July 29 to 30 . . . This year's Ravinia al fresco summer concerts will include four jazz and folk acts. Artists already signed to appear are **Count Basie**, the **Dukes of Dixieland** and **Duke Ellington**. The longhair portion of the festival will be similar to previous years . . . **Red Nichols** is set for three weeks at the London House starting August 8.

## SOUTH

The **O'Brien and Evans Duo** opened at the Holiday Inn, Fort Worth, Texas, on July 3 . . . After completing an engagement at the Marriott Motor Hotel in Dallas, Texas, the **Joe Barber Trio** heads for Houston's Boulevard Club . . . The Virginia Beach (Va.) Festival, which will be held July 14 and 15, has signed the **Dan Terry Band** as a headliner . . . **Don Glasser** and his Orchestra play the Cavalier Hotel, Virginia Beach, July 28 to August 10 . . . **Russ Carlyle's Orchestra** is currently featured.

## WEST

San Francisco's Fairmont Hotel has packed **Russ Morgan** for a summer date . . . The Jack Tar Hotel in San Francisco will introduce nightly dancing in its Gas Buggy Room starting August 10. **Al Wallace** will head the band . . . On July 21 and 22 **Lawrence Welk** and his Champagne Music Makers will celebrate their opening weekend at the

Hollywood Palladium Ballroom, and each Friday and Saturday evening thereafter, in line with **Welk's** recently announced Palladium contract . . . **Sammy Kaye** is currently fronting his band at the Riviera in Las Vegas, Nev. . . . A capacity crowd turned out for the jazz concert entitled the "Five Stages of Jazz," showing the growth from Dixieland to progressive music, which was held at the Flamingo Hotel in Las Vegas on the afternoon of May 13. Featured on the program were such names as **Lionel Hampton** and his Band, **Charlie Teagarden** with **Ted Vesely** representing the Dixie era, **Vido Musso** featuring **Carl Fontana**, **Henri Rose** and **Bobby Stevenson**, whose twin piano artistry is unexcelled, and an all-star Las Vegas progressive group starring **Tommy Turk** and **Tommy Lucas**. **Phil Harris** appeared as guest emcee . . . The University of Utah Summer School in Salt Lake City presents a Workshop in Jazz with **George Shearing** and his Quintet, July 17 through 21.

Lionel Hampton and his Band performing at the Jazz Concert held May 13 at the Flamingo Hotel in Las Vegas.



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## AWARDS and Prizes

(Continued from page 38)

Richard Franko Goldman, conductor of the Goldman Band, based in New York City, is being awarded Columbia University's Alice M. Ditson Conductor's Award for 1961. The \$1,200 prize is given annually by Columbia to an American conductor for his musicianship and leadership in the United States. Mr. Goldman was associate conductor of the Goldman Band from 1937 to 1956, when he succeeded to the conductorship on the death of his father. This summer he is leading the band in fifty free concerts in Central Park, Manhattan, and in Prospect Park, Brooklyn.

Henry C. Smith, III, solo trombone of the Philadelphia Orchestra, has been named the recipient of the annual C. Hartman Kuhn Award. This award is given to that member of the orchestra who, in the opinion of the judges, has shown both musical ability and enterprise of such a character as to enhance the musical standards and reputation of the Philadelphia Orchestra.

A Brandeis University Creative Arts Award to the late composer Wallingford Riegger, voted only three days before his death on April 2, will be used to establish a full-tuition-plus scholarship for a student in the Brandeis School of Music during the 1961-62 academic year.

A bequest to the Juilliard School of Music of \$300,000 from the late Walter W. Naumburg has been announced by the school's president, William Schuman. The money will be directed to scholarships for the most promising and talented students of orchestral instruments.

Jerry E. Sirucek, oboist with the Chicago Symphony since 1941, and James Pellerite, solo flutist with the Philadelphia Symphony, have been appointed members of the faculty of the Indiana University School of Music.

### ARTICLE 23, SECTION 9

In any case in which a local radio or television station shares expenses of a traveling orchestra with the proprietor or manager of a hotel, restaurant, cafe, dance hall, or any other establishment, traveling orchestras must have the consent of the local union in whose jurisdiction they appear to render services by remote control for such radio or television station.

## Honoring the American Composer

(Continued from page twelve)

On June 7, Russell Stanger directed the CBC Symphony Orchestra in a program of contemporary American music, which included Concerto for Piano and Orchestra by Willard Straight, with the composer at the piano. The Concerto had its premiere two years ago, under the baton of Walter Hendl. Mr. Straight has been commissioned by Edward Benjamin to write a new orchestra work which will receive its first performance some time later this year.

At the first Spring Festival of the Chicago Chapter of the International Society for Contemporary Music, held on May 20, at DePaul University, Chicago, the world premiere of Leon Stein's Sonata for Unaccompanied Violin was presented. Mr. Stein is on the DePaul faculty. The work was performed by Francois D'Albert, who commissioned it.

The premiere of Paul Creston's Dance Variations for Soprano and Orchestra took place June 20, the date of the opening program of the New York City Stadium Concerts. The work is dedicated to Roberta Peters who was soloist on this occasion.

A recent undertaking by the Composers Commissioning Committee of the American Accordionists' Association is the publication of a thematic catalogue of its first eight commissioned works: *Prelude and Dance*, by Paul Creston; *Cooper Square*, by Wallingford Riegger; *Four Nocturnes*, by Robert Russell Bennett; *Lamentations*, by Virgil Thomson; *Pavana and Rondo*, by Carlos Surinach; *Aria* by William Grant Still; *Iridescent Rondo*, by Henry Cowell; and *Accordion Concerto*, by Paul Creston. These works have been produced during the last four years. For a free copy (available September, 1961) write to the American Accordionists' Association, 224 West Fourth Street, New York, N. Y.

Louis B. Gordon's "Summer Idyll" received the Edward B. Benjamin Award of \$500 in the annual competition for music of a quiet and tranquil nature written by a student of the Eastman School of Music, University of Rochester. Last season Mr. Gordon was given a \$600 commission to compose new music for the State of Texas.


### IMPORTANT NOTICE

**Article 17, Section 1. Any individual member, or leader, in every case before an engagement is played, must submit his contract for same to the local union in whose jurisdiction same is played, or in the absence of a written contract, file a written statement with such local fully explaining therein the conditions under which same is to be fulfilled, naming the place wherein same is to be played, the amount of money contracted for, the hours of the engagement, as well as the names of the members who will play same and the locals to which they belong, their Social Security numbers and the actual amount of money paid each individual sideman, which cannot be less than the minimum local scale plus the Federation surcharge.**

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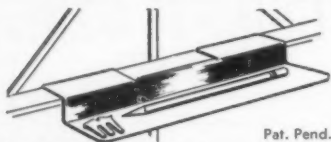


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Chester, Pa., Local 484—Robert Barclay, Sr.

Chicago, Ill., Local 10—Vincent Albano, Phil Herman, Rudolph Born,

Anton J. Hild, Marvin Anderson, Mrs. Berth E. Ellison, Louise M. Evans, William Kaufman, David Reichstein, John Hebel, Douglas Contts, William Hallup, George W. Brommersberg, Mrs. Mollie Abramson, George Bay.

Detroit, Mich., Local 5—Henry M. Anderson, Mary E. Andrew, Joseph F. Bowers, Max Gnadt, Hugo Richter, Clarence Ross, Alvin R. Verdi, Arthur J. Windsor.

Elizabeth, N. J., Local 151—Harold Ruland.

Johnstown, Pa., Local 41—J. K. Love, Jr.

Minneapolis, Minn., Local 73—Ansel Vick.

New York, N. Y., Local 802—N. Wilis Barteaux, Aldo Bortolotti, Erskine Butterfield, Morris Davis, Franco De Rubbo, Materno Dreymuller, Joseph Giordano, Martin Hedin, Robert Payson Hill, Tulio R. Hernandez, Joseph J. Millman, Henry C. Oberlander, David Ryan, Walter Scheffler, Charles M. Smith, William Spitz, Joseph Wallace, Yolande Wynn.

Phoenix, Ariz., Local 586—James Hart, Joe Roberts.

Paterson, N. J., Local 248—Paul Zam. Sheboygan, Wis., Local 95—Dennis Radloff.

Sacramento, Calif., Local 12—Manuel Chavez.

St. Louis, Mo., Local 2—Arnold Braun, Oscar H. Jost, Edward Manhart, Ned White.

St. Paul, Minn., Local 30—Oscar T. Ogren.

San Juan, Puerto Rico, Local 468—Ramon A. Nieves-Ayala.

Toronto, Ont., Canada, Local 149—Harry McMahon, John F. Read, Sydney Wells.

Wilkes-Barre, Pa., Local 140—John Patrylak.

Washington, D. C., Local 161—Michael A. Codirezzi, William S. DeLuca, Robert P. Swanson.

Windsor, Ont., Canada, Local 566—G. Valentine, C. Connell.

**WANTED TO LOCATE**

DeFlores, Vic, member of Local 47, Los Angeles, Calif.

Rameriz, Phil, member of Local 655, Miami, Fla.

Anyone knowing the whereabouts of the above will please get in touch with Stanley Ballard, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, New Jersey.

Local 325 is holding a check in substantial amount representing a claim award for its member "Bennie" Sylvester Miller.

Anyone knowing the whereabouts of the above will please get in touch with Victor C. Spies, Acting Secretary, Local 325, A. F. of M., 1154 Twelfth Avenue, San Diego 2, California.

**PLACED ON NATIONAL DEFAULTERS LIST**

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

**CALIFORNIA**

Al Tahoe—Local 368:  
Globin's Pier, Tahoe Marina and Carl Abbott (Lessee), \$1,325.00.

Hollywood—Local 47:  
Dale (Dario), Tony, \$234.00.

Los Angeles—Local 47:  
Beattie (Stewart), Ron (also listed under New York, N. Y.), \$243.34.  
Greif, George, Management, \$130.00.

Salinas—Local 616:  
McDaniels, Luther, \$44.52.

Studio City—Local 47:  
Kirkwood, Joe, Jr., Bowling Center, Kirkwood Restaurant Corp. and Joyce Woltz, \$308.69.

**DELAWARE**

Millsboro—Locals 641 and 311:  
Rosedale Beach and Jesse Vause, \$200.00.

**FLORIDA**

Jacksonville—Local 444:  
Kelly, Jack, \$261.25.

Miami—Local 655:  
Chary's Restaurant, Cy Hall, Henry Safay and Edna Schwartz, \$2,498.25.

**HAWAII**

Honolulu—Local 677:  
Johnny's Porthole, and Johnny Welch, \$2,503.00.

**ILLINOIS**

Aurora—Local 181:  
Vi-Lo Lounge, Virginia Pierce and Lowell Pierce, \$345.00.

Chicago—Locals 10 and 208:  
Governor's Lounge and Betty and Wally Urban, \$300.00.  
Savage, Augustus, \$350.00.

East St. Louis—Local 717:  
Judges Chambers Bam-Bow Key Club and Judge Howard Langford, \$2,934.00.

Lyons—Locals 10 and 208:  
The Ranch, Tony Martin and Dominic Scumaki, \$343.00.

**INDIANA**

Gary—Local 203:  
Hill, Jerry, \$20.00.

South Bend—Local 278:  
Jordan, Al, \$1,025.00.

**IOWA**

Fort Dodge—Local 504:  
Eagles Ballroom and Gerald C. Mardick, \$135.00.

**LOUISIANA**

Baton Rouge—Local 538:  
The Shoppers Lounge and Joe Fausullo, \$655.00.

**MARYLAND**

Havre de Grace—Locals 40 and 543:  
Bond, Norvel, \$50.00.

Sparks—Locals 40 and 543:  
Castaways North and Robert Taylor, \$700.00; Charles Emerich, \$600.00.

**MASSACHUSETTS**

Boston—Locals 9 and 535:  
The Mayfair Club and Guy Guarino, \$600.00.

Wein, George (also listed under Newport R. I., and Misc.), \$4,500.00.

Springfield—Local 171:  
William Fiore Agency, \$600.00.

**MICHIGAN**

Muskegon—Local 252:  
The Lamp Light Inn Club and Mrs. Kay Johnson, \$575.00.

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### NEBRASKA

#### Omaha—Local 70:

The Palace Bar and Cafe, Joe McIntosh and Bob English, \$1,407.00.

### NEW JERSEY

#### Bloomfield—Local 16:

Weiss (Florczak), Ann, \$19.80.

#### Elizabeth—Local 151:

Bavarian Room, Edwardo Ramos and Anthony Rinaldi, \$218.00.

#### Newark—Local 16:

New Broadway Lounge and Jimmy Tarantino, \$695.00.

#### Sea Bright—Local 399:

Driftwood by the Sea and Michael Stavola, \$1,000.00.

### NEW YORK

#### Cooperstown—Local 443:

Grand Old Ball of Criterion Club, Juno Thompson Purvis and Mrs. Ruth Simonson, \$250.00.

#### New York—Local 802:

Beattie (Stewart), Ron (also listed under Los Angeles, Calif.), \$243.34.  
Dower Agency, Roy L., \$4,110.00.  
Sciabica, Frances, \$1,025.00.

#### Niagara Falls—Local 106:

Emerald Room, J. Sinclair and Anthony (Tony) Clements, \$396.20.

#### Rochester—Local 66:

The Elmira Symphony and Choral Society and James Applegate, \$100.00.  
Sparky's Avenue Restaurant and Michael Cortese, \$380.00.

### OHIO

#### Cleveland—Locals 4 and 550:

Welcome Inn, James Hunter and Albert Anthony, \$500.00.

### PENNSYLVANIA

#### Latrobe—Local 339:

Pifer, Ed, \$1,000.00.

#### Philadelphia—Locals 274 and 77:

Williams, Kae, \$75.00.

#### Pittsburgh—Local 60:

The Chateau and Ralph Mastrangelo, \$900.00.

#### Scranton—Local 120:

Alto Cafe and Tony Paone, \$100.00.

### RHODE ISLAND

#### Newport—Local 529:

Wein, George (also listed under Boston, Mass., and Misc.), \$4,500.00.

### TENNESSEE

#### Memphis—Local 71:

Baldwin, Arthur, \$1,100.00.

### TEXAS

#### Dallas—Locals 147 and 168:

Olson and Johnson Revue and Chic Johnson, \$1,198.00.

### WASHINGTON

#### Walla Walla—Local 501:

Pete's Charcoal Broiler and Red Lion Room and Leland Peterson, \$352.80.

### WISCONSIN

#### Milwaukee—Locals 8 and 587:

Curro's Cocktail Lounge and Joey Curro.

#### New Richmond—Local 30:

Kelly, Leo, \$150.00.

### MISCELLANEOUS

Wein, George (also listed under Newport, R. I., and Boston, Mass.), \$4,500.00.

## CLOSING CHORD

### RAYMOND GOULD, SR.

Raymond Gould, Sr., a life member of Local 594, Battle Creek, Michigan, died a few weeks ago at the age of seventy-nine.

Born in Battle Creek on November 4, 1881, Mr. Gould was well-known in that city's music circles for more than half a century, and was associated with the V. C. Squier Company, a musical string factory, for nearly sixty-six years. He joined the Battle Creek Symphony Orchestra in 1904 as a violinist. After the death of John B. Martin, founder of the Battle Creek Symphony, Mr. Gould conducted the orchestra from 1940 to 1947. He organized the YMCA Orchestra in 1907, helped organize the Lakeview Community Orchestra in 1922, was affiliated with the Morning Musical Club and played with the Kiwanis Club Orchestra for many years.

### JOSEPH A. BASILE

Joseph A. Basile, known as the Brass Band King, died June 23 during a Shriner parade in Miami, Florida, at the age of seventy-one. He had gone to Miami to lead the band and 278-man delegation of the Salaam Temple from Newark, New Jersey.

Born in Newark, he was a cornet soloist with local bands at the age of thirteen. In 1910 he joined Al Sweet's Ringling Brothers Circus Band and in 1914 formed his own band. For half a century he traveled over the country, playing at fairs, circuses, conventions, amusement parks and sporting events. He was an honorary member of more than one hundred Shrine temples from coast to coast and a member of Local 16, Newark.

### MICHAEL F. VALENTINE

Michael F. Valentine, executive board member of Local 440, New Britain, Connecticut, passed away on May 8 at the age of sixty-seven.

In the days of silent movies and vaudeville, Mr. Valentine led the pit band at the Palace Theater. In past years he participated in numerous musical stage productions in New Brit-

(Continued on page fifty-five)

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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.

During the day Don has a full schedule teaching guitar to more than 50 students in which he specializes. At night, Don plays at the Hawaiian Cottage Theatre Restaurant, Merchantsville, New Jersey, under his professional name Don De Luce. What does Don say about Premier? "I've been playing professionally for many years and I know all the amplifiers in the business. There is no finer value than the Premier amp—I've used my own for several years without any trouble and the rich quality is as perfect as the first day I used it."

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## SUBSIDY AS SOUND POLICY

(Continued from page sixteen)

the arts. This Council would furnish leadership in advising the Government concerning programs and policies affecting artistic and cultural endeavors.

We willingly spend, as a nation, billions each year on defense, scientific research and space exploration. Why can't we set aside relatively few dollars to help stimulate our orchestras, ballet troupes, our theaters and opera houses? We have no government programs which aid in the discovery of young talent in the arts. We have placed no national emphasis on the development of the arts, but we have recognized talents and abilities in science, mathematics, engineering, and modern foreign language.

The Federal Government subsidizes highway building, urban development, hospital construction, libraries; we even spend millions of dollars each year in wildlife programs, stocking rivers and streams with fish and forests with game for hunters and fishermen. What could possibly be wrong with Federal money being spent on the further development and conservation of culture in this country?

I was very glad to have Herman Kenin call attention to this during our hearings—it bears repeating here—

(Federal) "subsidy in some minds, conjures visions toward something un-American. Nothing could be further from the truth. The Homestead Act did much to settle these United States; land grants to the railroads helped make us the greatest industrial nation; airlines, merchant marine, and science subsidies contributed to this nation's mighty sinews. In the field of commerce, subsidy is accepted as sound fundamental policy. But, in the cultural field, it is somehow transmitted into something evil.

"When Government supports libraries, museums—even pays to preserve the whooping crane from extinction—why then is there objection to subsidy vitally needed to prevent the extinction of the career musician?"

I am firmly convinced that more must be done in this country for growth of arts and artists. To this end I sincerely believe that along with the creation of a Federal Advisory Council on the Arts our second step must be to do something positive to help the States and localities actively develop their cultural resources. For this reason I have proposed a National Cultural Development Act. In my opinion, and supported by the expert opinions of representatives of the art world, this would provide the most valuable way for the Federal Government to assist in forwarding the arts in communities throughout the nation. It is specially designed to stimulate state, municipal and local action for the arts. This Federal assistance would be a supplement to local

effort, not a replacement. Initiative would be left up to the States to support whatever art projects they consider appropriate.

Briefly this legislation proposes to assist the several States to inventory their existing programs in the major art fields. It would assist them in developing programs for public and other non-profit activities in the arts in connection with existing programs. The bill also provides assistance to the States in constructing public and other non-profit centers for the performance, demonstration or exhibition of the arts. Moreover, it would assist the States to protect and preserve sites, buildings, or objects of national or local historical, architectural, or artistic significance.

In addition to the supporting testimony of a number of witnesses at our recent hearings, the need for this broad type of program to encourage the arts has been magnified by two surveys compiled by the Library of Congress—one on municipal support of the arts and another of the 50 States. As Herman Kenin observed during the hearings—

"Forty-seven of the fifty States responded to the question of how much aid is given to the arts. The summary . . . is shocking. In all of the 47 States only \$202,825 was devoted to music. Only six States made any contribution whatever specifically to music."

A comparison of government support of the arts in other countries is even more startling. President Kennedy emphasized this when he wrote:

"When so many other nations officially recognize and support the performing arts as a part of their national cultural heritage, it seems to me unfortunate that the United States has been so slow in coming to a similar recognition."

It is a fact that throughout history the world's great nations have supported the arts as an integral part of their public policy. In France, the Opera and the Opera Comique receive an annual subsidy of nearly \$4 million. In West Germany subsidies for theater and opera are between \$59 million and \$71 million a year. Government expenditure in Great Britain on the arts amounts to over \$19 million a year.

Today I have mentioned only two ways in which national recognition should be given to the arts. There are many ways in which the U. S. Government and the two political parties might place more emphasis in the support of the arts. I was interested in hearing just recently that the Republican Party, under the leadership of Senator Thurston Morton, has created a new unit which is called the Arts and Sciences Division. This is the type of group which I have urged to be created permanently at the National Committee level of both parties. The Democratic Party pioneered in including a cultural plank in its 1960 platform and I hope they will see the wisdom of creating a permanent art representation within the Committee.

In terms of U. S. Government programs which affect professional artists—I know that for many

The articles on Federal Subsidy of Music, by Hope Stoddard (which appeared in the issues of the *International Musician* for June, November and December, 1960, and January, February and April, 1961), are now available in booklet form, through the courtesy of the American Federation of Musicians. Write for copies to: International Press, 39 Division Street, Newark, New Jersey.

years groups such as yours have called for modification of the unfair tax laws, but nothing has come of it. Present law, for instance, forbids a writer from spreading the income earned on a commercially successful work over more than 3 years even if it is his only success and he has worked a lifetime on it. Oddly enough, the Internal Revenue Service has, in the past allowed the income from a book to be declared capital gain (maximum tax of 25 per cent) if the author shows he is not a professional writer. I am sure that there is no other group which is more fully aware than yours of the fact that it takes a great deal of hard work and a well-organized grass roots movement to remove such inequities in tax legislation. You and Herman Kenin know what effort it took to reduce the cabaret tax from 20 per cent several years ago! I know that the members of the American Federation of Musicians, and other groups who worked so untiringly with you through the years to reduce the cabaret tax are aware that many members of the Congress are sincerely interested in the status of the American musician and artist. We in the Congress would deeply appreciate hearing much more than we do from the cultural leaders of our states and districts, just as we presently hear from representatives of agriculture, commerce, and industry. This is one of the essential parts of the democratic process.

The people of this nation have a strong and vigorous heritage of cultural activities. This tradition must be brought into clearer focus. It can be through the development of a national policy in the arts. We need to have more persons all across the nation talking about its advantages. You can help by discussing with others the fact that, as the richest nation in the entire history of the world, we do less than any other in recorded history to support the arts, and encourage and recognize living artists. The sooner more of us are aware that the challenge to our way of life is not entirely confined to the scientific and military spheres, the sooner we will become a culturally aware democracy—then we will, in the finest sense of the word, be a richer nation.



Representative Thompson is escorted to the platform by New Jersey delegation, to the applause of the Convention. At Thompson's left is Secretary Emeritus Leo Cluesmann.

# Defaulters List of the A. F. of M.

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

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

ANNISTON, Locals 256, 733  
New Noble Theatre, and Robert Giles  
Mrs. Mary Frances  
BIRMINGHAM, Locals 256, 733  
Angus Restaurant, and E. Huey  
Carlisle, Perry  
Gaslight Cafe, Gus T. Gulas and Phil T. Gulas  
Little Southern Restaurant, and Ralph Saliba  
O. J.'s Half Acre, and O. J. Grey  
Umbach, Bob  
CULLMAN, Locals 256, 733  
Terrell, Mrs. H. A.  
DOTHAN, Local 479  
Colored Elks Lodge (Club), and O. B. Purifoy  
Jacobs, Shellie  
Johnson, Mrs. Delray  
Jones, S.  
King, David  
Smith, Mose

ENTERPRISE, Local 479  
Brooks, Bernest  
Sessions Company, Inc., The, and Clarence Weeks  
FLORENCE, Locals 256, 733  
Valentine, Leroy  
GEORGIANA, Locals 479, 718  
Foreman's Arena, and Neal Foreman, Jr., Owner  
MOBILE, Locals 407, 613  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
Cavalade of Amusements  
Esquire House, The, and Bill Appling  
Moore, R. E., Jr.  
Tucker, Ed  
Williams, Harriell  
MONTGOMERY, Locals 479, 718  
Club Flamingo, and Anell Singleton, Manager  
Montgomery, W. T.  
NEWBERN, Local 435  
Love, Mrs. Gloria D.  
NORTH PHENIX CITY, Local 331  
Bamboo Club, and W. T. "Bud" Thurmond

PHENIX CITY, Local 331  
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Sanfrantello, Proprietor  
PHENIX, Local 331  
241 Club, and H. L. Freeman  
SELMA, Locals 479, 718  
Elks Club, The, and E. L. D. Moss

## ALASKA

ANCHORAGE, Local 650  
Hayes, James G., and Eddie Oaks  
International Club, and Burley Broussard, Owner and Manager  
Nite Coach Inn, and Midge Starns, Employer  
Stevenson, Donn  
FAIRBANKS, Local 481  
Barbary Coast Club, Jack Glass and Ann DeLano  
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  
Stampede Bar, Byron A. Gillam and The Nevada Kid  
Stoltz, Lorna and Roy  
KETCHIKAN, Local 672  
Channel Club

## ARIZONA

FLAGSTAFF, Local 586  
Carlos, Arthur  
PHOENIX, Local 586  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
Drunkard Show, Homer Hott, Producer  
Gaddis, Joe  
Giardina Bros., Inc.  
Greenband, Ed  
Hoshor, John  
Jones, Calvin R.  
LeRonde Club, and Gary Daymuss  
Malouf, Leroy B.  
Odem, Ray  
Phoenix Coliseum, and Ellwood C. Dunn  
Silver Spur, The, and Tommy Sodaro, Owner  
Smith, Claude V., Sec.-Treas.  
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.  
Willett, R. Paul  
Zanzibar Club, and Lew Klein

TUCSON, Local 771  
Bob's Ballroom, and Bob Perez  
Desert Inn Supper Club, and Wally Jacobs  
Hula Hut, and Anthony Marcione, Employer  
Hutton, Jim  
Wells, Macco  
Williams, Joe

## ARKANSAS

BLYTEVILLE, Local 71  
Brown, Rev. Thomas J.  
FORT SMITH, Local 385  
Willis, Sam  
HOT SPRINGS, Local 266  
Fin and Shell Club, and Frank Thompson  
Long Island Yacht Club  
Petus, L. C.  
Smith, Dewey  
Thomas, H. W.  
HOT SPRINGS  
NATIONAL PARK, Local 266  
Mack, Bee  
LITTLE ROCK, Local 266  
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
Bennet, O. E.  
Civic Light Opera Company, Mrs. Reece Saxton Price, Producer  
Stewart, J. H.  
Weeks, S. C.  
McGEEHEE, Local 266  
Taylor, Jack  
MOUNTAIN HOME, Local 266  
Robertson, T. E., Robertson Rodeo, Inc.  
PINE BLUFF, Local 266  
Arkansas State College  
Casino, and A. R. D. Thompson  
Johnson, Eddie  
Lowery, Rev. J. R.  
Perkins, Willie  
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
Scott, Charles E.  
WALNUT RIDGE, Local 266  
Howard Daniel Smith Post 4457  
VFW, and R. D. Burrow, Commander  
WARREN, Local 266  
Moore, Fred

BERKELEY, Local 6  
Bur-Ton, John  
Davis, Clarence  
Jones, Charles  
Wilson, Jimmy, Promoter  
BEVERLY HILLS, Local 47  
Bert Gervis Agency  
Mestuis, Paris  
Rhapsody on Ice, and N. Edward Beck, Employer  
BIG BEAR LAKE, Local 167  
Cressman, Harry E.  
BURBANK, Local 47  
Elbow Room, and Roger Coughlin, Manager  
Irvin, Frances  
Merry Macs, The (Ted and Carolyn McMichael)  
Pumpkin Inn, and Wm. Redman, Operator  
CARMEL, Local 616  
Christian, Jon, Agencies, and Wally Jacobs  
CATALINA ISLAND, Local 47  
Club Bezil, and Paul Mirabel, Operator  
COMPTON, Local 47  
Vi-Lo Records  
CORONADO, Local 325  
Tradewind Cafe, The, Harry C. Nordstrom, Erwin Parker and Elizabeth Fisher  
COSTA MESA, Local 7  
Madness, Inc., Herb Raybourne, James Nelson and John Murphy  
COLTON, SAN BERNARDINO, Local 167  
Pango Pango Club  
DECOTO, Local 510  
Howard, George  
DEL MAR, Local 325  
Hotel Del Mar, and O. Dwight Babcock  
Knights Room, and Sam Kajarin  
DUNSMUIR, Local 113  
McGowan, J. B.  
FAIRFIELD, Local 367  
Guardhouse Tavern, and Walter Jarvis, Employer  
FREMONT, Local 510  
Villa Jeray  
FRESNO, Local 210  
House of Heizenrader, The, and Leroy Heizenrader, Employer  
Plantation Club, and Joe Cannon  
Wagnon, Wm. B., Jr.  
FULLERTON, Local 7  
Price, Sherwood, Productions, Inc.  
GARVEY, Local 12  
Rich Art Records, Inc.  
HOLLYWOOD, Local 47  
Alison, David  
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.  
Babb, Kroger  
Berg, Billy  
Birwell Corp.  
Bocage Room, Leonard Vannerson  
California Productions, and Edward Kovacs  
Carroll, Richard  
Christy, Bob (Thompson) (Also under miscellaneous)  
Ciro's, and Herman C. Hoyer  
Club 22 (Troadero), and Sam Einstoss, Pat Coleman, Turk Prujan, Employers  
Coiffure Guild, and Arthur H. Teal, and S. Tex Rose  
Cunningham, Ralph  
Dale, Tony (Dario)  
Encore Productions, Inc. (Not Encore Attractions)  
Federal Artists Corp.  
Finn, Jay, and Artists Personal Mgt., Ltd.  
Gayle, Tim  
Gray, Lew, and Magic Record Company  
High Fidelity Recordings, Inc.  
Hire, David, Productions, and David Hire  
Kappa Records, Inc., Raymond L. Kraus  
Kline, Wally, Enterprises, and Wally Kline (Do not confuse with Walter E. Kline and Associates, Inc.)  
Kolb, Clarence  
Mode Records, Maurice Janov, Red Clyde and Charles Weintraub  
Morros, Boris  
National Booking Corporation

## CALIFORNIA

ALAMEDA, Local 6  
Sheets, Anny  
AL TAHOE, Local 368  
Abbott, Carl, and Tahoe Marina and Globins Pier  
ANAHEIM, Local 47  
Sight and Sound, and Richard Masznick  
ANTIOCH, Local 424  
Live Oak Village, and Wm. Lewis  
ARCADIA, Local 47  
Cass, Bob, and Eric Lansdow  
ARTESIA, Local 47  
Carver, Ross  
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager  
Keene, Gene  
(Eugene Schweichler)  
AZUSA, Local 47  
Pease, Vance  
Roeste, Joe  
BAKERSFIELD, Local 263  
Bakersfield Post 808, American Legion, and Emanuel Edwards  
Conway, Stewart  
Curtner, George  
BELLFLOWER, Local 47  
Freider, Irving  
Stern, William

Patterson, Trent  
Piano Playhouse, The, and Maggy Fisher, Producer  
Robitchek, Kurt (Ken Robey)  
Rounders, The, Buddy Centman and Irving Stone  
Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers  
Savoy Amusement Co., and Max Cohen, Employer  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Troadero, and Sam Einstoss, Employer  
Universal Light Opera Co., and Association  
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper  
Western Recording Co., and Douglas Venable  
W. L. Films, Inc., and William E. Brusseau  
"Wild Bill Hickok" Radio Show  
Zardi's Jazzland, and Ben Arkin and Sam Donato, Employers  
LANCASTER, Local 47  
Ransley, William  
LONG BEACH, Local 353  
B & J Rancho, and James Peacock  
Blue Fox Enterprises, Gene Flyer, Employer, T. F. Komers, President  
Holston, Robert W.  
Honne, James  
Long Beach Exposition, and D. L. Kennedy, Pres. Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Evalyn Rinchart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.  
McDougall, Owen  
Rosenberg, Fred, Employer  
Sullivan, Dave  
LOS ANGELES, Local 47  
Andex Tapes  
Anux Parade, Inc., Buster (Clarence L.) Crabbe  
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer  
Beattie, Ron (Stewart), (Also listed under N. Y. C.)  
Benevolent Variety Artists, Inc., and Suzette Bailey and Junita Burris  
Berger, Jacques  
Bentley, Ted, and Ted Bentley Productions  
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer  
Blue Light Ballroom, and Bill Iory  
Boehme, Don  
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)  
Delada Mur & Company (Also under miscellaneous)  
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  
Greenwood Enterprises, and Edward Greenwood  
Greiff, George, Management  
Halfont, Nate  
Hase, Lester, Promotions  
Henneghan, Charles  
Hollywood Cafe, and Lore Elias  
Jemo Recording Enterprises, and Elliot B. Machit  
Keen Recording Company  
Martino, Al  
Maxwell, Claude  
McCarthy, Robert J., Jr. (Bobby Jay), (Also under miscellaneous)  
Meadows, George  
Merry Widow Company, and Raymond E. Mauro  
Miltone Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabama  
Mosby, Evan  
New Products Institute of America, and Joseph H. Schulte  
Omega Enterprises, and Hal Lederman, Pete Eckstein and Larry Gelman  
Pierce, Pops  
Raymond, Marc  
Rex Productions, Inc.  
Rex Recordings  
Royal Record Co.  
Ryan, Ted  
Siamas, John  
Silver Screen, Inc., and John Murray Anderson  
Stern, Max N.  
Troadero, The, and Thomas Stone  
Villion, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. F. Stots, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Wilshire Bowl  
MARIN CITY, Local 6  
Pickins, Louis  
NEVADA CITY, Local 158  
National Club, and Al Irby, Employer  
NEWHALL, Local 47  
Terry, Tex  
NICE (Lake County), Local 292  
Mattos, Mr. and Mrs.  
NORTH HOLLYWOOD, Local 47  
Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners  
Lohmuller, Bernard  
NORWALK, Local 47  
Bob-Lyn, Inc., and/or Robert Schuler, President, and/or Ted Wicks, Partner, and/or The Terraine Room  
Lark Cocktail Lounge, and Glen Chapman  
OAKLAND, Local 6  
Carlos, Jess  
53 Club, and Joe Mendus  
Moore, Harry  
Morkin, Roy  
OCEAN PARK, Local 47  
Frontier Club, and Robert Moran  
OKNARD, Local 581  
Cove, The, and Branko Gegich  
McMillan, Tom, Owner, Town House  
PALM SPRINGS, Local 167  
Bering, Lee  
Laine, George, Mike Farrell and Dan Flax  
Playhouse Theatre  
Wesson, George  
PASADENA, Local 47  
Hazelton, Mabel  
Ware, Carolyn E.  
Zebra Room, Lou Warner, Employer  
PISMO BEACH, Local 305  
Surf Club, The, Morris Eggleston and/or Billy Bowman (Lemial Fite, Jr.)  
RICHMOND, Local 424  
Downbeat Club, and Johnnie Simmons  
Finetti, John (Also listed under Miscellaneous)  
Jenkins, Freddie  
RIVERSIDE, Local 167  
Dinnerhorn n/d/b/a Continental Inn, Louis R. Gil and Ted Enoch  
ROSAMOND, Local 263  
County Line Club, The, and Allan Morris, Owner  
SACRAMENTO, Local 12  
DeJuglas, Glag  
Jelliffe, Father Robert  
Peterson, Robert L. (See Boston, Mass.)  
SALINAS, Local 616  
Gutteriez, John  
McDaniels, Luther  
SAN DIEGO, Local 325  
Blues and Rhythm Attractions Agency  
Flame Club, The, and William Pickney  
Le Chalet Club, and Peter St. Pierre  
Lemon Grove Restaurant, and Joe Pepitto and Michaels  
Washington, Nathan  
SAN DIMAS, Local 47  
Wallace and Clark Circus, and Patrick Graham, Owner  
SAN FRANCISCO, Local 6  
Blue Angel  
Brown, Ruben  
(Swingin' Deacon)  
Brown, Willie H.  
Cafe Society Uptown (now known as Emanon Breakfast Club)  
Champagne Supper Club, and Mrs. Mildred Mosby  
Club Zanazire, The (now known as Storyville Club), and Ricky Tussell and Paul Quam  
Deasy, J. B.  
DeSenan, Barney

Fox, Eddie  
Franges, George  
Gaslight  
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 Kellogg Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthen  
Primalton Ballroom, Mrs. Carrie O. McCoy, Prop.  
Reed, Joe, and W. C. Rogers and Chase Co.  
Shelton, Earl, Earl Shelton Productions  
Sherman and Shore Advertising Agency  
Skip Enterprises, Inc., D/B/A Macumba Club, and Roy D. Trichel  
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Toll-Warkins, Peggy  
Waldo, Joseph  
SAN JOSE, Local 153  
Arrotto, 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, Local 6  
Plaid Piper, The, and The Plaid Piper Corp., and Joel Adams  
SANTA BARBARA, Local 308  
Costello, Mario  
Talk of the Town Restaurant, Richard Lapians, Prop.  
Trade Winds, and Burke Mowatt  
SANTA CRUZ, Local 346  
Rignetti, John  
Sutton, Bill (Also listed under San Jose)  
SANTA MONICA, Local 47  
Flagg's by the Sea, and Henry Meyers  
Lack, Arthur, and Arthur (Dagwood) Lake Show  
McRae, H. D.  
SEAL BEACH, Local 353  
Garden of Allah, and Mr. and Mrs. Richard Lavielle  
Holstum, Robert W.  
SHERMAN OAKS, Local 47  
Gilson, Lee  
Kraft, Ozzie  
SOUTH GATE, Local 47  
Ramona Club, Sal DeSimon, Owner  
Silver Horn Cafe, and Mr. Silver  
STOCKTON, Local 189  
Wescott, George  
STUDIO CITY, Local 47  
Goodman, Garry, Advertising Agency  
Kirkwood, Joe, Jr., Bowling Center, Kirkwood Restaurant Corp., and Joyce Woltz  
Wigmar Productions, Inc., and Wm. S. Orwig  
VAN NUYS, Local 47  
Lehr, Raynor  
VENTURA, Local 581  
Cheney, Al and Lee  
WATSONVILLE, Local 616  
Ward, Jeff W.  
WINTERHAVEN, Local 347  
Currant, Frank

COLORADO  
COLORADO SPRINGS, Local 154  
Duncan's Bar and Lounge, and Mrs. Fannie Mae Duncan, Owner  
La-Mac Artists Promotion, Rocketeers Orchestra, Dorothy McGhee, Fred Lay and Paul McGhee  
DENVER, Local 20  
Associates Entertainment Agency  
Back Door, The, Don Stevenson and The Quincella Corporation  
Bennell, Edward  
Club 600, 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, Local 164  
Watts, N. Y.  
GLENDOW SPRINGS, Local 164  
Owl Cafe, W. H. Woody  
Frickley, Employer

ALABAMA  
ANNISTON, Locals 256, 733  
New Noble Theatre, and Robert Giles  
Mrs. Mary Frances  
BIRMINGHAM, Locals 256, 733  
Angus Restaurant, and E. Huey  
Carlisle, Perry  
Gaslight Cafe, Gus T. Gulas and Phil T. Gulas  
Little Southern Restaurant, and Ralph Saliba  
O. J.'s Half Acre, and O. J. Grey  
Umbach, Bob  
CULLMAN, Locals 256, 733  
Terrell, Mrs. H. A.  
DOTHAN, Local 479  
Colored Elks Lodge (Club), and O. B. Purifoy  
Jacobs, Shellie  
Johnson, Mrs. Delray  
Jones, S.  
King, David  
Smith, Mose  
ENTERPRISE, Local 479  
Brooks, Bernest  
Sessions Company, Inc., The, and Clarence Weeks  
FLORENCE, Locals 256, 733  
Valentine, Leroy  
GEORGIANA, Locals 479, 718  
Foreman's Arena, and Neal Foreman, Jr., Owner  
MOBILE, Locals 407, 613  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
Cavalade of Amusements  
Esquire House, The, and Bill Appling  
Moore, R. E., Jr.  
Tucker, Ed  
Williams, Harriell  
MONTGOMERY, Locals 479, 718  
Club Flamingo, and Anell Singleton, Manager  
Montgomery, W. T.  
NEWBERN, Local 435  
Love, Mrs. Gloria D.  
NORTH PHENIX CITY, Local 331  
Bamboo Club, and W. T. "Bud" Thurmond  
PHENIX CITY, Local 331  
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Sanfrantello, Proprietor  
PHENIX, Local 331  
241 Club, and H. L. Freeman  
SELMA, Locals 479, 718  
Elks Club, The, and E. L. D. Moss

ALASKA  
ANCHORAGE, Local 650  
Hayes, James G., and Eddie Oaks  
International Club, and Burley Broussard, Owner and Manager  
Nite Coach Inn, and Midge Starns, Employer  
Stevenson, Donn  
FAIRBANKS, Local 481  
Barbary Coast Club, Jack Glass and Ann DeLano  
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  
Stampede Bar, Byron A. Gillam and The Nevada Kid  
Stoltz, Lorna and Roy  
KETCHIKAN, Local 672  
Channel Club

ARIZONA  
FLAGSTAFF, Local 586  
Carlos, Arthur  
PHOENIX, Local 586  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
Drunkard Show, Homer Hott, Producer  
Gaddis, Joe  
Giardina Bros., Inc.  
Greenband, Ed  
Hoshor, John  
Jones, Calvin R.  
LeRonde Club, and Gary Daymuss  
Malouf, Leroy B.  
Odem, Ray  
Phoenix Coliseum, and Ellwood C. Dunn  
Silver Spur, The, and Tommy Sodaro, Owner  
Smith, Claude V., Sec.-Treas.  
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.  
Willett, R. Paul  
Zanzibar Club, and Lew Klein  
TUCSON, Local 771  
Bob's Ballroom, and Bob Perez  
Desert Inn Supper Club, and Wally Jacobs  
Hula Hut, and Anthony Marcione, Employer  
Hutton, Jim  
Wells, Macco  
Williams, Joe

## ALABAMA

ANNISTON, Locals 256, 733  
New Noble Theatre, and Robert Giles  
Mrs. Mary Frances  
BIRMINGHAM, Locals 256, 733  
Angus Restaurant, and E. Huey  
Carlisle, Perry  
Gaslight Cafe, Gus T. Gulas and Phil T. Gulas  
Little Southern Restaurant, and Ralph Saliba  
O. J.'s Half Acre, and O. J. Grey  
Umbach, Bob  
CULLMAN, Locals 256, 733  
Terrell, Mrs. H. A.  
DOTHAN, Local 479  
Colored Elks Lodge (Club), and O. B. Purifoy  
Jacobs, Shellie  
Johnson, Mrs. Delray  
Jones, S.  
King, David  
Smith, Mose  
ENTERPRISE, Local 479  
Brooks, Bernest  
Sessions Company, Inc., The, and Clarence Weeks  
FLORENCE, Locals 256, 733  
Valentine, Leroy  
GEORGIANA, Locals 479, 718  
Foreman's Arena, and Neal Foreman, Jr., Owner  
MOBILE, Locals 407, 613  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
Cavalade of Amusements  
Esquire House, The, and Bill Appling  
Moore, R. E., Jr.  
Tucker, Ed  
Williams, Harriell  
MONTGOMERY, Locals 479, 718  
Club Flamingo, and Anell Singleton, Manager  
Montgomery, W. T.  
NEWBERN, Local 435  
Love, Mrs. Gloria D.  
NORTH PHENIX CITY, Local 331  
Bamboo Club, and W. T. "Bud" Thurmond  
PHENIX CITY, Local 331  
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Sanfrantello, Proprietor  
PHENIX, Local 331  
241 Club, and H. L. Freeman  
SELMA, Locals 479, 718  
Elks Club, The, and E. L. D. Moss

GRAND JUNCTION, Local 164  
Dixieland Ballroom, The, and  
C. C. Rutledge and H. Wood  
worth, Employers  
Flamingo Lounge, The, and  
Roy E. Dinkias  
King, Gene  
LAMAR, Local 69  
Main Cafe, and Robert Dunn,  
Proprietor  
MONTROSE, Local 164  
Rasmussen, Andy  
MORRISON, Local 20  
Clarke, Al  
PUEBLO, Local 69  
Aravel Enterprises, and Alfonso  
Velasco  
TRINIDAD, Local 69  
El Moro Club, and Pete  
Langoni

### CONNECTICUT

BRIDGEPORT, Locals 63, 549  
Lunin, Edward  
HARTFORD, Local 400, 335  
Milstein, Cary  
Tiggitt, Billy  
IVORYTON, Locals 234, 486  
Donovan, James W.  
NEW HAVEN, Locals 234, 486  
Madigan Entertainment Service  
NEW LONDON, Local 285  
Androlli, Harold  
Biscotti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph  
NIANTIC, Local 285  
McQuillan, Bob  
Russell, Bud  
POQUONNOK BRIDGE,  
Locals 335, 450  
Johnson, Samuel  
STAMFORD, Local 626  
Telly Savary  
STONINGTON, Local 285  
Whewell, Arthur  
WALLINGFORD, Local 55  
Drum Enterprises, Inc., and  
Clarence Drum  
WESTPORT, Local 52  
Goldman, Al and Marty

### DELAWARE

DOVER, Locals 311, 641  
Apollo Club, and Bernard  
Paskins, Owner  
Tue's Dance Palace, and  
Ralph Tue  
Veterans of Foreign Wars,  
Leroy Rench, Commander  
Williams, A. B.  
ELLENDALE, Locals 311, 641  
Heavy's Chicken Shack, and  
Isaacs Jarmon  
GEORGETOWN, Locals 311, 641  
Gravel Hill Inn, and Preston  
Hitchens, Proprietor  
MILLSBORO, Locals 641, 311  
Rosedale Beach  
Vause, Jesse  
SMYRNA, Locals 311, 641  
Kent County Democratic Club,  
Solomon Thomas, Chairman  
WILMINGTON, Locals 311, 641  
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

BOYNTON BEACH, Local 806  
Ernie's Fairway Restaurant and  
Lounge, and Ernest Ruesch  
BRADENTON, Local 721  
Mary's Bar, and Buddy May,  
Employer  
Strong, Merle, Bernice and  
Ronald  
COCOCA, Local 389  
Brothers, Wallace  
Henderson, George E., Jr.  
Patio Club, The, and Harriet  
Washington  
DANIA, Local 695  
Paradise Club, and Michael  
F. Slavin  
DAYTONA BEACH, Local 601  
Bethune, Albert  
Cockrell, Chuck  
Deverner, Henry  
Elks Lodge, Pen City No. 503,  
John L. Slack, Employer  
Ford, Henry (Hank)  
Phillips, Bill  
Schmidt, Carl  
Wagner, Maurice  
DEL RAY BEACH, Local 806  
Cassidy, Edward  
Basian, Leo  
EAU GALLIE, Local 389  
Fair, James, Jr.

FLAGLER BEACH, Local 601  
Lucky Bar, and Mrs. Mildred  
Stephens  
FLORENCE VILLA, Local 721  
Dan Laramore Lodge No. 1097,  
Garfield Richardson  
FORT LAUDERDALE, Local 655  
Purple Onion, and Walter Roy  
Wilson, Pres.  
FORT MYERS, Local 730  
Bailey, Bill—All Star Minstrels,  
Inc., and Si Rubens  
McCutcheon, Pat  
GULF BREEZE, Locals 283, 548  
Surf Club, and Ernest W.  
Wright, Operator  
HALLANDALE, Local 655  
Caruso's Theatre Restaurant,  
and Marion Kaufman and  
Robert Marcus  
Palms Club, The, and Ernest  
Busker  
Zarcadoolas, Henry  
HOLLYWOOD, Local 655  
Beck, Fred  
JACKSONVILLE, Local 444  
Blane, Paul  
Blumberg, Albert  
Florida Food and Home Show,  
and Duval Retail Grocers As-  
sociation, and C. E. Winter,  
President; Paul Blen, Manag-  
ing-Agent  
Forrest Inn, and Florida Amuse-  
ments, Inc., and Ben J., Mary  
and Joel Spector, and Joe  
Allen  
Jackson, Otis  
Kelly, Jack  
Newberry, Earl, and Associated  
Artists, Inc.  
Zumpff Huff Associates  
KEY COLONY BEACH, Local 202  
Dupree, Norman  
KEY WEST, Local 202  
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  
Rosenberg  
Preview Lounge, The, and  
Gil Weiss  
Regan, Margo  
Weavers Cafe, Joseph Bucks and  
Joseph Stabinski  
KISSIMMEE, Local 389  
Stirr-up Rest, and Cocktail  
Lounge, The, and Lucile and  
Buss Miller  
LAKELAND, Local 721  
King, R. E.  
LAWTEY, Local 444  
Kelly's Nite Life, and Clifford  
Kelly  
MAITLAND, Local 389  
Gunther, Elmer  
MELBORNE, Local 389  
Moonlight Inn, Jake Gunther,  
Owner  
MIAMI, Local 655  
Aboyoun, Tony  
Brooks, Sam  
Cecere, Albert R.  
Chary's Restaurant, Cy Hall,  
Henry Safay and Edna  
Schwarz  
City Club, Philip and Herbert  
Berman  
Civetta, Dominic, and Romeo  
Civetta  
Club Palace, The, and Ernest  
Busker  
Corbit, Frank  
Florida Youth Forum, and Gail  
Ruth Laine  
Gardner, Monte  
Girard, Nicholas  
Kolker, Irving (Also listed un-  
der Miscellaneous and  
Asbury Park, N. J.)  
Miami Music Theatre, Inc.,  
Bennett T. Waites and Harry  
Lashinsky  
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 Kolker  
Weiss, J.  
MIAMI BEACH, Local 655  
Amron, Jack, Terrace  
Restaurant  
Caldwell, Max  
Chez Ami, Mayflower, Inc.,  
Peter Arnold, Ollie Arnold,  
and Sam Cohen  
Chez Parce, Mickey Grasso, and  
Irvine 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  
Lesnick, Max  
Macomba Club  
Macomba Restaurant, and Jack  
Friedlander, Irving Miller,  
Max Lesnick, and Michael  
Rosenberg, Employers  
Meyle, Henry  
Miller, Irving  
Morrison, M.  
Muscomedy Festival, Inc., and  
Sam Hirsch, Manager  
Permutter, Julius J.  
Poinciana Hotel, and Bernie  
Frassand  
Rocking M. B. Lounge, and  
Maurice S. Steen  
Scott, Sandy  
Strauss, George  
Weills, Charles  
NORTH MIAMI, Local 655  
Gallagher's Restaurant, and  
Joe Lipsky  
Sierra Steak House, and E. J.  
Pollock, Owner  
OCALA, Local 601  
Conover, William  
OPA LOCKA, Local 655  
Arabian Nights Pageant Com-  
mittee  
ORLANDO, Local 389  
Buccanero Lounge, and Melba  
Tillis  
Hastings, W. J.  
Redman, Arthur J.  
Sunbrook, Larry, and his Rodeo  
Show, and Sunbrook Speed-  
way  
PALM BEACH, Local 806  
Leon and Eddie's Nite Club,  
Leon and Eddie's, Inc., John  
Widmeyer, Pres., and Sidney  
Orlin, Secretary  
PENSACOLA, Locals 283, 548  
Associated Promoters, and Al-  
fred Turner and Howard  
Miller  
Hodges, Earl, of the Top Hat  
Dance Club  
Keeling, Alec (also known as  
A. Scott), and National Or-  
chestra Syndicate and Amer-  
ican Booking Company, and  
Alexander Attractions  
Piccadilly Club, and J. J.  
(Chips) Nolan  
Watson, Frank  
Williams, Ken  
PUNTA GORDA, Local 721  
Charlotte Harbor Spa and Coun-  
try Club, and Martin Fleisch-  
man and George W. Durkin  
QUINCY, Local 444  
Monroe, Reg  
SARASOTA, Local 721  
Dean, William, and Dick Brown  
SOUTH BAY, Local 806  
Witherspoon, Leroy  
ST. AUGUSTINE, Local 444  
Famous Ships Bar, The, and  
James Dart  
Islander Club, The, and  
Edward Drozd  
ST. PETERSBURG, Local 427  
Auletta, Vincent, Lloyd A.  
McColly and Mrs. Gertrude  
Hayward  
Circ's, and John A. Davis,  
Employer  
Gate Lounge, The, and  
Joseph Zaleski  
Wolper, Dave  
STARKE, Local 444  
Camp Blanding Recreation  
Center  
Goldman, Henry  
STUART, Local 806  
Sutton, G. W.  
TALLAHASSEE, Local 444  
Allen, Leroy  
Gaines Patio, and Henry Gaines,  
Owner  
Hill, W. H.  
Kershaw, E. A.  
Two Spot Club, Caleb E.  
Hannah  
TAMPA, Local 721  
Baroun, Russ  
Carousell Club, and Abe Burkow  
and Norman Karn, Employers  
Flintroy, Johnny  
Marcus, George  
Merry-Go-Round Club, and  
Larry Ford  
Rich, Don and Jean  
Paglio, Jr.  
The Tampa Grand Opera Assn.,  
and Ernest Reina, President  
Williams, Herman  
VALPARAISO, Locals 283, 548  
Ocean City Cocktail Lounge,  
The, and Donald L. Jones,  
Employer

VENICE, Local 721  
Clarke, John, Pines Hotel Corp.  
Pines Hotel Corp., and  
John Clarke  
Sparks Circus, and James Ed-  
gar, Manager (operated by  
Florida Circus Corp.)  
WARRINGTON, Local 548  
Piccadilly Club, The, and  
Stanley I. Wetherill  
WEST PALM BEACH, Local 806  
Ballarina Club, and Bill Harris,  
Operator  
Larocco, Harry L.  
1001 Club, The, and C. R. Ande  
Parriah, Lillian F.

### GEORGIA

ALBANY, Local 331  
Lemac Supper Club, and  
Gordon Leonard, Employer,  
Robert A. McGarritt, Owner  
Seay, Howard  
ATHENS, Locals 148, 462  
Holmes, E. T.  
ATLANTA, Locals 148, 462  
Montgomery, J. Neal  
Spencer, Perry  
Top of the Stairs, The, and  
Joe E. Kennedy  
AUGUSTA, Local 488  
Bill and Harry's Club, and  
G. W. (Bill) Prince and Fred  
W. Taylor, Managers  
Minnick Attractions, Joe  
Minnick  
BRUNSWICK, Local 420  
Joe's Blue Room, and Earl  
Hill and W. Lee  
HINESVILLE, Locals 447, 704  
Plantation Club, S. C. Klass  
and F. W. Taylor  
JEKYL ISLAND, Local 420  
Dolphin Club, The, and  
Earl Hill  
MACON, Locals 148, 462  
Brantley, Clinton  
Jones, Milton  
King Bros. Circus  
Lee, W. C.  
Swabe, Leslie  
Swann, Hamp  
SAVANNAH, Locals 447, 704  
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  
Pye, George  
Thompson, Lawrence A., Jr.  
Young, George S.  
ST. SIMONS ISLAND, Local 420  
Surf Club, The, and Bud  
Dillon, Manager  
THOMASVILLE, Local 331  
Club Thomas, and Terry  
Maxey, Operator  
VALDOSTA, Local 331  
Dye, J. D.  
VIDALIA, Locals 447, 704  
Pal Amusement Co.  
WAYCROSS, Local 444  
Cooper, Sherman and Dennis

### HAWAII

HONOLULU, Local 677  
Bal Tabarin, and Mr. William  
Spallars, Mr. Tommy Cosse  
and Mrs. Angeline Akamine  
Black Magic, and Sam Amato  
and Robert Whitfield,  
Employers  
Gonsalves, Bill, Tate Matsuo  
and Miss Jennie W. Inn  
Johnny's Porthole, and  
Johnny Welch  
Kennison, Mrs. Ruth, Owner,  
Pango Pango Club  
Thomas Puna Lake  
Matsuo, Fred  
New Browns Derby, and Sidney  
Wright, III, Employer  
KAILUA, OAHU, Local 677  
King, Mrs. W. M. (Reta Ray),  
and Mrs. Edith Kuhar and  
Entertainment, Ltd. (Pink  
Poodle)

### IDAHO

IDAHO FALLS, Local 295  
Griffiths, Larry, and Big Chief  
Corp., and Uptown Lounge  
KELOGG, Local 636  
Korner Club, and Gene Werner  
and Donald Fink  
LEWISTON, Local 664  
Canner, Sam  
Rosenberg, Mrs. R. M.  
MOUNTAIN HOME, Local 537  
Club Alibi and Mr. J. T.  
Jeffers, Owner and Operator  
Gem Cafe, and Mr. J. T.  
Jeffers, Owner and Operator

PAYETTE, Local 423  
Radio Station KEOK, Treasure  
Valley Broadcasters, Inc., and  
Everett S. Graham  
SPIRIT LAKE, Local 225  
Fireside Lodge, and R. E. Berg

### ILLINOIS

AURORA, Local 181  
Vi-Lou Lounge, The, Lowell and  
Virginia Pierce  
BELLEVILLE, Local 29  
Crivello, Joe  
BLOOMINGTON, Local 102  
McKinney James R.  
Thompson, Earl  
CAIRO, Local 563  
Sergent, Eli  
CALUMET CITY, Local 203  
Paradise Club, and Ed Nowak,  
Owner  
Pla-Bowl, The, and Mac  
McGraw  
CARPENTERSVILLE, Local 48  
Black Angus Restaurant and  
Lounge, and Clyde West and  
Carl Silva  
CHICAGO, Locals 10, 208  
Associated Artists Corp.  
Associated Select Attractions,  
Inc., and Jules Pfeifer  
Bandera Records, and Mrs.  
V. Muszynski  
Barrett, Percy F.  
(See Stage Lounge)  
Basin Street Club, The, and  
Elsworth Nixon, Owner  
Bee-Hive Lounge, The, and  
Sol Tannenbaum, Owner  
Black Diamond, The, and Don  
Wolfe, Edward Grousin and  
Richard C. Kroll  
Black Orchid, The  
Blind Pig, The, George Man-  
solus and Carmelo Silva  
Blue Dahlia, The  
Brown Company, Inc., B. F.  
and Mr. B. F. Brown  
Casino Modern Ballroom, and  
Butler Adams, Owner (Also  
under Misc.)  
Central Booking Office  
Cha-Cha Records, and Donald  
DeLucia  
Chez Parce Corp., David Halper  
and Donju Medlevine (David  
Halper also listed under Las  
Vegas, Nev.)  
(Donju Medlevine also listed  
under Las Vegas, Nev.)  
Cid, Barbara (See: Thomas  
Sullivan, Jr.)  
Club Allegro, and James Gillano  
Club Boston, and Jim Karris  
Club Chesterfield, Deleiged  
Cocktail Lounge, Inc., Vir-  
ginia Ann Muehleg, Dick Dell-  
sandro and Tommy Savas  
Club LeFemme  
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"  
Foreign Trade Training Center,  
and Jules Kohena  
Gayle, Tim  
Golden Eye Lounge, Inc., Ed-  
ward Ryan and Edward H.  
Klant  
Governor's Lounge, and Betty  
and Wally Urban  
Grand Cocktail Lounge, and  
James Lamb  
Graphic Pictures, Inc., and  
R. H. Estes  
Hale, Walter, Promoter  
Hill, George W.  
Hungarian National Theatre,  
and Miklos Metzger  
Imperial Food Service Manage-  
ment, Inc., Imperial Lounge,  
and Mr. and Mrs. Henry D.  
Witt  
International Music Fair, Inc.,  
and Irving Stolar  
Junior Room, The, Sheldon  
Kaster and Stewart (Skip)  
Krank  
Kinsky, Victor  
Knob Hill Club, and Al Fenston  
Knack, Zbigniew  
Lullaby of Broadway, Harry G.  
Stollar, and Erwin (Pinky)  
Davis, Employers  
Magnum Talent Corporation,  
and Greg Harris  
Maifest Record Co.  
Mansfield, Philip  
Marlowe, Frank E. (also under  
Miscellaneous)  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical  
Agency Club, Trin Acevedo,  
Owner  
Monte Carlo, The, Mike Songi-  
acono, Emil "Moe" Monaco  
and Steve Schick  
Moore, Tony  
Montique, Nathaniel  
(Magnificent)

Musarts Concert Management,  
and George Wildeman  
Music Bowl, and Jack Peretz  
and Louis Capponola, Em-  
ployers  
Music Bowl (formerly China  
Doll), and A. D. Blumenthal  
Moore, H. B.  
Nathan, Bernard, and Bruce  
Mertz  
Nob Hill Club, and Al Fenston  
O'Connor, Pat L., Pat L.  
O'Connor, Inc.  
Olson Shows, and Charles  
Teichner  
Parker, Tom, Theatrical Enter-  
prises (Also under miscel-  
laneous)  
Rafco Enterprises  
Redeeming Church of Christ,  
and Rev. J. L. Anderson  
Roberts Show Club, and  
Herman Roberts  
Ross, Bert, and Norm Dupree  
Sands Cocktail Lounge, The,  
and M. Medlevine and  
Harold Moscovitz  
Savage, Augustus A.  
Stage Lounge, and Norman  
Schlossberg (See Per Barrett)  
Stevens, Dick, Agency  
Stoner, Harlan T.  
Sullivan, Thomas, Jr. (See:  
Barbara Cid)  
Tele-model Studios, and  
V. Muszynski  
Velvet Cloud, The  
V. I. P. Restaurant, and Tom  
Brown  
Webb, Ben K.  
Williams, Ward (Flash)  
Ye Olde Cellar, and Bob Bil-  
tonic and Edward Karoff  
Ziggie's Gridiron Lounge, and  
Ziggie Czarski, Owner  
CREVE COEUR, Local 26  
Club 29, and Louise Jones,  
Employer  
DANVILLE, Local 90  
Robinson, Bennie  
DECATUR, Local 89  
Brenning, B. Parker  
Facen, James (Buster)  
Glass Hut Club, The, James C.  
Dowd and Donald S. Drake  
Wells, Edward J.  
DES PLAINES, Locals 10, 208  
Deville Motor Hotel  
DOLTON, Locals 10, 208  
Junior Football Clubs of  
America, and Ray Anderson,  
President, Carl H. Brandt,  
F. Ray Hinkle, Bert Huff,  
Carl Slager and Nicholas  
Altavilla  
EAST ST. LOUIS, Local 717  
Blue Flame Club, and Welborn  
Phillips  
Judges Chambers Bam-Bow Key  
Club, and Judge Howard  
Langford  
Terrace, Inc., The, and Phil  
Moody, Mgr.  
Toast Club, The, and William  
E. Kemper  
EVANSTON, Locals 10, 208  
Educational Music Service, Inc.,  
and William A. Sandberg  
FRANKLIN PARK, Locals 10, 208  
Club Hollywood, and Olga  
Harris  
Vanken Chateau, F. Phil Can-  
tania, James R. Lass and  
Harold Van Housen, Jr.  
GRANITE CITY, Local 717  
Club Deville, The, J. W. Simp-  
son, Employer  
JOLIET, Local 37  
Lynn, Jolene  
LA GRANGE, Locals 10, 208  
Hart-Van Recording Co., and  
H. L. Hartman  
Spotlite 66 Roller Rink, James  
A. Grey, Robert Anderson and  
Ray Quittier  
LYONS, Locals 10, 208  
Ranch, The, and Tony Martino  
(Dominic Skcumaki)  
MELROSE PARK, Locals 10, 208  
Casa Madrid, and Mike Gilardi  
MOUND CITY, Local 563  
Club Winchester, and Betty  
Gray and Buck Willingham  
NORRIDGE, Locals 10, 208  
Jack's Restaurant and Lounge,  
and Jack Gimalva  
NORTH RIVERDALE,  
Locals 10, 208  
Sharp, Howard  
OAK LAWN, Locals 10, 208  
Arena Lounge, and Bill Bard  
Spizzari, Connie  
PEKIN, Local 301  
Candlelight Room, and Fred  
Romane  
PEORIA, Local 26  
Humane Animal Association  
Navy Club, The, Herbert Hin-  
man, Commander, Tom J.  
Cullen and Robert J. Steven-  
son

### INTERNATIONAL MUSICIAN

Rutledge, R. M.  
Stinson, Eugene  
Thompson, Earl

**FRAIER VIEW, Local 284**  
Green Duck Tavern, and Mr. and Mrs. Stiller

**QUINCY, Local 265**  
Hechter, Sherman (See Minneapolis, Minn.)  
Higham, John

**ROCKFORD, Local 240**  
Marino, Lawrence  
Turner, John  
Vicks Rose Inn, and James (Big Jim) Wiseman, Owner

**ROCK ISLAND, Local 67**  
Barnes, Al

**FOURTH BELOIT, Local 183**  
Derby, Henry Piazza, Owner and Operator

**SPRINGFIELD, Locals 19, 675**  
Face, James (Buster)  
Powell, Willis  
Shrum, Cal  
Teenland Club, and Mrs. Ruth Taylor  
White, Lewis, Agency

**SPRING VALLEY, Local 307**  
Les Buzz Ballroom, and Buzz Verucchi

**WASHINGTON, Local 301**  
Thompson, Earl

**WAUKEGAN, Local 284**  
Case, Jimmy

**INDIANA**

**ANDERSON, Local 32**  
Lanave, Bob and George  
Levitt's Supper Club, and Roy D. Levitt, Proprietor

**BEECH GROVE, Local 3**  
Mills, Bud

**BLUFFTON, Local 607**  
Lane, Don

**ELWOOD, Local 32**  
Yanke Club, and Charles Sullivan, Manager

**EVANSVILLE, Local 35**  
Tri-State Oil Show, and Virgil Kays

**FORT WAYNE, Local 58**  
Brummel, Emmett  
McAfee, Mrs. Jeanette  
Rodriguez, Roy E.  
Walker, James

**GARY, Local 203**  
Club "O," Myrtle and Pete O'Bryan  
Hayes, Rudie  
Hill, Jerry  
Johnson, Kenneth

**GREENBURG, Local 3**  
Club 46, Charles Holzhouse, Owner and Operator

**INDIANAPOLIS, Local 3**  
Bell, Richard  
Benbow, William, and his All-American Brownskin Models  
Bradley, Robert  
Carter, A. Lloyd  
Dickerson, Matthew  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Garrison, Raymond  
Hicks, Jerry  
Hicks, Robert, and William Jackson  
Lazar, Eugene and Alex  
Lee and Ray Club, and Coylee Bronough  
Martinique Lounge, and Ed Treacy  
Roller Rondo Skating Rink, and Perry Flick, Operator  
Sho-Bar, and Charles Walker  
Stover, Bill  
Sunset Club, The, and James Bush, Jr.  
Tony's Supper Club, Tony Laurenzano, Operator  
William C. Powell Agency

**MADISON, Locals 1, 814**  
Retail Merchants Assoc., and Oscar Bear, Jr., Employer

**MUNCIE, Local 245**  
Bailey, Joseph

**RICHMOND, Local 388**  
Newcomer, Charles  
Puckett, H. H.

**SHELBYVILLE, Local 3**  
Blue River Inn, The, Homer Wertz and Edgar Nebel

**SOUTH BEND, Local 278**  
Childers, Art (also known as Bob Cagny)  
Epps, Thomas (Also listed under miscellaneous)  
Hoover, Wiley  
Jordan, Al

**SPENCERVILLE, Local 58**  
Kelly, George M. (Marquis)

**SYRACUSE, Local 414**  
Waco Amusement Enterprises

**TERRE HAUTE, Local 25**  
Terrell, Mrs. H. A.

**IOWA**

**CARROLL, Local 574**  
Brown Derby, and Mabel Brown

**CLARION, Local 504**  
Miller, J. L.

**DES MOINES, Local 75**  
Brookins, Tommy  
Dresser, Naomi  
Hollywood Productions, Inc., and H. W. Jacobson

**FORT DODGE, Local 504**  
Eagles Ballroom, The, and Gerald C. Mardick

**HARLAN, Locals 70, 558**  
Gibson, C. Rex

**MUSCATINE, Local 551**  
Kiwanis Club, The

**POWERSVILLE, Local 230**  
Powersville Pavilion, and Mrs. Nick (Gladys) Jensen

**SHENANDOAH, Locals 70, 558**  
Aspinwall, Hugh M. (Chick Martin)

**VAIL, Local 254**  
Hollywood Circus Corp., and Charles Jacobsen

**WATERLOO, Local 334**  
Hastings, W. J.  
Stepots, Benton L.

**WOODBINE, Locals 70, 558**  
Danceland, J. W. (Red) Brummer, Manager

**KANSAS**

**COFFEYVILLE, Local 449**  
Blake, Ted

**GARDNER LAKE, Locals 34, 627**  
Noble, W. V.

**HOLCOMB, Local 110**  
Golden Key Club, and H. R. Allen (also known as Bert Talon, Bart Talon, Bert Allen)

**KANSAS CITY, Locals 34, 627**  
White, J. Cordell

**LIBERAL, Local 110**  
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen

**PRATT, Local 110**  
Clements, C. J.  
Wisby, L. W.

**WICHITA, Local 297**  
Aspinwall, Hugh M. (Chick Martin)  
Brown, Finley  
Ehony Club, and Elroy Chandler  
Holiday, Art  
Key Club, and/or G. W. Moore  
Phil's 400 Club, and Phil Beach  
Skyline Club, The, and Herman Lewis  
Stardust Club, and Eddie Lipton  
Young, Thomas D., and/or Paul Handler

**KENTUCKY**

**BOWLING GREEN, Local 257**  
Rountree, Upton  
Taylor, Roy D.

**COLD SPRING, Locals 1, 814**  
Plantation Supper Club, and Harold Thornberry

**HOPKINSVILLE, Local 257**  
Chesterfield Social Club, The, Sam Adams, Jr.  
Dabney, Louis B.

**LOUISVILLE, Locals 11, 637**  
Brainer, Charles  
Culler, Nick, and Shangi-La  
Imperial Hotel, Jack Woolems, Owner  
King, Victor  
Sodd, Anthony P.  
Spaulding, Preston

**MONTICELLO, Locals 554, 635**  
Storv, Carl (See Knoxville, Tenn.)

**OWENSBORO, Local 35**  
Higgs, Benny

**PADUCAH, Local 200**  
Massie, Robert C., Jr.

**WINCHESTER, Locals 554, 635**  
Bell, William

**LOUISIANA**

**ALEXANDRIA, Local 425**  
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, Local 538**  
Craibour, Bruce  
Clairborne, Billy  
Shoepers, Loungue, The, and Joe Fasullo  
Williams, Fred

**CROWLEY, Local 538**  
Young Men's Progressive Club, and J. L. Buchanan, Employer

**COVINGTON, Locals 174, 496**  
Faggs, Jim

**GONZALES, Local 538**  
Johns, Camille

**LAFAYETTE, Local 538**  
Hadacol Caravan  
LeBlanc Corporation of Louisiana  
Venables Cocktail Lounge

**LAKE CHARLES, Local 615**  
Lutcher's Hotel, and Bubber Lutcher, Employer  
Village Bar Lounge, and C. L. Barker, Owner

**LEESVILLE, Local 116**  
Capell Brothers Circus

**MONROE, Local 425**  
Keith, Jesse  
Thompson, Son  
Williams, Fred

**NATCHITOCHEES, Local 116**  
Burton, Mrs. Pearl Jones

**NEW IBERIA, Local 538**  
Club La Louisiana, Billeus Broussard and Filo Gonzales  
Pelican Booking Agency  
Romero, Johnny

**NEW ORLEANS, Locals 174, 496**  
Atkinson, James H. (also listed under Biloxi, Miss.)  
Barker, Rand  
College Enterprises, and Thomas J. McGoe  
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  
Riveria Club, The, and Jules Stovall, Percy

**OPELOUSAS, Local 538**  
Cedar Lane Club, and Milt Delmas, Employer

**PORT ALLEN, Local 538**  
Club Carousel, and Kelly Shaw

**SHREVEPORT, Local 116**  
Reeves, Harry A.  
Ropollo, Angelo  
Stewart, Willie

**SPRINGHILL, Local 116**  
Capers, C. L.

**MAINE**

**ELLSWORTH, Local 768**  
Hancock House, and Douglas Mills and Wendell Smart

**FORT FAIRFIELD, Local 768**  
Paul's Arena, Gibby Seaborne

**MARYLAND**

**BALTIMORE, Locals 40, 543**  
Belmont, Lou  
Blue Danube, and Wm. Kasarsky, Proprietor  
Broadcast Enterprises, Inc., John C. Brown and Harold Matz, Owners  
Byrd, Olive J.  
Carter, Charles  
Chipperette's, Inc.  
Cox, M. L.  
Dorsey, Bertram I.  
Dunmore, Robert J.  
Epstein, Henry  
Forbes, Kenneth (Skin)  
Ford-Flax Agency, The (Lou Flax and Ross Ford), and Sunnyside Records, Inc.  
Greber, Ben  
Harle, Jerry  
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, Locals 161, 710**  
Comber's Supper Club, and Jimmy Comber  
Dixie Pig Musical Lounge, and Moe Parzow

**BRUNSWICK, Local 770**  
Brown, William

**BURTONSVILLE, Locals 161, 710**  
Valley Stream Country Club

**CENTERVILLE, Local 311**  
Palador Inn (now known as the Blue Moon Cafe), and Theodore James, Owner

**CHAPEL OAKS, Locals 161, 710**  
Hamilton, Alfred

**COLMAR MANOR, Locals 161, 710**  
Crutchfield, Walter  
Macon, Harold (See Rustic Cabin and Walter Crutchfield)  
Rustic Cabin (See Harold Macon and Walter Crutchfield)

**CORAL HILLS, Locals 161, 710**  
Schenkel, Theodore J.

**CUMBERLAND, Local 787**  
Al's Chateau, and Al Cromwell  
Waingold, Louis

**EASTON, Locals 311, 641**  
Hannah, John

**FENWICK, Locals 161, 710**  
Repseh, Albert

**FORRESTVILLE, Locals 161, 710**  
Evans Grill, and Clarence Evans (Also listed under Upper Marlboro, Md.)

**FROSTBURG, Local 787**  
Lukas, Peter A.

**HAGERSTOWN, Local 770**  
Bauer, Harry A.  
Rainbow Room of the Hamilton Hotel, and Chris Trantule  
Yeskey, Robert and Helen

**HAVRE DE GRACE, Locals 40, 543**  
Nord, Norvel  
Firebird Inn, and R. B. (Bud) Delp, Employer

**NORTH BEACH, Locals 161, 710**  
Mendel, Bernard

**OCEAN CITY, Local 44**  
Belmont, Lou  
Epstein, Henry  
Sea Scape Motel, and Robert S. Harman, Employer

**SALISBURY, Local 44**  
Matherly, Edward  
Scott, Donald

**SPARKS, Locals 40, 543**  
Castaways North, Robert Taylor and Charles Emerich

**TURNERS STATION, Locals 40, 543**  
Thomas, Dr. Joseph H., Edge-water Beach

**UPPER MARLBORO, Locals 161, 710**  
Clarence Evans (Also listed under Forrestville, Md.)

**MASSACHUSETTS**

**BASS RIVER (Hyannis), Local 155**  
Fournier, Armand

**BEVERLY, Local 126**  
Madden, James H.

**BLACKSTONE, Local 262**  
Stefano, Joseph

**BOSTON, Locals 9, 535**  
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvane, President  
Hargood Concerts, and Harry Goodman  
Harriott, Eric  
L. I. B. Productions, and Lou Brudnick  
Mayfair Club, The, and Guy Guarino  
Peters, Robert L. (also under Sacramento, Calif.)  
Regency Corp., and Joseph R. Weiser  
Richards, Jack (Also under Fitchburg)  
Rubin, Marty  
Sunbrock, Larry, and his Rodeo Show  
Walker, Julian  
Wein, George (Also listed under Newport, Rhode Island and miscellaneous)  
Younger Citizens Coordinating Committee, and George Mouzon

**BRAINTREE, Locals 9, 535**  
Quintree Manor

**BUZZARDS BAY, Local 155**  
Blue Moon, and Alexander and Chris Byron, Owners  
Cherz Rick, The, and Hrach Hadrian  
Palmerino, Daniel A.

**CAMBRIDGE, Locals 9, 535**  
Cambridge Drama Festival, The, Inc.  
Helen of Troy Company, The  
Salvato, Joseph

**FAIRHAVEN, Local 214**  
Grace, Tony

**FALL RIVER, Local 216**  
Andrade, William  
Cosgrove, Mabel D.

**FALMOUTH, Local 155**  
Wilson, Charles E.

**FITCHBURG, Local 173**  
Richards, Jack (Also under Boston)

**GARDNER, Local 173**  
Vautour, Margaret

**HAVERTHILL, Local 302**  
Assad, Joe

**HINGHAM, Local 138**  
Massa Laboratories, Frank, and Frank Massa, Jr.

**HOLYOKE, Local 144**  
Kane, John

**HYANNIS, Local 155**  
Sherwood Forest Ballroom, and Anthony Aloisi and Louis Ferrati

**LOWELL, Local 83**  
Don's Cafe, and Don Marione

**MILLERS FALLS, Local 621**  
Del Nigro, James, Jr.  
Thabault, R. M.

**MONSON, Local 171**  
Canegallo, Leo

**NANTASKET BEACH, Locals 9, 535**  
Seabreeze, The, and Nicholas J. Kallis

**NEWTON, Locals 9, 535**  
Thiffault, Dorothy (Mimi Chevalier)

**NORTH TRURO, Local 155**  
Diego, Frank, T. Fitzpatrick, and Peter's Hill Restaurant

**OAK BLUFFS, Local 214**  
Haywood, Douglas (also see miscellaneous)

**OXFORD, Local 143**  
Oxford Club, and Paul Quinn

**SALEM, Local 126**  
Larkin, George and Mary

**SHREWSBURY, Local 143**  
Veterans Council

**SPRINGFIELD, Local 171**  
Cobbs, Robert  
Fiore, William, Agency  
Kashmanian, John  
Strong, Clara, and Andrew Travers

**TEWKSBURY, Local 83**  
White Rock Club, Inc., Rocco De Pasquale, John Connolly, Employers

**MICHIGAN**

**ALPENA, Local 127**  
Globe Hotel, The, and R. E. Fitzpatrick, Owner

**ANN ARBOR, Local 625**  
McLaughlin, Max  
McLaughlin, Ollie

**BATTLE CREEK, Local 594**  
Smith, David  
Waugh, Adolphus D.

**DETROIT, Local 5**  
Barnes, Duane  
Bibb, Allen  
Birdland Cafe, and Frank Brown  
Briggs, Edgar M.  
Club 12, The, and Al Mendelsohn  
Cody, Fred  
Crystal Lounge and Bar, Ed-mour H. Bertram, Owner-Employer  
Dance Attractions, Inc., and Joan C. Pyle  
Eddie's Record Shop, and Les Finks, Arthur W.  
Frolics Night Club, and Morry Baker, Employer  
Haigs Showbar, and Morey Baker  
Payne, Edgar  
Payne, Ed, Jr.  
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  
Williams, Lucius  
Zakon, A. I.

**DOUGLAS, Local 232**  
Harding's Resort, and George E. Harding

**FERNDALE, Local 5**  
Club Plantation, and Doc Washington  
Zorn Enterprises, and Mr. Edward Zorn, President, and Mr. Joe Busto, Treasurer

**FLINT, Local 542**  
Grover, Tiff

**GRAND RAPIDS, Local 56**  
Town Pump, and Fozee Yared

**HOUGHTON LAKE, Local 127**  
Rustic Frontier Dance Hall, and Charles Chandler

**IDLEWILD, Local 252**  
Flamingo Club, The, Bea Giles and Phil Giles

**KALAMAZOO, Local 228**  
Tompkins, Tommy

**LANSING, Local 303**  
Abraham, George W.  
Ellis, Dock

**MACKINAC ISLAND, Local 593**  
Iroquois Hotel, and Sam M. McIntire

**MUSKEGON, Local 252**  
Lamp Light Inn Club, and Mrs. Key Johnson

**MUSKEGON HEIGHTS, Local 252**  
Rollarena, The, and Matt Durda  
Wilson, Leslie

**NEWAGO, Local 252**  
Parker's Resort, and Mace Parker

**RIVER ROUGE, Local 5**  
Rouge Lounge, The, and Augustine J. Evangelista

**SAGINAW, Local 57**  
Chase, William  
George, Bob

**SISTER LAKES, Local 192**  
Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buz" Miller

**SKANDIA, Local 118**  
Idle Time Bar, The, and Floyd Atherton

**SOUTH HAVEN, Local 232**  
Biltmore Hotel, The, and Maurice W. Steuben

**TRAVERSE CITY, Local 252**  
Langin, Ray

**UTICA, Local 5**  
Spring Hill Farms, and Andrew Sneed

**WAYLAND, Local 228**  
Macklin, William and Laura

**MINNESOTA**

**DETROIT LAKES, Local 382**  
Johnson, Allan V.

**HARMONY, Local 766**  
Carson, Manford

**KELLOGG, Local 437**  
Byer, Leslie

**MINNEAPOLIS, Local 73**  
Black, D. P., Presentations  
Folies Theatre  
Hechter, Sherman (See Quincy, Ill.)  
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under St. Paul, Minn.)

**ROSE, Edward**

**PIFFSTONE, Local 114**  
Coompan, Marvin  
Stolzman, Mr.

**RED WING, Local 565**  
Red Wing Grill, Robert A. Nybo, Operator

**ROBINSDALE, Local 73**  
Crystal Point Terrace

**SLAYTON, Local 114**  
E. E. Iverson  
Iverson Manufacturing Co., Bud Iverson

**SPRING PARK, Local 73**  
Maw, Dick  
Maw, Don

**ST. PAUL, Local 30**  
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under Minneapolis, Minn.)

**WINONA, Local 453**  
Interstate Orchestra Service, and L. Porter Juug

**MISSISSIPPI**

**BELZONI, Local 261**  
Thomas, Jake

**BILOXI, Locals 174, 496**  
Atkinson, James H. (also listed under New Orleans, La.)  
Beachwater Club, and Devoey Colbet  
Gay 90's, The, and William Cook (See: El Patio Club, New Orleans, La., and William Cook)  
Joyce, Harry, Owner, Pilot House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Rainey)

**CHAMBERS, Local 71**  
Harlem Club, and H. Patton

**CLEVELAND, Local 71**  
Hardin, Drexel

**COLUMBUS, Local 579**  
Blue Room Night Club, The, and J. B. Evans

**GREENVILLE, Local 261**  
Pollard, Flenord  
Reed, Jimmie

**GULFPORT, Locals 174, 496**  
Plantation Manor, and Herman Burger

**JACKSON, Local 579**  
Carpenter, Roy,  
Poor Richards, and Richard K.  
Head, Employer  
Sabre Club, and James Farr,  
Employer  
Smith, C. C., Operator, Rob-  
bins Bros. Circus (Pine Bluff,  
Ark.)

**KOSCIUSKO, Local 579**  
Fisher, Jim S.

**LAUREL, Local 568**  
Rahaim, Monie

**LELAND, Local 261**  
Lillo's Supper Club, and Jimmy  
Lillo

**MERIDIAN, Local 579**  
Bishop, James E.

**NATCHEZ, Local 579**  
Colonial Club, and Ollie Koerber

**POPLARVILLE, Local 568**  
Ladner, Curtis (Red)

## MISSOURI

**CHILlicoTHE, Local 75**  
Hawes, H. H.

**FESTUS, Local 2, 197**  
The Golden Rule Hotel, and  
N. J. McCullough and Wayne  
Beck, Employers

**INDEPENDENCE, Local 34, 627**  
Casino Drive Inn, J. W. John-  
son, Owner

**JEFFERSON CITY, Local 217**  
Community Civic League, The,  
and Elvester Williams

**KANSAS CITY, Local 34, 627**  
Am-Vets, and Bill Davis,  
Commander  
Canton, L. R.  
Esquire Productions, and Ken-  
neth Yates, and Bobby Hen-  
shaw  
Hendrix, Eddie  
Leon's Restaurant, and Richard  
and Leon Fouts  
Park Plaza Bar, and  
Fat Whitehead  
Ross, Edward  
Spencer, Susan, and  
Robert Williams

**MACON, Local 265**  
Macon County Fair Association,  
Mildred Sanford, Employer

**MARSHALL, Local 34, 627**  
Starlight Club, The, and  
Bill Usery

**POPLAR BLUFFS, Local 200**  
Brown, Merie

**ST. LOUIS, Local 2, 197**  
All American Speed Derby, and  
King Brady  
Barnholtz, Mac  
Brown Bomber Bar, James  
Caruth and Fred Guinard,  
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 Johnoff  
Encore Club, and Ted Flaherty  
Ford, Ella  
Graf, George  
Hum Social Club, The, and  
J. B. Bradley  
Markham, Doyle, and Tunc  
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  
Probstine, Herman  
Schimmel, Henry  
Shapiro, Mel  
Singer, Andy  
World of Tomorrow Shows,  
The, and Bert Metzger (See  
Cincinnati, Ohio)

## MONTANA

**BELGRADE, Local 709**  
Dick DeWayne

**BILLINGS, Local 439**  
Hughes, Wes

**BUTTE, Local 241**  
Aero Club, The, Robert Gri-  
swold and David Hansen  
Webb, Ric

**GLENDIVE, Local 244**  
Andrews, Lee K. (Bucky)

**GREAT FALLS, Local 365**  
Mayberry, Leroy Edward (Also  
under miscellaneous)

**MILES CITY, Local 429**  
Dodson, Bill  
Morton, H. W.

**WEST YELLOWSTONE,**  
Local 709  
Doc's Bar, and James L. Roark

## NEBRASKA

**ALEXANDRIA, Local 777**  
Alexandria Volunteer Fire Dept.  
Charles D. Davis

**FREMONT, Local 463**  
Wes-Ann Club, and Tanya  
June Barber

**KEARNEY, Local 777**  
Field, H. E.

**LINCOLN, Local 463**  
Turnpike Casino, and John  
Long

**LONG PINE, Local 609**  
Hidden Paradise Resort, and  
Morris Anderson

**MCCOOK, Local 609**  
Gayway Ballroom, and Jim  
Corcoran  
Junior Chamber of Commerce,  
Richard Gruver, President

**OMAHA, Local 70, 558**  
Camello's Dancing Academy,  
and Larry Camello  
Lee, Elroy V. (Lee Barron)  
National Orchestra Service  
Agency  
Palace Bar and Cafe, The, Joe  
McIntosh and Bob English

**SIDNEY, Local 519**  
Long, Jim (Also under mis-  
cellaneous)

## NEVADA

**LAKE TAHOE, Local 369**  
Lewis, Joby and Helen  
Norvas, Bill

**LAS VEGAS, Local 369**  
Adevars Club, Inc., Clifton  
Powell, Employer  
Desert Spa  
Halper, David (Also listed  
under Chicago, Ill.)  
Johns, Claude M., Jr.  
Manson, Louis  
Medlevine, Donjou (Also listed  
under Chicago, Ill.)  
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  
Morey Friedman, Employer  
Sans Souci Hotel and Casino,  
Medure Associates and Charles  
W. Legeman  
Spencer, Lorenzo V., Earl  
Turmon, and John B. Winter  
Zwilmeyer, Lud

**LOVELOCK, Local 368**  
Fischer, Harry

**RENO, Local 368**  
Blackman, Mrs. Mary  
Jelliffe, Father Robert  
Twomey, Don

## NEW HAMPSHIRE

**PORTSMOUTH, Local 376**  
Assad, Joe

## NEW JERSEY

**ASBURY PARK, Local 399**  
Kolkler, Irving (Also listed un-  
der miscellaneous and Miami,  
Florida)

**ATLANTIC CITY, Local 661, 708**  
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 Phila-  
delphia, Pa.)  
Mack's Mambo Inn, and Law-  
rence McCall, Owner  
Olshon, Max  
Pilgrim, Jacques  
Prouse, Ed (Also under Phila-  
delphia, Pa.)  
Senator Hotel, and Edwin Levin  
Zodiac Club, and Frank  
Fantasia

**BAYONNE, Local 526**  
Mullaney, Ronald

**BERNARDSVILLE, Local 177**  
Fair, James, Jr.

**BLOOMFIELD, Local 16**  
Club Evergreen and Henry  
Omelczuk  
Florczak, Anne  
Thompson, Patt  
Weiss, Anne

**BRIDGEON, Local 595**  
Continental Room, and Tony  
Scarpa

**BRIGANTINE, Local 661, 708**  
Brigantine Hotel Corp., and  
David Josephson, Owner

**BURLINGTON, Local 336**  
Hutton, Oscar

**CAMDEN, Local 77, 274**  
Crane, Frank  
Gus Campin, Employer  
Johnson, Robert  
Embassy Ballroom, and George  
E. Chiper (Geo. DeGerolamo),  
Operator  
Lev, Morris

**CAMDEN COUNTY,**  
Local 77, 274  
Somerdale Inn, and Albert  
Peria and Albert Alfieri

**CAPE MAY, Local 77, 274**  
Anderson, Charles, Operator

**EAST ORANGE, Local 16**  
Hutchins, William

**ELIZABETH, Local 151**  
Bavarian Room, The, Anthony  
Rinaldi and Edward Ramos  
Buzza, William (Billy)  
Cutro, V.  
Harvard, John

**FAR HILLS, Local 177**  
Poe, Mrs. Margaret

**HACKENSACK, Local 248**  
Petretti, Vito, and  
Abe Wagner

**HADDONFIELD, Local 77, 274**  
Kresson Manor, and James Pen-  
nec, Employer

**HASBROUCK HEIGHTS,**  
Local 248  
Clause, John, Jr.  
(See Lodi, N. J.)

**HILLSIDE, Local 151**  
Consumers Buying Service and  
Arnold Sheff

**HOBOKEN, Local 526**  
Sportsmen Bar and Grill

**JERSEY CITY, Local 526**  
Bonito, Benayama  
Burco, Ferruccio  
Triumph Records, and Gerry  
Quenn, present Owner, and  
G. Statins (Grant) and Bernie  
Levine, former Owners  
Zelinski, Mrs. Helen

**LAKE HOPATCONG, Local 237**  
Dunham, Oscar

**LAKEWOOD, Local 399**  
Garfinkel, Leon

**LODI, Local 248**  
Allross Productions, Inc., and  
Albert Iannaci  
Clause, John, Jr. (See  
Hasbrouck Heights, N. J.)  
Lounge in Lodi, Inc., The, and  
Salvatore Sconzo

**LONG BRANCH, Local 399**  
Biederman, Martin  
Golden, Mark  
Greene, David  
Koppelman, Murray  
Penta, John

**LYNDHURST, Local 248**  
Castilano, Alfred

**MAPLEWOOD, Local 16**  
Suburban Restaurant and Delic-  
atessen, and Sidney Waxman

**MARGATE, Local 661, 708**  
The Margate Casino, and  
James Schott, Employer

**MARLBORO, Local 204**  
Ira's Paradise, and E. A.  
Emmons

**McKEE CITY, Local 661, 708**  
Turf Club, and Nellie M. Grace,  
Owner

**MONTCLAIR, Local 16**  
Cos-Hay Corporation, and Thos.  
Haynes, and James Costello

**MOONACHIE, Local 16**  
Brancato, John

**MORRISTOWN, Local 177**  
Richard's Tavern, and Raymond  
E. Richard, Proprietor

**MT. FREEDOM, Local 237**  
Chris Ann Country Club  
(Mendham Enterprises, Inc.),  
and Sal Vitello  
Klode Hotel

**MT. HOLLY, Local 336**  
Shinn, Harry

**NEWARK, Local 111**  
Alfano, Al  
Beadle, Janet  
Broad and Kinney Lounge, and  
Joseph Heyman  
Bruce, Ramon  
Cocuzza, Arulia  
Crackshot Hackley  
Douglas Lounge, and Justin  
Piscopo  
Forte, Nicholas  
Gold Coast Bar and Grill, and  
Joseph Heyman  
Graham, Alfred  
Grande, Nicholas  
Hall, Emory  
Harris, Earl, and Genial Cou-  
dairs Club  
Hays, Clarence  
Hi-Li Club, The, and Artie  
Sarcia, 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 Campin, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terri  
Levine, Joseph  
Lloyds Manor, and Smokey  
McAllister  
Mariano, Tom  
William Natale, and Century  
Round Bar and Restaurant  
New Broadway Lounge, and  
Jimmy Tarantino  
Newark Revue Enterprises,  
and Vic Lane  
Nitecap Club, Inc., and Donald  
J. Couzza  
Nitecap, The, and Charles Wells  
Norman, Sam  
Oetgen, Herbert  
Prestwood, William  
Rullison, Eugene  
Shaw's Cocktail Lounge, and  
Bob Humphrey  
Silhouette Lounge, and Ida  
Lanno  
Simmons, Charles  
Smith, James  
Tucker, Frank  
Weissman, Bernard  
Wilson, Emanuel  
Zaracardi, Jack, Galanti A. A.

**NORTH ARLINGTON, Local 16**  
Petrucci, Andrew

**NORTH BERGEN, Local 526**  
Rinaldi, Joseph  
Sweeney, Kay, and 1200 Club  
Tourso, Juanita

**OCEAN CITY, Local 661, 708**  
Pontiere, Stanley

**ORANGE, Local 16**  
Carteret Cocktail Lounge  
Cook, Wm. (Bill)  
Shabliski, Dave

**PATERSON, Local 248**  
George's Tavern, and  
George Maro  
London's Tavern, and Carmine  
London, Employer  
Palms Club Bar, The, and  
Anthony Ray Ryles, Manager

**PAULSBORO, Local 595**  
Cozy Corner Bar, Anthony Scu-  
deri, Owner and Operator

**PENNSAUKEN, Local 77, 274**  
Beller, Jack

**PINE BROOK, Local 177**  
Paone, Fred

**SALEM, Local 595**  
Evans, Emzie, Jr.

**SEA BRIGHT, Local 399**  
Driftwood by the Sea, and  
Michael Stavola

**SPRING LAKE, Local 399**  
Ward, Mrs. Josephine

**SUMMIT, Local 16**  
Ahrons, Mitchell

**TEANECK, Local 526**  
Suglia, Mrs. Joseph

**TRENTON, Local 62**  
Cordial Inn

**UNION CITY, Local 526**  
Biancamano, Anthony F.  
Fan Bar and Grill  
Klunck, Peter J.

**VAUX HALL, Local 151**  
Carillo, Manuel R.

**VINELAND, Local 595**  
Rainbow Club, and Joseph  
Tedesco

**WESTFIELD, Local 151**  
Cohen, Mack  
Samurine, Jardine

**WEST NEW YORK, Local 526**  
Dragotta, Frank  
Nate, Sam

**WILLIAMSTOWN, Local 595**  
Pippo, Rocco

## NEW MEXICO

**ALBUQUERQUE, Local 618**  
Dancing Cavalcade, Inc., and  
Jody Elder (Also listed un-  
der Los Angeles, Calif.)  
Mary Green Attractions, Mary  
Green and David Time, Pro-  
motors  
Halliday, Finn  
LaLoma, Inc., and Margaret  
Ricardi, Employer  
Lepley, John  
Richardson, Gary D.  
White, Parrell  
Willburn, Dec

**AZTEC, Local 618**  
V. F. W. Post 3370, and  
Claude Kirkpatrick

**CLOVIS, Local 640**  
Denton, J. Earl, Owner, Plaza  
Hotel

**GRANTS, Local 618**  
Grants Fire Dept., W. W.  
Thigpen, Fire Chief, and  
Ramon Padillo, Secretary

**HOBBS, Local 771**  
Straface, Pete

**ROSWELL, Local 640**  
Russell, L. D.

**RUIDOSO, Local 771**  
Davis, Denny W.

**SANTA FE, Local 618**  
Emil's Night Club, and Emil  
Mignardo, Owner  
Valdes, Daniel T.

**SOCORRO, Local 618**  
Fence Acres, and Sonny  
Weatherly

## NEW YORK

**ALBANY, Local 14**  
Harris, Edward  
Howie's Restaurant and Bar,  
Howard Pastor and John  
Burke  
Johnson, Floyd (Also listed  
under Rensselaer, New York)  
O'Meara Attractions, Jack  
Pechenick, Harold  
Richard's Bar-B-Que, David  
Richards  
Snyder, Robert

**ALDER CREEK, Local 313**  
Burke's Manor, and Harold A.  
Burke

**AUSABLE CHASM, Local 129**  
Young, Joshua P.

**BINGHAMTON, Local 380**  
Stover, Bill

**BOLTON LANDING, Local 129**  
Galea's Restaurant, and  
Dominic Galea

**BRONX, Local 802**  
Acevedo, Ralph  
Bell, Murray  
Goldstein, Harvey  
Hernandez, Harry  
Jones, William  
Jurgard, Jacques I.  
Katz, Murray  
Rosardo, Al  
Rosenberg, Israel  
Schantz, Mrs. Gertrude  
Stioaletti, Michael

**BROOKLYN, Local 802**  
Arnovich, Ira (Mr.)  
Baldwin, Lindsay Duke  
Balinese Club, and Sid Rosenthal  
Beckels, Lionel  
Bello-Mar Restaurant, Felix  
Garcia, Proprietor  
Borriello, Carmine  
Bryan, Albert  
Carol Bar & Grill, Inc., and  
Nathan Berkman  
Community Center, and Walter  
C. Pinkston (NYC)  
Continental Cafe, and Clyde  
Check  
Continental Cafe, and Vito  
Militano  
Ean, Jimmy  
Gem's Paradise, and Silburn  
Gray  
Grabell, Leo B.  
Hall, Edwin G.  
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  
Cesaria, Operator  
Polakas, Anthony (See: Stanley  
J. Mocaraki, Woodside, L. I.)  
Rosman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority,  
Brooklyn College, and Anita  
Birkle  
Soo Corporation, and Hyman  
Robbins  
Stein, Irving  
Sussman, Alex  
Zaslav, Jack

**BUFFALO, Local 43, 533**  
Bourne, Edward  
Calato, Joe and Teddy  
Cheiffetz, Jacob, and Frank  
Collura  
Clore, Joseph, Operator, Ven-  
dome Hotel  
Cosmano, Frank and Anthony  
DiStefano, Jimmy  
Ginsberg, Bernard, Hyman  
Greshin and Max Bogen  
Hampson, 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. & J. Amusement Corp.  
Williams, Ossian V.  
Zywicki, Stanley J.

**COOPERSTOWN, Local 443**  
Grand Old Ball of Criterion  
Club, Ruth Thompson Purvis  
and Mrs. Ruth Simonson

**EAST GREENBUSH, Local 14**  
Hughes, Richard P.

**ELMIRA, Local 314**  
Haraban's Grille, and Edwin  
and Gertrude Huopana

**FERNDALE, Local 809**  
Clarendon Hotel, Leon Gar-  
finkel, Owner  
Gross, Hannah  
Pollack Hotel, and Elias Pol-  
lack, Employer

**FLEISCHMANN'S, Local 215**  
Churs, Irene (Mrs.)

**FRANKFORD, Local 383**  
Club Royale, The, and William  
Nudo, Jr.  
Reiler, Frank  
Tyler, Lenny

**GLENS FALLS, Local 676**  
Alfred's Restaurant, and  
Alfred Einstein

**GLENN WILD, Local 809**  
Lewis, Mack A.

**HUDSON, Local 676**  
Goldstein, Benny  
Gutto, Samuel

**ILION, Local 383**  
Wick, Phil

**KAUNONGA LAKE**  
(White Lake), Local 809  
Gruber, Paul

**LAKE LUZERNE, Local 129**  
Munck, Svend A.

**LAKE PLACID, Local 129**  
Carriage Club, and C. B.  
Southworth

**LOCH SHELDRAKE, Local 809**  
Capitol Hotel and Day Camp  
Hotel Leroy, and Ida Krans  
Jones, William

**MALONE, Local 734**  
Club Restaurant, and Louis  
Goldberg, Manager

**MARCY, Local 51**  
Riviera Club, The, and John  
Long (Anguilli), Owner

**MONTICELLO, Local 809**  
King, Charles

**NEUBURGH, Local 291**  
Palatine Hotel, and Louis A.  
Schwarz

**NEW YORK CITY, Local 802**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Asso-  
ciated 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  
Beattie, Ron (Stewart), (Also  
listed under Los Angeles,  
Calif.)  
Bender, Milton  
Bourbon Street, and Jack  
Gordon  
Bradley Williams Entertainment  
Bureau  
Browne, Bridget  
Browley, Jesse  
Butler, John  
Butler, Marion  
By-Line Room, Inc., and Mil-  
dred Ramshai  
Cameo  
Carpola, 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 Pleasant Gents, Lee Cham-  
bers and Rudolph Johnson  
Cobb, Buff  
Coffery, Jack  
Columbia Radio and Theatrical  
Agency  
Conlin Associates, and Jos. H.  
Conlin  
Continental Record Co., Inc.  
Continental Variety  
Cora, Luis  
Cross, James  
Crosdon, Michael, Theatrical  
Agency  
Cutter, George H., Jr.  
DeMarco, Tony  
Dickson Hall  
Douglas, Larry  
Dower, Roy L., Agency  
Dysonet Records, and Jerry  
(Jerome) Lipkin  
Edelson, Carl, and Club Records  
Estate of Cass Franklin  
Estrada, Mrs. Dolores  
Fillet, Henry  
Finch Records, and Samuel  
Freeman, Bob  
Gala Shows, Inc.

## INTERNATIONAL MUSICIAN



Getts, Clark, and Clark Getts, Inc. (See San Antonio, Texas)  
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goodman, Richard D. (Dick), Eldorado Records and Luniver Record Corp.  
Gordon, Mrs. Margaret Grandof, Budd  
Gray, Lew, and Magic Record Company  
Hello Parce, Inc., and William L. Taub, President  
Imperial Attractions, Inc., and T. J. Foley  
Imos, Inc., and Ben Gradus International Food Show, Gordon Saville, President  
Isaacs, Lester  
I.X.L. Records, L. J. Reynolds and M. Axelrod  
Jones, Gerald  
Katz, Archie  
Kent Restaurant Corp., Anthony Kourtos and Joe Russo  
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  
Ledit, Lew  
Lombardi, Al  
Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Martin, Betty (also listed under miscellaneous)  
Matthews, Willard  
McRae, Theodore, and Rae-Cox & Cooke Music Corp.  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Mogie, Wm., and Assoc.  
Moldovan, Alexander  
Moore, Jim, and Jim Moore Associates  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
Olman, Chauncey S.  
Operatic Gala Unico National, and Miss Suzanne Duvert  
Oetting, Herbert  
Orpheus Record Co.  
Paleogis, Alexanthur  
Penachio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Ponz, John  
Ray-Reid Music Publishing Co.  
Riley, Eugene  
Robbins, Sydell  
Rosen, Matty  
Sage, Miriam  
Sands, Vic  
Santiago, Ignacio  
Santos, Victor  
Sawdust Trail, and Sid Silvers  
Saxon, Don  
Sciabica, Frances  
Scott, Roderick  
Shapiro, Homors Rubel  
Shurt, Louis, Agency, and Don Rondo  
Sinclair, Carlton  
Sledge, James  
Strauss Agency, Fred Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrock, Larry, and his Rodeo Show  
Sybil Enterprises, Inc.  
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  
Watercapers, Inc.  
Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau  
Westminster Records, Inc.  
Wineley, Paul  
Wolper, Dave  
Zakon, A. J.

NIAGARA FALLS, Local 106  
Emerald Room, J. Sinclair and Anthony (Tony) Clements  
Flory, Nick and Joe  
Greene, Willie  
James Restaurant, and James Doyle  
Ontario House, and Julia and Robert Minicucci  
NORWICH, Local 443  
McLean, C. F.  
OSSINING, Local 398  
Wallace, Alvin  
PULASKI, Local 267  
Jamboree U. S. A., and Leon D. Moody  
RAQUETTE LAKE, Local 51  
Weinstein, Abe  
RENSSELAER, Local 14  
Johnson, Floyd (Also listed under Albany, N. Y.)  
RICHMOND HILL, Local 802  
Diamond, Seymour  
ROCHESTER, Local 66  
Balmer, Robert and Shirley  
Cotton Club, The, and Harry Spiegelman, Owner  
Elmira Symphony and Choral Society, The, and James Applegate  
Gala, Alfred  
Hamza, Abraham  
Kec Recording Company  
Noc, Lou  
Sparky's Avenue Restaurant, and Michael Cortese  
Valenti, Sam  
ROME, Local 313  
Jim's Tavern, and James Uvanni  
SABATTIS, Local 51  
Sabattis Club, and Mrs. Verna V. Coleman  
SOUTH FALLSBURG, Local 809  
Silvers, Abraham  
SPRING VALLEY, Local 291  
Benjamin, Martin  
STATEN ISLAND, Local 802  
Kucin, Alexander  
Tic Tock Club, and Gerald Donnelly  
SWAN LAKE, Local 809  
Swan Lake Inn, and Samuel Tinn  
SYRACUSE, Local 78  
Crooms, William J.  
Mahshie, Joseph T.  
Volpert, Howard  
TROY, Local 13  
Capitol Attractions, and Ed Egan  
Polito, Thomas  
UTICA, Local 51  
Block, Jerry  
WALDEN, Local 291  
Warren Gould, and Robert Gould  
WATERTOWN, Local 734  
Duffy, Terrance  
WATERVILLE, Local 13  
Cortes, Rita, James E. Strates  
Shows  
Kille, Lyan  
WHITEHALL, Local 129  
Jerry-Ann's Chateau, and Jerry Rumania  
WHITE PLAINS, Local 38  
Brod, Mario  
WINDHAM, Local 215  
Fitros, Markos  
WOODRIDGE, Local 809  
Waldorf Hotel, and Morris Signer  
WURTSBORO, Local 809  
Bliss, Samuel  
YONKERS, Local 402  
Sinclair, Carl

### LONG ISLAND (New York)

ASTORIA, Local 802  
Guerra, John  
Hirschler, Rose  
Lobel, John  
Scene Makers, The, Inc., and Jack Lonsheim  
BAYSHORE, Local 802  
Moore, James J.  
BAYSIDE, Local 802  
Gorin, Irving  
Mirage Room, and Edward S. Friedland  
COPIAGUE, Local 802  
Egco Corporation  
CORONA, Local 802  
Canary Cage Corp., Ben Casikane, Owner  
ELMHURST, Local 802  
Mielc Mrs. F.  
FAR ROCKAWAY, Local 802  
Town House Restaurant, and Bernard Kurland, Proprietor  
FLORAL PARK, Local 802  
Black Magic, and Jos. Benigno  
GARDEN CITY, Local 802  
Savales, Telly

HEMPSTEAD, Local 802  
Junda, Leo  
Manclari, Archillie  
Turf Club  
HUNTINGTON, Local 802  
Old Dutch Mill, and Frank Reid  
JACKSON HEIGHTS, Local 802  
Griffiths, A. J., Jr.  
Sperling, Joseph, and Orchid Room  
JAMAICA, Local 802  
Haas, Mrs. Edward  
KEW GARDENS, Local 802  
Boro Lounge (Rea & Redesky Restaurant, Inc.), Joe Redesky, Owner  
Cristiana, Joseph  
LAKE RONKONOMA, Local 802  
Club Clare, and Nancy Clare Smith  
LAURELTON, Local 802  
Fleming's Lounge, and Frank "Red" Simone  
LIDO BEACH, Local 802  
Sands Beach Club, and Mrs. Carol Meyers  
LONG BEACH, Local 802  
Hamilton Club, and Mickey Hasinsky  
MONTAUK, Local 802  
Montauk Island Club, Harry Greenberg, Employer  
NORTH WOODMERE, Local 802  
Klar, Irving D.  
PATCHOGUE, Local 802  
Kay's Swing Club, Kay Angeloro  
PORT WASHINGTON, Local 802  
Rivage, Beau, Beaus Caterers, and M. Finke and/or Mr. Finkelstein  
ROCKVILLE CENTRE, L. I., Local 802  
Johnson, Donald E.  
ST. ALBANS, Local 802  
Jackson, Hal  
SAYVILLE, Local 802  
Sayville Hotel and Beach Club, Edward A. Horowitz, Owner, Sam Kalb, Manager  
WESTBURY, Local 802  
Canning, Harold B.  
WESTHAMPTON, Local 802  
Skyway Cafe, and Mr. Billings  
WEST HEMPSTEAD, Local 802  
Club 33, Arthur Sinclair, and Sinclair Enterprises, Inc.  
WOODSIDE, Local 802  
Mocarski, Stanley J. (See Anthony Polakas, Brooklyn, N. Y.)

### NORTH CAROLINA

BEAUFORT, Local 619  
Markey, Charles  
BURLINGTON, Local 332  
Mayflower Dining Room, and John Loy  
CAROLINA BEACH, Local 619  
Stokes, Gene  
CHARLOTTE, Local 342  
Amusement Corp. of America, Edson E. Blackman, Jr.  
Hal-Mark Distributing Co., Inc., and Sidney Partner  
Jones, M. P.  
Karston, Joe  
DURHAM, Local 500  
Gordon, Douglas  
Mitchell, W. J.  
FAYETTEVILLE, Local 619  
Lincoln, Ollie  
Parker House of Music, and S. A. Parker  
Payne, James L.  
GREENSBORO, Local 332  
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. B.  
GREENVILLE, Local 619  
Hagans, William  
Ruth, Therman  
Wilson, Sylvester  
HENDERSONVILLE, Local 377  
Livingston, Buster  
JACKSONVILLE, Local 619  
Marine Bar, and Jim Pittman  
KINSTON, Local 619  
Hines, Jimmie  
Parker, David  
MAXTON, Local 619  
Dunn's Auto Sales, and Jack Dunn  
REIDSVILLE, Local 332  
Ruth, Therman  
WALLACE, Local 619  
Draughton, John H.  
Strawberry Festival, Inc.

WILMINGTON, Local 619  
Barn, The, and Charlie Whitty  
WILSON, Local 500  
McCana, Roosevelt  
McCana, Sam  
McEachon, Sam  
WINSTON-SALEM, Local 332  
Adams, W. L.  
NORTH DAKOTA  
BISMARCK, Local 229  
Andrews, Lee K. (Bucky)  
BOWMAN, Local 229  
Flagstone Terrace, The, and Cleon Willette  
GRAND FORKS, Local 485  
Seay, J. J.  
MINOT, Local 656  
Attractions Inc., George R. Ferguson, Manager, and John Lindahl, Representative  
WHITE EARTH, Local 656  
Royer, F. W.  
OHIO  
AKRON, Local 24  
Bastford, Doyle  
Buddies Club, and Alfred Scrutchings, Operator  
Colanco, Inc., Charles (Chuck) Cofield and Julius Landrum, President  
Holloway, Fred R.  
Louthan, Walter M.  
Namea, Robert  
Sari's and Richard Farr  
Tropicana Club, Martin M. Winters, Employer  
Zenalis, George  
BUCYRUS, Local 531  
Lutz Sports Arena, Inc., Bryan Smith, Promotional Manager  
CAMBRIDGE, Local 415  
Seneca Lake Jamboree Park Company, Inc., and William T. Exton and Henry D. Stern  
CANTON, Local 111  
Engle, Frank  
Holiz, Walter W.  
Hufl, Lloyd  
Young, Gladys  
CHESAPEAKE, Local 362  
Valley Lee Restaurant, Richard (Dick) Deutsch  
CINCINNATI, Locals 1, 814  
Bayless, H. W.  
Key Room, The, The Executives Club and Bernard Stevens  
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, Locals 4, 550  
Artistry in Promotion  
Atlas Attractions, and Ray Gray  
Ballard, John  
Band Box Nite Club, The, and George Blackman  
Bonds, Andrew  
Club Ron-day-Voo, and U. S. Dearing  
Colfield, Charles  
Crane, Bill, Booking Agency  
Dixie Grill, and Lenny Adelman  
Dixon, Forrest  
Ebony Club, The, and Dan Boone  
The Hanna Lounge, and Osel Lowry, Jr., Employer  
King, Ted, Agency  
Lawrence, Ray  
Lockett, Roy  
Lowry, Fred  
Manuel Bros. Agency, Inc.  
McNeal, Joe  
Stutz, E. J., and Circle Theatre  
Swing Club, Wm. McDougall, President  
Tia Juana Cafe, and Catherine Tucker's Blue Grass Club, and A. J. Tucker, Owner  
Walters, Carl O.  
Welcome Inn, Albert Authority and James Hunter  
COLUMBUS, Locals 103, 589  
Bamboo Club, The, and Henry Elstein  
Coral Reef, The, and Ben Frankel  
Lewis, Richard, Agency, Inc.  
Miller, O. L.  
Pen and Pencil, and Homer and Doris Stonerock, Owners  
DAYTON, Locals 101, 473  
Apache Inn, and Jessie and John Lowe  
Boucher, Roy D.  
Daytons Club, and William Carpenter  
Farm Dell Nite Club, Inc., and C. J. McLin

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  
Vogel Stan  
ELYRIA, Local 146  
Jewell, A. W.  
EUCLED, Locals 4, 550  
Rado, Gerald  
GERMANTOWN, Locals 101, 473  
Beechwood Grove Club, and Mr. Wilson  
HOLGATE, Local 320  
Swiss Gardens, and George K. Bronson  
LIMA, Local 320  
Colored Elks Club, and Gus Hall  
Grant, Junior  
Wilson, Ty  
LORAIN, Local 146  
Whistler's Club, The, and Don Warner  
MANSFIELD, Local 159  
Mural Lounge, The, and Norma Yochem  
Steinberg, Irving  
PROCTORVILLE, Local 362  
Plantation Club, and Paul D. Reese, Owner  
SPRINGFIELD, Local 160  
Capri Club, The, and Ben Frankel  
Fietelson, Walter, Bob Barry and The Capri Club  
Jackson, Lawrence  
162nd Fighter Interceptor Squadron of the Air National Guard of Ohio, and Harold Byers  
STUEBENVILLE, Local 223  
Hawkins, Fritz  
SIDNEY, Local 801  
Fietelson, Walter, and The Capri Club  
TOLEDO, Locals 15, 286  
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  
TROY, Local 576  
Fietelson, Walter, and Ben's Steak House  
VIENNA, Locals 86, 242  
Hull, Russ  
WARREN, Local 118  
Wragg, Herbert, Jr.  
XENIA, Locals 101, 473  
Lone Pine Inn, The, and Mrs. Dorothy Puckett  
YOUNGSTOWN, Locals 86, 242  
Copa Casino, and Nick Costantino  
Firebirds Bar  
Freeman, Dusty  
Miss Bronze America, Inc., and Wm. Stringer  
OKLAHOMA  
ARDMORE, Local 688  
George R. Anderson Post No. 65, American Legion, and Floyd Loughridge  
J. E. Ranch Rodeo, and Col. Jim Eskew  
ENID, Locals 375, 703  
Norris, Gene  
GAGE, Locals 375, 703  
Busby, Douglas  
HUGO, Local 385  
Stevens Brothers Circus, and Robert A. Stevens, Manager  
LAWTON, Local 688  
Zimmerman, Clifton and Era  
MUSKOGEE, Local 679  
Gaurie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.  
OKLAHOMA CITY, Locals 375, 703  
Randolph, Taylor  
Simms, Aaron  
OKMULGEE, Locals 94, 808  
Masonic Hall (colored), and Calvin Simmons  
SHAWNEE, Locals 375, 703  
DeMarco, Frank  
TULSA, Locals 94, 808  
Consumer's Comfort Corp., and Yale Club  
Glass, Owen C.  
Love's Cocktail Lounge, and Clarence Love  
Riggs, Connie  
Schroeder, Vic  
Thompson, Richard

### OREGON

ASTORIA, Local 608  
Hudson, William L., and George A. Fagin  
BROOKINGS, Local 597  
Cliff House, The, and Wm. J. Preisinger, Employer  
EUGENE, Local 689  
Weinstein, Archic, Commercial Club  
GARIBALDI, Local 608  
Marty de Joe Agency  
Walker, Sue  
HERMISTON, Local 560  
Rosenberg, Mrs. R. M.  
LAKESIDE, Local 520  
Bates, E. P.  
MEDFORD, Local 597  
Hendricks, Cecil  
Shamrock Supper Club, The, and C. Donald Adams, Employer  
PORTLAND, Local 99  
Harry's Club 1500, and Wm. McClendon  
Ozark Supper Club, and Fred Baker  
Pacific Northwest Business consultants, and J. Lee Johnson  
ROGUE RIVER, Local 597  
Arnold, Ida Mae  
SALEM, Local 315  
Martin, Arthur

### PENNSYLVANIA

ALLENTOWN, Local 561  
Max, Bill "Jazz"  
ALTOONA, Local 564  
Blake, Arthur  
BETHLEHEM, Local 411  
Town and Country Restaurant  
BLYTHEDALE, Locals 60, 471  
Offshore Club, The, and James Thaxton  
BRAEBURN, Local 630  
Mazur, John  
BRISTOL, Local 62  
ABM, Inc., and Ralph Romano  
BRYN MAWR, Local 341  
K. P. Cafe, and George Papaian  
CANADENSIS, Local 577  
Dutch's Tavern  
Rog-Mon Associates, and Monas Fetterman and Roger Tambella  
CHESTER, Local 484  
Chester Sports Center, and Henry Weinstein  
Hinson, Bob  
Lager, Bob  
Parkway Inn, and Ernest S. Carletti  
Stamm, Arthur  
West End Who's Who Womens Club  
COLUMBIA, Local 296  
Golden Eagle, The  
Kelley, Harold  
COPELSBURG, Local 569  
Hoff Brau, Adolph Tofel, Owner  
DEVON, Local 341  
Jones, Martin  
Vause, Jesse  
DONORA, Local 592  
Bedford, C. D.  
DOWNTOWN, Local 484  
Sheahidch, K. E.  
EASTON, Local 379  
Parsons, Russell  
ERIE, Local 17  
Hamilton, Margaret  
Lyons, Mrs. Mattie  
Patsy, Guy  
HALIFAX, Local 401  
American Legion of Halifax, Lee Kootz and R. Stanley Cooper  
HARRISBURG, Local 269  
Tia Juana Club, and Thomas Jones, Employer  
HAVERFORD, Local 341  
Fielding, Ed  
HAWLEY, Local 130  
Hotel Capri, and Richard Fabri  
JOHNSTOWN, Local 41  
The Club 12, and Burrell Haselrig and the Flamingo Hotel  
LANCASTER, Local 294  
Carson, Sunset (Michael)  
(See Miscellaneous)  
Fred, Murray  
Samuels, John Parker  
Soule, James D.  
LATROBE, Local 339  
College, Chester A.  
Hendrickson, Dr. Thomas C.  
Pifer, Ed  
LOCK HAVEN, Local 761  
Town Tavern, and Fred Passell  
LUZERNE, Local 140  
Fogarty, Mrs. Thos.  
McKEESPORT, Locals 60, 471  
White Elephant, Jack Feldman, Owner

**MEADVILLE, Local 344**

Noll, Carl  
Power., Donald W.  
Simmons, Al, Jr.

**MIDLAND, Local 82**

Mason, Bill

**MILFORD, Local 667**

Colonial Hotel, and Arnold  
Pleschette

**NEW CUMBERLAND, Local 269**

Semone's Bar and Grille, and  
Robert P. and Thomas Semone

**NEW HOPE, Local 62**

Fountain Head, The, and  
Morris B. Singer

**NEW KENSINGTON, Local 630**

Mason, P. O.

**NORRISTOWN, Local 341**

Mole, George A.

**PHILADELPHIA, Locals 77, 274**

Allen, Jimmy  
Amvets Post 178, and Norman  
G. Andrews  
Blow, James A.  
Boots, Tubby  
Brown, Frank, Promotions, and  
Frank Brown  
Church, Lou  
Davis, Samuel  
Delaware Valley Productions,  
Inc., Irving Fine, James  
Friedman, Joseph Mashman,  
Louis Mashman, Jerry Williams,  
Harry Mogur  
Dupree, Hiram K.  
DuPre, Reese  
Edge Supper Club  
Esca Records  
Gerson, Bill  
Gold, Morty  
Goldberg, Sam  
Gordon, Mrs. Margaret  
Hut, The (formerly known as  
"Henny's"), and Tom  
Anderson  
McAllister Jazz Associates, and  
Lester McAllister  
Lodge, Dave (Also under  
Atlantic City, N. J.)  
Malone, Thomas W.  
Masucci, Benjamin P.  
Montalvo, Santos  
Muziani, Joseph  
Pinsky, Harry  
Prouse, Ed (Also under At-  
lantic City, N. J.)  
Ukrainian Junior League,  
Branch 52, nad Helen Strait,  
Sec., Victoria Melnick,  
Chairman of Music  
Velez, L.  
Vincent Enterprises, Inc., and  
Margaret White and Solo-  
mon Burke  
Warwick, Lee W.  
Williams, Kae

**PITTSBURGH, Locals 60, 471**

Bethel, Stanley  
Bruno, Joseph  
Chateau, The, and Ralph  
Mastrangelo  
Drawn, Herman  
Midway Lounge, and Mrs.  
Elizabeth Henry  
Mutts Hut, and James Allen, Jr.  
New Arena Restaurant, The,  
and Jack Cargo

**POTTSVILLE, Local 515**

Graham, Len, and George  
Yulick

**READING, Local 135**

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

**SCHUYLKILL HAVEN, Local 515**

Graham, Len, and George  
Yulick (Also under Potts-  
ville, Pa.)

**SCRANTON, Local 120**

Alto Cafe, and Tony Paone  
Hashem, Tom  
McDonough, Frank  
Santora, Vito

**SOMERSET, Local 787**

Oakhurst Tea Room, The, and  
Ernest W. Baker

**SOUDERTON, Local 569**

Lions Club, and Robert A.  
Wismer and Jacob Frederick,  
Employers

**SOUTH LANGHORNE, Local 62**

Playwick Park Tavern, and  
Playwick Park

**UNIONTOWN, Local 596**

Polish Radio Club, and  
Joseph A. Zelasko

**UPPER DARBY, Locals 77, 274**

Delaware County Athletic Club,  
and Lou Lambert, Manager

**WASHINGTON, Local 277**

Lee, Edward

**WILLIAMSPORT, Local 761**

Pinella, James

**YORK, Local 472**

615 Club, The, and Frank  
Frederick

**RHODE ISLAND**

**JOHNSTON, Local 262**  
Club Chez Parce, and Bill  
Carillo  
Coppola, Riccardo, Sr.  
Tomasco, Joseph  
**NEWPORT, Local 529**  
Newport Jazz Festival, and  
Jeremiah P. Maloney  
Wein, George (Also listed under  
Boston, Mass., and Mis-  
cellaneous)  
**PROVIDENCE, Local 198**  
Audio Previews, Inc., and  
Arthur L. Mousovitz, Treas.  
Columbia Artists Corp.

**SOUTH CAROLINA**

**CHARLESTON, Local 502**  
Bass, Tom  
Kline, George H.  
Pike, Chet  
**CHESTER, Local 673**  
Mack's Old Tyme Minstrels,  
and Harry Mack  
**FLORENCE, Local 502**  
City Recreation Commission,  
and James C. Putnam  
**GREENVILLE, Local 694**  
Harlem Theatre, and  
Joe Gibson  
Towers Restaurant, and  
J. L. Melancon  
**MOULTRIEVILLE, Local 502**  
Wurthmann, George W., Jr. (of  
the Pavilion, Isle of Palms,  
South Carolina)  
**MYRTLE BEACH, Local 502**  
Hewlett, Ralph J.

**SOUTH DAKOTA**

**ABERDEEN, Local 693**  
Suedmeier, Duane  
**ARMOUR, Local 773**  
Smith, Coy  
**BROOKINGS, Local 114**  
DeBlonk, Mat W.  
**SIOUX FALLS, Local 114**  
Haar, E. C.  
Triangle Advertising Agency,  
and Dell Crosby

**TENNESSEE**

**CLARKSVILLE, Local 257**  
Clardy, George  
**HUMBOLDT, Local 639**  
Ballard, Egbert  
**KNOXVILLE, Local 546**  
Cavalcade on Ice,  
John J. Denton  
Grecal Enterprises (also known  
as Dixie Recording Co.)  
Henderson, John  
Stony, Carl (See Monticello,  
Ky.)  
Zelmar Grotto, The, B. Van  
Hoesen and William Coleman  
**McMINNVILLE, Local 80**  
Junior Chamber of Commerce,  
and Dave Hoover and James  
A. Dillon, Employers  
**MEMPHIS, Local 71**  
Anderson, Elvis W.  
Baldwin, Arthur  
Beck, Harry E.  
Lepley, John  
Miller, Joe  
**NASHVILLE, Local 257**  
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  
Shucher, Herb  
Terrell, Mrs. H. A.  
Western Corral, The, J. W.  
Long and D. S. DeWeese  
**PARIS, Local 639**  
Cavette, Eugene

**TEXAS**

**ABILENE, Locals 72, 392**  
Bandera Club, The, and A. R.  
Vessels, Employer  
**ALTAIR, Locals 65, 699**  
Cervinka's Night Club, and  
August Cervinka  
**AMARILLO, Local 532**  
Flame Club, The, and  
Dr. Frank Smith  
Mays (Mays), Willie B.  
Vinson, Willie  
**AUSTIN, Local 433**  
Wimberly, Billy

**BAIRD, Locals 72, 392**

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

**BOLING, Locals 65, 699**

Fails, Isaac A., Manager Spot-  
light Band Booking Coopera-  
tive (Spotlight Bands Book-  
ing and Orchestra Manage-  
ment Co.)

**BROWNWOOD, Locals 72, 392**

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

**CORPUS CHRISTI, Local 644**

Carnahan, R. H., Sr.  
Kirk, Edwin  
Vela, Fred

**DALLAS, Locals 147, 168**

Davis, Tony  
La Cabana, Inc., and Bill  
E. Petty  
Morgan, J. C.  
Myrner, C. J.  
Olson and Johnson Revue, and  
Chic Johnson  
Sky Club, The, and W. D. Sat-  
terwhite and Julius Schwartz

**DENISON, Locals 147, 168**

Club Rendezvous

**EL PASO, Local 466**

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

**FORT WORTH, Locals 72, 392**

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 B. May  
Rendezvous Club, and C. T.  
Boyd, Operator  
Snyder, Chic

**GONZALES, Locals 23, 658**

Dailey Bros. Circus

**GRAND PRAIRIE, Locals 147, 168**

Club Bagdad, R. P. Bridges and  
Miriam Teague, Operators

**HEARNE, Local 306**

Mullinnix, C. E.

**HENDERSON, Local 116**

Wright, Robert

**HOUSTON, Locals 65, 699**

Club Velma, The, and James  
Jones  
Ebony Club, The, Lou Nichol-  
son and Arnett Cobb  
Ott, Richard  
Penthouse Club of Houston,  
Sterling Catering, Inc., and  
Sterling M. Zindler  
Speakeasy Club, Tommy  
Williams, Ken Collins and  
V. K. Wright

**LAREDO, Local 644**

Bruni, Fred  
Fauscher, Dan

**LEWELLAND, Local 532**

Collins, Der

**LONGVIEW, Locals 147, 168**

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

**LUBBOCK, Local 532**

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

**MEXIA, Local 306**

Payne, M. D.

**ODESSA, Locals 72, 392**

Baker, George  
The Rose Club, and Mrs. Har-  
vey Kellar, Bill Grant and  
Andy Rice, Jr.  
Silver Saddle Club, The, and  
R. W. Batson, O. C. Francis  
and Charles Barry

**PALESTINE, Local 306**

Earl, J. W.  
Griggs, Samuel  
Grove, Charles

**PARIS, Locals 147, 168**

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

**FERRYTON, Local 532**

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

**PORT ARTHUR, Local 615**

Demland, William

**SAN ANTONIO, Locals 23, 658**

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, Local 74**

Fails, Isaac A., Manager Spot-  
light Band Booking Coopera-  
tive (Spotlight Bands Book-  
ing and Orchestra Manage-  
ment Co.)

**VICTORIA, Local 644**

Club Reno, Lindsey Construction  
Company, and Bill Lindsey  
Jackson, Ollie

**WACO, Local 306**

Circle R Ranch, and  
A. C. Solberg  
Cooper, Morton

**WICHITA FALLS, Local 688**

Dibbles, C.  
Johnson, Thurmon  
Moose Lodge, The, Bill Marlow  
and L. C. McKown  
Whitley, Mike

**UTAH**

**HANNA, Local 104**  
Haley, Tom  
**SALT LAKE CITY, Local 104**  
Sutherland, M. F.  
Wallin, Bob

**VERMONT**

**RUTLAND, Local 129**  
Brock Hotel, and Mrs. Estelle  
Duffie, Employer

**VIRGINIA**

**ALEXANDRIA, Locals 161, 710**  
Commonwealth Club, Joseph  
Burko, and Seymour Spelman  
Dove, Julian  
**BUCKROE BEACH, Locals 722, 199**  
Plaza Hotel  
**BUENA VISTA, Local 674**  
Rockbridge Theatre  
**COLONIAL BEACH, Locals 161, 710**  
Hershey, Robert  
**DANVILLE, Local 332**  
Fuller, J. H.  
**EXMORE, Local 44**  
Downing, J. Edward  
**LYNCHBURG, Local 157**  
Bailey, Clarence A.  
Gilmore, William  
**MARTINSVILLE, Local 332**  
Hutchens, M. E.  
**NEWPORT NEWS, Locals 199, 722**  
Brown, Frank L.  
Isaac Burton  
Marshall, David  
**NORFOLK, Locals 125, 702**  
Big Trek Diner, Percy Simon,  
Proprietor  
Cashvan, Irwin  
Continental Club, The, and  
Ben Dubrinsky, Owner  
Little, Leroy  
Meyer, Morris  
Moore, Quincy  
Rohanna, George  
Showtime Club, Inc., and  
A. J. Bunin, Manager  
Walker, Robert  
Winfree, Leonard  
**PARKSLEY, Local 44**  
Seaside Club, The, and W. P.  
Kinsey

**PETERSBURG, Local 123**

Williams Enterprises, and  
J. Harriell Williams

**PORTSMOUTH, Locals 125, 702**

Cooper, Floyd  
Rountree, G. T.

**RICHMOND, Local 123**

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

**SUFFOLK, Locals 125, 702**

Clark, W. H.

**VIRGINIA BEACH, Locals 125, 702**

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

**WILLIAMSBURG, Locals 199, 722**

Log Cabin Beach, and W. H.  
(Fats) Jackson

**WASHINGTON**

**PULLMAN, Local 105**  
Kruegel Hall, and Jack Clif-  
ford May and Dom Breiten-  
feldt  
**SEATTLE, Local 76**  
Acousta (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, Local 105**

Dotson, James  
Evans, Larry (See John Kelly's  
World Famed Attractions,  
Nashville, Tenn.)  
Heitz, Charles  
Lyndel, Jimmy (James Delaget)

**TACOMA, Local 117**

Cope, Richard D.

**WALLA WALLA, Local 501**

Pete's Charcoal Broiler, Red  
Lion Room, and Leland  
Peterson

**YAKIMA, Local 442**

V.F.W. Club, and Bud Young

**WEST VIRGINIA**

**BLUEFIELD, Local 419**  
Weinberg, Eli  
**CHARLES TOWN, Local 770**  
Bishop, John V.  
Bishop, Mrs. Sylvia  
**FAIRMONT, Local 507**  
Ribel, Jim  
**HUNTINGTON, Local 362**  
Brewer, D. C.  
Padgett, Ray, and Ray Padgett  
Productions, Inc.  
**INSTITUTE, Local 136**  
Hawkins, Charles  
**LOGAN, Local 136**  
Coats, A. J.  
**MARTENSBURG, Local 770**  
Miller, George E.  
**MORGANTOWN, Local 562**  
Niner, Leonard  
**PARKERSBURG, Locals 259, 185**  
Brown Derby, and Paul Shriner  
**WELLSBURG, Local 223**  
Club 67, and Mrs. Shirley  
Davies, Manager  
**WHEELING, Local 142**  
Mardi Gras

**WISCONSIN**

**BARABOO, Local 327**  
Conway, Francis  
**COUDERAY, Local 345**  
Pixie Club, The, and Frank  
Martin, Employer  
**FREMONT, Local 300**  
Krommes, Richard  
**GREEN BAY, Local 205**  
Colony Club, The, and Norbert  
DeWitt  
Wolf, Don (Donald R. Wolf)  
**GREENWOOD (Owens), Local 270**  
Merry Of Gardens Ballroom,  
and Harold Berden, Employer  
**HURLEY, Local 489**  
Club Francis, and James Francis  
Fontecchio, Mrs. Elcey, Club  
Fiesta  
**KENOSHA, Local 59**  
Rite-Spot Tavern, and Sam  
Schmerling and Nello Cec-  
chini  
**LAKE GENEVA, Local 680**  
Huntress, Jack  
**MILWAUKEE, Locals 8, 587**  
Basin Street Show Lounge, and  
Barnes Fletcher  
Coggs, Isaac  
Curro, Arthur, Jr.  
Cupper's Cocktail Lounge, and  
Joey Curro  
Fun House Lounge, and Ray  
Howard  
Goor, Seymour  
Melody Circus Theatre, Inc.,  
and Milton S. Padway  
Rio Club, and Samuel Douglas,  
Manager, and Vernon D. Bell,  
Owner  
Schwader, Leroy  
Suber, Bill  
Thomas, Derby  
**MINOQUA, Local 489**  
Pine Chalet, The, and Robert  
J. Bertrand  
**NEW RICHMOND, Local 30**  
Kelly, Leo  
**RHINELANDER, Local 489**  
Kendall, Mr., Manager, Holly  
Wood Lodge  
**SAUK CITY, Local 327**  
Wiendenfeld, Donald S.  
**SHEBOYGAN, Local 95**  
Lyons, Charles  
Sheboygan County Harness Rac-  
ing Association, Orlando  
Thiel, President  
Stubler, August

**WAUKESHA, Local 193**  
McPinn, Dan (Also listed under  
Misc.) (A/K/A Wan. H.  
Branning)

**WAUSAUKEE, Local 39**

Besson, William T.

**WYOMING**

**CASPER, Local 381**  
Murray, Arthur, School of  
Dance, and Don K. Gearheart  
S & M Enterprises, and  
Silvester Hill  
**CHEYENNE, Local 590**  
Officers' Club, The, Warren Air  
Force Base, and M/Sgt. Ray-  
mond J. Jimenez  
Valencia Club, The, and Bob  
Deniston  
Wagner, George F.  
**DUBOIS, Local 381**  
Harter, Robert H.  
**LARAMIE, Local 662**  
Circle T. Ranch Rodeo, and  
Albert Tanson  
**ROCK SPRINGS, Local 470**  
Smoke House Lounge, Del K.  
James, Employer  
**THERMOPOLIS, Local 381**  
Sideboard Cafe and Bar, The

**DISTRICT OF COLUMBIA**

**WASHINGTON, Locals 161, 710**  
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 Caverns, The, and  
Mrs. Emma Williams  
Club Cimmarron, and Lloyd  
Von Blaine and Cornelius  
R. Powell  
Coral Room, The  
Davidson & Taylor Enterprises,  
Inc., and Herbert L. David-  
son, President  
D. E. Corporation, Herb Sachs,  
President  
Dudley, James  
duVal, Anne  
Dykes Stockade, and John Dykes  
Gold, Sol  
Gordon, Harry  
Hera Honma Planet Room, and  
Paul Stanley  
**HOTEL 2400**  
Hylton, Sam  
Jazz Limited, Inc., and  
Spotlite Club  
Kavakos Grill and Restaurant,  
and William Kavakos  
Keller, Herbert  
Kirsch, Fred  
Little Dutch Tavern, and El  
Brookman, Employer  
Loren, Frederick  
Mansfield, Emanuel  
Maynard's Restaurant, Michael  
Friedman and Morton Fore-  
man, Owners  
Moore, Frank, Owner, Star Dust  
Club  
Moore, Kenneth  
Motley, Bert  
Murray, Louis, La Comeur Club,  
W. S. Holt and James Man-  
ning  
North East Casino  
Payton, Bobby  
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 Gifts, Inc., and  
Chas. Johnson, Treas.  
2001 11th Street, N. W. (for-  
merly 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, Local 547  
Cooper, Ken  
EDMONTON, Local 390  
Eckersley, Frank J. C.  
Palmer, Larry

**BRITISH COLUMBIA**

VANCOUVER, Local 145  
International Theatricals  
Limited  
Yorlick Productions, and Frank  
Kilroy

**MANITOBA**

WINNIPEG, Local 190  
Gordon, Lou, and Elcee  
Agencies

**NOVA SCOTIA**

GLACE BAY, Local 571  
McDonald, Marty

**ONTARIO**

CHATHAM, Local 582  
Taylor, Dan

COBourg, Local 191  
International Ice Revue, Robert  
White, Jerry Rayfield and J.  
J. Walsh

GALT, Local 226  
Duval, T. J. (Dubby)

GANANOQUE, Local 384  
Aqua Productions, F. J. Telg-  
mann, Mrs. Pansy Forbes and  
Ken Robinson

GRAVENHURST, Local 682  
Webb, James

HAMILTON, Local 293  
Flamingo Club, and Mel Gunn  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)

LONDON, Local 279  
Hiet, Chris  
Merrick Bros. Circus (Circus  
Productions, Ltd.), and M.  
R. Nutting, President  
Palm Grove Restaurant, and  
Roy Chaplin

MUSSELMAN'S LAKE, Local 149  
Bingham, Ted

NEW TORONTO, Local 149  
Leslie, George

OTTAWA, Local 180  
Ayotte, John  
Parker, Hugh

OWEN SOUND, Local 226  
Sargent, Eddie  
Thomas, Howard M. (Doc)

PORT ARTHUR, Local 591  
Curtin, M.

ST. CATERINES, Local 299  
Layzell, Dave (Also listed under  
Toronto, Ontario)

SAULT STE. MARIE, Local 276  
Ligonquin Hotel

**TORONTO, Local 149**

Ambassador and Monogram  
Records, Messrs. Darwyn and  
Sokoloff  
Assoc. of the Danube-Swabian,  
and John Kreppi, Employer  
Ferris, M., and "Multilingual"  
Habler, Peter  
Harrington, Peter  
Kesten, Bob  
Langbord, Karl  
Layzell, Dave (Also listed under  
St. Catharines, Ont.)

Lynch, Bill  
Miquelon, V.  
Mittford, Bert  
Parkside Taverna, Mr. N. Bolter  
and D. Kirsh  
Shields Park, Mr. Shields, Mr.  
McCarthy, and Mr. Gavin  
Smith, K. J.

Stuart Productions, Ltd., and  
Stuart Mackay  
Wetham, Katherine

WINCHESTER, Local 800  
Bilow, Hilliare

**QUEBEC**

BOISCHATEL (Montmorency  
County), Local 119  
Auberger De La Chute Rest.,  
and Gilbert Basiouk, Prop.

DORION, Local 406  
Gelinax, Marc

DRUMMONDVILLE, Local 406  
Grenik, Marshall  
Peters, Hank

HUNTINGTON, Local 406  
Peters, Hank

MONTREAL, Local 406  
Association des Concerts Clas-  
siques, Mrs. Edward Blouin  
and Antoine Dufor  
"Auberger du Cap" and Rene  
Deschamps, Owner  
Auger, Henry  
Beaver Club, and Roland Pageau  
Beriau, Maurice, and LaSociete  
Artistique  
Carmel, Andre  
Cholette, Gerard  
Coulombe, Charles  
DeGinet, Roger  
Habierler, Horst  
Haskett, Don (Martin York,  
LaLonde, Mariette (see also  
miscellaneous)  
Lane, Terry  
Le Chateau Versailles  
Lussier, Pierre  
Lutèce Restaurant, and Ray-  
mond Gaechter  
Masco, Marcel  
Pappas, Charles  
Rougier, Jacques (see also mis-  
cellaneous)  
Sunbrook, Larry, and his Rodeo  
Show  
Tasse, Gerald  
Top Hat Cafe

POINTE-CLAIRE, Local 406  
Oliver, William

QUEBEC, Local 119  
Drake, Larry, Entertainment  
Reg'd.  
Sunbrook, Larry, and his Rodeo  
Show  
Turcotti, B. A., and Dronel  
Aid Bureau

QUEBEC CITY, Local 119  
LaChance, Mr.

**SHAWINIGAN, Local 406**

Hotel Garand, Inc., and Leon  
Garand  
ST. ADOLPHE D'HOWARD,  
Local 406  
Roberto Lodge, and Earl Aspell  
Lord

ST. EMILE, Local 406  
Monte Carlo Hotel, and Rene  
Lord

STE. GERARD DES  
LAURENTIDES, Local 406  
Moulin Rouge

ST. JEAN, Local 406  
Hudson, Mr. Rene

ST. JEROME, Local 406  
Chez LaPointe Hotel, and  
Roland Ouellette

**SASKATCHEWAN**

KENASTON, Local 533  
Kenaston Board of Trade, and  
B. J. Oulette  
REGINA, Local 446  
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 Gon-  
zales

**SOUTH AMERICA**

**BRAZIL**

SAO PAULO:  
Alvarez, Baltasar

**FRANCE**

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

**MISCELLANEOUS**

Abbe, Virgil  
Abernathy, George  
Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
All American Speed Derby, and  
King Brady, Promoter  
Allen, Everett  
Aloia, Adolph  
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 Say,  
Manager

Beck, N. Edward, Employer  
Rhapsody on Ice  
Blumenthal, Nate  
Bologhno, 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,  
Owner, and Managers  
Burns, L. L., and Partners  
Bur-ton, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Carson, Sunset (Michael),  
(see Lancaster, Pa.)  
Casciano, Ronald  
Casino Modern Ballroom, and  
Butler Adams, Owner (Also  
under Chicago, Ill.)  
Charles, Rex (Rex C. Esmond)  
Cheney, Aland Lee  
Chew, J. H.  
Christy, Bob (Thompson), (Also  
under Hollywood, Calif.)  
Collins, Dee  
Conway, Stewart  
Cooper, Morton  
Cooper, Richard  
Curry, Benny  
Davis, Clarence  
Delala Mur & Co. (Also listed  
under Los Angeles, Calif.)  
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  
Peyton  
Edwards, James, of James Ed-  
wards Productions  
Epps, Thomas (Also listed under  
South Bend, Indiana)  
Feehan, Gordon F.  
Ferraro, Daniel and Margaret  
Ferris, Leo  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"  
Fezarro (Texano), Frank  
Field, Scott  
Finklestine, Harry  
Finetti, John (Also listed under  
Richmond, Calif.)  
Ford, Ella  
Forest, Thomas  
Fortson, Jack, Agency  
Fox, Jesse Lee  
Freich, Joe C.  
Fricky, W. H. Woody  
Friendship League of America,  
and A. L. Nelson  
Garnes, 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, Douglas H.  
Hayward, Douglas  
Hewlett, Ralph J.

Hobbs, Wilford, Vice-President,  
Artists Booking Corp., Holly-  
wood, Calif.  
Hollander, Frank, D. C. Restau-  
rant Corp.  
Holtz, Walter W.  
Horan, Irish  
Horn, O. B.  
Hoskins, Jack  
Howard, LeRoy  
Hugs, 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, Hazel  
Knudson, Kathleen (Also under  
San Francisco, Calif.)  
Kolkler, Irving (Also listed under  
Ashbury Park, N. J., and Miami,  
Florida)  
Kosman, Hyman  
LaLonde, Mariette (see also Mon-  
treal, 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.)

Mack, Bee  
Magen, Roy  
Magee, 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  
Matlock, Charles  
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 Pannessa, Managers  
Miller, George E., Jr., former  
Booker's License 1129  
Miquelon, V.  
Mitchell, John  
Montalvo, Santos  
Morton, H. W.  
Mynier, Jack  
Nelson, A. L.  
Newbauer, Lillian  
Nicholson, B. W. (See San Fran-  
cisco, Calif.)  
Nixon, Elsworth

Olivieri, Mike  
Olson, Buddy  
Obers, Theodore  
O'Toole, J. T., Promoter  
Otto, Jim  
Ouellette, Louis  
Pappas, Charles  
Patterson, Charles  
Parker, Tom, Theatrical Enter-  
prises (Also listed under Chi-  
cago, Illinois)  
Peth, Iron N.  
Pfeau, William H.  
Pinter, Frank  
Pope, Marion  
Rayne, John W.  
Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Redd, Murray  
Reid, R. R.  
Rhapsody on Ice, and N. Edw.  
Beck, Employer  
Rice, Jerry  
Rickum, Milt  
Roberts, Harry E. (Hap Roberts  
or Doc Mel Roy)  
Robertson, T. E., Robertson Pro-  
deo, Inc.  
Rodgers, Edw. T.  
Rogers, C. D.  
Ross, Hal J., Enterprises  
Rougier, Jacques (see also Mon-  
treal, P. Q., Canada)  
Salzman, Arthur (Art Henry  
Sargent, Selwyn G.  
Seay, J. J.  
Shambour, Farris  
Shuster, Harold  
Singer, Leo, Singer's Midgeo-  
Six Brothers Circus, and George  
McCall  
Smith, Bert, Revue  
Smith, Coy  
Smith, Ora T.  
Stevens Bros. Circus, and Robert  
A. Stevens, Manager  
Stover, Bill (also of Binghamton,  
N. Y.)  
Stover, William  
Straface, Pete  
Straus, George  
Stump & Stumpy (Harold Crom-  
mer and James Cross)  
Summerlin, Jerry (Mars)  
Sunbrook, 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  
Wein, George (Also listed under  
Newport, R. I., and Boston,  
Mass.)  
Weinmann, John  
Weintraub, Mr.  
Westley, 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 alphabeti-  
cally arranged in States,  
Canada and Mis-  
cellaneous

**ALABAMA**

MOBILE, Locals 407, 613  
McDaniels, Luke  
McGee, Montey

**ALASKA**

ANCHORAGE, Local 650  
Alaska Festival of Music

**ARKANSAS**

HOT SPRINGS, Local 266  
Forest Club, and Haskell Hard-  
age, Proprietor

**CALIFORNIA**

ANTIOCH, Local 244  
Blu's

BAKERSFIELD, Local 263  
Allenthorp, Carl and/or The  
Starlite Ballroom and/or The  
Rollo-Dome Ballroom  
Juarez Salon, and George  
Bentzen

BEVERLY HILLS, Local 47  
White, William B.

CHULA VISTA, Local 325  
Pappas, Andy and Bill  
Shaffer's

CORONADO, Local 325  
Tradewind Cafe, The, Harry  
Nordstrom, Elizabeth Fisher  
and Erwin Parker

EL CAJON, Local 325  
Casper's Ranch Club  
Valley Inn, The

ESCONDIDO, Local 325  
Midway Hide-Out  
Saddle & Sirloin Restaurant

FRESNO, Local 210  
Cross, Mr. and Mrs. Elwin

HOLLYWOOD, Local 47  
Norris, Jorge  
Vescio, Pete

IONE, Local 12  
Watts, Don, Orchestra

JACKSON, Local 12  
Watts, Don, Orchestra

LAKE COUNTY, Local 392  
Blue Lake Lodge

LONG BEACH, Local 353  
Cinderella Ballroom, John A.  
Burley and Jack P. Merrick,  
Proprietors  
Go Room, and  
Paul Ryan (Local 6)  
Tabone, Sam  
Workman, Dale C.

MENDOCINO COUNTY,  
CALPELLA, Local 292  
Big Oaks, The

OCEANSIDE, Local 325  
"101" Club  
Town House

PACHECO, Local 424  
Silver Saddle Club  
PITTSBURGH, Local 424  
Bernie's Club

REDDING, Local 113  
Jerome Organization, and  
Jerry McCleod

RICHMOND, Local 424  
Broderick, Earl Warren  
Galloway, Kenneth, Orchestra  
Lavender, Wm. (Bill)

RIDGECREST, Local 263  
Pappalardo's Desert Inn, and  
Frank Pappalardo, Sr.

SAN DIEGO, Local 325  
American Legion Post 6 Hall  
Civic Productions  
Copeland, Ina  
Daye-Time Productions, and  
George W. Daye, Jr.  
Elks Club No. 6  
Famous Door  
Hurricane Cafe  
Millsap, D. M.  
Mantiki Cafe  
Matarocci, Frank  
Sanchez, Belas  
(Formerly with Cotton Club)

SILVER SADDLE CAFE  
Silvergate Productions  
Trading Post, The  
University Ballroom  
Vasa Club House

SAN FRANCISCO, Local 6  
Ceballos, Manuel  
Freitas, Carl (also known as  
Anthony Carl)  
Jones, Cliff  
Kelly, Noel  
Somers, Walt (Alias Peterson  
and Cohn)

SAN LUIS OBISPO, Local 305  
Seaton, Don

SANTA ROSA, Local 292  
Connors, Ralph

TULARE, Local 210  
T D E S Hall

VALLEJO, Local 367  
Vallejo Community Band, and  
Dana C. Glaze, Director and  
Manager

**COLORADO**

ASPEN, Local 28  
Le Rendevous

DENVER, Local 20  
Good American Organiza-  
tion, The  
Latin Village, The  
Sanchez, Pachó  
Tabor Theater, The

Thunderbird Supper Club -  
Restaurant, and Verne By-  
Prop.

GRAND JUNCTION, Local 163  
Flamingo Lounge, and Roy  
Dinkins

RIFLE, Local 164  
Wiley, Leland

**CONNECTICUT**

DANBURY, Local 87  
Danbury Fair, and John W.  
Leahy

DANIELSON, Local 403  
Pine House

HARTFORD, Locals 400, 335  
Buck's Tavern, Frank S. De-  
Luco, Prop.

MOOSUP, Local 403  
American Legion  
Club 91

MYSTIC, Local 285  
Sea Horse Rest  
NAUGATUCK, Local 445  
Zembruski, Victor-Polish  
Polka Band  
NORWICH, Local 285  
Polish Veteran's Club

## FLORIDA

**CLEARWATER, Local 729**  
Moose Club, The

**FORT LAUDERDALE, Local 85**  
Aloha Club

**FORT MYERS, Local 730**  
Rendezvous Club  
Rendezvous Lounge, and Eddie Smith

**HALLANDALE, Local 655**  
Ben's Place, Charles Dreisen

**JACKSONVILLE, Local 444**  
Standor Bar and Cocktail Lounge

**KENDALL, Local 655**  
Dixie Belle Inn

**KEY WEST, Local 202**  
Logun's Lobster House, and Stewart Logun, Employer

**MIAMI, Local 655**  
Heller, Joseph

**MIAMI BEACH, Local 655**  
Fried, Erwin

**ORLANDO, Local 389**  
Larson, Dellaire and Della

**PANAMA CITY, Local 448**  
White Circle Inn, and Mrs. Mattie B. Shehans, Cedar Grove

**POMPANO, Local 655**  
Julenes

**TAMPA, Local 721**  
Diamond Horseshoe Night Club, Ice Spicolas, Owner and Manager

**WEST PALM BEACH, Local 806**  
Chi-Chi Club, The

## GEORGIA

**ATLANTA, Locals 148, 462**  
Camellia Garden Restaurant and Wisteria Garden Cocktail Lounge, and Angelo Nicholas

## HAWAII

**HONOLULU, Local 677**  
49th State Recording Co. Serceno, Eddie

## IDAHO

**MOUNTAIN HOME, Local 537**  
Hi-Way 30 Club

**TWIN FALLS, Local 474**  
Radio Rendezvous

## ILLINOIS

**BLUFORD, Local 465**  
Bluford American Legion

**CAIRO, Local 563**  
Tallo, Jack, and Club 51  
Turf Club, The, and Ed McKee

**CHICAGO, Locals 10, 208**  
Harper, Lucius C., Jr.  
Kryl, Bohumir, and his Symphony Orchestra

**CHICAGO HEIGHTS, Local 386**  
Sands, The, and Joseph Sanfratello  
Svoboda, Albert, and Svoboda's Nickledeum Tavern and Museum

**FAIRFIELD, Local 465**  
Eagles Club

**JOLIET, Local 37**  
Pohler's Recording Studio, and Al Pohlers

**MOUND CITY, Local 563**  
Bellview Park Club, and George Heisler, Operator

**OLMSTEAD, Local 563**  
Clark, Tom

**PEORIA, Local 26**  
Combo Club, and Jimmy Shepard  
Marshall-Putnam County Fair Assn., and the Henry Fair Miller Park, and Harry Miller Palace Theatre  
Radio Station WPEO, and J. W. O'Connor, Manager  
Silverleaf Pavilion

**SCHELLER, Local 45**  
Andy's Place, and Andy Kryger

**STEGER, Local 386**  
Reno, Sam, and Reno's Tavern and Tap

**WAYNE CITY, Local 465**  
Wayne City American Legion

## INDIANA

**BEAN BLOSSOM, Local 3**  
Barn, The

**CEDAR LAKE, Local 203**  
Bud Meyers Tap

**EVANSVILLE, Local 35**  
Elliott, George

**GARY, Local 203**  
Coration Club, Lodge 170

**HOBART, Local 203**  
Jimmy's Hobart Tap

**INDIANAPOLIS, Local 3**  
Lee and Ray Club  
Sheffield Inn

**MUNCIE, Local 245**  
Mikesell, Gerald

**NEW CHICAGO, Local 203**  
Green Mill Tavern

**SOUTH BEND, Local 278**  
Chain O'Lakes Conversation Club  
Hi-Hat Club  
Midtown Rest-Bar  
FNA Group 83 (Polish National Alliance)  
St. Joe Valley Boat Club, and Bob Zaff, Manager  
St. Joseph County 4-H Association

## IOWA

**ARNOLDS PARK, Local 405**  
Elm Brooks Country Club, and C. W. Butterfield, Manager

**BURLINGTON, Local 646**  
Old Town Hall, The, and Kenneth Anderson  
B Square Circle Modern Square Dance Club, The

**CEDAR FALLS, Local 334**  
Women's Club

**FAIRFIELD, Local 646**  
Iliff, Leiu (Lew)

## KANSAS

**PAOLA, Locals 34, 627**  
Pla-Mart Dance Hall, and Elmer Hagemeyer, Prop.

**TOPEKA, Locals 36, 665**  
Downs, Red, Orchestra  
Vinewood Dance Pavilion

## KENTUCKY

**ASHLAND, Local 691**  
Crisp, Denny  
Smith, Curley, and the Stoney Mountain Boys

**BENTON, Local 200**  
Marshall County Fair

**BOWLING GREEN, Local 257**  
Jackman, Joe L.  
Wade, Golden G.

**LOUISVILLE, Locals 11, 637**  
Golden Horse Lounge, and O. F. Edwards

## LOUISIANA

**BARKSDALE, Local 316**  
Barksdale Air Force Base

**BUNKE, Local 538**  
Bluz Moon Club, and Vines Harris Huey, Oliver

**LEESVILLE, Local 116**  
Capell Brothers Circus

**NEW ORLEANS, Locals 174, 496**  
New Orleans Opera Guild, Inc., and Mrs. Nella Ludwig

## MAINE

**GARDINER, Local 409**  
Jackie Nichols Lodge

**LEWISTON, Local 409**  
Manoir Hotel and Night Club

**LITCHFIELD, Local 409**  
Whip-O-Will Dance Hall

**PORTLAND, Local 364**  
103rd Inf. Nat'l. Guard Hdqrs., Engineers and Tank Co. (See Co. D, 103rd Inf., R.C.T., Westbrook, Me.)

**PURGATORY, Local 409**  
Homestead Ballroom

**TACOMA, Local 409**  
Linton, Clarence

**WESTBROOK, Local 364**  
Co. D, 103rd Inf., R.C.T. (See 103rd Inf., Portland, Me.)

## MARYLAND

**BALTIMORE, Locals 40, 543**  
Benjamin's, and Benny Benjamin and Morris Brown, Owners  
New Jazz City, and Robert Jervis  
Straw Hat Theatre

**EASTON, Locals 311, 641**  
Startt, Lou, and his Orchestra

## MASSACHUSETTS

**ANDOVER, Local 372**  
Shawheen Manor, and Gordon Gale

**FALL RIVER, Local 216**  
Duffee Theatre  
Harmony House, and Lawrence Prezalar

**LAWRENCE, Local 372**  
Zajec, Fred, and his Polka Band

**LYNN, Local 126**  
Simpson, Frank

**METHUEN, Local 372**  
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers  
Diamond Mirror

**MILLBURY, Local 143**  
Granite Recreation Club

**NORTH READING, Local 372**  
Levaggi Club, Inc.

**SHIRLEY, Local 173**  
Rice's Cafe, and Albert Rice

**SHREWSBURY, Local 143**  
Frohsinn Club, The (Frohsinn Gesang Verein)

**SPENCER, Local 143**  
Reardon, Bernard

**STERLING, Local 143**  
Green Meadow Lodge

**WORCESTER, Local 143**  
Holmes, Alan Gray

## MICHIGAN

**BATTLE CREEK, Local 594**  
El Grotto

**BAY CITY, Local 127**  
Bay City Optimist Club

**COLDWATER, Local 594**  
O'Shanahan's, Gracie, Tavern Club 105

**DRAYTON PLAINES, Local 784**  
Club Tahoe, and Henry and Joe Polzin

**ISHPEMING, Local 218**  
Congress Bar, and Guido Bonetti, Proprietor

**MARQUETTE, Local 218**  
Johnson, Martin M.

**NEGAUNEE, Local 218**  
Bianchi Bros. Orchestra, and Peter Bianchi

**NILES, Local 278**  
Kubiak's Steteline White House, The

**PONTIAC, Local 784**  
Bob's Chicken House, and Robert Dorman, Owner

**QUINCY, Local 594**  
Quincy Hotel

**ST. IGNACE, Local 593**  
Sophie's Tavern, and Sophie Heise

## MINNESOTA

**ALBERT LEA, Local 567**  
Dew Drop Inn

**MINNEAPOLIS, Local 73**  
Lollies, Wes  
Milkes, C. C.

## MISSISSIPPI

**HATTIESBURG, Local 568**  
Alpha Omicron Chapter, Pi Mu Sorority  
Alpha Sigma Chapter, Sigma Sigma Sorority

Alpha Tau Omega Fraternity (Epsilon Upsilon Chapter)  
Epsilon Delta Chapter, Chi Omega Sorority  
Epsilon Nu Chapter, Kappa Sigma Fraternity  
Mississippi Gamma Chapter, Sigma Phi Epsilon Fraternity  
Swann, Jimmy

**JACKSON, Local 579**  
Roepcke, Robert P. (Bobby Peters)

**VICKSBURG, Local 261**  
Ruger's Ark

## MISSOURI

**JOPLIN, Local 620**  
Capri Motel Dining Room and Lounge, The, and Mr Jones, Manager

**KANSAS CITY, Locals 34, 627**  
Club 95, and Sam F. Bokarac  
Coates, Lou, Orchestra  
El Capitan Tavern, Marvin King, Owner  
Gay Pad 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)

**POPLAR BLUFF, Local 200**  
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

**ST. JOSEPH, Local 50**  
Rock Island Hall

**WELLINGTON, Locals 34, 627**  
Wellington Fair Board

## MONTANA

**BELT, Local 365**  
Fender, Porter, Owner of Forest Green Resort

**BOULDER, Local 241**  
Diamond S. Ranchotel, The

**CUT BANK, Local 365**  
Beamish, Betty Lou  
Beamish, Wm. G.  
Hi-Mac  
Kipling, Wm. (Bill)  
Moose Club, and M. F. Clockin  
Paisley, Mr. and Mrs. Virgil Smoke House, and Ivan Buchanan

**KINGS HILL, Local 365**  
Forest Green Resort  
Rhythm Boys, The (The Virgil Waye Cross, Paul Bates and Vera Denton)

**SHELBY, Local 365**  
Alford, Otis (Les)  
Oasis, The, and Leo Allmaras  
Rodgers, Neil

**WEST YELLOWSTONE, Local 709**  
Teepee Bar

## NEBRASKA

**CRETE, Local 463**  
Blue River Lodge Dance Hall, and Henry Zahoureck, Mgr.

**LINCOLN, Local 463**  
Arena Roller Skating Club  
Lces Drive Inn, Lcc Franks, Owner  
Shar-Mar  
Sunset Party House

**MINATARE, Local 519**  
American Legion Club, and Commander Leo Elverhardt

**NORTH PLATTE, Local 609**  
Eagles Club

**SCOTTS BLUFF, Local 519**  
Moose Lodge, and F. C. "Bud" Breddon

## NEVADA

**ELY, Local 104**  
Little Casino Bar, and Frank Pace

**LAS VEGAS, Local 369**  
Soukup, Robert

## NEW HAMPSHIRE

**BOSCAWEN, Local 374**  
Colby's Orchestra, Myron Colby, Leader

**PITTSFIELD, Local 374**  
Pittsfield Community Band, George Freese, Leader

**WARNER, Local 374**  
Flanders' Orchestra, Hugh Flanders, Leader

## NEW JERSEY

**BAYONNE, Local 526**  
Knights of Columbus (Columbian Institute)  
Polish-American Home  
Starke, John, and his Orchestra

**BURLINGTON, Local 336**  
Pine Tree Inn, The, and Mr. and Mrs. Jack Lazaar (Logan)

**CAMDEN, Locals 77, 274**  
Polish-American Citizens Club  
St. Lucius Choir of St. Joseph's Parish

**EDISON TOWNSHIP, Local 204**  
Ye Cottage Inn, and Ray Wilch

**ELIZABETH, Local 151**  
Twin Cities Arena, William Schmitz, Manager

**HACKETTSTOWN, Local 237**  
Hackettstown Firemen's Band

**HIGHLAND PARK, Local 204**  
Delaney, Edward (See J. Stanley, New Brunswick, N. J.)

**KEYPORT, Local 373**  
Stager, Walter, Orchestra

**MAPLEWOOD, Local 46**  
Maplewood Theatre

**NETCOG, Local 237**  
Kiernan's Restaurant, and Frank Kiernan, Proprietor

**NEWARK, Local 16**  
J & B Tavern, and John Bobovsky  
Newark Opera House  
Pelican Bar  
Seltzer's Lounge, Lou, and Lou Seltzer

**NEW BRUNSWICK, Local 204**  
Carlano, John  
Olsen, George  
Stanley, Joseph (See Delaney, Edward, Highland Park, N. J.)

**NEW MARKET, Local 204**  
Nick's Grove

**PASSAIC, Local 248**  
Haddon Hall Orchestra, J. Baron, Leader

**SOMERS POINT, Locals 661, 708**  
Gateway Play House, and Jonathan Dwight

**SOUTH RIVER, Local 204**  
Barrows, Charles  
Saunders, Lee, Orchestra, Leo Moken, Leader

**TOTOWA, Local 248**  
St. Michael's Grove

**WILDWOOD, Locals 77, 274**  
Hunt's Ballroom

## NEW MEXICO

**ANAPRA, Local 466**  
Sunland Club

**HOBBS, Local 771**  
Bel Aire Lounge

**RUIDOSO, Local 771**  
Davis Bar  
Ruidoso Bar, and Bob Smith

## NEW YORK

**ALBANY, Local 14**  
Bombardier, Joe, Jr.

**BALDWIN, L. I., Local 802**  
Michael Della Rocca, and Major Opera Co. of the U. S.

**BETHPAGE, L. I., Local 802**  
Anselmi's Restaurant

**BROWNVILLE, Local 734**  
Monnat, Joseph

**BUFFALO, Locals 43, 533**  
Hail, Art  
Wells, Jack  
Williams, Buddy

**COHOES, Local 13**  
Sports Arena, and Charles Guptill

**CONESUS LAKE, Local 66**  
Lake Shore Inn, The, and Doc Hayes  
Moulin Rouge Inn, The, and Mrs. Le Fay

**CUBA LAKE, Local 115**  
Evans Roller Rink

**GREENWOOD LAKE, Local 291**  
Bamboo Inn, and Louis Ferrara, Proprietor

**HARRISVILLE, Local 734**  
Cheesman, Virgil

**MANNINGVILLE, Local 734**  
River Valley Inn, and Mrs. Ruth Phinney

**MAMARONECK, Local 38**  
Seven Pines Restaurant

**MONROE, Local 291**  
Lenko Resort Hotel, and Joseph Frych, Proprietor

**MT. VERNON, Local 38**  
Hartley Hotel

**NEWBURGH, Local 291**  
Mon-A-Ray Restaurant, and Felix Kramp

**NEW YORK CITY, Local 802**  
Besoyan, Richard (also listed under Toronto, Ont., Can.)  
Disc Company of America (Asch Recordings)  
Eris Room, and John McGinty  
Jingle Mill, The  
Norman King Enterprises, and Norman King  
Manor Record Co., and Irving N. Berman  
Morales, Cruz  
Richman, William L.  
Stork Club  
Urasia Restaurant

**NORFOLK, Local 734**  
Joe's Bar and Grill, and Joseph Briggs, Proprietor

**PEEKSKILL, Local 398**  
Vagabond House, and Stephen P. Denorio

**RAVENA, Local 14**  
VFW Ravenna Band

**RIVERHEAD, L. I., Local 802**  
Reggula's Corners, and Michael Demchurk

**ROCHESTER, Local 66**  
Locw's Rochester Theatre, and Lester Pollock  
Roller Rink, The  
Thrall, Raymond  
West End Hotel, The, and Doc Hayes

**SALAMANCA, Local 614**  
State Restaurant

**SCHENECTADY, Local 85**  
Top Hats Orchestra

**SYRACUSE, Local 78**  
Miller, Gene

**TRUMANSBURG, Local 132**  
Alumni Association of the Trumansburg Central School

## NORTH CAROLINA

**ASHEVILLE, Local 377**  
Proper, Fitzhough Lee

**KINSTON, Local 619**  
Parker, David

**WILMINGTON, Local 619**  
Village Barn, and A. A. Lehto, Owner

## OHIO

**AKRON, Local 24**  
South Akron Eagles Club and Hall

**ALLIANCE, Local 68**  
Lexington Grange Hall

**BELLEVUE, Local 573**  
Fraternal Order of Eagles Club W. F. W. Club

**BRADFORD, Local 576**  
Johnny's Danceland, and John Baxley

**CANFIELD, Locals 86, 242**  
Canfield Fair Grounds

**CELINA, Local 599**  
Mercer County Fair, and W. F. Archer

**CINCINNATI, Locals 1, 814**  
Golden Lounge, The

**COLUMBUS, Locals 103, 589**  
Ben's Tavern, and Lou Schilling

**CUYAHOCA FALLS, Local 24**  
Fraternal Order of Eagles Club and Hall

**DAYTON, Locals 101, 473**  
Mayfair Theatre, and Dwayne Esper  
The Ring, Maura Paul, Operator

**EAST LIVERPOOL, Local 172**  
Brandt, Slim  
Young, Slim

**ELYRIA, Local 146**  
Heck, Charles "Chuck," and his Band  
Palladium Ballroom, and James Solet, Owner

FREMONT, Local 206  
Rose Bowl Nite Club, The  
GENEVA, Local 107  
Blue Bird Orchestra and Larry  
Parks  
Municipal Building  
HARRISBURG, Local 68  
Hubba-Hubba Night Club  
HOLGATE, Local 320  
Swiss Gardens, George K.  
Bronson  
JAINESVILLE, Local 657  
Chagria Tavern  
PIKETON, Local 482  
Technical Division Recreation  
Committee of the Goodyear  
Atomic Corporation  
PORT CLINTON, Local 573  
Avalon Nite Club  
Fraternal Order of Eagles Club  
RAVENNA, Local 24  
Ravenna Theatre  
RUSSELL'S POINT, Local 320  
Indian Lake Roller Rink, and  
Harry Lawrence, Owner  
SANDUSKY, Local 573  
Dew Drop Inn  
VAN WERT, Local 320  
Underwood, Dion, and his  
Orchestra

### OKLAHOMA

BARTLESVILLE, Local 316  
Starlite Club, and Haskell Cook  
KINGSTON, Locals 375, 703  
Lake Texoma Lodge, and Boyce  
Harkey, Manager  
TULSA, Locals 94, 808  
Gay Cavaliers Club, and Ray  
McIntosh

### OREGON

ALBANY, Local 315  
El Rancho Club, and Floyd  
Wilson  
GRANTS PASS, Local 597  
Fruit Dale Grange  
SAMS VALLEY, Local 597  
Sams Valley Grange, Mr.  
Pfeiffer, Grange Master

### PENNSYLVANIA

ALLENTOWN, Local 561  
Ackley, S. Robert  
Flemming, Ned  
Gregory, Kern  
Radio Station WAEB Broad-  
casting, Inc.  
Sands, Jay  
ALTOONA, Local 564  
Catholic War Veterans Associa-  
tion, Post 1691  
AMBRIDGE, Local 82  
Loyal Order of Moose No. 77  
ANNVILLE, Local 750  
Washington Band  
BARNESBORO, Local 564  
Sons of Italy Club, The  
BEAVER FALLS, Local 82  
Fraternal Order of Eagles Club  
VFW Post No. 48  
BETHLEHEM, Local 411  
Cleveland. Grover, Democratic  
Assn.  
Kaye, Gene (Kolber)  
Notre Dame High School  
CENTRAL CITY, Local 41  
American Legion  
CLAIRTON, Locals 60, 471  
Schmidt Hotel or Egyptian  
Room, Mr. Kilgore, Manager,  
and Mrs. Waters, Owner  
DANVILLE, Local 605  
Palace Cafe  
EAST STRoudSBURG, Local 577  
Hotel Pines  
ERIE, Local 17  
Angelotti's Supper Club, and  
Meade Verdecchio  
Haenen Orchestra, The  
FALLSTON, Local 82  
Valley Hotel  
FREDERICKSBURG, Local 344  
Vernon Volunteer Fire Co.  
GREENSBURG, Local 339  
Beatty Inn Hotel, and Stephen  
Zanishie, Bernard Noel and  
George Sabota

Bivouac, The, and Robert E.  
Somers and George Sproch  
Loyal Order of the Moose, No.  
1151, and Ross W. Sanders

LARGE, Locals 60, 471  
Ross the Caterer, and Sam Ross,  
Proprietor  
LATROBE, Local 339  
Youngstown Sportsmen's Club,  
and Clair Zeltner  
LEHIGHTON, Local 659  
Zimmerman Hotel, and Wm.  
Zimmerman, Proprietor  
LOCK HAVEN, Local 761  
American Folk Musicians Asso-  
ciation, Bud Moore and  
P. A. Stover (Also listed  
under miscellaneous)  
MANOR, Local 339  
Manor Legion Home Associa-  
tion, and C. S. Fisher  
MEADVILLE, Local 344  
Damico's Tavern  
Mainliner Bar, The  
MONACA, Local 82  
Polish National Alliance  
No. 841  
Sokol Club  
MT. CARMEL, Local 456  
Civic Hall  
MOUNTAIN HOME, Local 577  
Coustanzo, Vince, Orchestra  
Onawa Lodge, B. Shinnin,  
Proprietor  
NEW ALEXANDRIA, Local 339  
Oasis, The, and Helen Wasco  
and Samuel Buscaglio  
Red Top Inn, and Mildred M.  
Ploica  
NEW BRIGHTON, Local 82  
Fraternal Order of Eagles  
No. 1342  
NEW KENSINGTON, Local 630  
American Folk Musicians  
Association  
Gable Inn  
NORRISTOWN, Local 341  
Holmes Orchestra, Eddie  
ORELAND, Local 341  
Sandy Run Golf Club  
PHILADELPHIA, Locals 77, 274  
Allen, James, Orchestra  
Greenberg, Moe  
PITTSBURGH, Locals 60, 471  
Club 22  
READING, Local 135  
Baer, Stephen S., Orchestra  
ROBINSON, INDIANA COUNTY,  
Local 41  
Fork's Tavern  
ROCHESTER, Local 82  
Turners Club, The  
ROULETTE, Local 115  
Brewer, Edgar, Roulette House  
SCOTTDALE, Local 417  
Moose Lodge No. 194  
SHAMOKIN, Local 456  
Cadet Hall  
Maine Fire Company  
SPANGLER, Local 41  
American Legion  
TYRONE, Local 660  
Blazing Arrow Hook and Lad-  
der Fire Co., The (The  
Hooksies)  
WHITNEY, Local 339  
Pipetown Hotel  
YORK, Local 472  
14 Karat Room, Gene Spangler,  
Proprietor

### RHODE ISLAND

BRADFORD, Local 285  
Rendezvous Restaurant  
TIVERTON, Local 216  
Billy's Cafe (The Crossroads),  
and Joseph Pereira  
WESTERLY, Local 285  
Continental Cafe, The  
WERI Radio Station  
WOONSOCKET, Local 262  
Jacob, Valmore

### TENNESSEE

JACKSON, Local 639  
PO Fraternity  
Supper Club

### TEXAS

ALICE, Local 644  
La Villita Club  
CORPUS CHRISTI, Local 644  
Brown, Bobby, and his Band  
La Terraza Club, and Florencio  
Gonzales  
Luna, Leopoldo  
Santikos, Jimmie  
Tamez, Genaro  
Tinan, T., and his Band  
EDINBURG, Local 644  
Smith, Harold L.  
EL PASO, Local 466  
Club Society, and Melvin Gar-  
rett, Owner-manager  
FORT WORTH, Locals 72, 392  
Cunningham, H. H.  
GALVESTON, Local 74  
Sons of Herman Hall  
PORT ARTHUR, Local 615  
De Grasse, Lenore  
SAN ANTONIO, Locals 23, 658  
Club Bel-Air, and John W.  
Moreland  
Hancock, Buddy, and his  
Orchestra  
Rodriguez, Oscar

### UTAH

OGDEN, Local 356  
Chic Chic Inn  
SALT LAKE CITY, Local 104  
Avalon Ballroom  
Reiske, Bill, Enterprises,  
and/or Beehive Agency

### VIRGINIA

ALEXANDRIA, Locals 161, 710  
Nightingale Club, and George  
Davis and James Davis  
NEWPORT NEWS,  
Locals 199, 722  
Heath, Robert  
Off Beat Club  
Victory Supper Club

### WASHINGTON

KENNEWICK, Local 524  
Kennewick Inn, and  
Hazel Craft  
OMAK, Local 397  
Moran, Rita  
Pauls Cafe  
Schaller, Carl A.  
SEATTLE, Local 76  
Tuxedo Club, C. Battee, Owner

### WEST VIRGINIA

BEDFORD, Local 770  
Isaac Walton Club  
FAIRMONT, Local 507  
Fox, Mrs. Harvey  
Gay Spots, and Adda Davis and  
Howard Weekly  
Maple Inn, and Leonard (Jake)  
Romino, Manager  
Ullom, A. B.  
GRAFTON, Local 684  
City View, Tony and Daisy  
Olivio, Proprietors  
KEYSTONE, Local 419  
Calloway, Frankjia  
MARTINSBURG, Local 770  
Red Men's Club  
NEW CUMBERLAND, Local 223  
Hawkins, John  
PARKERSBURG, Locals 259, 185  
Moore, Wayne  
WEIRTON, Local 223  
Kisciusko, T., PNA Lodge No.  
3001  
WHEELING, Local 142  
Laney, Myron W.

### WISCONSIN

ANTIGO, Local 638  
Tune Twisters Orchestra,  
Jas. J. Jeske, leader  
AVOCA, Local 166  
Melody Kings Orchestra, John  
Marshall, Leader

GELMANTON, Local 453  
American Legion Memorial  
Hall  
MARSHFIELD, Local 270  
Cameron Club, and Linus Lord  
MENASHA, Local 182  
Trader's Tavern, and Herb  
Trader, Owner  
MILWAUKEE, Locals 8, 587  
Moede, Mel, Band  
MINERAL POINT, Local 166  
Midway Tavern and Hall, Al  
Laverly, Proprietor  
OREGON, Local 166  
Village Hall  
PARK FALLS, Local 194  
Stub's Nite Club, and Jack  
Idea a/k/a Jack and Doris  
Club  
REWEY, Local 166  
High School  
SOLDIER'S GROVE, Local 289  
Gorman, Ken, Band

### WYOMING

AFTON, Local 470  
Valeion Ballroom and Hotel  
BIG PINEY, Local 470  
Farrell's Club  
Silver Spur  
LA BARGE, Local 470  
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**DRUMMER**, age 21, single, experienced with all types of music. Read or fake road or location. Local 257 card. Bill Gowen, Box 170, Route 1, Lake Wales, Fla. Phone: 3-4025.

**DRUMMER**, available summer, for weekends or steady work in El Paso area or steady anywhere in southwest. Experienced, all styles. Local 13 card. Bill Gross, 1534 Roosevelt Ave., Alamo-gordo, N. M. HEmlock 7-1455.

**DRUMMER**, age 24, graduate of the Gene Krupa-Cozy Cole school in N. Y. Desires work in N. Y. C. area. Can play any type of music. Local 802 card. Arthur M. Horowitz, 2364 Tiebout Ave., Bronx, N. Y. Phone: FO 4-0170.

**DRUMMER (Teacher)**, 24, reliable, experienced in all styles; group vocals. Desires steady 3-6 nights in N. Y. - N. J. area. Phone: MA 2-0256 (7:00-10:00 P.M.)

**DRUMMER**, experienced, can play all tempos, Latin to jazz. Will travel, consider all offers. Interested in club work. Local 526 card. Bob O'Connor, 148 Highland Ave., Jersey City, N. J. Phone: HE 3-8843.

**DRUMMER**, 15 years experience, interested in joining combo for engagements. Prefer jazz or Dixie. Sober, no vices. Write: J. L., 25 Good Ave., Buffalo 20, N. Y.

**DRUMMER**, age 22, all styles (fake). Prefer rock 'n' roll show group. Will travel or locate. Don Russell, 303 East Bay St., Apt. 12, Charleston, S. C.

**DRUMMER**, age 25, reliable, six years experience. Plays Latin, jazz, Dixie, swing, society, etc. for all occasions. Desires weekend dance band work in Bronx, New York and Westchester. Jim Civi, phone: TA 8-8660 (7:00 to 9:00 P.M.)

**DRUMMER-PERCussionist (all-around)**, experienced; symphony, continental, show, Latin, jazz, etc. Good appearance, played best foreign orchestras. Local 802 card. Felix Rovin-Rabinovitch, Hotel Sussex, 116 West 72nd St., Apt. 5-D, New York, N. Y. TR 4-5611 (leave message).

**DUO**, featuring comedy, songs, guitar and drums. Available for resorts and lounges; complete 20 minute floor show. Fine wardrobe and pictures; have recorded. Write: Earl and Dixon, 1710 Arbor Way, Colorado Springs, Colo.

**ENTERTAINER**, pianist, accordionist, vocals; experienced in all types of music. Interested in work as a single in hotels, lounges, clubs. Musician, 9534 Greenbrier, Baton Rouge, La.

**GUITAR (Steel)**, young, experienced, reliable, sober. Will relocate for full time work or travel. Latest in pedal steel guitars for equipment (Sierra triple-neck with nine pedals.) Must have steady work. Local 593 card. Write: Barry Blackwood, 3136 Lakehurst Drive, Sault Ste. Marie, Mich. Phone: MEIrose 2-7224 after 7:00 P. M., E.S.T. Sundays.

**GUITARIST-SINGER**, 400 American, continental songs; folk costumes. High class; television, cocktail lounge, stage experience. Prefer resorts. New England, New York area. Ailene, 5714 Aylesboro Ave., Pittsburgh 17, Pa.

**GUITARIST**, double piano, bass. Read, solo, fake on all three. Also arrange for combo or big band. Desire work in Pittsburgh; will travel. Cal Thompson, 543 Fifth St., Pitcairn, Pa. Local 339 card.

**GUITARIST (Electric)**, read and fake, solo and rhythm. 10 years experience with trios. Local 802 card; 1961 night club permit; have car. Available for weekends: Phone N. Y. C. Buddy Caffill, UN 4-0376 (Mon. to Fri., 7:00 P. M.)

**GUITARIST-TEACHER**, doubles electric bass; 32, formerly with Geo. Shearing and Elgart orchestras. Take club dates one to six nights, commuting distance. Lessons (12 years experience), given only at 343 Fair St., Paterson, N. J. Phone: DIck Evans, ARkory 4-0527 (preferably after 6:00).

**GUITARIST VOCALIST**, read, improvise; have electric Spanish guitar and amplifier, all new. Playing professionally 18 years; popular jazz and western music. John Di Rocco, Sr., 251 East North St., Smyrna, Del. Phone: OL 3-7449.

**GUITARIST (Pedal)**, bassist, arranger. Best Fender equipment. Read or fake all styles; original modern pedal work, but can also play "Nashville style" well. Willing to travel or relocate. Tape used if desired. Musician, 22 1/2 King St. S., Waterloo, Ont., Canada.

**JAZZBAND**, Dixieland for dancing or listening. Steady or part-time in the New York area. Local 802 and cabaret cards. Rip Wilson, Dixieland Ramblers, 3117 Broadway, New York, N. Y. Phone: MO 2-0347.

**NOVELTY MUSICAL ACT**, bottles, Swiss bells, cowbells. Clown makeup or tuxedo, for fairs parks, homecomings, etc. Also show drummer. Jack L. Green, 2227 Killian Road, Akron 12, Ohio.

**OBOIST**, experienced, nine years in symphony and opera. Short time in U. S., no connections, seeking position. Z. Mokra, 928 21st St., Union City, N. J.

**ORCHESTRA**, seven people; top musicians and entertainers. Will travel anywhere, locations or one-nighters. Myron Sommerfeld, Box 169, Gackle, N. D. Phone: 452.

**ORGANIST**, own Conn organ, Leslie speaker and small organ bar. Widely experienced, cocktail lounge, dinner and resort playing, dancing. Pops and semi-classical, no rock 'n' roll. Locals 346, 0 cards. Prefer northern Calif. Ray M. Smith, P. O. Box 543, Sequel, Calif. Greenwood 5-6309.

**ORGANIST-PIANIST**, desires position in established hotel restaurant bar, yearly. 30 years experience. Write: Box 28, International Musician, 39 Division St., Newark 2, N. J.

**ORGANIST**, piano, play at same time or separate. 25 years experience, 4,000 tunes; read, sober, dependable, neat. References, work alone or with duo or trio. Commercial; good dance beat; Local 590, Cheyenne, Wyo. card. Wm. O. Brewer, 445 N. E. 70th, Portland, Ore. (temporary address).

**ORGANIST (Professional)**, have organ and library of 1,500 tunes. Standards and pops; will do single and location only. Age 35, good appearance, no habits, single, sober and reliable. Musician, Box 14, Taychedah, W. Va.

**PERFORMER - ENTERTAINER**, Tommy Morris, radio, TV, leading actor, comic, musician. Open for offers. Call EL 1-8888 and leave your phone number and info. Club-dates, pictures, radio-TV appearances desired. Or write, % Morris Agency, Staten Island 6, N. Y.

**PIANIST**, 35, fully experienced. Would like work with top musicians. No N. Y. connections; presently at Warwick Hotel, Philadelphia. Call collect, Carmen, HO 2-6286 (Philadelphia). Local 802 card.

**PIANIST**, experienced many years society dance. Good phrasing "hit" concert, shows; quick sight reader, fake. Seeks resort hotel engagements with amiable group appreciating clean-living person of integrity. Club-dates, pictures, radio-TV appearances desired. Or write, % Morris Agency, Staten Island 6, N. Y.

**PIANIST - ORGANIST**, 20 years experience, all styles. Key West to Alaska, travel or location. Single or with band. Local 1 card. McCauley, 521 West Martin, East Palestine, Ohio.

**PIANIST (Lockt.)**, available June 10th, 5:00 to 9:00 P. M. nightly, city or country. Best hotels and country club references. Female, age 23, model wardrobe. Phone: WA 6-9365 (New York).

**PIANO MAN**, desires four to six nights, around Philadelphia area. Plays jazz, society, commercial and rock 'n' roll (if necessary). Phone: Bobby Walker, ES 9-3738.

**PIANIST**, from Holland, many years experience in first-class hotels, restaurants and bars. Play all kinds of music, popular, classical, solo and international. Seek work in hotels, restaurants, bars or nightclubs. Ben Querido, 421 East Acacia Ave., Glendale 5, Calif. Phone: Citrus 1-6845.

**PIANIST**, 27, good appearance, sober. Read or fake anything, swing, sing lead and parts, double vibes and electric bass. Good showman, 15 years experience. Want good money, consider all. Local 76 card. B. Flame, % The Grove, Streator, Ill. nois.

**SAXOPHONE (Tenor)**, clarinet. At liberty from July 6. Local 802 card. Phone: Steve, DA 9-9058 (New York City).

**SAXOPHONE (Tenor)**, 39, clean living. New horn, pleasant tone. Desire work with small combo; will travel. Roger Christy, 4 Greenwich Court, Roxbury 20, Mass. HI 2-3771.

**SAXOPHONIST (Tenor)**, over 20 years experience. New horn, fine tone, prefer swinging small combo. Clean cut, sober, will travel; Local 535 card. Roger Christy, 4 Greenwich Court, Roxbury 20, Mass. Phone: HI 2-3771.

**SAXOPHONIST**, tenor, double clarinet, flute. Fake, read; open Saturdays or weekends. Irving Gardener, 1881 Stanhope St., Brooklyn 37, N. Y. Phone: HY 7-6545.

**SAXOPHONIST (Tenor)**, clarinet, vocals. Pleasant tone, read, fake, transpose. Wide experience, society, Latin, commercial; handle M.C. chores, accent on audience participation and entertaining. Neat, reliable. Car, available weekends, New York City area. Phone: Frank, TY 2-3789.

**TRUMPET**, double trombone, some vocals. Read, fake, transpose; all-around experience. Local 283 card. Musician, 1230 Barrancas Ave., Warrington, Fla.

**VOCALIST**, young, attractive, experienced. Seeks band or combo work in metropolitan N. Y. Phone: MO 2-4448 (N. Y.)

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## CLOSING CHORD

(Continued from page forty-three)

ain. He was a violin teacher, a former member of the Hartford (Connecticut) String Ensemble and a member of the New Britain Symphony Orchestra. He was also connected with the All American Drum, Bugle Corps and Band Association, and had judged bugle and drum corps competition for the Connecticut Fifers and Drummers Association and for the Yankee Circuit for more than ten years.

### HANS MUENZER

Hans Muenzer, an outstanding violinist, passed away on May 31. He was a long-time member of Local 10, Chicago, and Local 47, Los Angeles.

Born October 13, 1899, in Germany, he received a scholarship to the Royal Conservatory of Music in Leipzig. In 1921 he came to Chicago as teacher at the American Conservatory of Music. He was concertmaster of the Chicago Theatre from 1923 to 1936 and appeared as soloist with the Chicago Symphony under Frederick Stock during those years. In 1936 he accepted a position as head of the violin and chamber music department at the State University of Iowa. As concertmaster and soloist of the WGN Orchestra from 1940 to 1948 he was heard weekly from coast-to-coast in the "Pageant of Melody" and the "Concert Review" programs. From 1940 to 1948 he headed his own concert ensemble at Chicago's Old Heidelberg Inn. The following years he devoted much of his time to concert work.

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# There's someone here you know — they all play Selmer

In the wide world of the Selmer Sound, there are professionals, amateurs, students, educators and just plain people. As is usually the case with musicians, their opinions about music differ widely. But they are unanimous when it comes to their Selmers. Even those who aren't vocal about it also testify—they simply let their Selmers speak for them. Among these are Donald Wendlandt, Band Director and clarinet instructor at Dartmouth College, Hanover, N. H.; Richard Coy, Director of Bands at Southwestern State College, Weatherford, Okla., who plays Selmer Series 9 clarinet and Mark VI sax; Jay Corre, whose Selmer sax and clarinet are heard with the Harry James Band; and Don Trimmer, who teaches privately and



WENDLANDT

in schools, and appears nightly with his band and his Selmer tenor sax at the Caravan Inn, Mountain View, California. Steve Lacy, whose Selmer soprano sax has been featured with the Jimmy Giuffre Quartet, says he couldn't possibly play anything else. Steve calls his Selmer "the most perfect instrument I have ever tried." Dr. Constantin Bakalnikoff, Conductor of the Burbank Symphony, Burbank, Calif., sends this note: "Very happy with the sound and intonation of complete brass section since changing to your superb Selmer (Paris) instruments."



TRIMMER



MARSH KORAL MULIDORE FAILLA

Four more who feel the same way about their Selmers are Marvin Koral, James Mulidore, Arno Marsh, and Sal "Tutti" Failla, who make up the fine sax section of the Dick Rice Orchestra now at the New Frontier Hotel in Las Vegas.

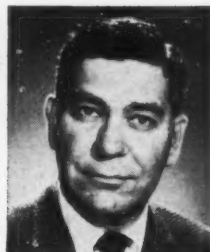


CIPRIANO NASH LANG KLEE

Still another foursome, whose Selmer sax work sparkles in Henry Mancini's music for the "Peter Gunn" tv show, are Gene Cipriano, Harry Klee, Ronny Lang and Ted Nash.



OLSEN



COLLIS

Lilian Olsen and Edward Collis are two fine clarinetists who think alike about the Selmer Sound. Miss Olsen says her Series 9\* clarinet is far superior to others she has played, demonstrates her point with the Tampa Philharmonic (Alfredo Antonini), the Florida Philharmonic (Bernard Rosenthal), and the St. Petersburg Symphony (Leon Paulopoulos). Collis, solo clarinet with St. Petersburg's Sunshine City Band (Joe Lefter) says his Series 9 is the finest ever made. Paul Skinner, instructor at Millikin U., Decatur, Illinois, and conductor of the Millikin-Civic Symphony, says his Selmer K-Modified Trombone "has the best overall response of any tenor trombone."



SKINNER

Back East, nine well-known proponents of the Selmer Sound recorded the music for the recent Will Rogers tv "special" under the direction of Robert Russell Bennett. They were Al Klink, Hymie Shertzer, Leonard Portnoy, Theodore Gompers, Walt Levinsky, Alfred Gallodoro, Paul Ricci, Harold Feldman and Joe Allard.

SHERTZER GOMPERS BENNETT RICCI ALLARD  
KLINK PORTNOY LEVINSKY GALLODORO FELDMAN



ATKINSON

Twenty-one-year-old James Atkinson, Newport News, Va., full-time doughnut maker and part-time musician, plays Selmer clarinet with his own J & C Dance Band. Robert F. Williams, chairman of the Music Dept. at Bancroft Jr. High in Los Angeles, and conductor of

the Southwest Los Angeles Youth Symphony, plays Selmer tenor sax, clarinet, trumpet and Bundy flute. Leland Logan, Pueblo, Colorado, says his Series 9\* is the greatest improvement in clarinets. He plays with the Pueblo College Wind Quintet and Wind Symphonette, both under the direction of Ralph Levy.



LOGAN



SUYCOTT



THOMPSON

From Forrest Suycott, Director of Bands at Western Illinois U., Macomb, comes this word: "The Selmer K-Modified can handle any chore — jazz, concert band, symphony orchestra."

Floren Thompson, Director of Bands at Eastern New Mexico University at Portales, lauds his Series 9\* for its exceptionally fine intonation. Another Selmer Sound fan is William W. Chaloner, brass instructor and Director of the Marching Band at North State Teachers College, Aberdeen, S. Dakota. He plays Selmer Bb-F Trombone. Laurence Morgan, Assistant Professor of Music, University of Alabama, and member of the Birmingham Symphony for seven seasons, plays Selmer Series 9\* clarinet. Says it has the finest intonation and response of any clarinet.



CHALONER



MORGAN

Frank Chase, celebrated marlin fisherman and teacher of saxophone professionals, has played with many name bands, including T. Dorsey, Goodman, Artie Shaw. He writes, "I recommend only one make instrument—a Selmer."



CHASE

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