

International  
musician

CLU Urges  
Repeal Of  
Amusement Tax

Assails 20% Cabaret Tax

Amusements Tax  
Attacked By  
State Labor

AFL Union Seeks  
Repeal of 20%  
U. S. Tax on  
Live Music

DECEMBER 1955

Chicago Musicians Push for Repeal of Tax

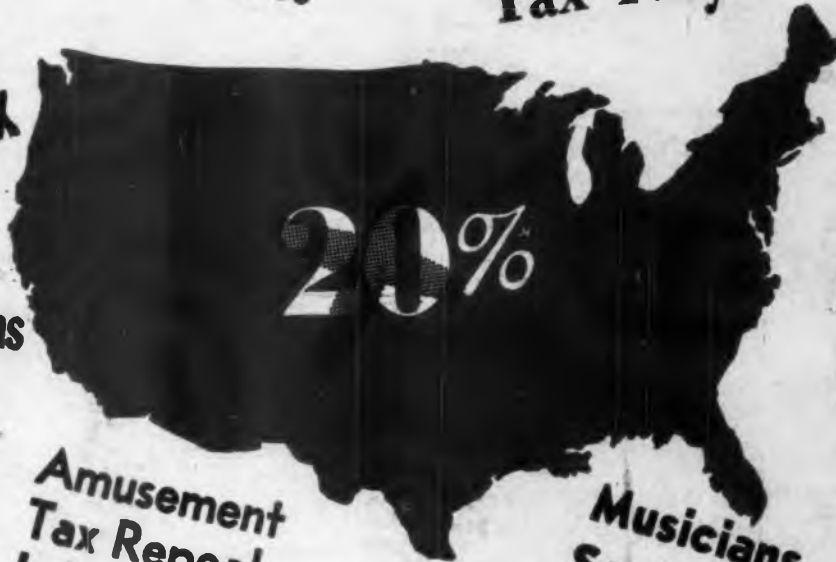
Hinge  
Repeal  
20% Tax

Hotels Seek  
Eased Tax  
On Cabaret

Amusement  
Tax Flayed

Labor Asks  
Tax Repeal

GROUP OPPOSES  
AMUSEMENT TAX



AFL Council  
Urges Repeal  
Of Cafe Tax

Folding Rooms  
20% Bite,

Amusement  
Tax Repeal  
Is Urged

Musicians  
Seek End Of  
Cabaret Tax

AFL TAKES UP  
DEMAND FOR  
DROPPING TAX

Group  
Seeks Repeal of  
Amusement Tax

Owners Seek Repeal  
20 Per Cent Cabaret Tax

Kansas City Cafe Dinner Biz  
Hit by Federal 20% Tax Rule

Urges Repeal Of  
U. S. Levy

Assails 20% Cabaret Tax

Amusement Levy  
Held Ruinous

Tax Fight Called Top AFM Goal

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OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS

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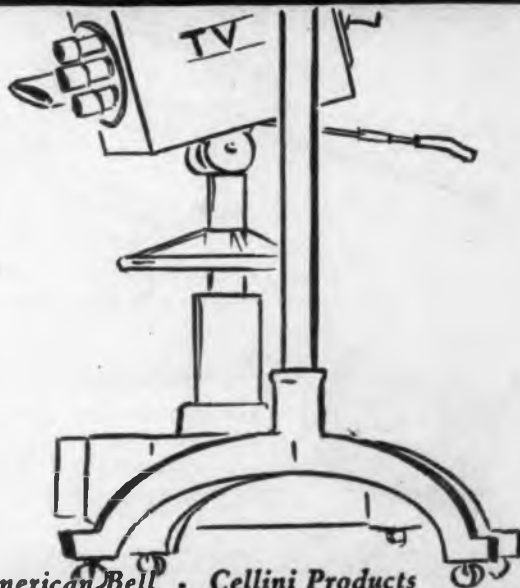


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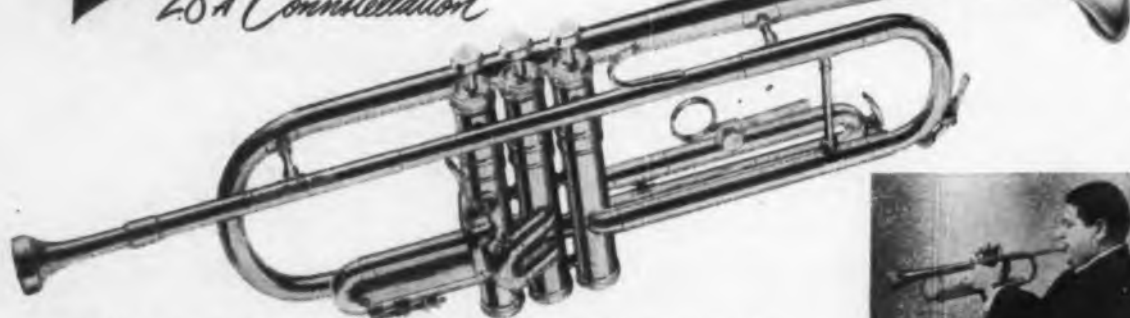
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# RESEARCH FACTS BACK TWENTY PER CENT TAX REPEAL

American musicians are the *most distressed professional group* in our nation.

This alarming statement will shock music lovers and the public generally, but it is backed by the indisputable findings of an eight-month, nation-wide study just completed by the Research Company of America which for twenty years has served the fact-finding needs of top American businesses. This study shows, for the first time, in provable, documented facts, that:

Less than one-third of all professional instrumentalists can now earn all or most of their livelihood from music.

In 1954 the total jobs available—part-time and full-time—would have accommodated only 59,000 instrumentalists five days a week for fifty-two weeks.

The American Federation of Musicians numbers somewhat more than 250,000 members whose professional employment status is as follows:

53,000 or 20.8 per cent—*still here!*—depend solely upon musical employment, with most of these, however, unable to find full-time employment.

30,000 or 12 per cent—*going!*—depend partly on non-musical activities.

42,000 or 16.8 per cent—*almost gone!*—depend mainly on non-musical activities.

88,000 or 35 per cent—*gone!!!*—depend entirely on non-musical activities.

39,000 or 15.4 per cent—retired, teachers, arrangers or copyists.

This economic blight upon instrumentalists may be charged in almost equal degree to two main causes.

(1) mounting substitution of mechanized for "live" music, and

(2) an economic federal tax policy (the wartime 20 per cent amusement tax).

Mechanical music is an economic, electronic reality, a trend probably not subject to reversal, although the American Federation of Musicians under the leadership of President Petrillo has done much toward softening the blow for unemployed musicians through the free public music program.

On the other hand, the federal tax policy now existing can be changed by will of the Congress, and by so doing can double the amount of musicians' employment.

There are 41,000 musicians now working regularly in establishments that still survive the 20 per cent tax and they earn an average salary of around \$3,454. Repeal of the amusement tax would increase their working hours 65 per cent and raise their earnings to \$5,699 per annum. More musicians, some 30 to 35 per cent more, would obtain employment in places now subject to the tax, contributing an overall man-hours job gain of more than 100 per cent for instrumentalists.

To the question of whether the Treasury will lose money if the tax is repealed, the answer is an emphatic "No."

Revenue from this tax has already declined from a little less than \$72 million in 1946 to a little less than \$39 million in 1954.

Almost one-half of the nation's total job potential for instrumentalists is adversely affected by this single federal tax. The Federal Treasury would *not* lose revenue from repeal

(Continued on page fourteen)

QUESTIONS AND ANSWERS on the 20 Per Cent Amusement Tax, bolstering the A. F. of M.'s contention that it is a "tax of no return" and a major job deterrent, are listed inside this little two-color booklet. It is one of a series of mailing pieces issued by the Tax Relief Committee's headquarters to educate members and the public generally in the need for repeal of the discriminatory war-time "emergency" tax. Sample copies are being mailed to all locals and orders for bulk shipments should be sent to Hal Layshen, Suite 1101, 292 Madison Avenue, New York, New York.

## IMPORTANT NOTICE TO ALL AFM LOCALS

Officers and members of all Federation Locals are urged to collect and send all signed petitions for repeal of the 20 Per Cent Amusement Tax to our headquarters of the 20 Per Cent Tax Committee, Suite 1101, 292 Madison Avenue, New York 17, N. Y.

We have less than a month to go before Congress convenes. It is vital that we have an impressive pile of these petitions to back up our case before Congressional committees and to show members of Congress.

Your 20 Per Cent Tax Committee, with the loyal assistance of many Federation Locals at the grass roots level have succeeded in obtaining support from more than 200 House members and a clear-cut majority in the Senate who have expressed themselves favorably, most of them in writing, to our plea for relief.

Some of our Senators and Congressmen have pointed out the importance of our "grass roots" effort. This is borne out by the results we are getting from those Locals which are waging stepped-up campaigns.

President Petrillo's recent letter to Senators and Congressmen in which research findings were summarized is getting a hearty response and bringing in pledges of support.

Less than 30 days remain to obtain pledges from at least 100 more Congressmen and to work toward an impressive majority in the Senate. This is a grass roots job. With the help of every member, every Local, every Traveling Representative and every committeeman we can put this campaign across. The hardest days are ahead. Let's redouble our efforts for complete repeal of the 20 Per Cent Tax!

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# Editors and Columnists from Coast to Coast Tell U. S. Readers Why Twenty Per Cent Federal Amusement Tax Should be Repealed.

NEW YORK POST, FRIDAY, NOVEMBER 18, 1955

## Our Musicians' Plight

By Sylvia F. Parter

In this greatest prosperity era in all our land's history, one group of culturally, socially and economically significant Americans is suffering the worst depression it has ever known.

This group consists of: our musicians. And their plight not only in a period of boom but also at a time when we are more devoted to music than ever before is a painful paradox.

There are less than 60,000 full-time jobs available to musicians in our entire country today—a pitiful fraction of what was available in 1910 when our population was much smaller and most people were much, much worse off than now.

Of the 252,513 members of the American Federation of Musicians, only a scant 33 per cent are making enough from their profession to depend on it for a living.

Just since 1943, the number of jobs available to musicians in hotels, restaurants, halls, etc., has fallen 55 per cent.

Why? One reason why, of course, is the technological revolution which has occurred since the '20s. America's musicians have been on the defensive from the day the sound movies were perfected.

A second reason why is the progressively destructive impact of the 20 per cent federal "cabaret" tax—and for the first time I have before me a detailed, objective study which proves that our musicians are in the unique position of being the only group in America to be hit simultaneously by the depressing effects of a technological upheaval AND a heavy Federal tax.

Beginning in early December, a subcommittee of the Senate-House Joint Economic Committee will hold the first full-dress inquiry ever attempted into the economic impact of various forms of Federal taxes.

Among those who will testify before the committee—headed by Arkansas Representative Mills—will be A. W. Zelomek, president of the International Statistical Bureau. He and his associates have just completed an exhaustive study in 33

cities of the effect of this tax on the employment of musicians.

"Haven't the demands of the musicians' union been a factor in their falling employment?" I asked after I'd read the report Zelomek will present Dec. 13. "And hasn't the high cost of entertainment also hurt?"

To both questions, Zelomek's answer is a blunt "no." The average salary of musicians working full-time in places subject to the tax is only \$2,454. High-priced restaurants—non-taxed—are still thriving.

But the results of his study are a stunning condemnation of the strangling effects of the tax. Immediately after Congress boosted it from 5 per cent in 1943, entertainment places the country over began slashing the hours and days they offered live music. Just in the last six years, over 500 hotel entertainment rooms have been closed down—because as the hotel managers told Zelomek again and again "the customers bitterly resented the tax and just wouldn't come in."

If the tax is repealed? "Entertainment places will return to their prewar practices," says Zelomek. He estimates the number of man-hours for musicians will soar more than 100 per cent.

How much will the Treasury lose by repeal? "Nothing," he insists and argues to the contrary that because the entertainment places and musicians will earn more, the Treasury actually will gain a minimum of \$11 million in tax receipts. And over and beyond these economic and social factors is, of course, the cultural consideration. If we're to have fine music and musicians, we must allow our musicians a chance to support themselves at their own profession.

I don't know what the AFM's James C. Petrillo will do with this report. But if he isn't already lining up Treasury-Congressional support for at least a cutback in the tax to 5 per cent next year, he isn't the Petrillo of legend. And if Zelomek's report is only partially valid—and it will may be 100 per cent so—Petrillo has a strong case indeed.

—Wed., Oct. 19, 1955

New York Journal-American

On the Line:

## The Passing Show

By BOB CONSIDINE

IF YOU THINK the war's over, go to a nightclub and get slapped with that 20 per cent tax bite. It came in about the time of World War I as a "war tax." Whatever its name now is, it's still one-fifth more added to your bill.

Jimmy Petrillo's union says it belts at least 50,000 U. S. musicians out of work.

NEW YORK HERALD TRIBUNE.

## COAST TO COAST

BY GARDNER

Monday, October 17, 1955

Jimmy Petrillo, boss of the American Federation of Musicians, is preparing to blast at Congress to repeal the 20% cabaret tax. Jim will lay facts on the table to prove that such a move would bring more loot into the treasury via normal income and business taxes than the present annual sum of \$38,000,000. . . .

CHICAGO DAILY NEWS, Fri., Oct. 7, '55

## CFL Urges Amusement Tax Repeal

The Chicago Federation of Labor has urged Congress to repeal the 20 per cent federal amusement tax.

The CFL, central body of 300,000 AFL members, adopted a resolution protesting the tax, as submitted by Carl A. Baumann, vice-president of Local 30, Chicago Federation of Musicians.

WILLIAM A. Lee, CFL president, said that the tax, enacted as a war-time emergency measure, actually is causing unemployment among thousands of musicians, waiters, cooks, bartenders and other service employees.

AFL NEWS REPORTER October 24, 1955

New York City.—The AFL Executive Council meeting here urged that the 20 percent tax levied on night clubs and cafes be repealed.

"This measure was enacted in wartime as a temporary tax," said the AFL, "but it has been kept on the books to the detriment of the entertainment industry and of workers employed by it.

"We are convinced there is no justification for maintaining a tax that is so obviously discriminatory, that discourages business in one particular field, and that has had such a damaging effect on employment of catering and entertainment workers."

## Hotels Seek Eased Tax On Cabaret

Would Give Jobs To Entertainers

WASHINGTON, Oct. 13 (U.P.)—Hoteliers complained today that enforcement of the Federal cabaret tax is so strict they must be careful to keep customers, like Frank Sinatra, from singing.

They said, 500 hotels have abandoned entertainment and dancing in their dining rooms to keep from paying the 20 per cent tax on all food and drink they sell.

Vernon Herndon, of Chicago's Palmer House, a spokesman for the American Hotel Association, told a House Ways and Means subcommittee the situation has reached in "widespread unemployment" among hotel entertainers.

Lonely Piano

He said, many hotels now are providing only piano or other instrumental music in their dining rooms because it is tax free. But even that isn't "foolproof" protection against zealous tax collectors, he said.

He cited the case of a Dallas hotel which allegedly was billed for \$8,000 in bar taxes because some of the dining room customers had been singing along with the piano music. A hotel manager in Cleveland had to discharge a musician who kept breaking into song and thus attracting tax collectors, Mr. Herndon said.

Then there was the time that Mr. Sinatra dropped into the dining room of a New York hotel and was pursued by the guests to sing a number.

"Newspapers reported the incident and the owner is expecting the tax department to descend on him any day," Mr. Herndon said.

He urged that Congress reduce the cabaret tax rate or, failing that, at least limit it to receipts on food and beverages sold during the period that entertainment is in progress and in the room where it occurs.

As matters now stand, he said, a customer who has a drink in the bar and then orders a cabaret room is theoretically liable for a tax on the drink he had in the bar.

From — N. Y. Herald Tribune October 14, 1955

## Chicago Daily Tribune

Spt.-Bus.—Page 8 Wednesday, November 9, 1955

## Asserts Cabaret Tax Hits Musicians

The federal cabaret tax has thrown 130,000 members of the musical profession completely or partially out of work, according to A. Edward Fein, managing director of Research Company of America, New York City.

Addressing the National Licensed Beverage Association yesterday during its annual convention in the Palmer House, Fein said the American musician rapidly is becoming a vanishing element in the country's cultural life because of the tax.

"Job losses for musicians in places subject to the 20 per cent cabaret tax exceeded job losses in any other industry

since 1929, including those which were the result of technological change," he said.

"Of the more than 700 hotel entertainment rooms in America which formerly provided dancing and entertainment, there now are no more than 240 such rooms. Countless taverns which formerly provided entertainment or dancing have eliminated these as a financial liability under the cabaret tax."

Fein asserted that the cutbacks have reduced job opportunities to musicians by 50 per cent, and in addition have affected other employes such as entertainers, waiters and waitresses, and other service and kitchen help.

## THE DAILY HOME NEWS

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Monday, October 17, 1955

## Amusement Tax Defeats Purpose

Speaking of the federal amusement tax, Governor Knight of California recently said, "This tax defeats its own objective. It curtails the normal expansion of an important segment of our economy, and its features are so restrictive that it means the loss of work for thousands of musicians, cooks, waiters, waitresses, bartenders, actors, actresses and members of many other crafts and professions. I am glad to support efforts to rid our federal tax structure of this unwanted, unnecessary, harmful method of raising federal funds."

The A.F.L. American Federation of Musicians is using this statement of Governor Knight's to good effect in its campaign to get Congress to rescind the amusement tax which has cost so many musicians their jobs. We think that the union's position is sound. And we think, further, that canceling this tax would be balanced so far as the federal treasury is concerned by the income tax collected from those who would become gainfully employed through rescission of the tax

MONTGOMERY ADVERTISER

## Dine And Dance, 20 Pct.

The cabaret tax, a wartime emergency levy along with other excises, is today the highest tax of its kind still being collected by the treasury. Last year Congress reduced other amusement taxes from 20 to 10%. The same reduction was effected on the excise tax on furs, jewelry, luggage, toilet preparations, cameras, etc.

But the cabaret tax, which adds 20% to your tab if you dine where live music is played, was left at its wartime level.

In a formal resolution recently, the executive board of the Alabama State Federation of Labor protested the continuation of the "ravenous" tax.

**Read this material on the Twenty Per Cent Tax Repeal for it will help you convince congressmen, editors and other community leaders.**

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

DECEMBER, 1955

# Antal Dorati

## —“NOBILITY OF CONCEPT”



● “Each time you conduct, it is a spiritual rebirth,” comments Antal Dorati, conductor of the Minneapolis Symphony Orchestra. “You unload your own strength, nerves, feelings, everything. You are permitted again and again to re-live a great moment.”

Dorati considers the role of the conductor a privilege. To him it is not the opportunity to assert oneself, to lay down the law to some one hundred musicians, have them as prisoners under one's baton, so to speak. Even the idea that the orchestra is an instrument which the conductor plays on draws forth strenuous “no's!” from him. “I work with my orchestra. I do not play on it,” he says. “It is when one realizes that the men are not keys to hammer or strings to strum that great music comes out.” This sensitivity of outlook shows in his face as he talks—in his quiet, almost meditative manner of speaking, in the way his eyes take on a distant focus midway in a conversation, as he searches for right answers, for inner reasons.

Or, cocking his ear suddenly, he will say, “Hear that?” (It will be a spoon clattering on the tray in a restaurant or an automobile honking outside.) “One is aware of sounds always. One is thinking always, ‘How could this be reproduced by musical instruments?’ That is being a musician. One is a musician always. But a conductor? A conductor learns certain rules and skills, but then so does a plumber. What a conductor really gives one's men is taste and insight into the works at hand. And that is a matter for rehearsals. At concerts I keep as still as I can. If it is a concert of my own orchestra I scarcely gesture at all. I just remind the men now and then of things we arrived at at rehearsals.”

Such an approach to the art of sounds implies a musicality inborn—and so it was with Dorati. In the small apartment in Budapest which was his birthplace—the time, April 9,

1906—it was music-making from morning to night. His father, Alexander, was a violinist in the Budapest Philharmonic. His mother, Margit (Kunwald), was a teacher of piano and violin. As soon as he and his younger sister learned enough to take their places in ensemble playing, the family engaged in every type of chamber music, changing around instruments—violin, viola, cello, piano, flute, clarinet—and delving into all periods and styles. Musical friends would drop in to fill out the ensembles and to provide audiences. The boy lived in music as in a safe and secure shelter.

It was at this early age, too, that he got his first initiation into the wonders of Béla Bartók's music. He studied his piano pieces for children at the age of five. Soon he was playing his quartets in the home ensembles. “I watched eagerly,” he says, “for every new string quartet to come from Bartók's pen, and each made a deeper impression on me than the one before.” He was to be a protagonist of Bartók's from the start of his career.

### Many-gifted

Besides being gifted in music, Antal was proficient in other directions. He mastered his school subjects with ease. He could draw well. His parents used to discuss between themselves which career he should pursue, but it annoyed him when he heard them saying he might become a painter. For himself, he never had the least doubt what his future was to hold. As far back as he can remember he was sure he would be a musician. Long before he reached his teens he was composing—not only little pieces but chamber works, even “operas.” When he told his father he would like to study theory, the elder Dorati demurred. He was too young! To prove his aptitude, the eight-year-old wrote a full-length quintet for piano and strings, which he thought was a “very grown-up work.” After

that his father looked up the best teachers there were. During his formative years, Dorati studied under Leo Weiner in harmony and Zoltán Kodály in composition. Later worked with Bartók in the latter's seminar folk-lore.

For all he started early, Dorati's compositional career has progressed somewhat erratically. For about twenty-five years after he finished school, he composed only at great intervals. Then in 1954, “I started off like mad to compose—big works—a symphony, an evening filling choral work. I wrote with great rapidity, with flame. I do not know yet what will come of it, but I have great confidence in my new writings.”

Dorati finished his courses at the Academy of Music in Budapest at the age of eighteen, the youngest graduate then on record. One of his teachers at the Academy was just that time named director of the Budapest Royal Opera. So it was a fairly easy transition that brought Dorati the post of assistant conductor there. Also he matriculated at the University of Vienna. So from 1924 to 1926 he not only carried on arranging, coaching and rehearsing chores at the Royal Opera but covered the 150 or so miles between the two cities once and sometimes twice weekly to follow a philosophy course at the Vienna University. After two years, what with the strengthening call of music, he gave up the Vienna studies. He rounded out four years at the Budapest Opera, however.

In this period he began what was to be a lifelong mission, that is, revealing the genius of Bartók through performances of his works. In 1927 he conducted Bartók's orchestra in *Deux Images*, throwing himself with fervor into the fascinating problems it offered. (“The emotional context was clear, but how to balance it intellectually!”) At the Opera, too, he and Bartók played four-hand on the piano the whole of the latter's ballet, *The*

*Miraculous Mandarin*, shortly after its completion, this for the manager of the Opera and a select circle of guests.

To picture the young Dorati jumping out of bed at the sound of an alarm clock, gulping down a cup of black coffee, tearing along the streets of Budapest and up the broad marble steps of the Opera; to see him there appearing a chorus or providing orchestral background for a ballet, is perhaps to get some sort of picture of his outside existence during this period. But it is to miss entirely his inner life. These were days of long, long thoughts and of high resolves. He lived in the airy spaces of idealism. As he remembers, the region backstage and onstage was to him a magic land. When ugly actuality obtruded, he shut himself off from it or just fled.

Even as a man, Dorati has retained an other-worldliness rare in a profession of split-second timing and bed-rock budgeting. Ask him what the indispensable attribute of the conductor is, and he will answer quietly, "Nobility." Ask him what he means by that and he will repeat, as quietly, "I mean—nobility." The conductor must have, he believes, "exquisite musicality, instinctive and acquired, very great knowledge, be completely informed on at least one instrument, understand all instruments so as to be able to discuss them with the players, and have very fine taste." But most of all he must have nobility of concept. For in the end, Dorati believes, the concept is all the conductor can pass on to the players, who, already excellent musicians, have technique at their finger-tips.

#### The Widened Horizon

After four years in the Budapest Opera, Dorati began to grow restless. He longed to see Europe—to see the world. In the Spring of 1928, he went on a holiday jaunt. In Dresden he noticed they were giving Moussorgsky's *Khovantchina*, that opera of mysticism and struggle toward independence. He wanted to hear it. The house was sold out. He begged that the stage door be allowed to come in—to sit, to stand, anywhere. He was so insistent that word got around to the director, Frits Busch. "If he wants to get in so much, let the boy have my ticket!" he exclaimed genially. So Dorati got to sit in the best seat in the house—in the director's box! He got more. Going around to thank Busch the next day, he fell into a conversation with him, the upshot of which was Busch inviting him to become his assistant. Dorati accepted on the spot. A door was opening into a wider world.

In Dresden he was allowed to conduct at public performances. The more discerning of the audience members noticed his unflinching good judgment, that he never resorted to imbalance to obtain effects. They noticed also that his readings were in accordance with the composers' intentions. Dorati feels, "Composers have always given interpreters credit for ordinary comprehension and they should make themselves worthy of the compliment. Instead interpreters often are too acute. They over-think. They do not deal with the simple terms in the simple way they are presented."

What came out of Dorati's common-sense analyses plus his sensitivity to sound, back there in Dresden in that 1928-29 season, was an opera with texture and pattern, each voice with its appropriate place, each passage, main

or subsidiary, coming out clear and with the right emphasis.

The reputation Dorati earned that year got him his first big job as conductor. In 1929 he was engaged as the chief conductor of the Municipal Opera at Münster, in Westphalia. When he presented himself there the first day as the new director—he looked even younger than his twenty-three years—the doorman laughed in his face and refused to let him in. He had to wait around until an official who was familiar with him came by and identified him. However, it wasn't long before everyone connected with the opera had learned to know their new director and to respect him. When he passed through the door of the Municipal Opera at Münster, he passed into his adult life.

#### His Scope Broadens

Before coming to Münster—that is, on July 14, 1929—he had married Klara Korody, whom he had met two years before in Budapest. Now an established conductor, his home established in Münster, he began to branch out. During the next few years he filled guest engagements in Frankfurt, Düsseldorf, Dessau and other German cities, as well as in the Czechoslovakian town of Brünn. In 1930 he started what were to be regular annual guest conductorships for some dozen years of the Budapest Philharmonic Orchestra. His conductorship of this latter orchestra signaled his adulthood in another respect. To his father, who was a violinist in the Budapest Philharmonic, Dorati was still a child, in need, at times, of admonition. He aired his opinions freely at rehearsals. In fact, he constituted a disturbing element. Dorati, junior, acted quickly and decisively. Dorati, senior, was excused from participation during the young man's guest conductorships.

Dorati gave up his post at Münster in favor of guest conducting. Then, after one year during which he resided in Berlin and traveled all over the country, he left Germany for Paris. He departed in 1932, a little before the general exodus of conductors and other key musical figures from Germany. (Hitler became Chancellor in 1933 and Fuehrer in 1934.) Dorati disclaims, however, any particular discernment or gift of prophecy. "I didn't like the way things were going," he says. "I didn't know what I disliked. It was like taking a rotten orange. You taste it, then you just throw it away. From one day to another, I decided, 'We go!'"

The Paris he came to was still the gay metropolis, willing to sample any new offerings in the way of entertainment. He went to the French National Radio. "I'll make opera such as you never had before," he told them. They gave him the job. He kept his promise. He presented that year over the radio works by Mozart, Gluck, Grétry, Handel, others. He made a name for himself in the French capital.

But soon *wanderlust* was again attacking the young conductor. When, in December, 1933, an invitation came out of the blue for him to conduct the Ballet Russe de Monte Carlo, a contract which carried with it the irresistible lure of a visit to America—he signed up. Thus started a ten-year period for him as conductor of ballet. When that company, which had risen from the ashes of Diaghilev's famous Ballet Company, split like

an atom in 1938, he went with the half which named itself "The Original Ballet Russe de Monte Carlo." Finally, in 1941, he joined the American Ballet Theatre.

These were years of a very specialized endeavor. For as many as three hundred performances annually, he stood on podiums of the pits of theaters from the Metropolitan Opera House in New York, Covent Garden Opera, London, the *Liceo* in Barcelona, *Theatre des Champs Elysées* in Paris, down to the smallest theater in faraway Australia, and saw that his orchestra men bowed strings, beat drums and blew horns in synchronization with the swirling figures on the stage. He acquired telepathic sensitivity in relation to a dancer's capabilities, moods and endurance. He became expert in gauging, on the instant of entering a new theater, the size of the stage and its slant and surfacing, this to ascertain the movements of the dancers down to the least *diminuendo* and *accelerando*. He went into huddles in four languages with choreographers, dancers, stage designers. He pored over scores till all hours of the morning. He took care of orchestrations in such a way that the nuclear twenty or so musicians which he faced in the small towns on the road and the forty or fifty he faced in the larger cities could both be served. He jumped on trains and planes and steamers on split-second notice. He traveled to Copenhagen, Barcelona, Valencia, London; to Australia, New Zealand, Mexico. He criss-crossed America dozens of times.

In these ten years, Dorati made arrangements of *Le Pavillon*, *Eternal Struggle*, *Esquisse*, *Icare*, *Mirages*, *Romantic Age*, and *Pictures of Goya*. The Ballet Theatre today uses his versions of Graduation Ball (J. Strauss), *Bluebeard* (Offenbach), *Helen of Troy* (Offenbach), *Fair of Sorochinsk* (Moussorgsky), and *Romeo and Juliet* (Delius).

#### Music, the Dictator

Dorati's tenure with the ballet world was not an easy period for the dancers, because he insisted, relentlessly, upon the reign of music over the realm of movement, maintaining that dance in its greatest part is but another interpretation of music, and has to follow the laws and comply with the nature of music. The sessions with choreographers and dancers (and those with managers!) were sometimes quite stormy. However, out of the turmoil came useful contributions to the evolution of modern ballet. Out of the turmoil came also the further development of Dorati not only as podium craftsman but as artist and aesthete.

Through these years also American audiences became acquainted with ballet and learned to love it. Minneapolis, the city where Dorati was later to become resident symphonic conductor, was introduced to him through this channel. Between 1937 and 1945 he appeared several times in Minneapolis' Northrop Auditorium while the city succumbed simultaneously to ballet infection and to his quickening personality.

As for Dorati, it did not take cross-country tours to convince him America was for him. "I liked America—the electricity in the air, the independence of the people—from the very first time I set foot on its shores." He took out his first citizenship papers in 1936.



and now for many years has been a full-fledged citizen.

During his decade of ballet-conducting, Dorati managed to keep his hand in as symphonic and operatic conductor. His debut as symphony conductor in this country took place in December, 1937, when he led the National Symphony of Washington, D. C., in an all-Beethoven concert. During his ballet tours of Australia (1939-40) he was requisitioned as conductor of symphony orchestras in Sydney, Brisbane, Melbourne and other cities. In 1941 and 1942 he served as director of the New Opera Company in New York. On July 20, 1944, he conducted his own arrangement of Corelli's Seventh Concerto Grosso at Lewisohn Stadium. Said Louis Biancolli of the *New York World-Telegram* of this event, "Mr. Dorati's version was steeped in the style and delicacy of Corelli's period. No heavy overloading, no melodic puffing. Like the best arrangements, it let Corelli speak for himself with a little helpful prompting."

Since calls on his services as conductor of symphony orchestras were constantly on the increase, Dorati decided to make a change. In the summer of 1945 he left the Ballet Theatre. That same summer he was engaged as conductor of the orchestras in Montreal, Toronto, Lima (Peru), Havana (Cuba) and the Hollywood Bowl. He also presented two concerts over the American Broadcasting Company network.

Then in mid-September, 1945, just as he was about to take off for Havana, to conduct the *Orquesta Filharmonica* there, he received a long-distance telephone call. Would he come to Dallas to talk over the possibilities of his conductorship of their newly revived orchestra? By rearranging plane flights, he managed to squeeze in a few hours in Dallas. On his arrival there he showed the hard-headed business men who were at the helm of the enterprise the plan for budgeting the orchestra which he had jotted down on the plane. They saw it made sense. But they were still unconvinced. "How do we know you can give us a good orchestra," they asked. "If I can't I hang myself!" Dorati replied. Texans like a show of spirit. They forthwith engaged him.

Then began a period which music critics John Sherman and John Rosenfield respec-

tively called a "four-year musical boom" and a "love affair of four breathless seasons." It may have been either or both. Certainly it was musical adventuring of a high sort. When it came to auditioning instrumentalists, Dorati picked and chose from the whole country. ("I traveled 6,000 miles to get that orchestra together and did it in six weeks!") In selecting scores, every library and publishing house in Europe and America was his rummaging place. In the 1946-47 season alone he gave world premieres via the Dallas Symphony to a new violin concerto of George Antheil, a symphony by Morton Gould and an orchestral work by Paul Hindemith. New works by Hindemith, William Schumann and Walter Piston were commissioned.

Dorati's enthusiasm and zeal were infectious. Citizens of Dallas began arguing over musical scores almost as strenuously as over football scores. Boasts about the orchestra figured as a close second to boasts about the State. City officials campaigned for the orchestra. Postmaster J. H. Payne instructed all mailmen to distribute blanks for member-



ship in the orchestra association. Mayor J. R. Temple proclaimed a "Symphony Week."

Dallas was Dorati's first home in this country. He met American business executives man to man there. He rode horseback "out on the range." He made sketches of the cactus-covered terrain. He gave talks to the school children at assemblies. His little daughter, "Tonina" Klara, started in school there. Years after his departure, when he was asked what was the highest moment in his sojourn there, he exclaimed explosively, "Every moment was the highest!" He remembers with particular fondness, though, the presentation which he staged of Bartók's *Prince Bluebeard's Castle* in a coast-to-coast broadcast—its first performance in the United States.

Then with the inevitable forward thrust of all things alive, Dorati in the Fall of 1949 accepted an invitation to become conductor of the Minneapolis Symphony Orchestra.

To mount the podium of an orchestra from which an Ormandy and a Mitropoulos had

both been graduated, the former to the Philadelphia Orchestra in 1936 and the latter to the New York Philharmonic-Symphony in 1938, was to evince confidence of a very high sort. But having seen a first-class orchestra emerge from the weathered and all but integrated stock-pile of a long-past enterprise, Dorati had gained such confidence. He plunged into his new assignment with alacrity. That very December he presented world premiere of Bartók's *Viola Concerto* with William Primrose (for whom it had been written) the soloist, in Minneapolis Northrop Memorial Auditorium, with the Minneapolis Symphony under his baton. Later first local presentations were made under his direction of Stravinsky's *Le Sacre du Printemps*, Bartók's *Prince Bluebeard's Castle*, and his *Concerts for Orchestra, Heger's Jeanne d'Arc du bucher*, and performances of Strauss's *Salomé* and *Elektra*.

In his years with the Minneapolis Symphony his guest conductorships have continued to be ocean- and continent-spanning. His present activities include appearances with the Concertgebouw Orchestra in Amsterdam, the Santa Cecilia Orchestra in Rome, as well as appearances in other European cities, in South America and in Mexico. In his tenure in Minneapolis he has given audiences two things they particularly relish: an "open" tone and well-rounded program. Each element of the orchestra, each line of composition, he brings out in simple plainness. The orchestra players have learned to appreciate this moderation, too. They were amazed then delighted, at his way of saying, "Repeat please! That mistake was my fault!" Always he works *with* them, not *on* them.

More important than his popularity, though, has been his way of taking it in stride. He thinks too much is made today of conductorship, he says. "They are not that important. I am the orchestra men and I—we work together, and we share experiences. If great music comes out, it is to their credit just as much as it is to mine. All of us together and one by one are spokesmen of the masters who create music who are at the source of music itself. It is our job to convey, in accents as near as possible to the original, the messages which the composers have evolved."—*Hope Stoddard*.

Minneapolis Symphony Orchestra, Antal Dorati, Conductor





# SYMPHONY AND OPERA

was a feature of the December 22 and 23 concerts of the Cleveland Orchestra. Eduard Van Beinum conducted this program . . . Early in November the New York Philharmonic-Symphony gave premiere performance to "Prelude and Passacaglia" by the American composer, Ben Weber. Dimitri Mitropoulos conducted this work written in the twelve-tone scale . . . Louis Gesensway's Concerto for Thirteen Brass Instruments was given its world premiere November 13, when it was performed in Helsinki, Finland, by the State Radio Orchestra, Paavo Berglung conducting . . . When the Carl Nielsen Concerto for Clarinet received its first public performance in the United States at the University of Utah it was played by Martin Zwick, principal clarinetist of the Utah Symphony and the University of Utah Symphony Orchestra under the direction of Harold Wolf, concert master of the Utah Symphony. Both Zwick and Wolf are faculty members of the University of Utah Music Department . . . Rolf Scheurer's "Symphonic Poem After a Tale by Edgar Allan Poe" received its world premiere in early October at the opening pair of concerts of the Erie Philharmonic Orchestra, under the baton of James Sample . . . First Cleveland performance was given Béla Bartók's Portrait No. 1 for Violin and Orchestra when Joseph Szigeti played it with the Cleveland Orchestra on November 24 and 25 . . . The Utah Symphony will give the first American performance of Shostakovich's latest work, *Overture Festivo*, this season.

New Haven (Connecticut) Symphony had Mona Paulee, Jon Crain, Donald Dickson and Helen Boatwright as guest artists. The conductor of the orchestra, Frank Briefel, is leader also of the Bach Aria Concerts at Town Hall, New York . . . Cellist Maurice Eisenberg and violinist Maurice Wilk were soloists with the New Jersey Symphony November 7 and 8, playing Brahms' Concerto in A Minor, Opus 102, for Violin and Violoncello with Orchestra . . . At the November 16 concert of the Birmingham Symphony, Rudolf Firkusny performed Brahms' Concerto No. 1 in D Minor, the same work he will perform with the New York Philharmonic-Symphony later in the season . . . At the January 11 concert of the Dayton Philharmonic, Maria Tallchief and Andre Eglevsky, dancers, will provide a visual offering of high calibre to the residents of that Ohio city . . . Richard Ellsasser, organist, was guest soloist at the December 13 concert of the Oklahoma City Symphony. The orchestra's music director is Guy Fraser Harrison . . . When at the opening concert of the Evanston (Illinois) Symphony November 13 the Concerto in E minor for Piano was performed, Irwin Fischer filled the roles of conductor and composer and his son, Fred Fisher, of soloist.

**APPOINTMENTS** George Hurst, for five years conductor of the York (Pennsylvania) Symphony Orchestra, has been appointed assistant conductor of the London Philharmonic Orchestra . . . Five new members of the Metropolitan Opera Orchestra are Adolphe Frezin, as first cellist; Harold Elitzik, associate first violist; Seymour Berman, violist; Joseph Novotny, bass tuba, and Melvyn L. Broiles, trumpet . . . Josef Krips, conductor of the Buffalo Philharmonic, has been re-elected musical director of the Cincinnati Festival to be given in 1956.

**DEBUTS** A full house and an enthusiastic audience greeted Joseph Hawthorne, the new conductor of the Toledo Orchestra, at the opening concert of the season, October 26. "A new era in orchestra life," music critics called it . . . when Roumanian-born Jonel Perlea made his debut as musical director of the Connecticut Symphony on November 9, the 1,000 persons assembled in Klein Memorial Auditorium gave him a standing ovation . . . The Salomon Concert Orchestra, Lester Salomon, conductor, opened a concert series for children in Englewood, New Jersey, October 24. The orchestra is made up of members of the Metropolitan Opera Orchestra, of which Mr. Salomon is also a member.

**PREMIERES** Two husband-and-wife piano duos are responsible for premieres this season. Benno and Sylvia Rabinof gave the first Philadelphia performance of Bohuslav Martinu's Concerto for Violin and Piano at the Philadelphia Orchestra concerts which Eugene Ormandy conducted in the Academy of Music November 18, 19 and 23, and the world premiere of Victor Babin's Concerto No. 2 for Two Pianos will take place when the Cincinnati Symphony plays it with Mr. Babin and his wife, Vitya Vronsky at the pianos, on January 20 and 21 . . . The first performance in America of Hendrik Andriessen's *Etudes Symphoniques*

**FEATURES** Joseph Szigeti was soloist and George Szell conductor of the New York Philharmonic-Symphony at its concerts of December 3 and 4. Friends for decades, these two also joined forces as a violin and piano duo, this with the Cleveland Chamber Music Society on November 25 . . . Max Daehler was piano soloist with the Cedar Rapids Symphony December 12 . . . The November 29 concert of the

**CURTAIN CALLS** A new ballet, *Soirée*, will have its Metropolitan Opera premiere on December 23 as part of a double bill with the revival of Donizetti's *Don Pasquale*. It is created by Zachary Solov to Rossini music arranged by Benjamin Britten. It will be danced by Mary Ellen Moylan. Thomas Schippers will conduct . . . The final scene from Strauss's *Salomé* was featured at the concerts of December 8 and 9 presented by the Chicago Symphony in that city under the direction of Fritz Reiner . . . Robert La Marchina has been engaged as musical director of the Opera Theatre of Los Angeles.

(Continued on page thirty-six)

The Christmas telecast of the Burbank Symphony Orchestra from the NBC studios in Burbank, California. Leo Damina is the orchestra's conductor.



# A Vanishing Race

The American musician is rapidly becoming a vanishing element in the nation's cultural life as the result of the Federal cabaret tax, which has already thrown 130,000 members of the musical profession completely or partially out of work, according to A. Edwin Fein, managing director of the Research Company of America.

Addressing members of the National Licensed Beverage Association, holding its annual convention in the Palmer House in Chicago, the national research specialist, who has conducted a national survey on the effect of the cabaret tax, said that "job losses for musicians in places subject to the 20 per cent cabaret tax exceeded all other job losses since 1929, including those which were the result of technological change.

"Of the more than 700 hotel entertainment rooms in America, which formerly provided dancing and entertainment, there are now no more than 240 such rooms. Additionally, countless numbers of taverns which formerly provided entertainment or dancing have elimi-

nated these features as a financial liability under the cabaret tax.

"These cutbacks have reduced job opportunities for musicians by more than 50 per cent, and countless numbers of other employes have been affected, including entertainers, waiters, waitresses and other types of service and kitchen help."

The economic situation caused by the cabaret tax has thrown 88,000 musicians out of work and this number has given up the profession entirely, Fein said. "Another 42,000 musicians are such in name only, not being able to earn a complete living by their profession and finding only occasional working dates. Still another 30,000 can find only part-time work.

"Music is a major element of the nation's cultural life," Fein declared, "and to have music we must have musicians. The cabaret tax is destroying this profession and unless something is done about it, we can look forward to the day when the professional American musician has completely disappeared from our cultural life."

## Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including November 18, 1955. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 4—Cleveland, Ohio  
Kroening Assoc., Inc.

Local 5—Detroit, Michigan  
Fascination Record Company

Local 6—San Francisco, Calif.  
Embes Records

Local 9—Boston, Mass.  
Ginn and Company (Renewal)

Local 10—Chicago, Ill.  
Abie Miller  
Ampul Records

Local 20—Denver, Col.  
Rinx Record Company

Local 42—Buffalo, New York  
Panda Records, Inc.  
Howell Recording, Inc.

Local 47—Los Angeles, Calif.  
Crest Records, Inc. (Renewal)  
Biblical Record Co. or Downbeat  
Rec. Co.

Bee Jay Records, Inc.  
Sunset Records  
Guild Records  
Heart Song Records  
Quinte Record Company  
Regal Records  
Robert St. John

Local 60—Pittsburgh, Pa.  
Gerald L. Wallace

Local 77—Philadelphia, Pa.  
Norman Records  
Frederick A. Miles, Jr.

Local 94—Tulsa, Oklahoma  
Oil Capital Rec. Company

Local 104—New Brunswick, N. J.  
Electronic Corp. of America

Local 257—Nashville, Tenn.  
Tennessee Records, Inc.  
Murray Nash Assoc., Inc.

Local 310—San Leandro, Calif.  
Award Records

Local 802—New York  
American Beauty Recording Corp.  
Avenue Records  
George Paxton  
Ormond Rec. Company  
Seta Records, Inc.  
Nu-Tex Record Company  
Trio Records (change of name  
from Carol Records)

### CORRECTION:

Please note: Roth Records is located in Local 369, not Local 336, as stated in last month's list.

## NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.

## Research Facts Back Twenty Per Cent Tax Repeal

(Continued from page eight)

of the 20 per cent tax; it would gain income. Increased business taxes from only those places now surviving the tax, plus personal tax accruals from more musicians employed longer hours would show the Treasury an estimated profit of \$11,000,000 per annum in excess of the approximate \$39,000,000 the tax brought in during the last fiscal year. This amount makes no allowance whatsoever for the improved economic position of other types of employees. It is estimated that establishments now subject to the 20 per cent tax will, if the tax is repealed, increase employment of entertainers (other than musicians) by 94 per cent; waiters and waitresses by 49 per cent; kitchen help by 42 per cent; service help by 55 per cent and others by 53 per cent.

A. W. Zelomek and Dr. Robert Shook, nationally known economists, are prepared to prove the facts of the Research Company's national study to the Treasury and the Congress.

They are prepared to show that the musician holds the same relation to the nation's cultural health that the farmer holds to the nation's economic health. When the farmer was depressed by economic changes, his economic position has been further impaired by economic, discriminatory and unsound federal tax policy.

The next Congress will be told that a basic art and a cultural heritage is at stake. Our symphony orchestras have survived, even grown, despite a harrowing shortage of funds. But they will not be able to survive a shortage of skilled musicians which their string sections already are beginning to encounter. As economic opportunities for musicians of all kinds dwindle, this shortage will become acute.

Our lawmakers, who were able to understand thirty years ago that an economic depression on the farms would bring an economic depression for the nation, will be urged next year to recognize that the economic depression among musicians will lead to a cultural depression in the nation.

# WISCONSIN LIKES CONCERT BANDS



John T. Opferkuch

Among the vital music enterprises in Wisconsin, concert bands hold a high place. The present article describes some outstanding bands which flourish in the State.

Wisconsin's early musical history is largely a history of its bands. Away back in 1827 it is recorded that a boat, approaching the Military Post at the portage of the Fox and Wisconsin rivers, was met "by a band of music." The Civil War, a great promoter of bands, brought these musical units out in Wisconsin especially. Many of the national groups there—German, Norwegian, Bohemian—were merged together during the war and kept their feeling of oneness when they returned home. It was not uncommon to find Yankee and Bohemian fife-and-drum corps made up of Germans and Irish, or Irish and Swedes, suddenly become familiar with each other's marches.

Wisconsin has also pioneered in the school band movement. As early as 1916 the city of Richland Center included band membership in the extra-curricular activities of that school system and offered credit toward high school graduation for the completion of a prescribed band music course. Reedsburg held its first high school band tournament in 1920. This experiment drew such attention that for the next tournament, held in Elkhorn in 1921, participation was state-wide, and the Wisconsin School Band Association came into being. The band tournament idea spread to other

states, eventually becoming a nation-wide affair.

With the passage in Wisconsin of the Band Law in 1927 authorizing cities and villages to permit, by referendum vote of the people, a tax not to exceed one mill for the establishment and maintenance of a municipal band, many communities in Wisconsin blossomed out with civic bands. Today band shells dot nearly every city and town in the State, with band concerts presented once or twice a week during the summer months. Wisconsin's bands are also in evidence at state and county fairs, civic events, "welcomings," parades—in fact, at all community get-togethers.

Since 1945 the allotments from the Recording and Transcription Fund and, later, from the Music Performance Trust Funds of the Recording Industry, have widened bands' scope still further.

Take the case of the Racine Park Board Band, which since its founding thirty-two years ago has played summer concerts annually. The MPTF has increased to approximately twenty-five the appearances the band makes yearly. It holds rehearsals the year around. The Racine Park Board Band Association, composed of all the band members,

has as its honorary chairman Mayor Jack H. Humble. For the past thirteen years the band has been directed by John T. Opferkuch. Its assistant director is George E. Manupella.

The band has played to 10,000 at the State Fair in Milwaukee. It has also appeared at Veterans Hospitals and at goodwill concerts in neighboring towns.

The Village of Shorewood, a residential community located on Lake Michigan just north of Milwaukee, has Sandy Smith to thank for its band. But it has the town to thank, too. In 1944, Smith approached the village officials, as well as various other cultural-minded citizens, with the suggestion that a series of concerts by a good concert band would be just the thing for that locality. He would himself guarantee a series of summer concerts if he were provided with fifty competent musicians, a good commentator and good soloists. He pointed out, moreover, it would also be in order to erect a good platform in the natural amphitheater of Hubbard Park on the Milwaukee River. The Village approved his idea and he went to work.

The first concert, played June, 1945, with fifty musicians from Local 8, Milwaukee, was a big hit. Word got around and people began attending the concerts from all over the country. In September of the present year the band completed its eleventh series. The Village of Shorewood is happy about Sandy Smith and Sandy Smith is happy about his band.

The Sheboygan Municipal Band, organized by Local 95 of that city in 1934, has been directed by William Haack for the past eighteen years. The Wuerl Band, also of Sheboygan, was organized in 1930 by Adolph Wuerl, but two years ago the baton went to Rodney Gibson. He has introduced audiences via the band programs to works by contemporary composers such as Don Gillis, Copland and Shostakovich. The City of Sheboygan appropriates \$6,000 to each of these bands and each presents seven outdoor concerts. The Wuerl band also presents three indoor performances. Both bands are one hundred per cent members of Local 95.

Very much a part of Kenosha is the forty-member Kenosha Paul Herrick Post No. 21

(Continued on page nineteen)

Blatz Post No. 373 American Legion Band of Milwaukee, Everett Kisinger, director





# WHERE THEY ARE PLAYING



Left to right: ALICE BLUE is performing at Arizona winter resorts . . . MIKE SHERMAN is in his fourth year playing piano and organ at Toppers Steak House in Chicago, Ill. . . Pianist DANNY LESTER begins his third year at the Carousel in Gardens, Calif., the end of this month . . . LES ELGART, featured at the Melody Ballroom in Chicago, on weekends, will also be doing one nighters in this territory during December . . . JUDSON SMITH is on location at the Hotel Dennis in Atlantic City, N. J., until January 1.

Send advance information for this column to the International Musician, 39 Division St., Newark 2, N. J.

## EAST

After having completed a summer season at the Peninsula House, Sea Bright, N. J., the Don Morris Orchestra began an engagement at Folci's Club San Remo, West End, N. J. Don is the group's pianist; Bob Lavender, sax; Ted Longo, bass; Calo Gulotta, violin; and Joe "Doc" Veneri, guitar . . . Cocktail single Smiling Jack Collins moves into the Red Coach in Trenton, N. J., for the holidays.

Pianist Billy Martin, currently at Wendover Farms, Poughkeepsie, N. Y., has had her six-month engagement extended to one year . . . The Binky Dee Trio is appearing at the Embassy Club in Binghamton, N. Y., December 11 to January 8 . . . The Gold-tones (Gene Canale at the key-

board, Sal Battaglia on drums, and Joe De Rose on trumpet) have concluded a five-month stand at the Antlers Country Club, Amsterdam, N. Y. It's their third consecutive season at this spot . . . The Hofbrau in Newburgh, N. Y., is currently presenting Steve Cardinal at the Hammond organ for his fourth year.

Vito Musso opened with the Gabe Solow Quartet at the Celebrity Club in Providence, R. I., in mid-November for two weeks, then went on tour.

Rosa Rio appeared with husband, Bill Yeoman, at the YWCA Ballroom in New Haven, Conn., for an evening of organ and piano music on December 2.

Kemp Read, who has been performing at Magoni's Ferry Landing Restaurant and Cocktail Lounge, Somerset, Mass., has been held over until January 28, 1956 . . . The Three Cavaliers (Vince Swider, guitar; Stan Jajko, string bass; Chet Mackowiak, piano and accordion) are featured at the Arcadia Ballroom in Worcester, Mass. The band also broadcasts over station WESO on Sundays . . . Tony Ferris doubling on the flute and clarinet, with Roscoe Blunt on drums, Joe Burack on piano, and Frank Fisher on trumpet, are playing for the second season at the Con-

ranado Hotel's Coronet Room in Worcester.

Bobby Dale and his twelve-piece aggregation remain at the William Penn Terrace, east of Pittsburgh, Pa., through December 31. Johnny Russell and Fran Rodgers render the vocal output.

## NEW YORK CITY

Elaine and Les Wagman perform at weddings and society affairs in and around New York City . . . Pianist-composer Eddy Breuder and his Orchestra are booked at the Hotel Statler for the Catholic Youth Organization dances until 1957 . . . The Rock Chapel Orchestra has been playing at Yorkville Casino weekly since June. Jimmy O'Neil does the vocals . . . Pianist George Rickson recently celebrated his sixteenth year at Jack Stutz's Gamecock Cafe.

## MIDWEST

Buddy Laine and his Whispering Music of Tomorrow are scheduled to appear at the Elks Club in Rockford, Ill., on December 10 and at the Indianapolis Roof Ballroom in Indianapolis, Ind., on December 17 . . . Keyboard artist Johnny Mack is doing a fifth repeat engagement at the Wonder Bar of the Hotel Cairo, Cairo, Ill.

Helen Scott's stay at the Top Room, Frederick Martin Hotel, Moorhead, Minn., has been extended through the first week of December.

Tommy Reed celebrated his first anniversary at the Terrace Grill, Hotel Muehlebach, Kansas City, Mo., the middle of November . . . During December Virginia Merlin and his Violin Beauties will appear at the Hotel Muehlebach, Kansas City, and the Broad Hotel, Louisville, Ky. . . Bob Wills and his Texas Playboys operate out of Wichita, Kan.

## CHICAGO

Russ Bothie and his Local Dixielanders are finishing their fifth consecutive year at the Paradise Ballroom this month. The band also plays the Palladium Ballroom on off nights.

## SOUTH

Jazz pianist Cy Coleman is slated to open the new Eden Rock Hotel in Miami Beach, Fla., on January 20 . . . Don Baker and his Musicmakers recently did a three-week engagement at the Sarasota Terrace Hotel in Sarasota, Fla.

The Three Jacks (Bill Abernethy, piano; James Calomeres, sax; Joe Burch, drums) are playing strong at the Wheel Bar, Cal

(Continued on page thirty-five)

INTERNATIONAL MUSICIAN



# MARTIN

## in "Disneyland"



WALT DISNEY's fabulous Disneyland amusement park in Anaheim, California features America's favorite band instruments . . . Martin. Several window displays in the park's only musical instrument store\* picture the role of band instruments in the good old days. One of the windows, all of which have dioramic-type backgrounds, features the German Band figures pictured above. Other windows depict a musical professor and his pupil, a band concert, and a reproduction of band instruments being made in Martin's original shop of 1904.

Disneyland, designed to entertain as many as 50,000

people daily, cost an estimated \$17,000,000. Located 26 miles southwest of Los Angeles in Anaheim, the park already ranks as a major tourist attraction. Whenever your travels take you to Southern California, put Disneyland at the top of your "must see" list. And while in Disneyland, visit the fascinating musical instrument store on Main Street. Meanwhile, see your Martin dealer or write for information about the famous line of Martin band instruments . . . gateway to the enchanted land of music.

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Wausau Municipal Band, M. F. Talbot, director



Fond du Lac Military Band, Joseph Schmitz, director



Sauk County Circus Band of Baraboo, Paul Luckey, director



Racine Park Board Band, John T. Opferkuch, director

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INTERNATIONAL MUSICAL

(Continued from page fifteen)

Band, which gives ten concerts each summer from the steps of the Public Museum. Now a civic organization with the backing of the American Legion Post, it was formed in 1922 by World War veterans. Since 1925 it has been under the direction of George Manupella. The civic appropriation of \$2,000 is supplemented by funds from the MPTF.

The Civil Air Patrol Band of Marchfield, directed by Lt. Anton J. Kraemer, is contracted by the city for a series of twelve summer concerts, for which appropriations are made to the amount of \$3,000. The city also provides rehearsal facilities weekly through the year.

The Wisconsin Rapids Municipal Band, director, Bernard T. Ziegler, gets city sponsorship to the amount of \$5,000. The municipal government of Janesville gives several thousand dollars each summer for the support of its municipal band. The rest of the expenses are paid by Local 328 of that town via its MPTF allotment. Weekly rehearsals are held the year round. The city of Oshkosh appropriates \$3,000 for band music, an amount which is divided equally between two bands, the Oshkosh Civic Band and the V. F. W. Band. Each of these presents six concerts. The Wausau Municipal Band of thirty members, conducted by M. F. Talbot, receives an appropriation of \$2,000 annually from the city, this supplemented by the MPTF. A similar arrangement also carries forward the Kiel Municipal Band directed by Edgar P. Thiessen.

The close relationship of these bands to their locals is evidenced as much in their leadership as in their membership. The director of the La Crosse Concert Band, D. R. Wartinbee, is also the president of Local 201, and the band's president and business manager, Irving W. Peshak, is the local's secretary. This band, made up entirely of members of Local 201 of that town, presents a series of ten concerts in the city parks via the city's annual appropriation of \$2,800. This amount is increased via the MPTF allocation to Local 201 sufficiently to permit eight or ten additional concerts per season. The Beaver Dam City Band, chartered in 1935, is conducted by Alvin Kaftanski, president of Local 422. Its organist is George Freeman, the local's secretary. Ray Jacobs, who is the leader of the Stevens Point Municipal Band, is also the president of Local 213, Stevens Point. Paul Luckey is leader of the Sauk County Circus Band and also secretary of Local 327, Baraboo.

Industry helps finance some bands in the State of Wisconsin—the Hamilton Band of Two Rivers, for instance. Back in 1920 the Hamilton Manufacturing Company posted notices that the employees would be granted a day at the County Fair with all expenses paid. Such an event, the employees decided, called for a celebration—and lit on the idea of staging a parade the evening before the gala day. For a parade they'd naturally have to have a band. So cornets which had defied the elements in the woodshed for years, clarinets coated with attic dust, trombones which had long stood at parade rest beside rusty curtain rods and old mop handles, alto horns minus valve caps and drums minus heads were polished up and practiced up. When



Beaver Dam City Band, Alvin Kaftanski, director



La Crosse Concert Band, D. R. Wartinbee, director

they sounded forth with "Hot Time in the Old Town Tonight," and "Hail, Hail, the Gang's All Here!" the town went wild. When the band had finished playing "Hot Time" for the ninety-seventh time, George Hamilton, the company's president, stepped into the circle and said, "Boys, I think this is the beginning of the Hamilton Band."

It was. Since that time the Hamilton Manufacturing Company has supplied the band, now a forty-five-piece organization, high in musicianship, with the best in uniforms, as well as with a library of music. Also it pays the director and furnishes quarters. The City

Council budgets \$2,500 each year for seven concerts and the MPTF adds to this number. The conductor for the past thirty-four years has been Lorenz F. Lueck.

The Blatz Post 373 American Legion Band of Milwaukee dates back to 1919, and every year on Memorial Day, to name just one of its assignments, at a few minutes before eleven o'clock A. M., it marches with muffled drums to the cemetery at the Veterans' Home in Milwaukee County, and, after playing a number appropriate to the occasion, stands at attention while the bugler sounds "taps."

(Continued on the following page)

Sandy Smith Concert Band of Sherwood, Sandy Smith, director



Wuerl Band of Sheboygan, Rodney Gibson, director





It was in 1933 that the band became an important part of the public relations program of the Blatz Brewing Company. From then on it has made appearances in parades and concerts throughout the State, and even in Florida, where it appeared at a National Legion Convention. Directing it for its third year is Everett Kisinger. George Stude has been its business manager since 1927. The present membership is 112, and one of the French horns, interestingly enough, is Salvatore Liberace, father of the eminent pianist and entertainer.

Another of the State's bands which owes its existence at least in part to a brewing company is the Weber Concert Band of Wau-

kesha, co-sponsored by that town's Recreational Department and the Weber Brewing Company. The band is allotted \$4,000 annually by these organizations.

With such a wealth of bands, it is inevitable that some should trace back to another century and other customs. The picnics, funerals and celebrations in which the Stevens Point Municipal Band has played a part in over a half-century would fill a good-sized volume. For all its antiquity, though, it actually has one member playing in it today who was numbered among its members at the first concert in 1890. This is the venerable Emil Belke, who at the age of eighty-one still plays baritone in the band. The band's thirty-

eight musicians are today led by Ray Jacobson, who has been connected with it in one capacity or another since 1912. All its players are members of Local 213. Though the band has appeared in uniforms of almost every type throughout its career, the men now wear dark trousers, white shirts and black ties, and the women—yes, there are two women members—wear white blouses and dark skirts.

The Manitowoc Marine Band, organized in 1896 as "Smazel's Band," had in its early years a variety of conductors. From 1913 to 1954, however, the conductorship remained in the hands of one man, Emil Sohrweide. During his tenure the band's sponsor (from 1927 to 1934) was the Aluminum Goods

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INTERNATIONAL MUSICAL



Manufacturing Company. In 1940 it became a non-profit corporation under the laws of the State of Wisconsin, and a few years later became the official band of Manitowoc, with the city budget making possible a summer season. Its sixty members are directed by E. Burt Truttschel.

Also of Manitowoc, the Drews-Bleser Post No. 88 American Legion Band was organized in 1929, its purpose to play at Legion functions. Reuben Miller is its director and Frank W. Tomchek its president and drum major.

The year 1898 is the birthday year of the Fond du Lac Military Band. During the whole fifty-seven years it has had only two leaders, Henry G. Bowen, who was with the band when it was organized, and Joseph Schmitz, who has been conducting it since 1926.

The Green Bay City Band, organized in May, 1903, by M. J. Heynen, in the early days played on the street corners in the business section of town, choosing its site on the basis of where the biggest collection could be obtained. Sometimes several weeks elapsed before enough money could be accumulated to pay the members their \$1.00 or more per performance. Mr. Heynen continued to be its director, with one short leave of absence to visit his native Brussels, until 1937, when he turned the baton over to the present director, Ernest Stiller. Mr. Heynen, however, still makes his annual pilgrimage from Florida to assist in one of the summer concerts.

During the fifty-two years of its existence, the band has drawn on Local 205 for its entire membership.

Baraboo has had a particular affinity for bands—and with reason. As the home of the Ringling Brothers and the Gollman Brothers circuses and their winter quarters for many years, this town and its environs supplied many sidemen to the circus bands. The Sauk County Circus Band, organized as a continuation of the Baraboo Marine Band (later the American Legion Band), has kept alive the tradition of the circus band and circus music in this city. Even today the band has a few old circus troupers as members. Indeed, its leader, Paul Luckey, is a former trouper. In 1952 this band played at the national convention of the Circus Historical Society.

Newest in the band field is the Madison Municipal Band, for it is scarcely a year old. It was started in January, 1955, when Charles Faulhaber got together sixty-five instrumentalists, drilled them, and through a grant from the MPTF allotment to Local 166, scheduled three concerts that month. The response was highly encouraging. The Council members and the Park Commission evinced proper interest. A budget of \$10,000 has been submitted to the City of Madison. It looks as though here were the makings of a new band to join the list of excellent concert bands in the State which likes bands, uses bands and supports bands.

Kewasha Paul Herrick Post No. 21 American Legion Band, George E. Manupella, director



Green Bay City Band, Ernest J. Stiller, director



DECEMBER, 1955



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# TECHNIQUE

## OF PERCUSSION



by George Lawrence Stone

### JAZZ AT THE PHILHARMONIC

Norman Granz paid one of his periodic visits to Boston recently with the modern musical greats comprising his *Jazz at the Philharmonic*, and when this impressive aggregation got going the rafters of staid old Symphony Hall really oscillated in the rhythm of the four-beat. Further, this scribe will almost swear that he saw with his own eyes the busts of the mythological greats of ancient times, perched high on the walls above a screaming capacity audience, actually rocking and rolling upon their pedestals.

Norman is, of course, a past master in the art of modern musical presentation. He doesn't need any bally-hoo to establish this fact. Also, he is a superlative picker of talent. Witness this year's selection, which includes Dizzy Gillespie, Roy Eldridge, Eddie Shu, Flip Phillips, Illinois Jacquet, Lester Young (in the absence of Stan Getz), Herbie Ellis, Ray Brown, Whitey Mitchell, Oscar Peterson, Bobby Scott, Ella Fitzgerald with Don Abney at the piano, and, last but not least, to readers of this column, Gene Krupa and Buddy Rich at the drums.

To do justice to the offerings of all concerned would be impossible within this allotted space: for, after all, this column is supposed to be limited to drum doings. Therefore, suffice to say the boys all maintained the high degree of musicianship that could be expected, and a big bunch of posies is hereby wafted on to the incomparable Fitzgerald, who really stopped the show—laid them in the aisles—had them stamping on the floor—and what have you? Not for nothing do they call this gorgeous voice "the incomparable."

### The Drummers

The combination of Gene and Buddy is an ideal one for demonstrating contrasting drumming techniques in backing up a band and in soloing. These two, ostensibly rivals in the top ranks, appear to bend backward in their efforts to play up the accomplishments of the other, both backstage and at the set. This was especially noticeable in the extended exchange between the two—the "drum battle," which closed the JATP concert.

Krupa is, and always was, a stylist of the first water. He is, above all things, original. It is he who, twenty years or more ago when he was with Benny Goodman, created the style and pattern for drummers who followed him. It was he, too, who glamorized drumming and emphasized its importance to a degree far in excess of what went before. Krupa is still Krupa and he is today, as ever, the artist—creative, dynamic, with a flawless style of presentation that sends his audiences into a frenzy of delight and appreciation.

Buddy's unofficial title among the kids is "drummer's drummer." Not only is he a marvelous technician, but he is, so many of the kids believe, "Number One Speedhound." His is a marvelously intuitive style, which never was so apparent, in the writer's mind, as in the twenty-minute solo he played at the JATP concert, in which precision and speed were intermixed in a manner to write home about. Not the least of his talents was manifested in the effortless manner in which

INTERNATIONAL MUSICIAN

be backed up the band with a four-beat rhythm which was as steady as the Rock of Gibraltar.

The writer recently came across an article he wrote about Krupa quite a few years ago for another music magazine, which, although dated, is reproduced below for the purpose of giving a bit of Gene's background:

"Gene Krupa is a Chicago boy. He showed an interest in drumming when he was four years old. At fourteen he began to study for the priesthood, but the lure of the drums proved too much for him, and he secured a job at a Wisconsin dance hall for the sole purpose of watching and listening to the various drummers who played there. His first opportunity to drum came when a drummer in one of the bands became sick and, at short notice, Gene was given the opportunity to sit in. His drumming made such an impression on the band leader that, some time later, he was hired as a regular drummer. He played with various bands for four years, one of them being with Mal Hallett's famous New England Band. Eventually he found, however, that he could not make the grade as a self-taught drummer, and he therefore decided to start from the beginning and learn in the right way. Four years from the time he took his first lesson he was playing with Benny Goodman. Eventually he left Goodman and formed his own band, known as Gene Krupa and his Band, and with this organization he is playing today.

"Krupa is one of the highest paid and most colorful performers in this country today, and he has done much for the young musician by his constant devotion to studying music in the right way.

"He has a sound-proof room in his New York home in which he practices daily, and where he studies different types of drumming, from that used by the ancient savages in the Belgian Congo up to present-day modern sophisticated drumming. Gene is still studying because he believes one never can know too much about his profession.

"Gene acknowledges three instructors as having had a hand in his success: Sanford A. Moeller in New York, the late Roy Knapp in Chicago, and George Lawrence Stone in Boston."

Says Norman Granz: "Born into a show business family, Rich has always been a brilliant jazz and big band drummer who combines matchless technique with inherent showmanship. Count Basie once chose Buddy as his favorite drummer, an honor which won't be disputed by JATP followers, and Gene Krupa wrote that, in his opinion, 'Buddy Rich is the greatest drummer of all time.' Curiously he has had little musical training. Yet he possesses that great natural talent that is granted only to the lucky few, being able to play perfectly under any and all conditions and circumstances. He has played with Harry James, Tommy Dorsey, Artie Shaw, and Les Brown, and has led his own big bands in the past. This is his sixth tour with Jazz at the Philharmonic."

#### Study in Bird Life

Bill Wiant, St. Albans, West Virginia, is what might be called a "pen pal." Every so often I feel the urge to drop him a line and every so often, *vice versa*. Invariably I get a kick out of his anecdotes.

In his last letter he tells how, some years ago, the maestro under whom he was playing objected to the clarinet interpretation of the rooster crow in *Danse Macabre* (as noted in the score) and directed Bill to do the imitation on a regular drummer's whistle.

With the true drummer's conviction that realism in such descriptions is at times more important to a listening world than what the score might indicate (?), Bill, at the appointed time, gave his all with the healthy *cock-a-doodle-doo* of what he considered to be the normal chanticler.

"I was flabbergasted," he relates, "when the Genius went into spasms because I didn't play the crow according to the part. I told him that was the way roosters crowed, whereat he delivered this gem: 'I know, Beel, but you must remembair, dees ees a Franch roostaire!'"

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### ENEMIES OF ENDURANCE

The "jobbing trumpeter" of today, who probably finds he has less and less time available for his horn, often mentions endurance as his number one problem. Sooner or later, every other trumpeter too, is bothered by embouchure fatigue because nature did not graciously and conveniently endow humans with lip flesh of sufficient durability to withstand practically constant use (and often *abuse*) for periods of three to four (and, sometimes even ten) hours a day of playing, such as are required of advanced players. Everyone knows that the lips are among the most sensitive and delicate parts of the body. The one-inch circle of flesh that supports the mouthpiece can obviously only do so much. The trumpeter's aim then can wisely be a thorough investigation of how to distribute responsibility for stamina, how to transfer "the load" to other parts of the body more capable of prolonged exertion.

The first enemy of endurance is *excessive pressure* of the mouthpiece against the lips. This cuts off blood circulation and causes the flesh to swell or puff. If this is done repeatedly for a long time, a permanent "bump" on the lip will form. This is of doubtful help. With swelling, the lip becomes to some degree a little bruised and less sensitive. With the consequent loss of some of the "feel," there is a proportionate loss of control, and accuracy, and intonation, and clear tone; and, above all, a loss of comfort.

I will not soon forget the expressed troubles of two colleagues on a recent date with a dance band. From using constant pressure, one man had a little hard "boil-like" infection on *both* upper and lower lips. The other man was cutting a sharp, painful half-moon-shaped ridge through the middle of the red flesh of his upper lip. Maybe the following discussion will be of some help to them, and to others in the same fix.

#### The Lips

The rim of the mouthpiece acts as a clamp. It holds the lips together (that is, if they are *placed* together to start with).

Perhaps the greatest single *embouchure deficiency* among brass players is that after "the clamp" (mouthpiece) is set on the lips, the flesh *inside the mouthpiece* is not close enough together, not in the close contact necessary to vibrate *easily*.

Some effort, of some sort, is required to correct this situation. It is convenient to keep in mind *three ways* of bringing the lips closer together.

1. *Smash them together*—use the "strong bicep muscles" of the left arm to push the horn and mouthpiece into the lips until they *flatten out*. Then they *might* make contact, poor swollen, banged-up lips.
2. *Pull them together*—use the strength of well trained mouth and cheek muscles to make the opening a little smaller and narrower.
3. *Place them together*—by laying "more meat in the mouthpiece" to start with, that is, *before* the clamp goes on.

Which method do you think you use the most? Which would you advise for others?

The above one-two-three list summarizes my analysis of a large group of players. I would add two conclusions:

(Continued on page twenty-six)



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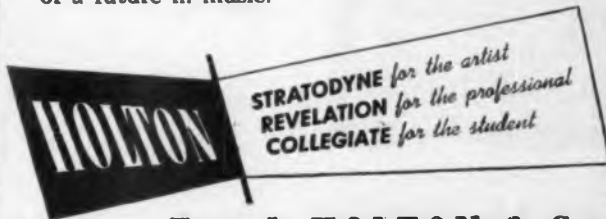


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(Continued from page twenty-four)

First—that most players, unfortunately, instinctively resort mainly to method number one;

Second—that progressive players who study and train for advancement come to know method number two next, and method number three last of all.

The purpose of this discussion is to encourage an exact reversal of the order. By placing "more meat in the mouthpiece to start with," the lips are nicely together. Then with a minimum of hold from the face muscles (and a minimum of hold, only, with the "too anxious" left arm), it can be easy and relatively effortless to play up to the "top of the middle register," or about fifth space "g." To go into (and through) the high register, increase the use of lip and face muscles to the maximum.

This leaves "strong arming" and "tongue lifting" as a last effort as a final addition to gain a further *altissimo* register only. The average trumpeter does only a very small percentage of his playing "way up there." He causes himself untold grief by the subtle errors of "putting last things first," and trying to use all the time that which should be used just occasionally.

### The Breath

I believe that the top two enemies of endurance are *insufficient inhale* and *insufficient* (restricted) *exhale* of the breath. Again, the average player instinctively combats the insecurity these deficiencies cause by "doing what comes naturally"—digging the mouthpiece further into the lips. I believe that a player makes most progress toward endurance, ease and comfort when he transfers his attention to—  
—blowing the air *steadily* through the lips, to keep them vibrating  
—blowing *sufficient* air to keep the tone full and solid and sustained  
—blowing *more* air to support all efforts for the greater volume, and the higher notes demanded in important work.

Then will come the realization that it is *the air* that is the work horse, not the lip.

The more the player can learn to rely "on breathing," the more he can increase his endurance. This is the area that merits the most investigation and training, for it pays off the largest percentage of results. A thorough study includes learning (1) to take in *much more* air; (2) to "open up" and allow a free steady exhale; (3) to use more air through the lips to create a more solid tone; (4) to vary the speed and amount of the air to change dynamics; (5) to maintain *sufficient reserve air*—that extra breath that gives support and cushioning during difficult passages.

It must be emphasized that only a very few rarely endowed players "stumble across" *sufficient* breathing, and *sufficient* use of facial muscles. Most players have had to acquire these skilled techniques through carefully guided instruction and practice. Avoiding such a program is what leads so many up the frustrating blind alleys of fatigue and error.

The majority of skilled players combine some daily work on breathing (control) and lip (flexibility) in a period called their "warm up." Such a period might average a half-hour. Under *ideal* conditions ten minutes might be enough; and there are occasions where just two



or three minutes have to suffice. Then one would have to rely on carry-over from a good lip the day before. On the other hand, if one is trying to build up a weak lip, or repair an abused one, the warm-up can well be an hour—or more. Long, sustained tones are the traditional exercise to develop (1) steady breath, (2) steady face muscles, (3) an ingrained, "automatic" function of these muscles. Long, even tones are alternated with tones made *crescendo—diminuendo*. It is

then most important that this *steady blowing* be maintained during the *lip slurs* tried next, for they rely half on that "ever blowing air" and half on the strength and flexibility of the facial muscles.

By definition, they are *lip exercises*. *Lip strength* can not be built by doing "lip exercises" or lip slurs by pushing the tongue up and down, the belly in and out, and the arm to and fro. Lip muscles must be made strong to prevent lips from slipping or falling apart (from fatigue); otherwise there is no alternative but more smashing, more pressure.

The warm-up period is the time to develop and establish all the muscular coordinations. Among the players I have known, about one per cent only could get along quite well without warm-up. I observed that these players all had *thin lips*—very little soft delicate "red flesh" for the mouthpiece to ride on. Hence they seldom if ever experience swelling or puffing. But even these lucky few fellows always admit that they can play *even better*, and their lips feel better if they do like all the others, and allow the lip to *shape up gradually* by warming up.

My list of the greatest assets to endurance would then be:

1. *More reliance on making the air do the work.*
2. *More lip in the mouthpiece.*
3. *More reliance on the facial muscles (rather than those of the arm) to hold lips in place.*
4. *An attentive warm-up of sufficient duration to establish a pattern of coordination of the above functions.*

To help establish a picture of *relative importance*, I would assign each factor on approximate percentage of contribution to the solution of the problems as follows: 30, 20, 20, 10.

#### Miscellaneous

The remaining 20 per cent can be distributed among other factors.

(a) *Puckered embouchure*: A "bunched lip" is more of a cushion against pressure than a thinly stretched one, which is more susceptible to cutting in.

(b) *Mouthpiece placement*: It is more a matter of keeping the top and bottom of the inner rim of the mouthpiece on the white (tougher) skin and out of the red (delicate) mucous membrane part of the lip than it is a matter of two-thirds or one-third of the mouthpiece on this lip or that. A high placement on the upper lip has the advantage of extra reinforcement of strength from the stronger upper (non-hinged) jaw.

(c) *Mouthpiece removal*: It is to one's great advantage to learn a "quick on and off" of the mouthpiece to the lips. Those who develop a fetish and a long fussy puttering around to get set to attack can never take full advantage of the multitude of "little rests" of from one to six beats that many trumpet parts are full of. Quick on and off during these short periods allows the blood to recirculate through the tissues and revive them and thus greatly retard fatigue.

(d) *Mouthpiece size*: If stamina is more important than tone, the large bowl and throat and hole that help produce a big tone *cannot* also be listed as an *asset* to endurance. Some compromise must be made. It is usually made more in the bowl and less in the throat and hole which allow the free passage of the amount of air necessary for comfort, and support. *The rim*, the sharp, flat rims that give more hold and more security at the start of the job, may have a reverse effect later on by their greater tendency to cut in more than rounded rims. The wide "cushion rim," highly touted and commonly tried, is shunned by advanced players who prefer not to hinder flexibility by holding down a too big circle of muscular flesh.

(e) *The instrument*: Where long hard playing is constant and every day, and where stamina and endurance are of first importance, a large bore instrument—like the large mouthpiece—cannot be called an asset. Hence you will see most of the players who specialize in "tough work" avoid equipment that is "big."

(f) *The hook*: The right-hand little finger hook that is mounted on the lead pipe near the third valve was placed there for *occasional use only*, such as when it is necessary to hold the instrument with the right hand alone in order to free the left hand to turn pages or pick up a mute. The hook was not intended to afford yet another anchor for yet another finger to augment the already strong yanks made with the left hand, thus digging the mouthpiece further and further into the lip. This, we might say, is about the last of the "Enemies of Endurance" to point out today.

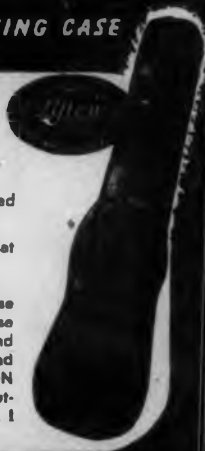


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## LOCAL HIGHLIGHTS

### THIRTY-FIVE-YEAR SECRETARYSHIP

A testimonial dinner was given in honor of Logan O. Teagle, secretary of Local 24, Akron, Ohio, and president of the Tri-State Conference, at the Sheraton-Mayflower Hotel in Akron, Ohio, on October 2, 1955, this in recognition of his being secretary of the local for thirty-five years. It was attended by several hundred members of the local and other citizens of Akron.

President Reg. C. Light of the local was toastmaster. Among the speakers were Congressman William Ayres of the Akron district, Mayor Leo Berg of Akron, Harry Currie of Local 11, Louisville, Kentucky, and International Secretary Leo Cluesmann, representing President James C. Petrillo. The speakers one and all praised the guest of honor for his efforts on behalf of the local and the Federation. His activities have done much to bring about the success of the local.

After the dinner there was a show consisting of five vaudeville acts. The hearty response clearly indicated that vaudeville is still appreciated by those having an opportunity to witness it.



Testimonial dinner in honor of Logan O. Teagle, secretary of Local 24, Akron, Ohio, and president of the Tri-State Conference. Left to right: Reg. C. Light, Mr. Teagle and Leo Cluesmann, Secretary, A. F. of M.



New York State Conference, standing, left to right: Stewart Wagner, Utica; Albert Mastriano, Schenectady; Carl Dispenza, Dunkirk; Charles Van Haute, Rochester; Robert Easley, Olean. Seated, left to right: Carl Bly, Syracuse; Al Manuti, New York; Walter M. Murdoch, Member of the International Executive Board, Toronto.

### NEW YORK STATE CONFERENCE

On September 17 and 18 in Olean, New York, some fifty delegates representing twenty-five unions of New York State assembled in their thirtieth annual New York State Conference. Al Manuti, president of Local 802, was elected State president of the Conference; Albert Mastriano of Schenectady was re-elected vice-president, and Carl Bly of Syracuse was re-elected secretary-treasurer. The delegates also

INTERNATIONAL MUSICIAN

named Robert W. Easley of Olean, Charles Van Haute of Rochester, retiring President Dispenza (he declined the presidential nomination), and Stewart Wagner of Utica as members of the executive board of the Conference. Elections completed, the delegates listened to a speech by International Board Member Walter Murdoch in which he pointed out the evils accompanying technological innovations and the 20 per cent "cabaret tax."

Olean's role of host to the State Conference was directed by Robert Easley, secretary-treasurer of Local 115, Olean, and chairman of the Conference committee, and Russell Barone, president of that local.

#### WISCONSIN STATE CONFERENCE

A resolution adopted urging repeal of the 20 per cent tax was the highlight of the annual Conference of the Wisconsin State Musicians' Association held in Rhinelander, Wisconsin, October 1 and 2. Representative Alvin E. O'Konski of the Tenth District, in his speech at the Conference, stressed the fact that the entertainment business is being discriminated against by the Federal Government and that it must coordinate its efforts to have the 20 per cent tax eliminated.

All officers of the association were reelected: Volmer Dahlstrand of Milwaukee as president (for the nineteenth consecutive year); John T. Pingle of Eau Claire as vice-president; Roy E. Smith of La Crosse as secretary; and Harvey E. Glaeser of Sheboygan as treasurer.

At the banquet which followed the business session, toastmaster Donald K. Fisher, president of Local 489, Rhinelander, introduced the State officials and visiting national representatives, International Board Member Stanley Ballard, and Arthur E. Streng, traveling representative. Mr. Ballard addressed the Conference on the need for repealing the 20 per cent tax.

#### LIFE MEMBERSHIP GRANTED

Louis A. Olson was presented with a life membership in Local 629, Waupaca, Wisconsin, at their annual banquet held on September 27 at the Circus Inn. Edwin Knudsen, president of the local, made the presentation. Mr. Olson, one of the first presidents of Local 629, played violin and French horn in the Waupaca City Band for twenty years.

#### JUNKET TO FAR EAST

Local 47, Los Angeles, through its president John te Groen, has been behind the formation of two "pilot groups" to travel to the Far East Command as entertainment units. Final plans were completed early in October between him and Lt. Col. Jerome B. Coray, Armed Forces Entertainment Branch of the Adjutant General's Office, Washington, D. C., Department of the Army. These new units are financed out of non-appropriated funds created through profits from post exchange and motion picture attendance in the army.

The Stan Meyers Band of fifteen musicians left October 22 and Nappy Lamare with nine musicians departed November 7 for a tour of Japan, Korea, Okinawa, Guam, the Philippines and Formosa.



Charles H. Nixon, a thirty-year member of Local 5, Detroit, Michigan, enjoyed a most pleasant visit with members of Local 468, San Juan, Puerto Rico, when he went to that country as a delegate to the Exchange Club Convention held in San Juan during October, 1955. Above, left to right: Fernando Rosado, Guillermo Pomares, president of Local 468, Mr. Nixon and Roberto Cole.

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Local 303, Lansing, Michigan, through a grant made possible by the Music Performance Trust Funds of the Recording Industry, provided music for dances for Halloween parties for teenagers of the Greater Lansing area. In the above photograph West Junior High School students make preparations for their Halloween dance. Musicians are Cliff Velt, Bob Brooks, Harry Knowlton, Beatrice Brooks and Bud Brooks.



Local 571, Halifax, Nova Scotia, Canada, entered this float in their annual Natal Day Parade, on August 8. It received second prize. Two bands provided continuous music throughout the parade.

### KEEP YOUNG WITH MUSIC

Local 5, Detroit, is especially proud of its oldest member, Gustav Mann, who now at the age of ninety-three, has completed fifty years of membership with that local.

Mann has the recipe for a happy old age right at his finger-tips. "Old men die of inertia, not of activity," he believes. "Take up knitting, collecting stamps, write—do something!" As for himself, he composes, turns out scores one after another. Now for a year or more he has been working on a gigantic composition called "An American Symphony: Invocation to All Nations of the World," for chorus, soloist and orchestra.

The philosophy which keeps Mann happy, healthy and active in his nineties stems from a lifetime of dedication to music. Born in Monroe, Michigan, January 24, 1863, he had already by 1882 set on music as a career and the French horn as his instrument. About this time the family moved to Detroit and Gustav joined one of the ensembles that served as precursors for the Detroit Symphony. So when Weston Gales began to assemble personnel for this orchestra in 1914, there was Gustav, already a proved instrumentalist. He remained in the orchestra until he was fifty-five and then resigned.

But this did not mean Mann gave up music—not by a long shot. He had many years before made a name for himself as an arranger. Victor Herbert once asked him to "mend" the score of *Naughty Marietta* and paid him a handsome fee for the job. John Philip Sousa

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sought him out to "fix up" his marches. Other composers made use of his skill as a musical architect.

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**OLD KING COLE WAS A MERRY OLD SOUL  
BUT HE DEMANDED *Live Music* FROM HIS FIDDLERS THREE**

Paul Wolfe, President of Local 655, Miami, Florida, has sent us another of his clever "live music" cartoons, shown above. It should be a real boost for "live music."



Local 597, Medford, Oregon, is very happy over the excellent relations which exist between them and the Holland Hotel's Wooden Shoe Lounge and Restaurant, a new night club recently opened in that town. A three-to-four-piece combo made up of members of Local 597 appears there nightly. Fifteen members of Local 329 Culinary Alliance and Bartenders Union are also regularly employed. The smiles in the above photograph indicate how well management and unions get along together at the Wooden Shoe Lounge and Restaurant. Left to right: J. Vernon Marshall, secretary of Local 597; Mr. and Mrs. Ken Homan, owners of the Holland Hotel's Wooden Shoe Lounge and Restaurant; William A. Hoxie, secretary of Local 329. Interesting aspect of the situation is that the above photograph, together with a short write-up of the fact of union and labor sitting down happily together at the Wooden Shoe, appeared first in the Culinary Alliance trade magazine.

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★★ Sol Babitz, who as columnist in the *International Musician* has through the past sixteen years presented valuable commentary on violin technique and history in his "Violin: Views and Reviews," was guest lecturer on eighteenth century performance at the universities of Princeton, Michigan, and Illinois during the month of October. In connection with the lectures, he gave recitals on an eighteenth century violin.

★★ Pianist Erno Balogh has appeared for ten consecutive seasons in the same concert series, that given at the Eastern Nazarene College, in Quincy, Mass. He played his tenth recital there within as many years on October 21, 1955.

★★ Approximately 3,000,000 persons saw "Symphony of the Air," four-reel musical documentary during its first month of exhibition in Japan. The film shows the ninety-five-piece orchestra as it performed some months ago when it visited there.

★★ Dr. L. G. Stanley's Empire Orchestra of Albany, New York, has been going strong for fifty-three years with Dr. Stanley at its head the whole time—quite a record by any count. The ensemble gives some twenty-five impromptu

# IT'S IN THE NEWS!

"reading concerts" on Thursdays throughout the Fall and Winter in Dr. Stanley's twenty-six-room house where "the latch string is always out" and refreshments are served.

In the early days, it was a trio, but through the years one musician passed the word along to another and that musician would bring in still another. Thus a flute joined up, then a clarinet, then a trumpet, next a horn, a trombone, until an ensemble of orchestral proportions was rounded up. Practically all the members have contributed something toward a library of music, until now the group has over 10,000 complete orchestrations—enough parts to set up from forty-five to one hundred players.

Members of Local 14, they have given a whole program of music

every Thursday throughout the season for fifty-two years!

★★ The Concert Artists Guild, of New York City, has put itself on record as including in each of its forthcoming concerts at least one composition by a contemporary American composer.

★★ Joseph Eger has formed an ensemble, built around the French horn as the featured instrument and with supporting violin, cello and piano, and is now in course of arranging a tour for it. Works are being written (one by Peter Jona Korn) especially for the group. Mr. Eger for the past eight years has been solo horn with the Twentieth Century-Fox Studio Orchestra, and has besides held the position of alternate first horn

with the New York Philharmonic Symphony and solo horn with the Los Angeles Philharmonic, Hollywood Bowl and Israel Philharmonic.

★★ Alexander Brott, assistant conductor and concert master of the Montreal Symphony, has recently returned from conducting in Royal Albert Hall, London, his "Royal Tribute," a work commissioned by the CBC in honor of Queen Elizabeth's Coronation. He will shortly perform the Canadian premiere of Aaron Copland's Third Symphony and of his own work, "Analogy in Anagram."

Alexander Brott



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Alfred M. Metzger

**ALFRED M. METZGER**

Alfred M. Metzger, president of Local 659, Lehigh, Pennsylvania, collapsed October 28 while en route to his work as a result of a cerebral hemorrhage.

Born in Weatherly, Pennsylvania, March 26, 1901, he had resided in Lehigh for the past forty-five years, and had been a member of the Lehigh Men's Band since 1924. He was serving his fourth year as president of the band at the time of his death and had been instrumental in the building and construction of a new band hall, which is now nearing completion.

"Mose," as he was known by everyone, served several terms on the executive board of the local prior to becoming vice-president in 1934. He assumed the office of president in 1936.

# CLOSING CHORD

**EDWIN N. HITCHCOCK**

Edwin N. Hitchcock, president of Local 662, Laramie, Wyoming, since 1929, passed away suddenly on October 31 following a heart attack. He was sixty-one years old.

Mr. Hitchcock promoted the municipal band and assisted in establishing the band shell in Washington Park. Last February he received an award for outstanding service to the community in recognition of his contribution as a teacher (he had been an instructor at Laramie High School for the past thirty-six years) and citizen.

He also served for some time as vice-president of the local and attended the last fifteen Conventions of the Federation.

**WILLIAM R. FIEDLER**

William R. Fiedler, secretary-treasurer and business agent of Local 52, Norwalk, Connecticut, since 1931, passed away on November 16 at the Grace New Haven Hospital. He was sixty-six years of age.

He played with many old-time bands, including the American, Heine's, Svec's and Punzelt's

bands. His instrument was the drums, although he also played violin and alto horn in his younger days.

Mr. Fiedler would have been with the local fifty years on June 6 of next year. He held a gold card and life membership. He was a delegate to at least one Convention of the Federation.

**GEORGE W. PRITCHARD**

Secretary-emeritus of Local 284, Waukegan, Illinois, George W. Pritchard, passed away at his home on November 9. He was eighty-one years old.

He became a member of the local on May 3, 1903. As a drummer he traveled for several years with a show band and later had five bands operating simultaneously.

He was president of the local for seven years and secretary for forty-three years. Mr. Pritchard was a delegate to at least forty-three Conventions of the Federation. He was also one of the pioneers of the Illinois Conference of Musicians and served as secretary-treasurer of the organization

for several years.

A birthday party in honor of his eighty-first birthday was given him on June 23, 1955, at the Swedish Glee Club. At this time a plaque was presented him in appreciation of his long service to the local. Mayor Robert Coulson extended the best wishes of the city. Jack Benny, who broke into the music business under Mr. Pritchard, also telegraphed a greeting saying: "Best wishes and always stay thirty-nine." On this occasion President James C. Pettrillo sent an official delegation from Chicago to represent him.

**LOCAL 327 MEMBERS**

Local 327, Baraboo, Wisconsin, reports the tragedy of the drowning of three of its members who were also members of the Badger Valley Boys Orchestra. A fourth young man also lost his life, all the victims of drowning when their boat overturned.

On October 23, four Fingerhut brothers and Alfred Kelter, a friend of theirs as well as a member of the Badger Valley Boys Orchestra, left for a week-end hunting trip on an island in the Mississippi River between Wisconsin and Iowa. A sudden river storm overturned their boat. Russell and Marvin Fingerhut, another brother

*(Continued on page forty-seven)*

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# Where They Are Playing

(Continued from page sixteen)

Manor, Md. . . . Pianist Violet Sheldon has just completed a six-month engagement at the Mayfair Restaurant Cafe of All Nations in Washington, D. C.

## WEST

Banjo ace Billy Marquette is playing night clubs, fairs, television shows and army camps throughout California . . . The Hyatt House in Los Angeles, Calif., continues Bob Emmett Crowley's special organ stylings—"Music With a Heartbeat." . . . Lucia Pamela is now appearing at the Fresno Motel Cocktail Lounge and Toreador Room, Fresno, Calif. . . . Charles Ross has resumed his stay at the Brass Rail in Santa Monica, Calif. . . . Organist Juanita, accompanied by drummer Tomy Clark, round out their return engagement at the Smoke Tree Supper Club in Twentynine Palms, Calif., in January . . . Ozark Red Murrell broadcasts six nights a week over radio station KYA, San Francisco, Calif. . . . Curley Gold and his Texas Tune Twisters continue their tour of veterans' hospitals throughout the state of California . . . "Marie" is doing a solo piano engagement at the Lucca Restaurant in Richmond, Calif. . . . John McDonald has Bill Carter and the Home Town Boys working two nights per week at the Riverbank Club House, Modesto, Calif. . . . Chester Smith and his Country Band are currently touring northern California. Dick Spain and the Rogue Valley Boys perform every Saturday night at the Oasis Ballroom in Eagle Point, Ore. . . . In Portland, Ore., Tiny and his Wranglers play for dancing on Saturday nights at Tiny Dumont's Park . . . Roger Crandall's Barn Dance Boys operate in and around Kelso, Washington.

Jimmy Heap and the Melody Masters Western Band are touring the state of Texas, as well as acting as staff band at radio station KTAE in Taylor, Texas.

Singer-pianist Bob Petti at the Sands Hotel in Phoenix, Ariz., indefinitely.

## ALL OVER

Al Postal recently celebrated his fifteenth year as band leader . . . Drummer Frank Schalk is featured with the De Waldos International Circus and Review

. . . Joe Jones, fronting a six-man crew plus a male vocalist, is on the road touring through the midwestern states . . . Other groups currently touring the country are Little Jimmy Dickens and his Country Boys Band, Faron Young and his Country Deputies Band, and Ann Jones and her Western Sweethearts.

Richard Moser began a long-term engagement at the New-Swiss-Chalet at San Juan, Puerto Rico, December 1.

In January of 1949 Karl Larson, a guitarist, a band leader and a member of Local 343, Norwood, Massachusetts, suffered the loss of his arm in an accident in a mill where he was employed during the day. Larson had lived

for his music and for a while he was completely at a loss. But he picked up courage and before the year was out he and Larry Cobb (another guitar player) had devised a bass fiddle with a mechanical string plucker. It didn't go too well—but they are continuing to work on it. Next they started perfecting an electric steel guitar that could be played with one

hand. This came out better. Larson formed his band, rehearsed it, was auditioned and hired. He stayed at the first club for almost a year, playing at least two nights a week to capacity crowds. Some miscellaneous dates followed. At present he is settled at another popular club for the season. It took him just six years to make his comeback.



Left to right: Eddie LeFebvre, piano; Red Gugliotta, saxophone; Leo Tatrovich, drums; Karl Larson, electric guitar and leader.

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# SYMPHONY AND OPERA

(Continued from page thirteen)

December 19, 1955, will mark **CHRISTMAS** the fifth annual Christmas telecast of the Burbank Symphony Orchestra over KRCA-TV from the N.B.C. broadcasting studios in Burbank, California. The Burbank Symphony, which celebrates its twelfth birthday in February, 1956, is sponsored by the City of Burbank and the Burbank Symphony Association. Its conductor is Leo Damiani . . . Handel's *Messiah* will be the Yuletide offering (December 16, 17) of the Cincinnati Symphony. Thor Johnson will direct, besides the orchestra, a 500-voice choir made up of a combined high school chorus and outstanding oratorio soloists . . . Another orchestra to present the great Handel oratorio is the Atlanta Symphony under Henry Sopkin . . . The Royal Conservatory of Music of Toronto will perform Menotti's *Amahl and the Night Visitors* at Hart House Theatre December 27-31. Principals of no fewer than 261 public schools in Toronto were asked to recommend students as possible "Amahls," and from these suggestions was chosen the boy who was to take the principal role . . . The Christmas concert of the Philadelphia Orchestra student series will feature



"The Singing City," with Elaine Brown, of Temple University, as choral director . . . At its December 17 concert The Little Orchestra Society, of New York, under the baton of Thomas Scherman will present a musical fantasy, "The Tree That Found Christmas," book and lyrics by Joe Darion, music by George Kleinsinger . . . "The New Light," a Christmas cantata, will be again presented by the Knoxville Symphony this month. Written especially for this group, it was first performed last year . . . One of the series of concerts of the Atlanta Symphony sponsored by Colonial Stores, Inc., of Atlanta, Georgia, was a Christmas program presented on December 4, in which the Atlantic Symphony Chorus and a 300-voice elementary school chorus participated.

A prize of \$1,000 is being offered **PRIZES** by the Chicago Symphony Orchestra and performance under the baton of Fritz Reiner for a major orchestral composition about twenty minutes in length. For further details write the Chicago Orchestral Association, Orchestra Hall, 220 South Michigan Avenue, Chicago . . . On November 2, "Symphonic Movement" by Leon Stein was given its first performance at Midland, Michigan, by the Dow Symphony Orchestra conducted by Wilford Crawford. This work was co-winner of the \$1,000 award in the Midland Foundation National Contest of 1955 . . . Winners of the National Symphony Orchestra's twenty-fifth anniversary composition contest sponsored by the Lincoln and Therese Filene Foundation are Dr. Walter Harley

(\$300 in the overture category, limited to residents of the Washington area within fifty miles), Clifford Taylor (\$1,000 in the extended piece category), and Dr. Maurice Wechsler (\$2,000 in the symphony category) . . . Howard Mitchell, conductor of the National Symphony Orchestra, was named recipient of the National Music Council award as the conductor who had done the most for American music in the 1954-55 season.

**CHORAL** The Waukesha (Wisconsin) Symphony Orchestra and the Milwaukee A Cappella Chorists presented Beethoven's Ninth Symphony under the baton of Milton Weber November 23, with soloists Lois Marshall, Rosemary Kuhlmann, Wesley Dalton and Donald Gramm. Now in its twenty-third season, the choir, a 150-member group, have during the past several years been under the direction of Donald F. Mohr. It has made a definite place for itself as one of the permanent activities in the cultural life of Milwaukee and of Wisconsin.

**TOURS** During its twelve-week tour, beginning January 2, the Boston Popo will have as soloist Ruth Slenczynska. The concert master will be David Montagu . . . The Hart House Orchestra, Boyd Neel, conductor, toured the United States and eastern Canada in late October and November . . . During the current month, Alfred Wallenstein is in London conducting the BBC Symphony Orchestra in sixteen radio and television concerts.

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Anyone knowing the whereabouts of the above is asked to communicate immediately with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

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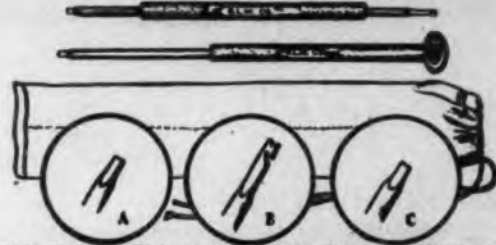
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Worcester, Mass., Local 143—Augustine B. Powers.

Wheeling, W. Va., Local 142—Floyd A. Deitch, Donald G. Higgins, Kathryn L. Hines, Francis J. Wei-leski, Bobby D. Gay.

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Detroit, Mich., Local 9—Sherman C. Hayes, David E. Gillespie, Jr.  
 Mt. Vernon, Ill., Local 463—Paul Bethel.  
 Ottawa, Ont., Canada, Local 180—Anthony McNally.

### TERMINATIONS

New York, N. Y., Local 802—Tom Lockhard, Everett Wm. (Red), Bone, Eddie Aulino, Bill Hayes, Walter Heller, Abdul Salaam, Alfred (Lang) Levey, Victor M. Perez Medina, Howard Roy Quidemus, Ed. Rosenblum, Howard C. Flaton, Alfonza Trumpet Bey, Rocco Robert Capone, Robert M. Fwbian, Carlos D. Fernandez, Irwin Teltzer, Jo Ann Stevens, Richard Tailleu, James F. Knight, Laurence Keyes, Raymond Almodovar, Roger Louis Bell, Byron Caran, Dominick DiStasi, Jorge Felis, Anthony R. Finno, Milton Goodman, William Greer, Kathleen Hamilton, Fodie H. Harris, Jr., Charles R. Hill, Oscar E. Hovik, Jr., Benjamin C. Jackson, Jerold Eli Jerome, John P. (Dr. Rhythm) Johnson, Ramon Lopez, James L. Lyons, Anthony Matranga, Frank Pierno, John Pictromonico, Frank J. Prost, Catalino Roloa.

## NEWS NUGGETS

★★ On October 28 Samuel Lifechey appeared with the Memphis (Tennessee) Sinfonietta, where under the direction of Vincent de Frank, he performed the Telemann Viola Concerto and the *Lied* of D'Indy. In March, 1956, he will perform Handel's Viola Concerto with the Jackson (Mississippi) Symphony Orchestra, Theodore Russell conducting.



Ariadna Mikeskina

★★ A festival of American music, commissioned for the occasion, will be presented in February, 1956, by the Juilliard School of Music.

★★ Ariadna Mikeskina's Concerto in B-flat Minor for Trombone was given its world premiere in New York Town Hall October 16. Vincent Clarke was the trombone soloist.



In an exchange program of the State Department Richard Kay, cellist; Seymour Bernstein, pianist; Kenneth Gordon, violinist; Michel Nazil, oboist, and Peter Altobelli, French horn, were sent for a four and one-half month period last summer to Korea and Japan. Throughout this period in the Orient, they lectured, toured both Korea and Japan, taught their respective instruments and played twenty-one concerts, most of the latter free of charge. The program did much to promote good relations between the countries visited and America. Above: Richard Kay instructing Japanese students during a class period. Kay is a member of Local 802, as are Kenneth Gordon and Michel Nazil. Peter Altobelli is a member of Local 60, Pittsburgh, and Seymour Bernstein of Local 16, Newark.

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This List is alphabetically arranged in States, CANADA and Miscellaneous

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Little Southern Restaurant, and Ralph Saliba  
Umbach, Bob  
**DOTHAN:**  
Colored Elks Lodge (Club), and O. B. Purifoy, Employer  
Smith, Moss  
**FLORENCE:**  
Valentine, Leroy  
**MOBILE:**  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
Cavalade of Amusements  
Esquire House, Esquire Promotions, Wm. L. Appling and Beane Moulds  
Moore, B. E., Jr., Williams, Harriell  
**MONTGOMERY:**  
Club Flamingo, and Anadi Singleton, Manager  
Montgomery, W. T. Perdue, Frank  
**NEWBURN:**  
Love, Mrs. Gloria D.  
**NORTH PHOENIX CITY:**  
Bamboo Club, and W. T. "Bud" Thurmond  
**PHOENIX CITY:**  
Coconut Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Sanfratello, Proprietor  
**PHOENIX:**  
211 Club, and H. L. Freeman

## ARIZONA

**FLAGSTAFF:**  
Seaside Lounge, and George Nachard  
**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
Drunkard Show, Homer Host, Producer  
Gaddis, Joe  
Hosher, John  
Jones, Calvin E.  
Kalous, Leroy W.  
Sherlock, Ray W.  
Smith, Claude V., Sec.-Treas.  
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.  
Willert, R. Paul  
Zanibar Club, and Lew Klein  
**TUCSON:**  
Griffin, Manly  
Hutson, Jim  
Mitchell, Jimmy  
Severs, Jerry  
Townsend  
Williams, Marshall

## ARKANSAS

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Brown, Rev. Thomas J.  
**HOT SPRINGS:**  
Hammon Oyster House, and Joe Jacobs  
Pettis, L. C.  
Smith, Dewey  
**HOT SPRINGS:**  
Riverside Club, H. W. Thomas, Employer  
**NATIONAL PARK:**  
Mack, Bee  
**LITTLE ROCK:**  
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
Bennet, O. E.  
Civic Light Opera Company, Mrs. Nece Saxon Price, Producer  
Stewart, J. H.  
Wechs, E. C.  
**McCHESNE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. B., Robertson Ruden, Inc.  
**NORTH LITTLE ROCK:**  
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner  
**PINE BLUFF:**  
Arkansas State College Casino, and  
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Johnson, Eddie  
Lowery, Rev. J. E.  
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Min.)  
Scott, Charles E.  
**TEXARKANA:**  
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator

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

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Sheets, Andy  
**ANTIOCH:**  
Village, and Wm. Lewis, Owner  
**ARTESIA:**  
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Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager  
Keene, Gene (Eugene Schweichler)  
**AZUSA:**  
Pence, Vance  
Rosen, Joe  
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Coway, Stewart  
Curtner, George  
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Davis, Clarence  
Jones, Charles  
Wilson, Jimmy, Promoter  
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Holdman, Lester Warren  
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Club Brazil, and Paul Mirabal, Operator  
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Vi-Lo Records  
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McCowan, J. B.  
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Finn, Jay, and Artists Personal Mgt., Ltd.  
Fishman, Edward I.  
Freeman-Siegel Artist Corp.  
Gayle, Tim  
Grey, Lew, and Magic Record Company  
Kappa Records, Inc., Raymond L. Kraus  
Kolb, Clarence  
Lansa, Mario  
Morros, Boris  
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Robitsek, Kurt (Ken Robey)  
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Marino, Mike  
Schwartz, Milton  
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Bailey, Bill-All Star Minstrels, Inc., and Si Rubens  
McCubcheon, Pat  
**GULF BREEZE:**  
Surf Club, and Ernest W. Wright, Operator  
**HALLANDALE:**  
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus  
**JACKSONVILLE:**  
Blanc, Paul  
Blumberg, Albert  
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bies, Managing Agent  
Fortest Inn, and Florida Amusement, Inc., and Ben J., Mary and Joel Spector, and Joe Allen  
Jackson, Otis  
Newberry, Earl, and Associated Artists, Inc.  
Zumpi Huff Associates  
**KEY WEST:**  
Alford, Genevieve C. (Jeanne Thomas, Employer  
Delta  
Club Mardl Grays, and A. G. Thomas, Employer  
Delta, Jeanne (Genevieve C. Allard)  
Habana Madrid

Regan, Margo  
Weavers Cafe, Joseph Buche and Joseph Stabinaki

## LAKELAND:

King, R. E.  
**MIAMI:**  
Abouyou, Tony  
Brooks, Sam  
City Club, Philip and Martha Berman  
Club Jewel Box, Charles Nathan, Owner, Danny Brown, President  
Corbit, Frank  
Donaldson, Bill  
Florida State Theatres, Inc., Harry Botwick, Manager  
Olympia Theatre  
Girard, Nicholas  
Prior, Bill (W. H. P. Com.)  
Smart, Paul D.  
Talavera, Ramon  
Vagabonds Club, Henry M. Baker, Manager  
**MIAMI BEACH:**  
Amron, Jack, Terrace Restaurant  
Caldwell, Max  
Chez Paree, Mickey Grass, and Irving Rivkin  
Circus Bar, and Charles Buge  
Copa City, Murray Weinger, Lou Chealer and Fannie Herman  
Edwards Hotel, and Julius Nathan, Manager  
Fielding, Ed  
Friedlander, Jack  
Haddon Hall Hotel  
Harrison, Ben  
Island Club, and Sam Cohen, Owner-Manager  
Lebnick, Max  
Macomber Club  
Macomber Restaurant, and Jack Friedlander, Irving Miller, Max Lebnick, and Michael Rosenberg, Employers  
Miller, Irving  
Morrison, M.  
Perlmutter, Julius J.  
Poinciana Hotel, and Bernice Frastrand  
Roosevelt Theatre  
Scott, Sandy  
Straus, George  
Weills, Charles  
**OLANDO:**  
Club Sorocco, and Ray Beldis  
Fryor, D. S.  
Gunther, Elmer and Jake  
Redman, Arthur J.  
Sunbrock, Larry, and his Amph Show, and Sunbrock Special way  
**ORMOND BEACH:**  
Julis Club, and Morgan Julis  
**PALM BEACH:**  
DeManio, Mrs. J.  
Leon and Eddie's Nite Club  
Leon and Eddie's, Inc., and Wm. DeWemyer, Pres., and Sidney Ordlin, Secretary  
**PANAMA CITY:**  
White Circle Inn, and Mrs. M. B. Sheban, Cedar Cove  
**PENSACOLA:**  
Hodges, Earl, of the Top Inn  
Dance Club  
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
Miss Texas Club, and Richard Cooper, Owner and Prop.  
Southland Restaurant, and J. Ollie Tidwell  
Williams, Kent  
**QUEEN:**  
Monroe, Reg  
**SARASOTA:**  
Colony Restaurant, and Paul Muller, Manager  
**ST. PETERSBURG:**  
Cro's, and John A. Davis, Employer  
**STARKE:**  
Camp Blanding Recreation Center  
Goldman, Henry  
**STUART:**  
Sutton, G. W.  
**TALLAHASSEE:**  
Gaines Patio, and Henry Gaines, Owner  
Two Spot Club, Caleb E. Hannah  
**TAMPA:**  
Brown, Russ  
Carousell Club, and Abe Barban and Norman Kern, Employers  
Crystal Ball Restaurant, Gary Young, Manager  
Merry-Go-Round Club, and Larry Ford  
Rich, Don and Jean  
Williams, Herman  
**VENICE:**  
Clarke, John, Pines Hotel, Corp.  
Pines Hotel Corp., and John Clarke  
Sparks Circus, and James J. Gar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:**  
Ballarina Club, and Bill Harvey, Operator

## INTERNATIONAL MUSICIAN

GEORGIA

Harry L. Lillian F.
MAINE
MASSACHUSETTS
MICHIGAN
MINNESOTA
MISSISSIPPI
MISSOURI

Pine, Jack, Owner "Play Girls of 1938"
INDIANAPOLIS
INDIANA
INDEMNITY
INDEPENDENT
INFORMATION
INQUIRY
INVESTIGATION
INVESTMENT

GREENSBURG
INDIANAPOLIS
INDIANA
INDEMNITY
INDEPENDENT
INFORMATION
INQUIRY
INVESTIGATION
INVESTMENT

LOUISIANA
MAINE
MARYLAND
MASSACHUSETTS
MICHIGAN
MINNESOTA
MISSISSIPPI
MISSOURI

BALISBURY
TURNERS STATION
MASSACHUSETTS
AMHERST
BLACKSTONE
BOSTON
BUZZARDS BAY
CAMBRIDGE
FALL RIVER
FITCHBURG
HAVERHILL
HOLYOKE
LOWELL
MILLERS FALLS
NEW BEDFORD
NEWTON
SALEM
SHREWSBURY
TEWKSBURY
WAYLAND
MICHIGAN
ANN ARBOR
BENTON HARBOR
CRYSTAL
DETROIT
KOSCIUSKO
LELAND
NATCHEZ
VICKSBURG

Green, Goldman
Harris, Percy N. (Bud)
Hoffman, Sam
Johnson, Irvy
Kosman, Hyman
Masando, Nono
Papedimas, Bobis
Payne, Edgar
Pyle, Howard D., and Savoy
Promotions
Robinson, Wm. H.
Thomas, Matthew B.
Zakon, A. J.
DOUGLASS
Harding's Resort, and
George E. Harding
FERNDALE
Club Plantation, and Doc
Washington
FLINT
Grover, Tib
Platter Lounge, and Earl West
GRAND RAPIDS
Club Ches-Ami, Anthony
Scalce, Proprietor
Powers Theatre
Town Pump and Poze Yared
Universal Artists and Phil Simon
KAWKAUWILI
Old Mill Dance Hall, Ernest
Fortun, Owner
MUSEGON HEIGHTS
Griffen, James
Wilson, Leslie
PONTIAC
Heary's Restaurant, and Charles
Heary
SISTER LAKES
Rendervous Bowl, and Rendervous Inn (or Club), Gordus
J. "Buzz" Miller
TRAVERSE CITY
Lawson, Al
UTICA
Spring Hill Farms, and Andrew
Sneed
WYLAND
Macklin's Liza Inn, and Wm.
and Duris Macklin
MINNESOTA
DETROIT LAKES
Johnson, Allan V.
DULUTH
Lurye, Jay
EASTON
Hannah, John
HARMONY
Carson, Manfred
MANRATO
Becker, Carl A.
MINNEAPOLIS
International Food and Home
Shows
Northwest Vaudeville Attractions, and C. A. McEvoy
PINE ISLAND
Trizon Ballroom, and Rollo
Horman
PIPSTONE
Coppman, Marvin
Solzman, Mr.
RED WING
Red Wing Grill, Robert A.
Nybo, Operator
ROBBINSDALE
Crystal Point Terrace
ROCHESTER
Co. B., State Guard, and Alvin
Castello
SLAYTON
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
ST. PAUL
Flame Bar, and Heary Greene
WINONA
Interstate Orchestra Service, and
L. Porter Jung
MISSISSIPPI
BILOXI
Joyce, Harry, Owner, Pilot
House Night Club
Ralph, Lloyd
Wesley, John (John W. Rainey)
CLEVELAND
Hardin, Drenel
GREENVILLE
Folland, Flexord
GULFPORT
Plantation Manor, and Herman
Burger
JACKSON
Carpenter, Bob
Poor Richards, and Richard K.
Head, Employer
Smith, C. C., Operator, Robbin
Bros. Circus (Pine Bluff,
Ark.)
KOSCIUSKO
Fisher, Jim S.
LELAND
Lillo's Supper Club and Jimmy
Lillo
MERRIDIAN
Bishop, James E.
NATCHEZ
Colonial Club, and Ollie Kaerber
VICKSBURG
Blue Room Nite Club, and
Tom Wince
MISSOURI
BOONEVILLE
Bowden, Rivers
Williams, Bill

**CHILLICOTHE:**  
Hines, H. H.

**CLAYTON:**  
Anderson, P. D.

**PORT LEONARD WOOD:**  
Lawton, Sgt. Harry A.

**INDEPENDENCE:**  
Allen's Bar, and Harry Allen  
Casino Drive Inn, J. W. Johnson,  
Owner

**KANSAS CITY:**  
Am-Vic and Bill Davis, Com-  
mander  
Babbit, William H. (Bill)  
Cannon, L. R.  
Esquire Productions, and Ken-  
neth Yates, and Bobby Hen-  
shaw  
Main Street Theatre  
Red's Supper Club, and  
Herbert "Red" Drye  
Zelma Ruda Club, Emmett J.  
Scott, Prop., Bill Christian,  
Manager

**MACON:**  
Macon County Fair Association,  
Mildred Sanford, Employer

**NORTH KANSAS CITY:**  
Schult-Krocher Theatrical  
Agency

**OAKWOOD (HANNIBAL):**  
Club Belvedere, and Charles  
Mattlock

**POPULAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
All American Speed Derby, and  
King Brady  
Bartholts, Mac  
Brown Bombar Bar, James  
Caruth and Fred Guinyard,  
Co-owners  
Caruth, James, Operator, Club  
Rhumboogie, Cafe Society,  
Brown Bombar Bar  
Caruth, James, Cafe Society  
Chercherfield Bar, and Sam Baker  
D'Agostino, Sam  
Ford, Ella  
Griff, George  
Markham, Doyle, and Tunc  
Town Ballroom  
New Show Bar, and John W.  
Green, Walter V. Lay  
Nielsen, Sam  
Schimmel, Henry J.  
Shapiro, Mel  
Singer, Andy

**VERSAILES:**  
Trade Winds Club, and Marion  
Buchanan, Jr.

**MONTANA**

**BUTTE:**  
Webb, Ric

**GREAT FALLS:**  
J. & A. Bollerode, and  
James Austin  
Kelly, John, Pacific Northwest  
Attractions

**MILES CITY:**  
Dodson, Bill

**NEBRASKA**

**ALEXANDRIA:**  
Alexandria Volunteer Fire Dept.  
Charles D. Davis

**FREMONT:**  
Wei-Ann Club and Tanya  
June Barber

**HEARNET:**  
Field, H. E.

**LOGSPOLE:**  
American Legion, and Ameri-  
can Legion Hall, and Robert  
Sprengel, Chairman

**MCCOOK:**  
Gayway Ballroom, and Jim  
Corcoran  
Junior Chamber of Commerce,  
Richard Graver, President

**OMAHA:**  
Louie's Market, and Louis  
Papery  
Sochart, J. D.

**PENDER:**  
Pender Post No. 55, American  
Legion, and John F. Kai,  
Dance Manager

**NEVADA**

**LAKE TAHOE:**  
Club Monte Carlo, Joby and  
Helen Lewis, Owners

**LAS VEGAS:**  
Gordon, Ruth  
Holtzinger, Ruby  
Lawrence, Robert D.  
Moulin Rouge  
Patio Club, and Max Stettner,  
Sid Stage, Joe Cohen

**RAY'S CAFE:**  
Stoney, Mito E.  
Warner, A. H.

**LOVELOCK:**  
Fischer, Harry

**PITTMAN:**  
All-American Supper Club and  
Casino, and Jim Thorpe

**RENO:**  
Blackman, Mrs. Mary  
Twoomey, Lion

**NEW HAMPSHIRE**

**FABIAN:**  
Zaha, James (Zacher)

**JACKSON:**  
Nelson, Eddy  
Sheirr, James

**NEW JERSEY**

**ABSECON:**  
Hart, Charles, President, and  
Eastern Mardi Gras, Inc.

**ASBURY PARK:**  
Gilmore, James E.  
Richardson, Harry

**ATLANTIC CITY:**  
Blue Angel (formerly Shangri  
La or Wonder Bar), Roy  
Dixon, Henry Brogden, Man-  
agers, Charles Randall, Prop.  
Robbins, Abe  
Casper, Joe  
Cheatham, Shelbey  
Dantzier, G.  
Fassa, G.  
Lockman, Harvey  
Mack's Mumbo Inn, Lawrence  
McCall, Owner  
Olshon, Max  
Pilgrim, Jacques  
Steele, Larry, and Larry Steele's  
Smart Affairs  
Yacht Club, and Nate Goldberg

**BAYONNE:**  
Club 21

**BEVERLY:**  
Olympia Lakes, Bernard L.  
Brooks, Melvin Fox, and Mel-  
vin Fox Enterprises

**BLOOMFIELD:**  
Thompson, Pult

**BRIGHTON:**  
Brighton Hotel Corp., and  
David Josephson, Owner

**BURLINGTON:**  
American Legion Home and  
Oscar Hutton, Chairman

**CAMDEN:**  
Embassy Ballroom, and George  
E. Chips (Geo. DeGerolamo),  
Operator

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

**CLIFTON:**  
August E. Buchner  
Mike and Nick's Bar, and  
Mike Olivieri, Owner

**EAST ORANGE:**  
Hutchins, William

**EAST RUTHERFORD:**  
Club 199, and Angelo Pucci,  
Owner

**ELIZABETH:**  
Curo, V.

**PORT LEE:**  
Bell Club, and Lillian New-  
bauer, Pres.

**HOBOKEN:**  
Red Rose Inn, and Thomas  
Monto, Employer  
Sportsmen Bar and Grill

**JERSEY CITY:**  
Bonito, Benjamia  
Burco, Ferruccio  
Triumph Records, and Gerry  
Quena, present Owner, and  
G. Statius (Grant) and Bernie  
Levine, former Owners

**LAKE HOPATCONG:**  
Dunham, Oscar

**LAKEWOOD:**  
Seldin, S. H.  
Traymore Hotel, Leon Garfinkel,  
Employer

**LITTLE FERRY:**  
Scarne, John

**LODI:**  
Frusco Club, and Tony Cortese

**LONG BRANCH:**  
Hoover, Clifford  
Kitty, Marvin  
McNeely, Leroy J.  
McNeil, Bobby, Enterprises  
Rappaport, A., Owner, The Blue  
Room  
Wright, Wilbur

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

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

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

**MT. HOLLY:**  
Shina, Harry

**NEWARK:**  
Beade, Janet  
Coleman, Melvin  
Forre, Nicholas  
Gramham, Alfred  
Hall, Emory  
Harris, Earl  
Hays, Clarence

**HOLIDAY CORNER, and Jerry  
Foster, Employer  
Johanson, Robert  
Jones, Carl W.  
Kline, Terri  
Levine, Joseph  
Lloyds Manor, and Smokey  
McAllister  
Mariano, Tom  
"Panda", Daniel Pevas City,  
Inc., Philip Cortazzo and  
Charles Politano  
Powell, Ted  
Preswood, William  
Red Mirror, and Nicholas  
Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaracardi, Jack, Galanti A. A**

**NEW BRUNSWICK:**  
Andy's Hotel, and Harold Klein  
Eliel, Jack

**NORTH ARLINGTON:**  
Petrucci, Andrew

**ORANGE:**  
Cook, Wm. (Bill)

**ORTLEY:**  
Loyal Order of Moose Lodge  
399, and Anthony Checchia,  
Employer

**PASSAIC:**  
Tico Tico Club, and Gene  
DiVirgilio, Owner

**PATERSON:**  
Club Elena, and Joseph Hauser  
Hatab, Sam  
Pyatt, Joseph  
Ventimiglia, Joseph

**PENNSAUKEN:**  
Beller, Jack

**PENNS GROVE:**  
Club Mucho, and Joe Rizzo,  
Owner

**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe

**SEASIDE HEIGHTS:**  
Beachcomber Cafe, and Joe  
Slavin

**SOMERVILLE:**  
Harrison, Bob  
Walker, William (Raymond  
Williams)  
Williams, Raymond (Wm.)

**SOUTH RIVER:**  
Capitol Lounge, Samuel Niasin-  
off, Prop.

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

**SUMMIT:**  
Ahrons, Mitchell

**TEANECK:**  
Suglia, Mrs. Joseph

**UNION CITY:**  
Biancamano, Anthony P.

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

**VINELAND:**  
Gross, David

**WEST YORK:**  
British Organization, and  
Sam Nite, Employer, Harry  
Boorstein, President

**WILLIAMSTOWN:**  
Talk of the Town Cafe, and  
Rocco Pippo, Manager

**NEW YORK**

**ALBANY:**  
Johnson, Floyd  
O'Meara Attractions, Jack  
Richard's Bar-B-Que, David  
Richards  
Synner, Robert  
States, Jonathan

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

**AUSABLE CHASM:**  
Antler, Nat  
Young, Joshua P.

**BINGHAMTON:**  
Sover, Bill

**BROOK:**  
Aloha Inn, Pete Mancuso, Pro-  
prietor and Carl Ranford,  
Manager  
Club Delmar, Charles Marce-  
lino and Vincent Delostia,  
Employers  
Jugarden, Jacques I.  
Katz, Murray  
Miller, Joe  
New Royal Mansion (formerly  
Royal Mansion), and Joe  
Miller and/or Jacques I.  
Jugarden  
Perry Records, and Sam Rich-  
man  
Rosardo, Al  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker)  
Williams, J. W.

**BROOKLYN:**  
Beckels, Lionel  
Bello-Mar Restaurant, Felix Gar-  
cia, Prop.  
Borriello, Carmino  
Bowen, Cecil  
Bryan, Albert  
Community Center, and Walter  
C. Pinkston (NYC)  
Ean, Jimmy  
Globe Promoters of Hucklebuck  
Revue, Harry Dixon and  
Elmo Obey  
Hall, Edwin C.  
Johnston, Clifford  
Morris, Philip  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Sammario, Anthony  
Sigma Tau Delta Sorority,  
Brooklyn College, and Anita  
Birke  
Soo Corporation, and Hyman  
Robbins  
Steuere, Eliot  
Susman, Alex  
1024 Club, and Albert Friend  
Thompson, Ernest  
Williams, Melvin  
Zaslav, Jack

**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
DiStefano, Jimmy  
Harmon, Lita (Mrs. Rosemary  
Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Parisi, Joe  
Ray's Bar-D, and Raymond C.  
Demperio  
Sportstown Bar, and Vern  
Stevenson, and Mr. and Mrs.  
Lex Simon  
Twentieth Century Theatre

**DRYDEN:**  
Dryden Hotel, and Anthony  
Vavra, Manager

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

**FERRANDALE:**  
Clarendon Hotel, Leon Gar-  
finkel, Owner  
Gross American House, and  
Hannah Gross, Owner  
Pollack Hotel, and Elias Pol-  
jack, Employer  
Stier's Hotel, and Philip Stier,  
Owner

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

**FRANKFORT:**  
Reis, Frank  
Tyler, Lenny

**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Skight, Don

**GLEN SPEY:**  
Glen Acres Hotel and Country  
Club, Jack W. Rosen, Em-  
ployer

**GLENWILD:**  
Glenwild Hotel and Country  
Club, and Mack A. Lewis,  
Employer

**GRAND ISLAND:**  
Williams, Osasia V.

**GREENWOOD LAKE:**  
Mountain Lakes Inn, and  
Charles Fatigati, Employer

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

**HURLEYVILLE:**  
Buller Lodge, and Pincus Cohen,  
Employer

**ILION:**  
Wick, Phil

**ITHACA:**  
Bond, Jack

**JACKSON HEIGHTS:**  
Griffiths, A. J., Jr.

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

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

**LITTLE FALLS:**  
Corner Tavern, Al Dietlin,  
Employer

**LIMESTONE:**  
Seck House, and Dave Oppen-  
heim, Owner

**LOCH SHELDRAKE:**  
Capitol Hotel and Day Camp  
Chester, Abe  
Mardenfield, Isadore, Jr., Estate

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

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

**MONTICELLO:**  
Hotel Anderson, Charles King,  
Employer

**MT. VERNON:**  
Rappin, Harry

**NEW YORK CITY:**  
Alexander, Wm. D., and Associ-  
ated Producers of Negro  
Music  
Allegro Records, and Paul Piner  
Andri, John B. (Indonesian  
Consul)  
Arnold, Sheila  
Bachelor's Club of America, and  
John A. Talbot, Jr., and  
Leonard Karmaz  
Bachlor House  
Bamboo Room, and Joe Bura  
Bender, Milton  
Benrubi, Ben  
Beverly Green Agency  
Bradley Williams Entertainment  
Bureau  
Broadway Hofbrau, Inc., and  
Walter Kirsch, Owner  
Broadway Swing Publications,  
L. Frankel, Owner  
Brown, Bridge  
Bruley, Jesse  
Camera, Rocco  
Cappola, Antonette  
Castleholm Swedish Restaurant  
and Henry Ziegler  
Catala, Estaban  
Chambourd Restaurant, Phil  
Rosen, Owner  
Chanson, Inc.  
Monte Gardner  
and Mr. Rodriguez  
Charles, Marvin, and Knights  
of Magic  
Coffey, Jack  
Cohen, Marty  
"Come and Get It" Company  
Common Cause, Inc., and  
Terrie Workers of Bridges  
Connor, Chris  
Cook, David  
Ralph Cooper Agency  
Courtney, Robert  
Crochet, Mr.  
Cross, James  
Michael Croydton Theatrical  
Agency  
Currie, Lou  
Cutter, George H., Jr.  
Democratic Club, and Antonio  
T. Rasmus  
Derby Records, and Larry  
Newton  
Dubonnet Records, and Jerry  
Lipkhan  
Dynamic Records, Ulyses Smith  
Fontaine, Lon & Don  
Glucksmann, E. M., and Sport  
Films Library, Inc., North  
American Television Pro-  
ductions, Inc., and Broadway on  
Parade  
Goldberg (Garrett), Samuel  
Golden Gate Quartet  
Goldstein, Robert  
Gordon, Mrs. Margaret  
Gordon, Budd  
Gray, Lew, and Magic Record  
Company  
Gross, Gerald, of United Artists  
Management  
Hello Parce, Inc., and Wm. L.  
Taub, Pres.  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman  
Sturmak  
Imps, Inc., and Ben Gradus  
Int'l, William  
International Food Show, Gor-  
don Saville, Pres.  
Joanson, Donald E.  
Kenny, Herbert C.  
Kent Restaurant Corp., Anthony  
Kourtos and Joe Russo  
Kessler, Sam, and Met Records  
King, Gene  
Knight, Raymond  
Kushner, David and Jack  
La Rue, James  
Lodge Theatrical Agency,  
Dan T. Lastogel  
Law, Jerry  
Lebow, Carl  
Levy, John  
Lew Leslie and his "Blackbirds"  
Little Gypsy, Inc., and Rose  
Hirschler and John Lobel  
Manhattan Recording Corp., and  
Walter H. Brown, Jr.  
Manning, Sam  
Marchant, Claude

**MARKHAM, Dewey (Pigman)**  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co.  
Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogel, Wm., and Ann  
Montanez, Pedro  
Moody, Philip, and Young  
Monument to the Founding  
Organization  
Murray's  
Neill, William  
New York Civic Opera Com-  
pany, Wm. Reutemann  
New York Ice Fantasy  
James Blizzard and Elmer  
Robinson, Owners  
Orpheus Record Co.  
Ostend Restaurant, Inc.  
Pargos, Orlando  
Penshco, Reverend Amos  
Phillips, Robert  
Pinkston, Walter C., and Com-  
munity Center (Brooklyn)  
Place, The, and Theodor  
Costello, Manager  
Rain Queen, Inc.  
Regan, Jack  
Rick, James (leader of The  
Ravens)  
Riley, Eugene  
Robinson, Charles  
Robinson, Clarence  
Rogers, Harry, Owner, "The  
Follies"  
Sage, Miriam  
Sandy Hook S. S. Co., and  
Charles Gardner  
Sawdust Trail, and Sid  
Schwartz, Mrs. Morris  
Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
Sloper, Mrs.  
Southern Recording Co., and  
Rose Santos  
South Seas, Inc., Abner L.  
Rubien  
Steve Murray's Mahogany  
Stirous, Irving  
Stump & Stumpy (Harold  
Crommer and James  
Sunbrock, Larry, and his  
Rosen, Owner  
Tackman, Wm. H.  
Talent Corp. of America,  
Harry Weissman  
Teddy McGrac Theatrical  
Agency, Inc.  
Television Exposition Pro-  
ductions, Inc., and Edward  
Corney, President  
Terrie Workers of Bridges  
Archie Katz, Pres.  
United Artists Management  
Variety Entertainers, Inc.,  
Herbert Rubin  
Venus Star Social Club, and  
Paul Earlington, Manager  
Walker, Aubrey, Mason  
Soc. Club  
Watercarpers, Inc.  
Wee and Levanthal, Inc.  
Wellish, Samuel  
Wilder Operating Company  
Zakon, A. J.  
Zaks (Zackers), James

**NIAGARA FALLS:**  
Greene, Willie  
Palazzos (formerly Florio  
ody Bar), Joe and Nick  
Prop.

**OLEAN:**  
Old Mill Restaurant, and  
Margaret Ferraro

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

**PACIFIC GROVE:**  
Kay's Swing Club, Kay  
Angelo

**BAQUETTE LAKE:**  
Weinstein, Abe

**RHINEBECK:**  
Beckman Arms Hotel, W.  
Harter, Sr., Owner

**ROCHESTER:**  
Valenti, Sam  
Willow, and Milo Thayer,  
Owner

**ROME:**  
Marks, Al

**SABATTIS:**  
Sabattis Club, and Mrs. W.  
Sabin

**SARANAC LAKE:**  
Birches, The, Mose LaPore,  
Employer, C. Randall,  
Durgan Grill  
Saratoga Springs:  
Clark, Stevens and Arthur  
White Sulphur Springs  
and Frank Summa, Em-  
ployer

**SCHENECTADY:**  
Edwards, M. C.  
Fretto, Joseph  
Ruddis Beach Nite Klub of  
Shed, and Magnus B. B.  
wards, Manager  
Silverman, Harry

**SUFFERN:**  
Armstrong, Walter, Pres.  
Country Theatre

**SYRACUSE:**  
Bagozzi's Fantasy Cafe, and  
Frank Bagozzi, Employer

**MARKHAM, Dewey (Pigman)**  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co.  
Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogel, Wm., and Ann  
Montanez, Pedro  
Moody, Philip, and Young  
Monument to the Founding  
Organization  
Murray's  
Neill, William  
New York Civic Opera Com-  
pany, Wm. Reutemann  
New York Ice Fantasy  
James Blizzard and Elmer  
Robinson, Owners  
Orpheus Record Co.  
Ostend Restaurant, Inc.  
Pargos, Orlando  
Penshco, Reverend Amos  
Phillips, Robert  
Pinkston, Walter C., and Com-  
munity Center (Brooklyn)  
Place, The, and Theodor  
Costello, Manager  
Rain Queen, Inc.  
Regan, Jack  
Rick, James (leader of The  
Ravens)  
Riley, Eugene  
Robinson, Charles  
Robinson, Clarence  
Rogers, Harry, Owner, "The  
Follies"  
Sage, Miriam  
Sandy Hook S. S. Co., and  
Charles Gardner  
Sawdust Trail, and Sid  
Schwartz, Mrs. Morris  
Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
Sloper, Mrs.  
Southern Recording Co., and  
Rose Santos  
South Seas, Inc., Abner L.  
Rubien  
Steve Murray's Mahogany  
Stirous, Irving  
Stump & Stumpy (Harold  
Crommer and James  
Sunbrock, Larry, and his  
Rosen, Owner  
Tackman, Wm. H.  
Talent Corp. of America,  
Harry Weissman  
Teddy McGrac Theatrical  
Agency, Inc.  
Television Exposition Pro-  
ductions, Inc., and Edward  
Corney, President  
Terrie Workers of Bridges  
Archie Katz, Pres.  
United Artists Management  
Variety Entertainers, Inc.,  
Herbert Rubin  
Venus Star Social Club, and  
Paul Earlington, Manager  
Walker, Aubrey, Mason  
Soc. Club  
Watercarpers, Inc.  
Wee and Levanthal, Inc.  
Wellish, Samuel  
Wilder Operating Company  
Zakon, A. J.  
Zaks (Zackers), James

**NIAGARA FALLS:**  
Greene, Willie  
Palazzos (formerly Florio  
ody Bar), Joe and Nick  
Prop.

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Marks, Al

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Sabin

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White Sulphur Springs  
and Frank Summa, Em-  
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Silverman, Harry

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McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co.  
Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogel, Wm., and Ann  
Montanez, Pedro  
Moody, Philip, and Young  
Monument to the Founding  
Organization  
Murray's  
Neill, William  
New York Civic Opera Com-  
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New York Ice Fantasy  
James Blizzard and Elmer  
Robinson, Owners  
Orpheus Record Co.  
Ostend Restaurant, Inc.  
Pargos, Orlando  
Penshco, Reverend Amos  
Phillips, Robert  
Pinkston, Walter C., and Com-  
munity Center (Brooklyn)  
Place, The, and Theodor  
Costello, Manager  
Rain Queen, Inc.  
Regan, Jack  
Rick, James (leader of The  
Ravens)  
Riley, Eugene  
Robinson, Charles  
Robinson, Clarence  
Rogers, Harry, Owner, "The  
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Sage, Miriam  
Sandy Hook S. S. Co., and  
Charles Gardner  
Sawdust Trail, and Sid  
Schwartz, Mrs. Morris  
Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
Sloper, Mrs.  
Southern Recording Co., and  
Rose Santos  
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Rubien  
Steve Murray's Mahogany  
Stirous, Irving  
Stump & Stumpy (Harold  
Crommer and James  
Sunbrock, Larry, and his  
Rosen, Owner  
Tackman, Wm. H.  
Talent Corp. of America,  
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Television Exposition Pro-  
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Corney, President  
Terrie Workers of Bridges  
Archie Katz, Pres.  
United Artists Management  
Variety Entertainers, Inc.,  
Herbert Rubin  
Venus Star Social Club, and  
Paul Earlington, Manager  
Walker, Aubrey, Mason  
Soc. Club  
Watercarpers, Inc.  
Wee and Levanthal, Inc.  
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Zakon, A. J.  
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**PACIFIC GROVE:**  
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Weinstein, Abe

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Harter, Sr., Owner

**ROCHESTER:**  
Valenti, Sam  
Willow, and Milo Thayer,  
Owner

**ROME:**  
Marks, Al

**SABATTIS:**  
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**SARANAC LAKE:**  
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Owner

**ROME:**  
Marks, Al

**SABATTIS:**  
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Saratoga Springs:  
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White Sulphur Springs  
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Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
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Stirous, Irving  
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Fretto, Joseph  
Ruddis



(Pigman)  
Suit Ca.  
I Assoc.  
and Yonk  
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Opera Co.  
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Club of  
as B. Ho  
Preside  
Cafe, an  
employe

**ANNAPOLIS:**  
Serrano, Basil  
**ATLANTA:**  
Black, Jerry  
Boze's Log Cabin, Nick Burke,  
Owner  
**BALTIMORE:**  
Twin Palms Restaurant, John  
Husi, Proprietor  
**BALTIMORE:**  
Pleasure Restaurant, Warren  
Owens and Robert Gould  
**BOSTON:**  
Duffy's Tavern, Terrance Duffy  
**BOSTON:**  
Ortiz, Rita, James E. Strates  
Shows  
Ellis, Lyao  
**BOSTON:**  
Jury-Ant's Chateau, and  
Jerry Rumania  
**BOSTON:**  
Fred, Mario  
**BOSTON:**  
Waldorf Hotel, and Morris  
Singer  
**BOSTON:**  
Manufacturing Park Inn, Samuel  
Biss, Owner  
**BOSTON:**  
Ehmer, William  
Inchiar, Carl

**LONG ISLAND  
(New York)**  
**ASTORIA:**  
Hircher, Rose  
Lobel, John  
**ATLANTIC BEACH:**  
Normandie Beach Club, Alexan-  
der DeCicco  
**ATLANTIC BEACH:**  
Moore, James J.  
**ATLANTIC BEACH:**  
Singer Room, and Edward B.  
Friedland  
**ATLANTIC BEACH:**  
Bober, William J.  
**ATLANTIC BEACH:**  
Esco Corporation  
**ATLANTIC BEACH:**  
Nick, Mrs. F.  
**ATLANTIC BEACH:**  
Black Magic, and Jos. Benigno  
**ATLANTIC BEACH:**  
Mancari, Archille  
Turf Club  
**ATLANTIC BEACH:**  
Cora's Restaurant, and  
Mark Caro  
**ATLANTIC BEACH:**  
Syrville Hotel and Beach Club,  
Edward A. Horowitz, Owner  
Sam Kalb, Manager  
**ATLANTIC BEACH:**  
Club 33, Arthur Sinclair, and  
Sncilar Enterprises, Inc.

**NORTH CAROLINA**  
**ASHEBORO:**  
Manky, Charles  
**ASHEBORO:**  
Hayflower Dining Room, and  
John Loy  
**ASHEBORO:**  
Sebes, Gene  
**ASHEBORO:**  
Amusement Corp. of America,  
Edon E. Blackman, Jr.  
Hulmark Distributing Co.,  
Inc., and Sidney Pastner  
Jones, M. P.  
Kanton, Joe  
**ASHEBORO:**  
Owens, Douglas  
**ASHEBORO:**  
Parker House of Music, and  
E. A. Farber  
**ASHEBORO:**  
Par Park Casino, and Irish  
Hovna  
Vand, Robert  
Wingarten, E., of Sporting  
Events, Inc.  
**ASHEBORO:**  
Biggs, William  
Wilson, Sylvester  
**ASHEBORO:**  
Livingston, Butzer  
**ASHEBORO:**  
Kines, Jimmie  
Parker, David  
**ASHEBORO:**  
Dona's Auto Sales and  
Leck Dunn  
**ASHEBORO:**  
Club Carlyle, Robert Carlyle  
**ASHEBORO:**  
Narb, Therman  
**ASHEBORO:**  
Strawberry Festival, Inc.  
**ASHEBORO:**  
McCann, Roosevelt  
McCann, Sam  
McCann, Sam

**NORTH DAKOTA**  
**BEAVER LAKE:**  
Beacon Club, Mrs. G. J.  
Christianson  
**BEAVER LAKE:**  
Zink, Art and John  
**OHIO**  
**BEAVER LAKE:**  
Bulford, Doyle

Buddies Club, and Alfred  
Scratchings, Operator  
Namea, Robert  
Pullman Cafe, George Subbia,  
Owner and Manager  
Thomas, Nick  
Tropicana Club, Martin M.  
Winters, Employer  
Yankee Inn, and George Zent-  
lone  
**BUFFALO:**  
Lutz Sports Arena, Inc., Bryan  
Smith, Promotional Manager  
**CANTON:**  
Canton Grille, and Walter W.  
Holtz, Owner  
Huff, Lloyd  
**CINCINNATI:**  
Alexander, James  
All Star Sockets Club, and  
James Alexander  
Anderson, Albert  
Bayless, H. W.  
Charles, Mrs. Alberta  
Meadows, Burnest  
McFaridge, James  
Sigma Phi Epsilon Fraternity  
at the University of Cincin-  
nati, and Donald Kindle,  
Pres.  
Smith, James R.  
Sunbrock, Larry, and his Rodeo  
Show  
**CLEVELAND:**  
Atlas Attractions, and Ray Grair  
Bender, Harvey  
Bonds, Andrew  
Club Ron-day-Voo, and U. S.  
Dearing  
Club Trinidad, and Lenny Adelm-  
an  
Dixie Grill, and Lenny Adelman  
Dixon, Forrest  
Gleason's Bar of Music, W. A.  
Gleason, Prop.  
King, Ted, Agency  
Lindsay Skybar, Phil Bash,  
Owner  
Lowry, Fred  
Manhattan Lounge Co., and  
Lenny Adelman  
Manuel Bros. Agency, Inc.  
Salanci, Frank J.  
Spero, Herman  
Stutz, E. J., and Circle Theatre  
Swing Club, Wm. McDougall,  
President  
Tucker's Blue Grass Club, and  
A. J. Tucker, Owner  
Uptown Theatre, Urban Ander-  
son, Manager  
Wilbert, Carl O.  
**COLUMBUS:**  
Askins, William  
Bell, Edward  
Beta Nu Bldg. Association, and  
Mrs. Emerson Check, President  
Charles Bloce Post No. 157,  
American Legion  
Carter, Ingram  
Malloy, William  
McDade, Phil  
Paul D. Robinson Fire Fighters  
Post 567, and Captain G. W.  
McDonald  
Turf Club, and Ralph Steven-  
son, Proprietor

**DAYTON:**  
Blue Angel, and Zimmer Ablon,  
Owner  
Boucher, Roy D.  
Daytona Club, and William  
Carpenter  
Hungarian Village, and Guy M.  
Sano  
Rec Club, and Wm. L. Jackson,  
James Childs and Mr. Stone  
Taylor, Earl  
**ELVIA:**  
Dance Theatre, Inc., and A. W.  
Jewell, President  
**EUCALID:**  
Rado, Gerald  
**FINDLAY:**  
Wilson, Mr. and Mrs. Karl  
**GERMANTOWN:**  
Bechwood Grove Club, and  
Mr. Wilson  
BoMar Roller Rink, and Mr.  
and Mrs. Roscoe Yarger  
**HOLGATE:**  
Swiss Gardens, and George K.  
Bronson  
**LIMA:**  
Colored Elks Club, and Gus Hall  
**Piqua:**  
Sedwick, Lee, Operator  
**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Reese, Owner  
**GANDUSKY:**  
Eagles Club  
Mathews, S. D.  
Sallee, Henry  
**SPRINGFIELD:**  
Jackson, Lawrence  
Terrace Gardens, and Il. J.  
McCall  
**STREUBENVILLE:**  
Hawkins, Fritz  
**TOLEDO:**  
Barnet, W. E.  
Durham, Henry (Hank)  
LeCas Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Secretary  
National Athletic Club, Roy  
Finn and Archie Miller

**OKLAHOMA**  
**ARDMORE:**  
George R. Anderson Post No.  
65, American Legion, and  
Floyd Louhridge  
**CLINTON:**  
Snyder Inn, Mrs. Lois Rogers,  
Employer  
**ENID:**  
Norris, Gene  
**HUGO:**  
Stevens Brothers Circus, and  
Robert A. Stevens, Manager  
**MUSKOGEE:**  
Gutire, John A., Manager Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
**OKLAHOMA CITY:**  
Leonard's Club, and Leonard  
Dunlap  
Randolph, Taylor  
Simms, Aaron  
Southwestern Attractions, M.  
K. Boldman and Jack Swiger  
**OKMULGEE:**  
Masonic Hall (colored), and  
Calvin Simmons  
**SHAWNEE:**  
DeMarco, Frank  
**TULSA:**  
Berna, Harry B.  
Hollywood Supper Club, and  
Owen C. Glass  
Love's Cocktail Lounge, and  
Clarence Love  
Williams, Cargile

**OREGON**  
**EUGENE:**  
Granada Gardens, Shannon  
Shaeffer, Owner  
Weinstein, Archie, Commercial  
Club  
**GARibaldi:**  
Mary de Joe Agency  
Pirates' Den, and Sue Walker  
**HERMISTON:**  
Rosenberg, Mrs. R. M.  
**LAKESIDE:**  
Bates, E. P.  
**MEDFORD:**  
Hendricks, Cecil  
**PORTLAND:**  
Acme Club Lounge, and A. W.  
Denton, Manager  
Harry's Club 1500, and Wm.  
McClendon  
Ozark Supper Club, and Fred  
Baker  
Stadium, Shirley H.  
Yank Club of Oregon, Inc., and  
R. C. Bartlett, President  
**ROGUE RIVER:**  
Arnold, Ida Mae  
**ROSEBURG:**  
Duffy, R. J.  
**SALEM:**  
Lope, Mr.  
**SHERIDAN:**  
American Legion Post No. 75,  
Melvin Agee

**PENNSYLVANIA**  
**ALTIQUippa:**  
Quinn, Otis  
**ALLeNTown:**  
Hugo's and George Fidler and  
Alexander Altieri, Props.  
**BEAVER:**  
Main Line Civic Light Opera  
Co., Nat. Buras, Director  
**BLAIRSVILLE:**  
Moore Club, and A. P. Sundry,  
Employer  
**BRAEBURN:**  
Mazur, John  
**BRyN MAwR:**  
K. P. Cafe, and George Papaian  
**CALLEISLE:**  
Grand View Hotel, and Arthur  
Nydyck, Employer  
**CHESTER:**  
Blue Heaven Room, Bob Lager,  
Employer  
**COOPERSBURG:**  
Hof Brau, Adolph Toffel,  
Owner  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Bedford, C. D.  
**ERIE:**  
Hamilton, Margaret  
**EVERSON:**  
King, Mr. and Mrs. Walter  
**FAIRMONT PARK:**  
Riverside Inn, Inc., Samuel  
Ortenberg, President  
**GLENOLDEN:**  
Barone, Joseph A., Owner,  
202 Musical Bar (West  
Chester, Pa.)

**GREENSBURG:**  
Michelle Music Publishing Co.,  
and Matt Furin and Michael  
Elias  
**HARRISBURG:**  
Iches, Robert N.  
Kaipple, Ollie, and Ollie  
Kaipple's Lounge Club, Mal-  
dred A. Shultz, Employer  
P. T. K. Fraternity of John  
Harris High School, and  
Robert Spitzer, Chairman  
Reeves, William T.  
Waters, B. N.  
**HAVERSFORD:**  
Fielding, Ed.  
**JOHNSTOWN:**  
The Club 12, and Burrell  
Hasegig  
**KINGSTON:**  
Jonas, Robert  
**LANCASTER:**  
Freed, Murray  
Samuels, John Parkes  
Sunset Carson's Ranch, and  
Sunset (Michael) Carson  
**LANSFORD:**  
Richard's Hotel and Cafe,  
and Richard Arturo  
**LEWISTON:**  
Temple, Carl E.  
**LuzERNE:**  
Fogarty's Nite Club, and Mrs.  
Thomas Fogarty  
**MEADVILLE:**  
Noll, Carl  
Hower, Donald W.  
Simmons, Al, Jr.  
**MIDLAND:**  
Mason, Bill  
**NANTICOKE:**  
Hamilton's Night Club, and  
Jack Hamilton, Owner  
**NEW CASTLE:**  
Natala, Tommy  
**PHILADELPHIA:**  
Allen, Jimmy  
Amvets Post 178, and Norman  
G. Andrews  
Associated Artists Bureau  
Bilciore Hotel, and Wm. Clore,  
Operator  
Boots, Tubby  
Bubeck, Carl F.  
Cabana Club, Morty Gold, Prop.  
Club Club  
Davis, Russell  
Davis, Samuel  
Dupree, Hiram K.  
DuPre, Reese  
Erlanger Ballroom  
Gordon, Mrs. Margaret  
Loyal Order of Moose, Lodge  
No. 54, and George Aten,  
Secretary  
Mausci, Benjamin P.  
Melody Records, Inc.  
Montalvo, Santos  
Muziani, Joseph  
Philadelphia Lab. Company, and  
Luis Colanunno, Manager  
Pinsky, Harry  
Raymond, Don G., of Creative  
Entertainment Bureau  
Stanley, Frank  
Stufel, Alexander  
Ukrainian Junior League, Branch  
52, and Helen Strait, Sec.  
**SALEM:**  
Victoria Melnick, Chairman  
of Music  
**VELA, L.**  
Warwick, Lee W.  
**PHOENIXVILLE:**  
Melody Bar, and George A.  
Mole  
**PITTSBURGH:**  
Picklin, Thomas  
Matthews, Lee A., and New  
Artist Service  
Oasis Club, and Joe DeFran-  
cisco, Owner  
Reight, C. H.  
Sala, Joseph M., Owner, El  
Chico Cafe  
**POTTSTOWN:**  
Schroyer, Mrs. Irma  
**READING:**  
Military Order of the Purple  
Heart, Berks County Chapter  
231, and Austin F. Schaeffer,  
H. Edward Stafford, Chester  
Skoraszski, Employers  
**SCRANTON:**  
McDonough, Frank  
**SLATINGTON:**  
Fitch, Walter H.  
**STAFFORD:**  
Pointette, Walter  
**UNIONTOWN:**  
Polish Radio Club, and Joseph  
A. Zelasko  
**WASHINGTON:**  
Aibens, Pete, Manager Wash-  
ington Cocktail Lounge  
Lee, Edward  
**WEST CHESTER:**  
202 Musical Bar, and Joseph A.  
Barone, Owner (Glenolden,  
Pa.), and Michael Iezzi, Co-  
Owner  
**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James  
**WORTHINGTON:**  
Conwell, J. R.  
**YORK:**  
Daniels, William Lopez  
**RHODE ISLAND**  
**WOONSOCKET:**  
One O'Clock Club, and Charles  
E. Nicholson, Manager  
**SOUTH CAROLINA**  
**CHARLESTON:**  
Hampton Supper Club and  
John Ballastika  
Kline, George H.  
**CHESTER:**  
Mack's Old Tyme Minstrels,  
and Harry Mack  
**FLORENCE:**  
City Recreation Commission,  
and James C. Putnam  
**GREENVILLE:**  
Forest Hills Supper Club, R. K.  
and Mary Rickey, Lesaca, J.  
K. Mosely, and Sue Ellison,  
former Owner and Manager  
Harlem Theatre, and Joe  
Gibson  
**MARIETTA:**  
"Bring on the Girls," and  
Don Meadors, Owner  
**MOULTRIEVILLE:**  
Wurthmann, George W., Jr. (of  
the Pavilion, Isle of Palms,  
South Carolina)  
**MYRTLE BEACH:**  
Hewlett, Ralph J.  
**SPARTANBURG:**  
Holcombe, H. C.  
**UNION:**  
Dale Bros. Circus  
**SOUTH DAKOTA**  
**SIOUX FALLS:**  
Haar, E. C.  
Mataya, Irene  
**TENNESSEE**  
**CLARKSVILLE:**  
Harris, William  
**HUMBOLDT:**  
Ballard, Egbert  
**JOHNSON CITY:**  
Burton, Theodore J.  
**KEOKU:**  
Cavalcade on Ice, John I.  
Lenton  
Grecal Enterprises (also known  
as Dixie Recording Co.)  
Henderson, John  
**MEMPHIS:**  
Beck, Harry E.  
Goodenough, Johnny  
Lepley, John  
**NASHVILLE:**  
Brentwood Dinner Club, and H.  
L. Wazman, Owner  
Caruthers, Harold  
Chavez, Chuck  
Coconut Lounge Club, and Mrs.  
Pearl Hunter  
Coure, Alexander  
Fessie, Bill  
Grady's Dinner Club, and  
Grady Blach, Owner  
Hayes, Billie and Floyd, Club  
Zanzibar  
Jackson, Dr. R. B.  
Roberts, John Porter  
**PARIS:**  
Cavette, Eugene  
**TEXAS**  
**AMARILLO:**  
Carter, Percy  
Mays, Willie B.  
**AUSTIN:**  
El Morocco  
Jade Room, and E. M. Fush  
Von, Tony  
Williams, James  
Williams, Mark, Promoter  
**BEAUMONT:**  
Bishop, E. W.  
**BOLING:**  
Fails, Isaac A., Manager Spot-  
light Band Booking Coopera-  
tive (Spotlight Bands Book-  
ing and Orchestra Manage-  
ment Co.)  
**BROWNWOOD:**  
Junior Chamber of Commerce,  
and R. N. Leggett and Chas.  
D. Wright  
**CORPUS CHRISTI:**  
Carmahan, R. H., Sr.  
Kirk, Edwin  
**DALLAS:**  
Beck, Jim, Agency  
Embassy Club, Helen Askew,  
and James L. Dixon, Sr., Co-  
owners  
Hobbs, Wilford, Vice-President,  
Artists Booking Corp. (Holly-  
wood, Calif.)  
Lee, Don, Owner of Script and  
Score Productions and Operator  
of "Sawdust and Swing-  
time"

**Linskie (Skippy Lynn), Owner  
of Script and Score Produc-  
tions and Operator of "Saw-  
dust and Swingtime"**  
May, Oscar P. and Harry E.  
Morgan, J. C.  
**DENISON:**  
Club Rendezvous  
**EL PASO:**  
Bowden, Rivers  
Gateway Lodge 855, and C. F.  
Walker  
Marlin, Coyal I.  
Peacock Bar, and C. F. Walker  
Williams, Bill  
**FORT WORTH:**  
Clemous, James E.  
Famous Door, and Joe Earl,  
Operator  
Florence, P. A., Jr.  
Jenkins, J. W., and Parrish Inn  
Rendezvous Club, and C. T.  
Boyd, Operator  
Snyder, Chic  
**GALVESTON:**  
Evans, Bob  
Shiro, Charlie  
**CONZALES:**  
Dailey Bros. Circus  
**GRAND PRAIRIE:**  
Club Bagdad, R. P. Bridges and  
Miriam Teague, Operators  
**MENDERSON:**  
Wright, Robert  
**HOUSTON:**  
Coats, Paul  
Jexson, Oscar  
McMullen, E. L.  
Revis, Boudina  
Singletary, J. A.  
World Amusements, Inc., Thos.  
A. Wood, President  
**LEWELLAND:**  
Collins, Dez  
**LONGVIEW:**  
Club 26 (formerly Rendezvous  
Club), and B. D. Holman,  
Operator  
Curley's Restaurant, and M. E.  
(Curley) Smith  
Ryan, A. L.  
**MEXIA:**  
Payne, M. D.  
**ODESSA:**  
Baker, George  
The Rose Club, and Mrs. Har-  
vey Keller, Bill Grant and  
Audy Rice, Jr.  
**PALESTINE:**  
Earl, J. W.  
Griggs, Samuel  
Grove, Charles  
**PARIS:**  
Ron-Da-Voo, and Frederick J.  
Merlie, Employer  
**FORT ARTHUR:**  
Demland, William  
**ROUND ROCK:**  
Rice's Hall, Jerry Rice, Em-  
ployer  
**SAN ANGELO:**  
Specialty Productions, Nelson  
Scott and Wallace Keltos  
**SAN ANTONIO:**  
Forrest, Thomas  
Obledo, F. I.  
Rockin' M Dude Ranch Club,  
and J. W. (Lee) Leathy  
**VALASCO:**  
Fails, Isaac A., Manager Spot-  
light Band Booking Coopera-  
tive (Spotlight Bands Book-  
ing and Orchestra Manage-  
ment Co.)  
**WACO:**  
Circle R Ranch, and A. C.  
Solberg  
Cooper, Morton  
**WICHITA FALLS:**  
Dibbles, C.  
Johnson, Thurmon  
Whateley, Mike

**UTAH**  
**SALT LAKE CITY:**  
Sutherland, M. F.  
**VERMONT**  
**RUTLAND:**  
Brook Hotel, and Mrs. Estelle  
Duffie, Employer  
**VIRGINIA**  
**ALEXANDRIA:**  
Commonwealth Club, Joseph  
Burko, and Seymour Spielman  
Dove, Julian  
**BUENA VISTA:**  
Rockbridge Theatre  
**DANVILLE:**  
Fuller, J. H.  
**ELMORA:**  
Downing, J. Edward  
**HAMPTON:**  
Mazzy, Terry  
**LYNCHBURG:**  
Bailey, Clarence A.  
**MARTINSVILLE:**  
Hutchens, M. E.  
**NEWPORT NEWS:**  
Isaac, Burton  
McClain, B.  
Terry's Supper Club

**DECEMBER, 1955**

**NOBOLLE:**  
Big Truck Diner, Percy Simon, Proprietor

Cashvan, Irwin  
Meyer, Morris  
Robanna, George  
Winfree, Leonard

**PETERSBURG:**  
Williams Enterprises, and J. Harrel Williams

**PORTSMOUTH:**  
Rountree, G. T.

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

**SUPPORA:**  
Clark, W. H.

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

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

**WASHINGTON**

**SEATTLE:**  
Grove, Sirles  
Harverson, R. S.

**SPOKANE:**  
Lyndel, Jimmy (James Delagel)

**WEST VIRGINIA**

**CHARLESTON:**  
Club Congo, Paul Daley, Owner  
El Patio Boat Club, and Charles  
Powell, Operator  
White, Ernest B.

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

**HUNTINGTON:**  
Brewer, D. C.

**INSTITUTE:**  
Hawkins, Charles

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

**MARTINSBURG:**  
Miller, George E.

**MORGANTOWN:**  
Niner, Leonard

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

**WHEELING:**  
Mardi Gras

**WISCONSIN**

**BAILEY'S HARBOR:**  
House of Mr. "C," and C.  
Clarkowski, Employer

**BEAR CREEK:**  
Schwacker, Leroy

**BOWLER:**  
Reinke, Mr. and Mrs.

**GREEN BAY:**  
Franklin, Allen  
Galt, Erwin  
Peasley, Charles W.

**GREENVILLE:**  
Reed, Jimmie

**HAYWARD:**  
The Chicago Inn, and Mr. Louis  
O. Runner, Owner and  
Operator

**HURLEY:**  
Club Francis, and James Francis  
Ponocchio, Mrs. Eley, Club  
Fiata

**MILWAUKEE:**  
Bethia, Nick Williams  
Continental Theatre Bar  
Capps, Arthur, Jr.  
Dimaggio, Jerome  
Fun House Lounge, and Ray  
Howard  
Gentili, Nick  
Goor, Seymour  
Maniaci, Vince  
Rao Club, and Samuel Douglas,  
Manager, Vernon D. Bell,  
Owner  
Rizzo, Jack D.  
Scaler's House of Jazz, and  
Mike Albano

Singer's Rendezvous, and Joe  
Sorce, Frank Balistreri and  
Peter Orlando  
Suber, Bill  
Tin Pan Alley, Tom Bruno,  
Operator  
Weinberger, A. J.

**NEOPITA:**  
American Legion, Sam Dicken-  
son, Vice-Commander

**LACINE:**  
Miller, Jerry

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

**ROSHOLT:**  
Akrivichas, Edward

**SHREVEPORT:**  
Sicilia, N.

**SUN PRAIRIE:**  
Hubitzer, Herb, Tropical  
Gardens  
Tropical Gardens, and Herb  
Hubitzer

**TOMBARD:**  
Veterans of Foreign Wars

**WYOMING**

**CASPER:**  
S. M. Enterprises, and Syl-  
vester Hill

**CHEYENNE:**  
Kline, Hazel  
Wagner, George P.

**DUBOIS:**  
Rustic Pine Tavern, Robert H.  
Harter, Employer

**EVANSTON:**  
Jolly Roger Nite Club, and Joe  
D. Wheeler, Owner and  
Manager

**ROCK SPRINGS:**  
Smoke House Lounge, Del K.  
James, Employer

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Adelman, Ben  
Alvis, Ray C.  
Archer, Pat  
Cabana Club, and Jack Staples  
Celebrity Club, and Lewis Clark  
Cherry Foundation Recreation  
Center and Rev. Robert T.  
Cherry, Pres., and Oscar  
Russell  
China Clipper, Sam Wong,  
Owner  
Clare's Musical Bar, and Jean  
Clare  
Club Afrique, and Charles  
Liburd, Employer  
Club Bengasi  
Club Cimmarron, and Lloyd  
Von Blaize and Cornelius R.  
Powell  
Club Trinidad, Harry Gordon  
and Jennie Whalen  
Cosmopolitan Room of the  
Windsor-Park Hotel  
D. E. Corporation, Herb Sachs,  
President  
Dykes, Stockade, and John  
Dykes, Owner  
duVal, Anne  
Five O'Clock Club, and Jack  
Staples, Owner  
Gold, Sol  
Hoberman, John Price, Pres.,  
Washington Aviation Country  
Club  
Hoffman, Edward F., Hoffman's  
3 Ring Circus  
Kirsch, Fred  
Kavakos Grill and Restaurant,  
and Wm. Kavakos  
Little Dutch Tavern, and El  
Brookman, Employer  
Mainfield, Emanuel  
Maynard's Restaurant, Michael  
Friedman and Morton Fore-  
man, owners  
Moure, Frank, Owner, Star Dust  
Club  
Motley, Bert  
Murray, Louis, and the La  
Comeur Club, W. S. Holt and  
James Manning.

Ferruso's Restaurant, and Vito  
Ferruso, Employer  
Purple Iris, Chris D. Cassimus  
and Joseph Cannon  
Robinson, Robert L.  
Romyay Room, Mr. Weintraub,  
Operator, and Wm. Biron,  
Manager  
Rosa, Thomas N.  
Rumpus Room, and Elmer  
Cook, Owner  
Smith, J. A.  
Steven's Cafe, Herbert Kelsor,  
owner  
T. & W. Corporation, Al  
Simonds, Paul Mann  
Walters, Alfred  
Wilson, John  
Wong, Hing  
Yesteryear Club

**CANADA ALBERTA**

**CALGARY:**  
Fort Brubois Chapter of the  
Imperial Order Daughters of  
the Empire  
Simmons, Gordon A.

**EDMONTON:**  
Eckersley, Frank J. C.

**BRITISH COLUMBIA**

**VANCOUVER:**  
DeSantis, Sandy  
Gaylord Enterprises, and L.  
Carrigan, Manager  
H. Singer and Co. Enterprises,  
and H. Singer  
Stars of Harlem Revue, and B.  
Lyle Baker and Joseph Kowan  
Attractions, Operators

**NOVA SCOTIA**

**GLACE BAY:**  
McDonald, Marty

**ONTARIO**

**CHATHAM:**  
Taylor, Dan

**COBOURG:**  
International Ice Revue, Robt.  
White, Jerry Rayfield and J.  
J. Walsh

**GALT:**  
Duval, T. J. (Dubby)

**GAVENHURST:**  
Webb, James

**QUELPH:**  
Naval Veterans Association, and  
Louis C. Janke, President

**HAMILTON:**  
Nutting, M. R., Pres., Merrick  
Bros. Circus (Circus Produc-  
tions, Ltd.)

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

**SOUTH SHORE:**  
MUSSELMAN'S LAKE:  
Glendale Pavilion, Ted Bingham

**NEW TORONTO:**  
Leslie, George

**OTTAWA:**  
Ayotte, John  
Parker, Hugh

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

**PORT ARTHUR:**  
Curran, M.

**TORONTO:**  
Ambassador and Monogram  
Records, Messrs. Darwyn  
and Sokoloff  
Habler, Peter  
Keaton, Bob  
Langford, Karl  
Local Union 1452, CIO Steel  
Workers Organizing Com-  
mittee  
Miquelou, V.  
Mitford, Bert  
Radio Station CHUM  
Weiham, Katherine

**WEST TORONTO:**  
Ugo's Italian Restaurant

**WINCHESTER:**  
Bilow, Hillary

**QUEBEC**

**CHICOUTIMI:**  
Chicoutimi Coliseum, Ltd.,  
Hebert Roland, Manager

**DRUMMONDVILLE:**  
Grenik, Marshall

**HULL:**  
Warren, Gilbert, Promoter

**HUNTINGTON:**  
Peters, Hank

**MONTREAL:**  
Association des Concerts Clas-  
siques, Mrs. Edward Blouin,  
and Antoine Dufer  
"Auberger du Cap" and Rene  
Deschamps, Owner  
Auger, Henry  
Beriau, Maurice, and LaSociete  
Artistique  
Cassfeld, James (Spizze)  
Carmel, Andre  
Coulombe, Charles  
Hakbett, Don (Martin York)  
Laurin, Camille  
Lussier, Pierre  
Pappas, Charles  
Sunbrook, Larry, and his Rodeo  
Show

**POINTE-CLAIRE:**  
Oliver, William

**QUEBEC:**  
Sunbrook, Larry, and his Rodeo  
Show

**QUEBEC CITY:**  
LaChance, Mr.

**ST. EMILE:**  
Monte Carlo Hotel, and Rene  
Lord

**THREE RIVERS:**  
St. Maurice Club

**SASKATCHEWAN**

**REGINA:**  
Judith Enterprises, and G. W.  
Haddad

**CUBA**

**HAVANA:**  
Sana Souci, M. Triay

**ALASKA**

**ANCHORAGE:**  
Capper, Keith

**FAIRBANKS:**  
Brewer, Warren  
Casa Blanca, and A. G. Mul-  
don  
Cowtown Club, and Thornton  
R. Wright, Employer  
Glen A. Elder (Glen Alvin)  
Grayson, Phil  
Johnson, John W.

**HAWAII**

**HONOLULU:**  
Kennon, Mrs. Ruth, Owner,  
Pango Pango Club  
Thomas Puna Lake

**WAIKIKI:**  
Walker, Jimmie, and Marine  
Restaurant at Hotel Del Mar

**SOUTH AMERICA**

**BRAZIL**

**SAO PAULO:**  
Alvarez, Baltasar

**MISCELLANEOUS**

Abernathy, George  
Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
All American Speed Derby, and  
King Brady, Promoter  
Allen, Everett

Anderson, Albert  
Andron, George D.  
Anshue, John  
Arnett, Eddie  
Arwood, Ross  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises,  
Inc., and Paul Bacon  
Ball, Ray, Owner, All Star Hit  
Brandhorst, E.  
Baugh, Mrs. Mary  
N. Edward Beck, Employer,  
Rhapsody on Ice  
Blumenfeld, Nate  
Bologhiau, Dominick  
Bolster, Norman  
Bosserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager, "Crazy  
Hollywood Co."  
Brydon, Ray Marsh, of the Dan  
Rice 3-Ring Circus  
Buffalo Ranch Wild West Circus,  
Art Mrs. R. C. (Bob) Grooms,  
Owners and Managers  
Buras, L. L., and Partners  
Bur-Ton, Johns  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Charles, Mrs. Alberta  
Cheney, Alana Lee  
Chew, J. H.  
Collins, Dee  
Conway, Stewart  
Cooper, Morton  
Curry, Benny  
Dale Bros. Circus  
Davis, Clarence  
Davis (Kleve), Dick  
deLya, William  
Deviller, Donald  
DiCarlo, Ray  
Dolan, Ruby  
Drake, Jack B.  
Eckhart, Robert  
Edwards, James, of James Ed-  
wards Productions  
Feehan, Gordon P.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"  
Field, Scott  
Finklestine, Harry  
Ford, Ella  
Forrest, Thomas  
Fon, Jesse Lee  
Freich, Joe C.  
Friendship League of America,  
and A. L. Nelson  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Goldberg (Garrett), Samuel  
Goodenough, Johnny  
Gould, Hal  
Grayson, Phil  
Gutrie, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hall, Mr.  
Hewlett, Ralph J.  
Hoffman, Edward F., Hoffman's  
3-Ring Circus  
Hollander, Frank, D. C. Restau-  
rant Corp.  
Horan, Irish  
Horn, O. B.  
Hoskins, Jack  
Howard, Lekroy  
Howe's Famous Hippodrome Cir-  
cus, Arthur and Hyman Sturmak  
Huga, James  
International Ice Revue, Robert  
White, Jerry Rayfield and  
J. J. Walsh  
Johnson, Sandy  
Johnston, Clifford  
Jones, Charles  
Kay, Bert  
Kelly, John, Pacific Northwest  
Attractions  
Kelton, Wallace  
Kent, Jack  
Kleve (Davis), Dick  
Kirk, Edwin  
Kline, Hazel  
Kosman, Hyman  
Larry Steele and Larry Steele's  
Smart Affairs  
Larson, Norman J.  
Law, Edward

Leathy, J. W. (Lee)  
Leveson, Charles  
Levin, Harry  
Lev Leslie and his "Black  
Mack, Bee  
Magen, Roy  
Magee, Floyd  
Manna, Paul  
Markham, Dewey (Piggy)  
Matthews, John  
Maurice, Ralph  
McCarthy, E. J.  
McCaw, E. E., Owner, The  
Follies of 1946  
McGowan, Everett  
McGeck, D. C.  
Merry Widow Company  
Haskell, Raymond E.  
and Ralph Paonessa, Man-  
agers  
Miller, George E., Jr., Man-  
ager  
Booker's License 1129  
Ken Miller Productions, and  
Miller  
Miquelou, V.  
Mitchell, John  
Montalvo, Santos  
Nelson, A. L.  
New York Ice Fantasy Co.,  
Chalfant, James Blizzard  
Henry Robinson, Owner  
Olsen, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Oto, Jim  
Ouellette, Louis  
Pappas, Charles  
Patterson, Charles  
Peth, Iron N.  
Pfau, William H.  
Pinter, Frank  
Polkowitch, Samuel  
Poppe, Marjion  
Rainey, John W.  
Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Reid, Murray  
Reid, R. K.  
Rhapsody on Ice, and N. M.  
Beck, Employer  
Roberts, Harry E. (Hap) Job-  
ber or Doc (Mel Roy)  
Robertson, T. E., Kuberstan  
deco, Inc.  
Rodgers, Edw. T.  
Rogers, C. D.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Sceldin, S. H.  
Shuster, Harold  
Shuster, H. H.  
Singer, Leo, Singer's Midway  
Six Brothers Circus, and  
McCall  
Bert Smith Revue  
Smith, Ora T.  
Specialty Productions  
Stevens Bros. Circus, and  
A. Stevens, Manager  
Stone, Louis, Promoter  
Stover, Bill (also of Bingham-  
ton, N. Y.)  
Stover, William  
Straus, George  
Stump & Stumpy (Harold De-  
met and James Crum)  
Summerlin, Jerry (Mars)  
Summers, Virgil (Vic)  
Sunbrook, Larry, and his  
Show  
Tabar, Jacob W.  
Taylor, R. J.  
Thomas, Max  
Thomas, Ward  
Travers, Albert A.  
Walters, Alfred  
Waltner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weills, Charles  
Weesley, John  
White, Robert  
Williams, Bill  
Williams, Cargile  
Williams, Frederick  
Williams, Ward (Flash)  
Wilson, Ray  
Wimberly, Otis  
Young, Robert

## UNFAIR LIST of the American Federation of Musicians

**INDIVIDUALS, CLUBS HOTELS, Etc.**

**ARIZONA**

**DOUGLAS:**  
Top Hat Club

**NOGALES:**  
Colonial House

**PHOENIX:**  
Fraternal Order of Eagles Lodge  
Acrite 2957  
Plantation Ballroom

**TUCSON:**  
El Tanque Bar  
Gerrard, Edward Barron

**McGee, Monty Parks, Arnold**

**ARKANSAS**

**HOT SPRINGS:**  
Forest Club, and Haskell Har-  
age, Prop.

**CALIFORNIA**

**BAKERSFIELD:**  
Jurez Salon, and George Beaton

**FERNALD HILLS:**  
White, William B.

**BIG BEAR LAKE:**  
Cresman, Harry E.

**CORONADO:**  
Coronado Yacht Club

**EL CAJON:**  
Casper's Rancho  
El Naderio Country Club

**HEBER:**  
Rainbow Inn, Al Hudson,  
Owner

**HOLLYWOOD:**  
Norris, Jorge

**IONE:**  
Watts, Don, Orchestra

**JACKSON:**  
Watts, Don, Orchestra

**LA MESA:**  
La Mesa American Legion Hall

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

**LOS ANGELES:**  
Fonce Enterprises, and Million  
Dollar Theatre and Mayan  
Theatre

**NATIONAL CITY:**  
Hi-15 Club

**OCEANSIDE:**  
Town House Cafe, and James  
Cuenza, Owner

**PINOLE:**  
Pinole Brass Band, and  
E. Lewis, Director

**PITTSBURG:**  
Bernie's Club  
Littabeta, Bennie (Tiny)

**PORT CHICAGO:**  
Bank Club, W. E. Williams  
Owner  
Bungalow Cafe

**RIDGECREST:**  
Pappalardo's Desert Inn, and  
Frank Pappalardo, Sr.

**ALABAMA**

**MOBILE:**  
Cargile, Lee and his Orchestra

**MINNESOTA:**  
Galloway  
MACRAMID  
Cappa, S.  
SAN DIEGO  
American  
Black and  
San Diego  
Smithwick  
Spanish  
Belos S  
Thursday  
Town and  
Updown  
Vasa Cl  
Wellness

**MAN IRAN**  
Pretas, I  
Anthon  
James, CI  
Kelly, NI

**MAN LUIS**  
Scalon, I  
TULARE  
TDES

**DELIAH:**  
Ferre CI  
VALLEJO:  
Vellio I  
Dana C  
Manag

**CO**  
Denver:  
Prateral  
Acric

**LOVELAND**  
Westgate

**RIFLE:**  
Wilky, L

**CON**

**DANIELSO**  
Pine Hot

**MARTINOT**  
Back's T  
Lacco

**WOODSUF:**  
American  
Club 91

**HAUGTAV**  
Zembrush  
Polka I  
NORWICH  
Polish Vi  
Wonder  
Bernier

**SAYBROOK**  
Pene Ho  
SOUTH LY

**COLTON's**

**DE**

**WILMINGTON**  
Beady  
Finn's I  
Americ  
Donsio I  
Band

**GLARWA:**  
Crystal B  
Finn's I  
Sea Hors

**GLARWA:**  
Cedar Bar  
DATTONA  
El Rio C  
Lido Clu  
Martiniq  
Par Casi  
Taboo CI  
Wagner  
Uste To

**PORT MYE**  
Rendezv

**HALLAND:**  
Ben's Pla

**JACKSONV**  
Stander  
Lounge

**KENDALL:**  
Dixie Bei

**KEY WEST:**  
Cabana E  
Cecil's B  
Downtown  
Jack and  
La Couch  
Stuppy Ji  
Starlight

**MIAMI:**  
Heller, Ju

**MIAMI BE**  
Fried, Er

**ORMOND I**  
Ormond  
PENSACOL  
Stork Cl  
Owner

**SARASOTA**  
"900" CI  
TAMPAY:  
Diamond  
Joe Sp  
Manage

**DE CE**

**RICHMOND:**  
Galloway, Kenneth, Orchestra

**SACRAMENTO:**  
Coppa, Roy, Orchestra

**SAN DIEGO:**  
American Legion Post 6 Hall  
Black and Tan Cafe  
San Diego Speedboat Club  
San Dieguito Yacht Club  
Spanish Village No. 2, and  
Belas Sanchez  
Thursday Club  
Towns and Country Hotel  
Updown Hall  
Van Club House  
Wednesday Club

**SAN FRANCISCO:**  
Freitas, Carl (also known as  
Anthony Carle)  
James Cliff  
Kelly, Noel

**SAN LUIS OBISPO:**  
Satton, Don

**YUBA:**  
T D E S Hall

**YUBA:**  
Forest Club

**VALLEJO:**  
Vallejo Community Band, and  
Dana C. Glaze, Director and  
Manager

Grand Oregon, Oscar Leon,  
Manager

**WINTER PARK:**  
Park Avenue Bar, and Albert  
Kauvik

**GEORGIA**

**MACON:**  
Jay, A. Wingate  
Lowe, Al  
Weather, Jim

**SAVANNAH:**  
Shamrock Club, and Gene A.  
Deen, Owner and Operator

**IDAHO**

**BOISE:**  
Emerald Club  
Simmons, Mr. and Mrs. James  
L. (known as Chico and  
Connie)

**MOUNTAIN HOME:**  
Hi-Way 30 Club

**TWIN FALLS:**  
Radio Rendezvous

**WEISER:**  
Sportsman Club, and P. L. Bar-  
ton and Musty Braun, Owners

**DUBUQUE:**  
Hanten Family Orchestra  
(formerly Ray Hanten Orches-  
tra of Key West, Iowa)

**FILLMORE:**  
Fillmore School Hall

**PEOSTA:**  
Peosta Hall

**SIOUX CITY:**  
Eaglet Lodge Club

**ZWINGLE:**  
Zwingle Hall

**KANSAS**

**MANHATTAN:**  
Fraternal Order of the Eagles  
Lodge, Aerie No. 2468

**TOPEKA:**  
Boley, Don, Orchestra  
Downs, Red, Orchestra  
Vineyard Dance Pavilion

**SALINA:**  
Rainbow Gardens Club, and  
Leonard J. Johnson  
Wagon Wheel Club, and  
Wayne Wise  
Woodman Hall, and Kirk Van  
Cleef

**WICHITA:**  
Silver Moon

**MICHIGAN**

**ALGONAC:**  
Sid's Place

**INTERLOCHEN:**  
National Music Camp

**INHPREMING:**  
Congress Bar, and Guido  
Bonetti, Proprietor

**MARQUETTE:**  
Johnson, Martin M.

**NEGAUNEE:**  
Bianchi Bros. Orchestra, and  
Peter Bianchi

**MINNESOTA**

**DEER RIVER:**  
Hi-Hat Club

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

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

**MISSISSIPPI**

**VICKSBURG:**  
Rogers' Ark

**FAIRVIEW:**  
Dian, Lenny

**HACKENSACK:**  
Manciani's Concert Band,  
M. Manciani, Leader

**HACKETTSTOWN:**  
Hackettstown Fireman's Band

**JERSEY CITY:**  
Band Box Agency, Vince Gio-  
cinto, Director

**MAPLEWOOD:**  
Maplewood Theatre

**MILFORD:**  
Meadowbrook Tavern, R. M.  
Jones, Prop.

**MONTCLAIR:**  
Montclair Theatre

**NETCOING:**  
Kiernan's Restaurant, and Frank  
Kiernan, Prop.

**NEWARK:**  
House of Brides  
Palm House  
Palmer Bar

**NEW BRUNSWICK:**  
Carlano, John  
Krug, George S.

**OAK RIDGE:**  
Van Brudi, Stanley, Orchestra

**PASSAIC:**  
Blue Room, and Mr. Jack  
Haddon Hall Orchestra,  
J. Haron, Leader

**PATERSON:**  
Airship  
American Legion Band,  
B. Sellitti, Leader  
Paterston Symphonic Band  
St. Michael's Grove

**ROCHELLE PARK:**  
Swiss Chalet

**SOUTH RIVER:**  
Barrows, Charles  
Saunders, Lee, Orchestra, Leo  
Moken, Leader

Richman, William L.  
Soldaires (Eddy Gold and  
Jerry Isaacson)  
Willis, Senaley

**NORFOLK:**  
Joe's Bar and Grill, and Joseph  
Briggs, Prop.

**OLEAN:**  
Wheel Restaurant

**RAVENA:**  
VFW Ravena Band  
RIDGEWOOD, L. L.  
Joseph B. Garity Post 562,  
American Legion, Commander  
Edmund Rady

**ROCHESTER:**  
Loew's Rochester Theatre, and  
Lester Pollock  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe

**SALAMANCA:**  
State Restaurant

**SCHENECTADY:**  
Top Hats Orchestra

**SYRACUSE:**  
Miller, Gene

**UTICA:**  
Russell Ross Trio (Salvatore  
Coriale, Leader, and Frank  
Picarro)

**VESTAL:**  
Vestal American Legion Post 69

**WELLSVILLE:**  
VFW Club

**YORKTOWN HEIGHTS:**  
Chalet Restaurant, and Eric  
Mier, Prop.

**COLORADO**

**DENVER:**  
Fraternal Order of Eagles,  
Aerie 2063

**LOVELAND:**  
Westgate Ballroom

**RIFFLE:**  
Wiley, Leland

**CONNECTICUT**

**DANIELSON:**  
Pine House

**HARTFORD:**  
Buck's Tavern, Frank S. De-  
Lucco, Prop.

**MOOSUP:**  
American Legion  
Club 91

**NAUGATUCK:**  
Zembruski, Victor—Polish  
Polka Band

**NORWICH:**  
Polish Veteran's Club  
Woods Bar, and Roger A.  
Berner, Owner

**SAYBROOK:**  
Pine House

**SOUTH LYME:**  
Colton's Restaurant

**ILLINOIS**

**CAIRO:**  
The Spot, Al Dennis, Prop.

**CHICAGO:**  
Kryl, Bohumir, and his Sym-  
phony Orchestra

**CHICAGO HEIGHTS:**  
Swing Bar

**DANVILLE:**  
Knight, Willa

**DARMSHATT:**  
Sinn's Inn, and Sylvester Sinn,  
Operator

**EAST ST. LOUIS:**  
Sportsman's Night Club

**FAIRFIELD:**  
Eagles Club

**GALESBURG:**  
Carson's Orchestra  
Meeker's Orchestra  
Townsend Club No. 2

**JACKSONVILLE:**  
Chalet Tavern, in the Illinois  
Hotel

**MARISSA:**  
Triefenbach Brothers Orchestra

**MT. VERNON:**  
Jet Tavern, and Kelly Greenalt

**NASHVILLE:**  
Smith, Arthur

**OLIVE BRANCH:**  
44 Club, and Harold Babb

**ONEIDA:**  
Rova Amvet Hall

**PEORIA:**  
Belmont Lounge, and Troy  
Palmer  
Harold's Club, and Harold  
Parker  
Mecca Restaurant, and Gladys  
and Joe Glaczynski, Mgrs.  
Rhapsody Club, Delbert Ja-  
coby, Mgr.

**SCHENLEY:**  
Andy's Place and Andy Kryger

**SOUTH STANFORD:**  
Midway Tavern, Frank A. Sum-  
mers, Prop.

**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G.

**PAIDUHAN:**  
Copa Cabana Club, and Red  
Thrasher, Proprietor

**LOUISIANA**

**LEESVILLE:**  
Capell Brothers Circus

**NEW ORLEANS:**  
Five O'Clock Club  
Forte, Frank  
418 Bar and Lounge, and  
Al Bresnahan, Prop.

**FUN BAR:**  
Happy Landing Club  
Opera House Bar  
Treasure Chest Lounge

**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**MAINE**

**LEWISTON:**  
Pastime Club

**SKOWHEGAN:**  
O Sol Mio Hotel

**WATERVILLE:**  
Jefferson Hotel, and Mr. Shiro,  
Owner and Manager

**MARYLAND**

**BALTIMORE:**  
Kniwicks, Nolan F. (Actna  
Music Corp.)

**BLADENSBURG:**  
Bladensburg Arena (America  
on Wheels)

**EASTON:**  
Starr, Lou, and his Orchestra

**FREDERICK:**  
Fraternal Order of Eagles  
Loyal Order of Moose

**MIDDLETOWN:**  
Am Vets Club

**MISSOURI**

**KANSAS CITY:**  
Club Matinee  
Coates, Lou, Orchestra  
El Capitan Tavern, Marvin  
King, Owner  
Gay Fad Club, and Johnny  
Green, Charles A.  
Mell-O-Lane Ballroom, and  
Leonard (Mell-O-Lane) Rob-  
inson

**LOUISIANA:**  
Rollins, Tommy, Orchestra

**POPLAR BLUFF:**  
Lee, Duke Doyle, and his Or-  
chestra "The Brown Bombers"

**ST. JOSEPH:**  
Rock Island Hall

**NEBRASKA**

**GURLEY:**  
American Legion Hall, Harold  
Lesig, Manager

**KEARNEY:**  
Fraternal Order of Eagles

**KIMBALL:**  
Service Men's Center and/or  
Veterans Building

**LINCOLN:**  
Arena Roller Skating Club  
Dance-Mor  
Royal Grove  
Sunset Party House

**OMAHA:**  
Famous Bar, and Max  
Delrough, Proprietor  
Marsh, Al  
Melody Ballroom

**SIDNEY:**  
City Auditorium

**NEW MEXICO**

**ANAPRA:**  
Sunland Club

**CARLSBAD:**  
Lobby Club

**CLOVIS:**  
Williamson Amusement Agency,  
Howard Williamson

**RUIDOSO:**  
Davis Bar

**NEW YORK**

**BATH:**  
Moonlit Restaurant

**BRONX:**  
Aloha Inn, Pete Mancuso, Pro-  
prietor, and Carl Ranford,  
Manager  
Revolving Bar, and Mr. Alca-  
nder, Prop.

**BROOKLYN:**  
All Ireland Ballroom, Mrs.  
Paddy Griffin and Mr.  
Patrick Gillespie

**SUFFALO:**  
Hall, Art  
Lafayette Theatre  
Wells, Jack  
Williams, Buddy  
Williams, Ouisan

**CATSKILL:**  
Jones, Steve, and his Orchestra

**COHOES:**  
Sports Arena, and Charles Gup-  
till

**ELMIRA:**  
Hollywood Restaurant

**ENDICOTT:**  
The Casino

**FISHKILL:**  
Cavaciani's Farm Restaurant,  
Edw. and Daniel Cavaciani,  
Managers

**FREESPORT, L. I.:**  
Freepost Elks Club, and Carl  
V. Anton, Mgr.

**GENEVA:**  
Atom Bar

**HARRISVILLE:**  
Cheesman, Virgil

**HUDSON:**  
Federation of Polish Sportsmen  
New York Villa Restaurant,  
and Hazel Unson, Proprietor

**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre

**KINGSTON:**  
Killmer, Paul, and his Orches-  
tra (Lester Marks)

**MAMARONECK:**  
Seven Pines Restaurant

**MECHANICVILLE:**  
Cole, Harold

**MOHAWK:**  
Hurdic, Leslie, and Vineyards  
Dance Hall

**MT. VERNON:**  
Hartley Hotel

**NEW YORK CITY:**  
Disc Company of America  
(Asch Recordings)  
Norman King Enterprises, and  
Norman King  
Manor Record Co., and Irving  
N. Berman  
Morales, Cruz  
Paramount Theatrical Agency  
and A. & B. Dow

**NORTH CAROLINA**

**ASHEVILLE:**  
Proper, Fitzhough Lee

**KINSTON:**  
Parker, David

**WILMINGTON:**  
Village Barn, and K. A. Echto,  
Owner

**OHIO**

**AKRON:**  
Michael's Villa, Michael Neman,  
Mgr.

**ALLIANCE:**  
Lexington Grange Hall

**AUSTINBURG:**  
Jewel's Dance Hall

**CANTON:**  
Palace Theatre

**CINCINNATI:**  
Steamer Avalon

**DAYTON:**  
Mayfair Theatre, and Dwain  
Esper  
The Ring, Maura Paul, Operator

**ELYRIA:**  
Palladium Ballroom

**GENEVA:**  
Palladium Ballroom and Larry  
Parks  
Municipal Building

**HARRISBURG:**  
Hubba-Hubba Night Club

**JEFFERSON:**  
Larko's Circle L. Ranch

**HOLGATE:**  
Swiss Gardens, George K. Bron-  
son

**LIMA:**  
Bilger, Lucille

**MANSFIELD:**  
Loyal Order of the Moose

**MASSILLON:**  
VFW

**MILON:**  
Andy's, Ralph Ackerman, Mgr.

**NEW LYME:**  
Fawn Ballroom

**PAINESVILLE:**  
Chagrin Tavern

**PIERPONT:**  
Lake, Danny, Orchestra

**RAVENNA:**  
Ravenna Theatre

**RUSSELL'S POINT:**  
Indian Lake Roller Rink, and  
Harry Lawrence, Owner

**TOLEDO:**  
Blue Heaven Night Club

**VAN WERT:**  
B. P. O. Elks  
Underwood, Don, and his  
Orchestra

**WAPAKONETA:**  
Veterans of Foreign Wars

**YOUNGSTOWN:**  
Sarnock Grille Night Club,  
and Joe Stupka

**DELAWARE**

**WILMINGTON:**  
Bradwyne Post No. 12,  
American Legion  
Oswain Lee and his Hill Billy  
Band

**FLORIDA**

**CLEARWATER:**  
Crystal Bar  
Flynn's Inn  
Sea Horse Grill and Bar

**CLEARWATER BEACH:**  
Sandbar

**DAYTONA BEACH:**  
El Rio Club, and E. C. Phillips  
Lido Club  
Martinique Club  
Par Casino and Ocean Corp.  
Taboo Club, and Maurice  
Wagner, Owner  
Uncle Tom's Tavern

**FT. MYERS:**  
Rendezvous Club

**HALLANDALE:**  
Ben's Place, Charles Dreisen

**JACKSONVILLE:**  
Standor Bar and Cocktail  
Lounge

**KENDALL:**  
Ditie Belle Inn

**KEY WEST:**  
Cabana Bar  
Cecili's Bar  
Downtown Club  
Jack and Bonnie's  
La Cocha Hotel  
Sloppy Joe's  
Starlight Bar

**MIAMI:**  
Heller, Joseph

**MIAMI BEACH:**  
Fred, Erwin

**OMNOD BEACH:**  
Ormondie Club

**PENSACOLA:**  
Sovik Club, and F. L. Doggett,  
Owner

**SARASOTA:**  
"400" Club

**TAMPA:**  
Diamond Horseshoe Night Club,  
Joe Spicola, Owner and  
Manager

**INDIANA**

**ALEXANDRIA:**  
Ballroom and Bar of Eagles  
Lodge

**ANDERSON:**  
Adams Tavern, John Adams  
Owner  
Romany Grill

**HAMMOND:**  
Victory Post No. 168, American  
Legion

**INDIANAPOLIS:**  
Sheffield Inn

**MISHAWAKA:**  
VFW Post 360

**SOUTH BEND:**  
Chain O'Lakes Conversation  
Club  
D. V. P. German Club  
PNA Group 83 (Polish National  
Alliance)  
St. Joe Valley Boat Club, and  
Bob Zisf, Manager

**IOWA**

**BOONE:**  
Miner's Hall

**BURLINGTON:**  
Burlington-Hawkeye (Des  
Moines County) Fair, and  
Fair Ground

**CEDAR FALLS:**  
Armory Ballroom  
Women's Club

**COUNCIL BLUFFS:**  
Smoky Mountain Rangers

**BALTIMORE:**  
Kniwicks, Nolan F. (Actna  
Music Corp.)

**BLADENSBURG:**  
Bladensburg Arena (America  
on Wheels)

**EASTON:**  
Starr, Lou, and his Orchestra

**FREDERICK:**  
Fraternal Order of Eagles  
Loyal Order of Moose

**MIDDLETOWN:**  
Am Vets Club

**MASSACHUSETTS**

**CHICOPPEE:**  
Palau D'Or Social and Civic  
Club

**FALL RIVER:**  
Duffee Theatre

**GARDNER:**  
Florence Rangers Band  
Heywood-Wakefield Band

**HOLYOKE:**  
Walek's Inn

**LAWRENCE:**  
Zajec, Fred, and his Polka Band

**LYNN:**  
Pickfair Cafe, Rinaldo Cbe-  
vriani, Prop.  
Simpson, Frank

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

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

**NORTH READING:**  
Levaggi Club, Inc.

**SHIRLEY:**  
Rice's Cafe, and Albert Rice

**SPENCER:**  
Spencer Fair, and Bernard  
Reardon

**WEST WARREN:**  
Quabog Hotel, Ernest Droz-  
dall, Operator

**WORCESTER:**  
Gedymin, Walter  
Rio Restaurant  
Theatre-in-the-Round, and Alan  
Gray Holmes

**NEVADA**

**ELY:**  
Little Casino Bar, and  
Frank Pace

**NEW HAMPSHIRE**

**BOSCAWEN:**  
Colby's Orchestra, Myron Colby,  
Leader

**PITTSFIELD:**  
Pittsfield Community Band,  
George Freeze, Leader

**WARNER:**  
Flanders' Orchestra, Hugh  
Flanders, Leader

**NEW JERSEY**

**ATLANTIC CITY:**  
Bogatin Cafe  
Mossman Cafe  
Surf Bar

**BAYONNE:**  
Sonny's Hall, and Sonny  
Montanez  
Stark, John, and his Orchestra

**CAMDEN:**  
Polish-American Citizens Club  
St. Lucius Choir of St. Joseph's  
Parish

**CLIFTON:**  
Boeckmann, Jacob

**DENVILLE:**  
Young, Buddy, Orchestra

**EAST PATERSON:**  
Gold Star Inn

**ELIZABETH:**  
Matulonis, Mike  
Beilly's Lounge, and John  
Reilly  
Swyba, Julius  
Twin Cities Arena, William  
Schmitz, Manager

**NEW YORK**

**BATH:**  
Moonlit Restaurant

**BRONX:**  
Aloha Inn, Pete Mancuso, Pro-  
prietor, and Carl Ranford,  
Manager  
Revolving Bar, and Mr. Alca-  
nder, Prop.

**BROOKLYN:**  
All Ireland Ballroom, Mrs.  
Paddy Griffin and Mr.  
Patrick Gillespie

**SUFFALO:**  
Hall, Art  
Lafayette Theatre  
Wells, Jack  
Williams, Buddy  
Williams, Ouisan

**CATSKILL:**  
Jones, Steve, and his Orchestra

**COHOES:**  
Sports Arena, and Charles Gup-  
till

**ELMIRA:**  
Hollywood Restaurant

**ENDICOTT:**  
The Casino

**FISHKILL:**  
Cavaciani's Farm Restaurant,  
Edw. and Daniel Cavaciani,  
Managers

**FREESPORT, L. I.:**  
Freepost Elks Club, and Carl  
V. Anton, Mgr.

**GENEVA:**  
Atom Bar

**HARRISVILLE:**  
Cheesman, Virgil

**HUDSON:**  
Federation of Polish Sportsmen  
New York Villa Restaurant,  
and Hazel Unson, Proprietor

**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre

**KINGSTON:**  
Killmer, Paul, and his Orches-  
tra (Lester Marks)

**MAMARONECK:**  
Seven Pines Restaurant

**MECHANICVILLE:**  
Cole, Harold

**MOHAWK:**  
Hurdic, Leslie, and Vineyards  
Dance Hall

**MT. VERNON:**  
Hartley Hotel

**NEW YORK CITY:**  
Disc Company of America  
(Asch Recordings)  
Norman King Enterprises, and  
Norman King  
Manor Record Co., and Irving  
N. Berman  
Morales, Cruz  
Paramount Theatrical Agency  
and A. & B. Dow

**OKLAHOMA**

**OKLAHOMA CITY:**  
Bass, Al, Orchestra  
Ellis, Harry B., Orchestra  
Hughes, Jimmy, Orchestra  
Orwig, William, Booking Agent  
Palladium Ballroom, and Irvin  
Parker

**OREGON**

**GRANTS PASS:**  
Fruit Dale Grange



**SAMS VALLEY:**  
Sam Valley Grange, Mr. Peffley,  
Grange Master

### PENNSYLVANIA

**AMBRIDGE:**  
Loyal Order of Moose No. 77  
VFW Post 165

**ANNVILLE:**  
Washington Band

**ASHLAND:**  
Eagles Club  
VFW Home Association,  
Post 7654

**BADEN:**  
Byersdale Hotel

**BEAVER FALLS:**  
Sportsman's Bar, and Rhythm  
Room  
VFW Post No. 48  
White Township Inn

**DIG BURN:**  
Big Ben War Memorial  
Gymnasium

**BRADFORD:**  
Evan's Roller Rink, and John  
Evan

**BUTLER:**  
Skateland

**CARBONDALE:**  
Lofus Playground Drum Corps,  
and Max Levine, President

**CENTERPORT:**  
Centerport Band

**CLARITON:**  
Schmidt Hotel, and Mr. Harris,  
Owner, Mr. Kilgore, Mgr.

**EAST STROUDSBURG:**  
Locust Grove House

**FALLOUT:**  
Valley Hotel

**FREDERICKSBURG:**  
Vernon Volunteer Fire Co.

**FREEDOM:**  
Sully's Inn

**GIRARDVILLE:**  
St. Vincent's Church Hall

**INDIANA:**  
Blairville Sobol Club

**LATROBE:**  
White Eagles

**LEBANON:**  
Mt. Zion Fire Company and  
Grounds

**LENIGHTON:**  
Zimmerman's Hotel, and Wm.  
Zimmerman, Prop.

**MEADVILLE:**  
I. D. O. P. Hall

**MOUNTAIN HOME:**  
Constanzo, Vince, Orchestra  
Osawa Lodge, B. Shinain, Prop.

**NEW KENSINGTON:**  
Gable Inn

**PHILADELPHIA:**  
Alken, James, Orchestra  
Hopree, Hiram

**PHOENIXVILLE:**  
Sokol Club and Hall

**PITTSBURGH:**  
Club 22  
New Penn Inn, Lt. H. Alex and  
Jim Passarella, Proprietors

**READING:**  
Beer, Stephen S., Orchestra

**ROULETTE:**  
Brewer, Edgar, Roulette House

**SHAMOKIN:**  
Maide Fire Company

**SIGEL:**  
Sigel Hotel, and Mrs. Tillie  
Newhouse, Owner

**SUNBURY:**  
Shamokin Dam Fire Co.

**TARENTUM:**  
Frazier Township Fire Hall  
Polka Bar

**WHITNEY:**  
Pipetowa Hotel

**WILKINSBURG:**  
Lust, Grace

**YORK:**  
14 Karat Room, Gene Spangler,  
Proprietor  
Reliance Cafe, Robert Kline,  
Kinst, Proprietor

### RHODE ISLAND

**NEWPORT:**  
Frank Simmons and his  
Orchestra

**WOONSOCKET:**  
Jacob, Valmore

### TENNESSEE

**BRISTOL:**  
Knights of Templar

**NASHVILLE:**  
Hippodrome Roller Rink

### TEXAS

**ALICE:**  
La Villita Club

**CORPUS CHRISTI:**  
Brown, Bobby, and his Band  
The Lighthouse  
Sanitok, Jimmie  
Tinan, T., and his Band

**EL PASO:**  
Club Society, and Melvin Garret,  
Owner-manager  
Rusty's Place, and Everett  
(Rusty) Kelly, Owner-  
manager

Rusty's Playhouse, and Everett  
(Rusty) Kelly, Owner-man-  
ager

**FORT WORTH:**  
Crystal Springs Pavilion, H. H.  
Cunningham

**GALVESTON:**  
Sons of Herman Hall

**PORT ARTHUR:**  
DeGrasse, Lenore

**SAN ANGELO:**  
Club Acapulco

**SAN ANTONIO:**  
Hancock, Buddy, and his  
Orchestra  
Rodriguez, Oscar

### UTAH

**SALT LAKE CITY:**  
Avalon Ballroom

**ALEXANDRIA:**  
Alexandria Arena (America on  
Wheels)  
Nightingale Club, and Geo.  
Davis, Prop., Jas. Davis  
Manager

### BRISTOL:

Knights of Templar

**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club

### VIRGINIA

**ALEXANDRIA:**  
Alexandria Arena (America on  
Wheels)  
Nightingale Club, and Geo.  
Davis, Prop., Jas. Davis  
Manager

**BRISTOL:**  
Knights of Templar

**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club

### WASHINGTON

**SEATTLE:**  
Tusedo Club, C. Battee, Owner

**SEQUIM:**  
King's Taverna

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louis Risk, Operators

**ELKINS:**  
Club Aero, Guy Hammer, prop.

**EVANSVILLE:**  
Stage Coach Inn, Webb Dasser,  
Prop.

**FAIRMONT:**  
Amvets, Post No. 1  
Fireside Inn, and John Boyce  
Gay Spots, and Adda Davus and  
Howard Weekly  
Maple Inn, and Leonard (Jahc)  
Romino  
Ullom, A. B.

**GRAFTON:**  
City View, Toay and Daisy  
Olivio, Prop.

**KEYSTONE:**  
Calloway, Franklin

### WISCONSIN

**ANTIGO:**  
Tune Twisters Orchestra, Jas. J.  
Jeske, leader

**APPLETON:**  
Kocher's Hill

**AVOCA:**  
Avoca Community Hall  
Melody Kings Orchestra, John  
Marshall, Leader

**BLOOMINGTON:**  
McLanc, Jack, Orchestra

**BOSCOBEL:**  
Miller, Earl, Orchestra  
Peckham, Harley  
Sad Earl Orchestra

**COTTAGE GROVE:**  
Cottage Grove Town Hall, John  
Galvin, Operator

**CUSTER:**  
Truda, Mrs.

**DURAND:**  
Weiss Orchestra

**KENOSHA:**  
Rite Spot Taverna

**MENASHA:**  
Trader's Taverna, and Herb  
Trader, Owner

**MILWAUKEE:**  
Moede, Mel, Band

**MINERAL POINT:**  
Midway Taverna and Hall, Al  
Laverly, Proprietor

**NORTH FREEDOM:**  
American Legion Hall

**OREGON:**  
Village Hall

**PARDEEVILLE:**  
Fox River Valley Boys Orches-  
tra, and Phil Edwards

**REWEY:**  
High School

**SOLDIER'S GROVE:**  
Gorman, Ken, Band

**STOUGHTON:**  
Stoughton Country Club, Dr.  
O. A. Gregerson, president

**TREVOR:**  
Stork Club, and Mr. Aids

**WISCONSIN RAPIDS:**  
National Cranberry Festival

### DISTRICT OF COLUMBIA

**WASHINGTON:**  
Club Nightingale

National Arena (America on  
Wheels)  
Star Dust Club, Frank Moore,  
Proprietor  
20th Century Theatrical Agency,  
and Robert B. Miller, Jr.  
Wells, Jack

### HAWAII

**HONOLULU:**  
49th State Recording Co.  
Kaneda's Food, and Seishi  
Kaneda

### CANADA

#### ALBERTA

**SYLVAN LAKE:**  
Prom Dance Hall

**BRITISH COLUMBIA**

**VANCOUVER:**  
International Musicians Book-  
ing Agency, Virgil Lane

#### MANITOBA

**WINNIPEG:**  
Daughtry, James J.  
Herperger, E.  
Lilke, Dennis E.  
Little, Mrs. Anne  
Little, Ray  
Patterson's Ranch House, and  
Andy Patterson

#### ONTARIO

**AYR:**  
Ayr Community Centre  
Hayseed Orchestra

**BRANTFORD:**  
Silver Hill Dance Hall

**CUMBERLAND:**  
Maple Leaf Hall

**GREEN VALLEY:**  
Green Valley Pavilion, Leo  
Lajoie, Proprietor

**HAMILTON:**  
Kudlets, Harold, Agency

**KINGSVILLE:**  
Lakeshore Terrace Gardens, and  
Messrs. S. McManus and V.  
Barrie

**KITCHENER:**  
Bindernagel, Alvin, and his  
Orchestra

**LINDSAY:**  
Embassy Pavilion, and Peter  
Bakageorge

**NIAGARA FALLS:**  
Radio Station CHVC, Howard  
Bedford, President and Owner

**OSGOODE:**  
Lighthouse

**OWEN SOUND:**  
Scott, Wally, and his Orchestra

**ST. CATHARINES:**  
Lucyna Szczepanska's Polish  
Singers  
Polish Hall  
Polish Legion Hall

**SARNIA:**  
Polish Hall  
Polymer Cafeteria

**TORONTO:**  
Crest Theatre  
Lambert, Laurence A., and Na-  
tional Opera Co. of Canada  
Miford, Bert  
Mercury Club  
Three Hundred Club

**WOODSTOCK:**  
Capitol Theatre, and Thomas  
Naylor, Manager  
Gregory, Ken, and Royal Vaga-  
bonds Orchestra

#### QUEBEC

**LAPRAIRIE:**  
Boulevard Hotel

**L'ASSOMPTION:**  
Au Miami Hotel, Roland Alix,  
Owner

**LOUISVILLE:**  
Chateau Louise

**MONTREAL:**  
Becardi Cafe  
Cafe Provincial  
Gagnon, L.  
Gaucher, G.  
Hi-Ho Cafe  
Lapierre, Adrien  
Orleans Agency, and Paul  
Paquin  
Rainbow Grill

**QUEBEC:**  
Canadian and American Book-  
ing Agency

**ST. GABRIEL DE BRANDON:**  
Domaine de Brandon, Gaston  
Bacon, Owner

**ST. JEROME:**  
Maurice Hotel, and Mrs. Bleau  
Proprietor

#### MEXICO

**MEXICO CITY:**  
Marin, Pablo, and his Tipes  
Orchestra

#### MISCELLANEOUS

Capell Brothers Circus  
Kryl, Bokumir and his Symphony  
Orchestra  
Marvin, Eddie  
Wells, Jack

## FOR SALE or EXCHANGE

**FOR SALE—**String Bass Trunk, equipped to ac-  
commodate Bass with "C" extension (used).  
\$60.00. C. Balcom, 2952 North Troy, Chicago  
18, Ill.

**FOR SALE—**Cello (Harold Ziegner, Berlin), \$300;  
also Trunk (Big Boy), holds over 50 garments,  
\$100.00, both used. Fritz Heilmann, 836 Fletcher  
St., Chicago 14, Ill. 1-1

**FOR SALE—**String Bass, German, 3/4 flat-back,  
\$175.00; Czechoslovakian, 3/4 round-back, \$195.  
Virgil Clavier, 88 note, adjusting touch, folding  
legs, \$85.00. All are used. L. Zinn, 1420 Collins  
Ave., Miami Beach, Fla.

**FOR SALE—**Used String Bass, German, flat-back,  
\$165.00, Alvin Berger, 78-10 34th Ave., Jackson  
Heights 72, N. Y. Hickory 6-1199.

**FOR SALE—**Zimmermann (Markneukirchen) Bass  
Trombone, \$250.00; Besson 4-valve Euphonium,  
\$265.00; King large bore Trombone, \$120.00;  
Italian valve Trombone, \$135.00; Bass Trumpet,  
\$250.00. All are used. D. Claflay, 3952 Pine,  
Philadelphia 4, Pa.

**FOR SALE—**Bassoon, G. Valette Heckel system,  
used, \$350.00. A. L. Goodrich, 208 Silver St.,  
Greenfield, Mass.

**FOR SALE—**Portable P. A. system with two mikes,  
two stands, two large loudspeakers, etc., one am-  
plifier, nine modern bandstands and 120 standard  
orchestrations with covers, \$350.00. All are used.  
Dick Gregory, 15221 Joan Ave., Oak Park 37, Mich.  
LI 4-5282.

**FOR SALE—**Bassoon, Moennig, high-C key, two  
crooks, used, \$400.00. Jane Taylor, % His Co.,  
99 East Fourth St., New York 3, N. Y. GR 7-3494  
(9 A.M.-4 P.M.)—TR 7-4903 (7 P.M.-12 P.M.)

**FOR SALE—**DeAngelica Gustas, Excel model 3;  
Gibson Guitars, models L-5, L-50, L-40. All  
have DeArmand pickups, all with cases, all used.  
Eugene C. Lefriere, 1622 Radcliff Ave., Bronx 62,  
N. Y. Phone TY 2-0084.

**FOR SALE—**Used Revere Clarinet outfit, 17 keys,  
six rings, Grenadilla wood, zipper case cover.  
Also metal Clarinet (C. Fischer), nickel-plated,  
both are used. Al Alcaro, 1 East Fordham Road,  
Bronx 68, N. Y. FO 7-7873.

**FOR SALE—**King Trumpet, Liberty model, gold  
lacquer, with case (used), \$85.00. D. Rosenthal,  
829 Longfellow Ave., Bronx 59, N. Y. DA 9-8650.

**FOR SALE—**Boehm silver Flute, A-44, G8 closed  
(used) W. Palmer, 1060 Amsterdam Ave., New  
York 25, N. Y.

**FOR SALE—**Stradivarius Violin with marking in-  
side reading "Antenus Stradivarius Cremonense  
Fariet Anno 1722." Gary Carney, 323 Beaver St.,  
Newcomerstown, Ohio.

**FOR SALE—**Library consisting of seven Polish  
Polkas and three Oberekas. Three part harmony  
for Trumpet, Clarinet, Accordion, and three  
rhythm. All are used. Henry Wilczynski, 391  
Quinnipiac Ave., North Haven, Conn.

**FOR SALE—**Used Czechoslovakian String Bass, V  
size, swell-back, Bass case and stand, \$155.00.  
John Ambrosio, 84-03 108th Ave., Ozone Park  
N. Y. MI 1-0547.

**FOR SALE—**5' 10" Hardman Grand Piano, dark  
brown mahogany finish, tuned every year and  
right on A-440 (used), \$1,375.00. R. V. Smith,  
1768 Homeward Ave., Lima, Ohio.

**FOR SALE—**Used Dave Pell Octet-styled arrange-  
ments for Trumpet, Trombone, Tenor Sax, Alto  
doubling Baritone Sax, Piano, Bass and Drums, B.  
Eberhart, 225 Bogue St., East Lansing, Mich.

**FOR SALE—**Used Miniature, large scores including  
complete Wagner operas bound, Verdi, Puccini,  
chamber music. All out-of-print European edi-  
tions. J. Sternberg, 207 West 21st St., Apt. 1A,  
New York, N. Y. Phone WA 4-3453.

**FOR SALE—**Used Eb Alto Sax, with complete  
recent overhaul; also case. J. P. O'Neill, 60  
West Arch St., Pottsville, Pa.

**FOR SALE—**French Selmer Eb Alto Sax, silver  
finish, from Paris (used), \$200.00. Richard  
Trisko, Melrose, Minn.

**FOR SALE—**Fender Telecaster Guitar and case,  
\$165.00; also Fender Super-amplifier and cover,  
\$110.00. Both are used. H. Buckner, 1845 East  
84th St., Chicago 17, Ill. SA 1-0030.

**FOR SALE—**Used Bb Thibonville Feres Clarinet,  
Boehm system, with case, \$90.00. Alan Ettinger,  
2116 Harrison Ave., Bronx 53, N. Y. CY 8-1818.

**FOR SALE—**Used Premier Vibes, purchased in  
England, L. Maxfield, 2301 40th St. N. W.,  
Washington 7, D. C. Phone EM 2-7676.

**FOR SALE—**Used Heckel Bassoon (25 years old),  
silver-plated keys, special low "A" attachment  
and stand, \$475.00. Jerry Cokler, 1017 27th St.,  
South Bend, Ind.

**FOR SALE—**Two used Tubas, one Eb Mariah with  
fourth valve, and one Seefeldt rotary action  
German silver. N. W. Hilbert, 407 Sande Ave.,  
Essington, Pa.

**FOR SALE—**Used Clarinet, Bb Boehm system,  
Artic G8, forker Bb, by Buffet Brampe (Paris),  
\$95.00. H. E. Wisel, 609 Grantley St., Baltimore  
29, Md.

**FOR SALE—**Gretsch double-pickup, cutaway, dark  
finish, Country-Club model 6192-3 Electric Guitar  
with deluxe case (used), \$225.00. H. Buschman,  
1845 East 84th St., Chicago, Ill. SA 1-0030.

## Classified Advertising

Rates and Requirements\*  
**FOR SALE or EXCHANGE,  
WANTED TO BUY or STOLEN**  
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to dispose of their own personal used  
musical instruments or to make a purchase  
for their private account.  
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should be written plainly, printed or  
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Forms close the 20th of preceding month.  
All advertising subject to the approval of  
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Les Chismann  
Editor and Publisher

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**FOR SALE—**Heckel Bassoon, has complete  
rollers (used), \$1,050.00. Paul C. Hiett, 14  
Ward Ave., Detroit 27, Mich.

**FOR SALE—**String Bass (Mittenwald), German  
round-back 3/4 size, with case, \$250.00. J.  
J. Jueck String Bass, 3/4 size with curly  
back and ribs, \$350.00. Both are used. J. Jueck,  
1152 63rd St., Brooklyn 19, N. Y. BE 6-2112.

**FOR SALE—**C-C Recording Bass, four valves,  
with a BB slide (Czechoslovakian make).  
used. J. Porpora, 1152 63rd St., Brooklyn  
N. Y. Phone BE 6-2112.

**FOR SALE—**Large Library of used numbers,  
sheet and concert music for orchestra. Full ar-  
rangements. D. C. Ryan, 47 Fenwood St., Sum-  
merville, Mass.

**FOR SALE—**Sansone Trumpet with plush case,  
both used, \$125.00. Frank Feldman, 1623  
Street Blvd., Baltimore 18, Md.

**FOR SALE—**Deagan Vibraphone, 3 1/2 octave (F-  
portable, with case, used. Phil Skrif, 2341  
Commonwealth, Chicago 14, Ill. Phone LI  
9-6320 (after 6 P.M.)

**FOR SALE—**Fender Precision Bass and Bass  
Amplifier, complete with cases and Bass  
(used), \$250.00. Robert E. Wright, 206  
St., Zenonople, Pa.

**FOR SALE—**Andreas Amati Fecit Cremonae  
1679 Violin, minor repair. Joseph Rossetti, 110  
Inner Drive, Schenectady 3, N. Y.

**FOR SALE—**Used Baritone Saxophone. Selmer  
low A. Would consider trade for older  
tone and cash. Lyman A. Abbott, R. R. 8,  
Bloomington, Ind.

**FOR SALE—**Used 3/4 round-back String Bass, \$225.  
Also used Kay electric Bass and K615 amplifier,  
\$225. R. Swanson, Poplar Crest Farms, R.F.D. 1,  
Budgeville, Pa.

**FOR SALE—**Used Tenor Banjo (Stewart). Wooden  
tone head, 11 1/2" neck, 21" screw tuning pegs,  
4" deep resonator, pearl inlays, cherry wood  
plush leather case. Albert Morgans, 438  
Broad St., Tamaqua, Pa.

**FOR SALE—**Selmer Tenor 47,000 series, brass  
lacquer, resonator pads, overhauled, \$275.00.  
Conn Tenor, brass, big bell, \$135.00. Both are  
used. George Thomas, 38 Linden Ave.,  
Thomas, Ky.

**FOR SALE—**Kruspee Single French Horn in  
including mouthpiece and case, \$110.00.  
Rudy Muck Trumpet, \$75.00. All are used. P. W.  
Arco, 22 Maplewood Ave., West Hartford, Conn.

**FOR SALE—**Used String Bass, 3/4 size with  
back (John Jueck), \$600.00. Ivan Pollock,  
North Snelling Ave., St. Paul, Minn.

**FOR SALE—**Used Czechoslovakian String Bass, V  
size, swell-back, Bass case and stand, \$155.00.  
John Ambrosio, 84-03 108th Ave., Ozone Park  
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1845 East 84th St., Chicago, Ill. SA 1-0030.

## INTERNATIONAL MUSICIAN

## WANTED

**WANTED**—Bb's Upright or Recording Tuba, should be in good condition. Miss Joan Umbenhaver, Route 1, Pine Grove, Schuylkill County, Pa.

**WANTED**—Drummer, also Guitarist. Weekend work with Negro Jazz Combo. Excellent opportunity for college education at Tuskegee Institute or supplementary employment at local Veterans Hospital. Jesse Johnson, Carver Court, Tuskegee Institute, Ala.

**WANTED**—A Tulu model Flute. Give description and price. E. K. Renwick, Silver Lake, Wis.

**WANTED**—Basset Horn in F. Give details. Les Phauders, 5635 Upland Way, Philadelphia 31, Pa.

**WANTED**—Practice keyboard, four octaves, in perfect working order. Miss Goldie Golub, % Roosevelt University, 430 South Michigan Ave., Chicago 5, Ill.

**WANTED**—Information of address on Joe Bazulas who played trombone in Florida in 1924 and later in Los Angeles and Hollywood. Came originally from Illinois and played with a former Fort Pitt Collegians Orchestra. Also Kent Richardson, trumpet member of same orchestra. Formerly with Hanson-Dixon-Seven in the twenties. Also Henry Salzbaur, formerly of Buffalo and Sugar Creek, New York State. Reply to Mr. W. A. Sherbondy, 7800 Quincy Ave., Cleveland 4, Ohio.

## AT LIBERTY

**AT LIBERTY**—Pianist, wide experience, specializes in weddings, society style, Latin; Local 802 card. Arnold Koff, 559 West 164th St., New York 11, N. Y. SW 5-3348. (Open for weekends and New Years Eve.)

**AT LIBERTY**—Pianist, many years experience in all types, dance, concert, show; seeks resort level engagement, or Hammond organ group. William Marks, 922 East 15th St., Brooklyn 30, N. Y.

**AT LIBERTY**—Conga Drummer, Local 802 card, formerly with Eddie Bonnemere Jazz Mambo Sextet. Interested in Jazz Mambo Combo Band, Afro, Cuban, Modern Jazz. Will travel, full-time, weekend work. Cornelius Watkins, 2597 Eighth Ave., New York 30, N. Y. AD 4-2086.

**AT LIBERTY**—Guitarist (Electric), rhythm and solo experience, desires weekend work; 802 card. Ciro Jerry Mancuso, 867 East 179th St., Apt 5-D, Bronx 60, N. Y. Phone SE 3-9606.

**AT LIBERTY**—Trombone, Tenor and Bass, last fifteen years in Toronto Symphony Orchestra, previously seventeen years in theatre orchestra. Wm. R. Culley, 24 Elm Ave., Toronto, Canada.

**AT LIBERTY**—Arranger, ample experience in all types of writing, small combo, large dance orchestra, modern choir, etc. Will work by mail. J. M. Poirier, 6 Summer St., Halifax, Nova Scotia, Canada.

**AT LIBERTY**—Tenor man, doubles Clarinet and Bass Clarinet. Wide big name band experience, read or fake, also vocals. A. D. Stanley, 6 Russell St., Saugerties, N. Y.

**AT LIBERTY**—Bass player, wide experience, radio and T.V., hillbilly, comedy, etc. Read or fake, will travel, complete costumes, 802 card, novelty saws. Elmer Lenzer, 39 West 67th St., New York 23, N. Y.

**AT LIBERTY**—Organist, has own Hammond A. C. organ, sight reads, popular, semi-classical experience, will travel. New York City and Miami cards. Harry Strat, 1-05 Astoria Blvd., Apt. 2-G, Astoria 2, L. I., N. Y. Phone YELlowstone 2-4235.

**AT LIBERTY**—Drummer, Local 802 card, wishes to join small combo in Metropolitan N. Y. area. Prefer Dixie or Jazz group, weekends only. Harold Lasky, 3055 Bouck Ave., Bronx 69, N. Y. KI 7-6173.

## CLOSING CHORD

(Continued from page thirty-three)

er. Wayne, home on leave from the army, and Alfred Kelter lost their lives. Still another brother, Harlan Fingerhut, who was leader of the Badger Valley Boys Orchestra, clung to the overturned boat together with two other men for over an hour before rescue parties reached them. They were treated for severe shock and from exposure. The bodies of the drowned men were recovered late the next day. This tragedy wiped out the popular Badger Valley Boys Orchestra.

### CASTLE D. ROBINSON

Castle Dale Robinson, secretary of Local 454, Merced, California, for a number of years, passed away on September 18 in the Veterans Hospital, Fresno, California, following a long illness. He was fifty-seven years of age.

He had been president of Local 454 for eight years and a delegate to the annual convention. He was also a member of the Scots Band Pyramid No. 10 of Fresno.

### JAMES F. CASSIDY

On October 13, 1955, Local 526, Jersey City, New Jersey, suffered a serious loss in the passing of their vice-president, James F. Cassidy. He became a member of that local as a young man. He was also a member of Local 802, New York City.

His proficiency on the percussion instruments made him a much sought-after musician in many different fields. For several seasons he played with musical comedy shows, and for a number of years with vaudeville theater orchestras. He also spent considerable time on the road with traveling musical shows. He played with the Jersey City Symphony Orchestra for several seasons.

His services as a local officer began in 1930 when he was elected as a member of the local's Executive Board. He was elevated to the office of vice-president in 1949. Mr. Cassidy was first elected as a delegate to the Convention of the Federation in 1933 and attended many others in subsequent years.

### CLARENCE WENTZ

Clarence Wentz, secretary of Local 391, Ottawa, Illinois, passed away on November 10.

Mr. Wentz served various offices in the local prior to becoming secretary in 1942. (He had been the

second secretary of the local since it was chartered in 1904.) Mr. Wentz was a delegate to the Conventions of the Federation since 1942, missing but one year, 1954, on account of poor health.

### GRANT GIBLER

Grant Gibler, the oldest member and the last surviving charter member of Local 224, Mattoon, Illinois, passed away on May 14 at the age of ninety-one.

He was also the last survivor of the Gibler Band, which reached its popularity in the United States at the turn of the century. The band's history goes back to about 1887, when the Giblers played with the Burr, Robbins Circus. Then they joined the W. T. Coup Circus. Up until 1920 the Gibler family played in tri-weekly concerts in front of the Dole House, now the Byers Hotel.

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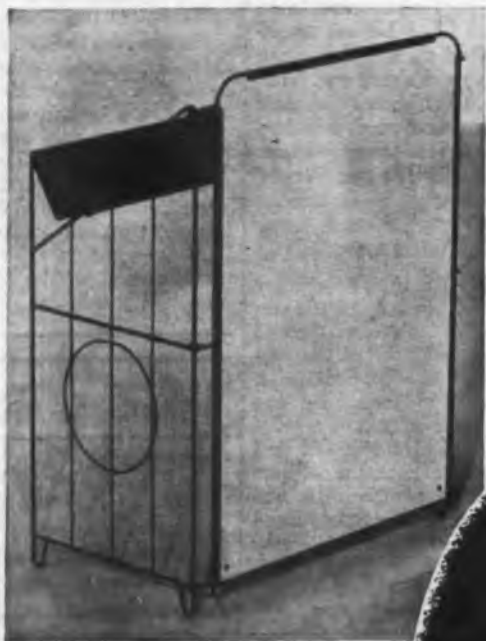
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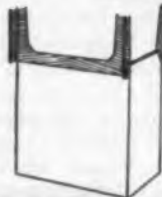
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