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June 1957



Saul Caston • see page 26

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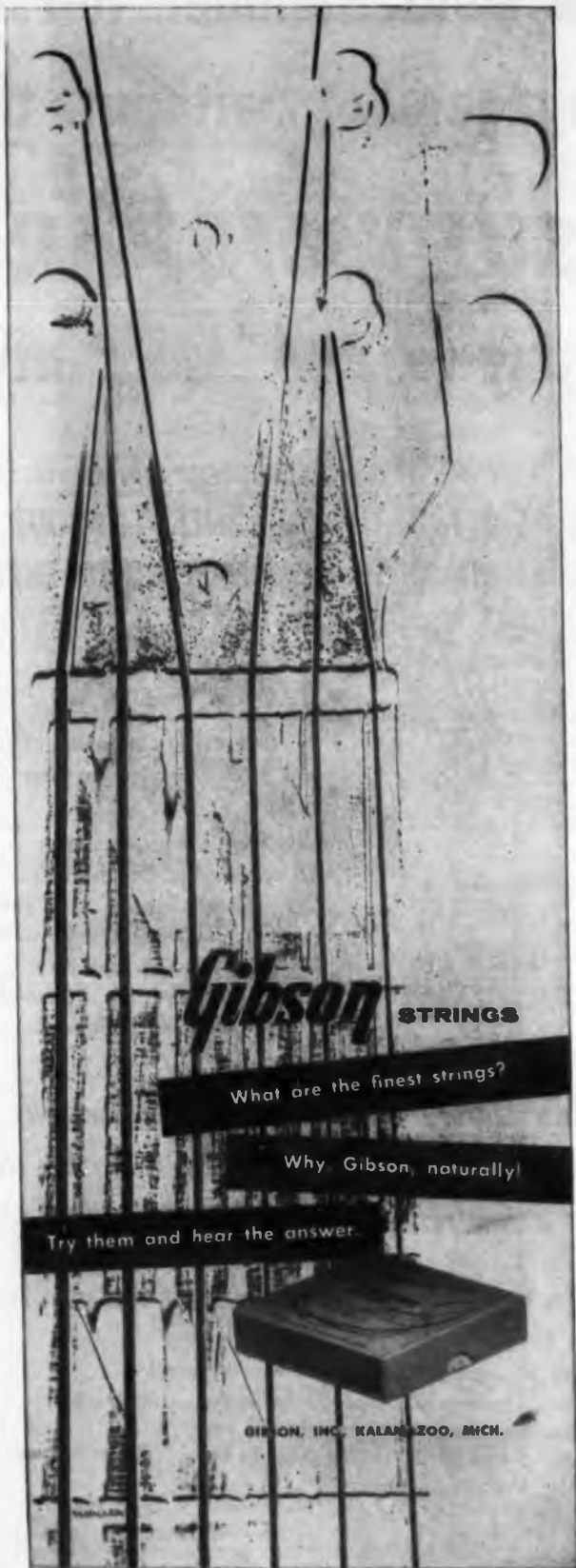
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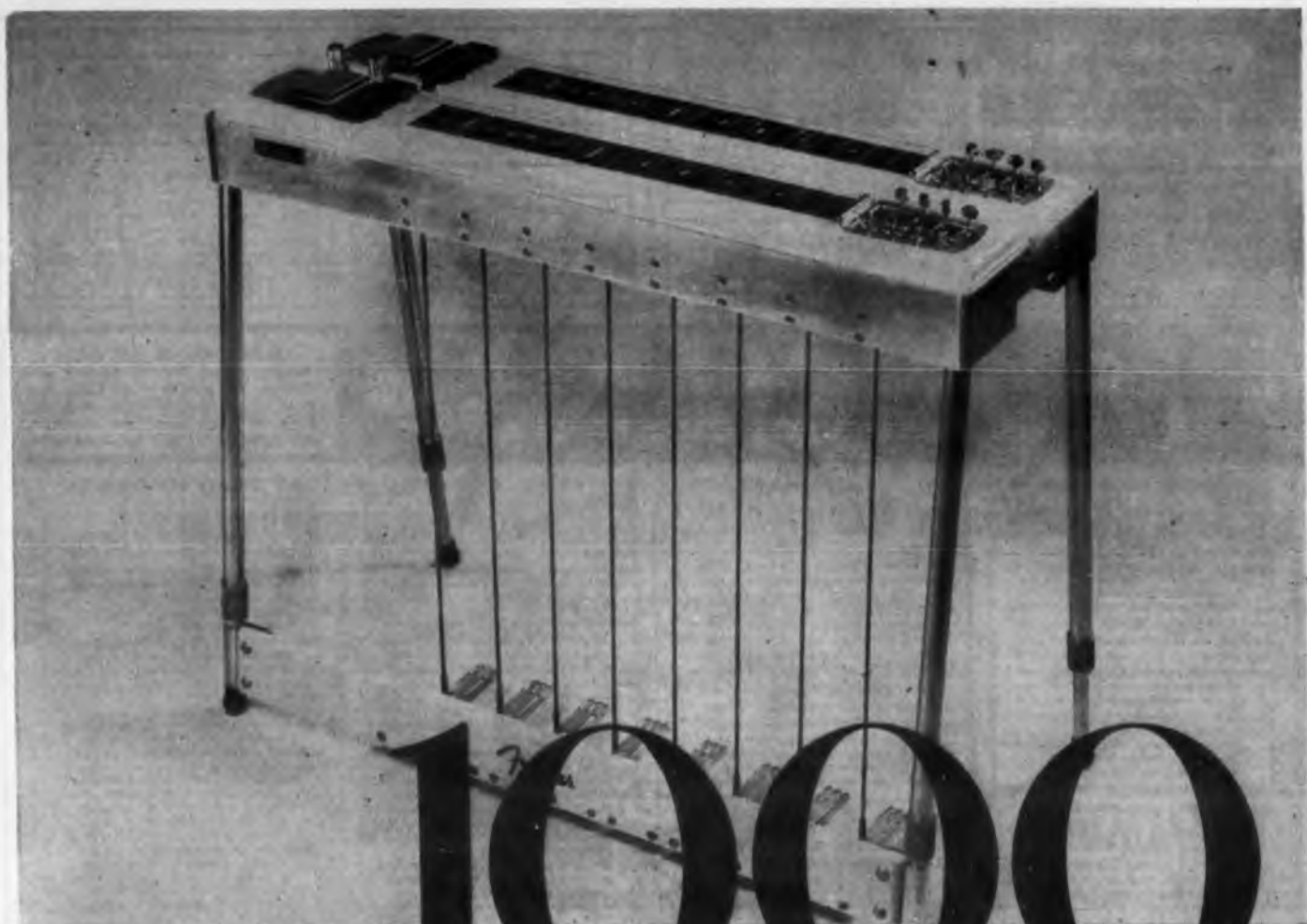
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CONTESTS AND AWARDS

★ The Vancouver Festival Competition for Canadian composers is offering a \$1,000 prize for a work for piano quartet or for any combination of piano, violin, viola and cello. The Festival Quartet—its members Szymon Goldberg, William Primrose, Nikolai Graudan and Victor Babin—have agreed to give the world premiere of the prize-winning work and to play it on tour. Closing date for submission of entries is December 15, 1957. Further information may be obtained from John Avison, Chairman, Music Committee, Vancouver Festival Society, 6409 Larch Street, Vancouver 13, B. C.

★ Scheduled for this Fall is the eighteenth annual competition for the Edgar M. Leventritt Foundation Award. It will be open to pianists only (between the ages of seventeen and twenty-eight) and will take place in New York City. Applications, which must be filed by June 15, may be obtained from the Foundation's offices at 1128 Lexington Avenue, New York, New York, or from leading music schools throughout the United States and Europe.

★ At its concert in Durham, North Carolina, May 13, the North Carolina Symphony gave premiere performance to Gerhard J. Wuensch's Nocturne for Orchestra in F minor. This is the prize-winning work in the contest for "restful" music instituted by Edward B. Benjamin of New Orleans, Louisiana, and Greensboro, North Carolina. Both Mr. Wuensch and Mr. Benjamin were there, the one to receive, the other to bestow the \$1,000 cash award.

★ Gordon Sherood of Ann Arbor, Michigan, is the \$1,000 award winner of the twelfth annual George Gershwin Memorial Contest for the best original unpublished orchestral composition by a young American composer. The winning composition, *Introduction and Allegro*, was premiered by the New York Philharmonic under the baton of Dimitri Mitropoulos, at Carnegie Hall, May 5.

★ Richard Korn, president of the Society for the Publication of American Music, Inc., has announced that the winner of the publication award for the 1956-57 season is Mel Powell of New Canaan, Connecticut, with his *Divertimento for Five Winds*. The 1957-58 competition is now under way. It is open to American citi-

zens, for chamber music works in the larger forms. Manuscripts must be submitted no later than October 15, 1957. For further information, write to the Society for the Publication of American Music, Inc., 898 Park Avenue, New York 21, New York.

★ Richard Franko Goldman, conductor of the Goldman Band, has announced the establishment of an annual commission for an original work for band, in memory of his

father, Edwin Franko Goldman, founder and conductor of the band until his death in 1956. The first Edwin Franko Goldman Memorial Commission has been awarded to William Bergsma, whose new work will receive its first performance by the Goldman Band this summer.

★ In an annual contest run by "the Friends of Harvey Gaul," John Leo Lewis has won the prize of \$300 for an Easter Anthem, *Prayer for the Seven Gifts*.

★ Edna Phillips received the award of honorary degree of Doctor of Music May 27, from the

Philadelphia Conservatory of Music, where she has been head of the department of harp since 1932.



Edna Phillips

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AFFAIRS OF THE FEDERATION

Problems of the Sixtieth Convention

The Sixtieth Convention of the American Federation of Musicians is, even as these lines are being read, in session in Denver, Colorado. The thousand plus delegates are immersed in discussions which will affect every member not only in his working conditions and in his job opportunities but also in the very place he holds in the community. For the musician's status as a member of society is in these days being threatened. In a hurried reshuffling of values occasioned by music machines, it has been forgotten by many that the source of music making is the music maker himself. No projection over radio, television, phonograph, film, tape or juke box is possible without him. He becomes progressively more important, indeed, as the demand for the music he makes increases.

The American Federation of Musicians has come up with the only workable solution so far to the problem of how the musician is to continue to be recognized as a person amid the welter of the mechanical gadgets which project his efforts. The two bans on recorded music which continued, the one from August, 1942, to October, 1943, and the other from December, 1947, to December, 1948,

had a salutary effect. Contracts signed with all recording and transcription companies established the principle that performing musicians *as a body* must be recompensed for recordings and broadcastings. President Petrillo was the first labor leader to achieve a labor-industry formula to cushion the effects of automation.

This of course did not by one stroke make the musician's life ideal. The musician continues to be the pawn of the mechanically minded and the butt of discrimination. He still has patent unfairnesses to combat—witness the 20 percent tax which since 1943 has robbed him collectively of 25,000 man-years of work.

However, the opportunities opening up for live performances of music through the moneys offered by the Music Performance Trust Funds of the Recording Industries give the public a chance to come in contact with the musician himself, realize that here is the source of all music, appreciate the advantages of hearing music "live." The fact that such enlightenment causes the public to engage live bands, orchestras and chamber groups more frequently and thus keeps musicians

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themselves in a healthfully active condition is no small part of the benefit derived from these fund-sponsored performances.

A few, a very few, musicians feel that it is useless to fight against the tide of automation, that the link between the living performer and the hearing public is soon to be entirely severed, and that, since disaster is imminent, it is "every man for himself and the devil take the hindmost." These few are ready to shut off all channels between the public and the performer in the flesh. They would out-mode live music in concert halls, dance halls, band stands, stadiums. Sitting warily before microphones in sound-proof studios they would devote themselves exclusively to playing music in capsule form, to be relayed through diverse channels and via myriad mechanisms to a public whose only active contact with it is dropping nickels in slots and turning dials.

That this divorce between music played and music heard robs the art of its essential vitality is axiomatic. The human element—the musician himself—must be kept to the fore. The Federation's motto, "The most good for the most musicians," rests, therefore, firmly on logic. To keep music alive musicians as a body must live and must prosper. Our representatives at the Convention are vowed to further this end.

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 May 20, 1957. Do not record for any company 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.

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(formerly Lowery Records)

Local 5—Detroit, Michigan
Fox Record Company

Local 14—Albany, New York
Azure Record Company

Local 9—Boston, Massachusetts
International Recordings

Local 35—Evansville, Indiana
Falcon Records Co., Inc.

Local 47—Los Angeles, California
Beau Monde Records
Old Beachcomber
Rex Productions
Terra Records (formerly
Della Records)

Local 58—Fort Wayne, Indiana
L H S Recording Company

Local 77—Philadelphia, Pennsylvania
Jamie Record Company
Platter Records
Time Record Company

Local 119—Quebec, Canada
Tropical Society

Local 135—Reading, Pennsylvania
Zircon Records

Local 149—Toronto, Canada
Torca Records

Local 375—Oklahoma City, Oklahoma
Hu-Se-Co Enterprises

Local 541—Napa, California
Review Productions

Local 542—Flint, Michigan
Everest Recording Co.

Local 655—Miami, Florida
Criteria Recording Co.
(formerly Florida Maid
Sweets, Inc.)

Local 802—New York, New York
AMP Records, Inc.
Pat Ballard
C-C Clubs, Inc.
East Coast Records
Bethel Record Co.
Gone Recording Corp.
Jupiter Records, Inc.
Lear Music, Inc.
Mechanomusic Co.
Mid-Century Record Co.
Penguin Associates, Inc.
Parliament Records, Inc.
Rolls Records
Tel-Tale Productions
(Pace Records)

REINSTATED

Local 306—Waco, Texas
Word Records

NOTICE TO ALL LOCALS

Luniverse Record Corp. and El Dorado Records, principal officers William Buchanan and Richard Goodman, of 1615 Broadway, New York, New York, have been employing the services of Federation members for the making of phonograph recordings. These companies are not signatory to the 1954 Phonograph Record Labor Agreement and members recording for these companies do so in violation of Article 24, National By-laws. Kindly inform your members not to accept any recording engagements from the above named companies.

Fraternally yours,

JAMES C. PETRILLO,
President.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



MUSIC THAT

Sparkles!

Lawrence Welk

"I employ strings to lend a fine touch to the ballads which people request of us. I strive for a smooth and light sound, which we produce mostly with clarinets, violins, organ, a touch of accordion and saxes." Thus Lawrence Welk, one of the most popular dance orchestra leaders in the field, describes his "champagne music."

Whatever it is he does to obtain his effects, there is no doubt that they are what the public wants. His music has established several records. At Santa Ana Air Base in 1954, the attendance might well have established a record for a one-nighter: 51,233 people packed the Blimp Hangar to hear him. For almost seven years now he has been playing five nights a week at the Aragon Ballroom, Lick Pier, Ocean Park, California. 1955 when he and his orchestra began their coast-to-coast television show for the Dodge dealers over ABC-TV, the graph of his success took a spectacular upward turn. Starting with a 7.1 Nielsen rating in July, 1955, the Welk show steadily increased its point strength until by January, 1956, it topped the 30.0 mark.

This purveyor of danceable music is a product of the Middle West. North Dakota where he was born is a pioneering state still today. It pioneers in music as well as in bread-and-butter enterprises. A familiar sight in the late afternoon in practically every North Dakota city and town is a group of boys and girls walking jauntily along carrying instruments on their way home from school. As they stop at the corner drug store their conversation, ten to one, is partly made up of talk about the latest composition they are learning, about the difficulties and rewards of playing their particular instrument.

The instrument of schoolboy Lawrence Welk was a natural choice. The accordion was

the only possession his father and mother brought over with them in the 1880's when they fled Alsace-Lorraine where Bismarck's conquering Prussians were overriding the land. As a child, Lawrence would watch his father play after a hard day's work in the fields. Sometimes the boy would press a finger on one of the buttons, making a duet of sorts. To weed out the sour notes, his father showed the boy how to make his contributions blend in the whole effect. Such was the child's progress that by the time he was thirteen he was being requisitioned for entertainments at the school and church in Strasburg, North Dakota, near his parents' farm.

Lawrence Welk was brought up on work. It was a family of eight children—four boys and four girls—and he and his three brothers worked in the fields with their father every day before and after school. His practicing had to be tucked in at night after he had done his home work. He put in his time well, however, and soon began to form plans for a career.

At eighteen he struck out as a full-fledged accordionist. His first band was formed at Aberdeen, South Dakota, and consisted of himself as accordionist and a drummer. Later, with the addition of a saxophone and a piano, the band trekked through South Dakota, picking up stray dates.

It happened to arrive in Yankton the day of the very first broadcast of Station WNAX. He was invited to take part in the festivities—and thus was launched on the air. By 1927 the Welk band had increased to six pieces (each instrumentalist doubling as a singer) and was being billed as "the biggest little band in America."

At this time Welk began to develop his bouncing, effervescent beat. He experimented

with additional instruments. He sampled various types of arrangements. He began to get calls for dates in the larger cities—Chicago, New York, Los Angeles. Finally he was signed for six weeks at the famous Aragon Ballroom at Lick Pier in Ocean Park, California, an engagement which stretched out into a seven-year date.

At the Aragon, Welk and his band made their first television appearance. While there, also, his band, now grown to twenty-three musicians and performers, started appearing regularly on radio programs on all the major networks. Appearances in movie "shorts" added to his fame, and in 1953 he was signed by the Dodge Dealers of Southern California on a thirteen-week contract to appear weekly on television, a contract later renewed for two years. In July, 1955, he was signed for national sponsorship on ABC television by the Dodge Dealers of America.

The reason for Welk's television success, his sponsors claim, is his ability to "reach right out from the bandstand into the living room of the viewers." He is more than an entertainer. He is a close friend. In 1955 his show was voted, by a group of television editors, the country's Number One Television Musical Program.

Welk today is the same earnest, likeable person he was in the old Dakota days when he was just starting out. His special delights remain the same: to be able to give more and more pleasure to his listeners and to be able to spend much time in his home in Brentwood, West Los Angeles, with his family: his wife, Fern Renner, his daughter Donna (20) and his son Lawrence, Jr. (17). His elder daughter, Shirley (24) is married and lives elsewhere.

Welk is all for establishing direct contact with his audiences. He answers his fan mail—and he gets barrels of it—personally. He gives pencils, fountain-pens, calendar cards, letter-openers, cuff-links, and other such items to the hundreds of devotees who travel from great distances to meet him. "I like to see people smile and laugh," is his explanation for this person-to-person approach. Each member of his band is to his mind like a member of his family. Maybe that's why the Champagne Orchestra as seen over the ABC-TV network every Saturday evening seems so thoroughly happy a group.

Bands in City Parks

The Asbury Park Municipal Band, Frank Bryan, conductor, will open its eleventh season of summer band concerts at the Eighth Avenue Band Pavilion on the boardwalk at Asbury Park, New Jersey, on June 26. The band presents a series of five concerts a week for ten weeks. These fifty concerts are sponsored by the city of Asbury Park.

The band is composed of members from Local 399, Asbury Park, and the first chair men and soloists are from various symphony orchestras throughout the country. William Bell, a member of the New York Philharmonic-Symphony, is featured as tuba soloist and Gilbert Johnson, a member of the New Orleans Philharmonic-Symphony, as trumpet soloist.

The Guggenheim Memorial Concerts, an annual gift to the city of New York for many years, is again on the summer schedule for both Central Park, New York, and Prospect Park, Brooklyn. The band will be under the direction of Richard Franko Goldman, who succeeded his famous father, Edwin Franko Goldman, last year. The fifty concerts of the summer season will provide free entertainment four evenings a week from June 19 through August 16.

The Perseverance Band, utilizing the experience of its one hundred years, started its 101st year March 3 with a highly musical concert in its home town, Lebanon, Pennsylvania. More than 1,000 local and area music lovers swarmed the Lebanon High School auditorium to hear a program of fine music. Mayor Frederick D. Miller was a special guest,

and was introduced by the band's leader, Hower Steiner. "All of us wish the band many years of progress, service and good luck," the mayor told the audience. After the intermission guest conductor Albertus L. Meyers, leader of the Allentown Band since 1926, and the Allentown High School Band since 1940, directed. Finally the band played three Moravian Chorales dedicated to the 500th anniversary of the Moravian Church. These were led by Richard Imhof, a member of the band and director of the Moravian Church.

The Overton Park Concerts of Local 71, Memphis, Tennessee, begin July 2. Seven of the concerts will be under the direction of Noel Gilbert. This is the tenth year of the series.

For the last twelve years the Chester Elks Band has given summer concerts in Glen Providence Park in Media, Pennsylvania, and for nine years the musicians have appeared weekly in concerts during the summer months in Chester, Pennsylvania. Thomas G. Leeson, conductor of the band, believes "expression is everything." He has built the organization to top-notch calibre. The band's business manager is Robert B. Keel.

The Belle Isle Band concerts continue to be a summer gift to Detroit's music lovers. In mid-June its conductor, Leonard Smith, will open the summer evening concerts which will continue for eight weeks with the band playing every night except Mondays. Fifty of the na-

tion's top-flight artists make up the band. Smith is a composer as well as a conductor. As a trumpeter he is rated among the best. He was for many years a trumpet soloist with the Goldman Band. For a time he directed the University of Detroit bands and taught at Wayne University. He is also an alumnus of the Detroit Symphony Orchestra where he played first trumpet for six years.

Mr. Smith has this to say about procedure as a conductor. "We employ no gimmicks to induce people to attend our concerts. We give away no free automobiles, no free mink coats, no free appliances. There are no coupons or box tops to send in. Nor do we offer a galaxy of stars, star-studded reviews or cast of thousands! Notwithstanding, audiences of more than 30,000 persons in one week amply testify to the genuine, forthright and basic appeal of concert band music—*just concert band music!*"

"Not infrequently, we receive letters from members of our audiences who take the time to write and tell us of their appreciation of the concerts. Some folks have told us that hearing our concerts aroused their desire to investigate symphony orchestra programs in the winter time. Others relate that their first concert-going experience was with us. Those who had previously shied away from classical music, claiming it was too long hair, high-brow, or heavy, now confess they don't want to miss a single one of our forty-five concerts. Some folks even write and apologize for missing a concert."

Over 500 baton twirlers will participate in a massed exhibition the afternoon of August 24 in Chicago's Soldiers' Field, as part of the twenty-eighth annual Chicagoland Music Festival. Most of the twirlers will also take part in baton solo and team contests held that morning west of the festival band shell in Grant Park. The Chicagoland Music Festival is sponsored each year by Chicago Tribune Charities, Inc. Philip Maxwell is its director.

Lawrence Welk and his Champagne Music



over
FEDERATION
 field

THE MUSICIAN'S CREDO

*A child can strum a kid guitar
 Then throw it down—it's either-or:
 A banjo soothes the jolly tar
 Through voyages on oceans far.
 This sort of whiling time away
 Is theirs to take or leave, we say.
 The problem the musician airs
 Is problem far divorced from theirs.*

*Musicians to their calling true
 Must live and breathe in what they do,
 Must give their daylong hours to it,
 Must see that other facets fit
 Within a living, working scheme
 Where music is the central theme.
 To do all this and yet survive
 Is the one end toward which they strive.*

*A way to serve their common weal,
 Their mutual ills together heal,
 Beckons them to the Denver meeting,
 Where morning, noon and night their
 greeting
 Sums up in brief their quandary:
 "We're here to prove our right to be!"*

A letter from R. J. Ekander, treasurer of Local 20, Denver, tells of some of the recreations possible to conventionites after their days of wrestling with the many problems they are called upon to solve. "Denver, your 1957 Convention City, the capital of Colorado," he writes, "had its birth in 1858 after gold was discovered in the sands of Cherry Creek. Among city points of

interest are the State Capitol, the State Museum, the Civic Center, the United States Mint, the City Park, the Denver Museum of Natural History, and the new Public Library. The city has two beautiful amusement parks: Elitch's Gardens and Lakeside, where the amusements offered include dancing, swimming, boating, and rides of various sorts. The Rainbow Ballroom and the Denver Dancing Academy offer ballroom dancing.

"For those interested in golf, there are fine courses. Baseball fans will be happy to know that the famous Denver Bears will have some night games during the Convention week. There is also a choice of fine theaters.

"Although the Mile High Kennel Club Greyhound racing does not officially open until June 21, you may visit this beautiful track and witness the schooling races, carried on nightly.

"There is skiing in the mountains. Twenty-five miles to the west brings you to the foothills of the Rockies. The tomb of Buffalo Bill and the Cody Memorial are not far distant. The nationally famous Pikes Peak is located at Colorado Springs, less than seventy-five miles from Denver. The drive there, amid scenic beauties, is a treat in itself. If time permits don't miss the Trail Ridge Drive called 'The Top of the World.' Much closer—only fifteen miles out of Denver—is the Park of the Red Rocks, with its world-famous natural amphitheater."



Above is shown the new headquarters of Local 20, Denver, Colorado, a beautiful building on 1535 Logan Street, centrally located in Denver's downtown section. Both Local 20 and Local 623 (at 2530 Clarkson Street) wish to extend a hearty welcome to delegates to the Convention and to say that the welcome mat is out to those who wish to pay them a visit.

At its fiftieth anniversary party, March 18, 1957, Local 136, Charleston, West Virginia, did itself proud. A beautiful souvenir booklet, sent to us, shows on the cover an aerial photograph of the city—and beautiful it must be, with a broad river encompassing it on one side and low hills sloping down toward it on the other. The booklet also contains a short history of the local and provides the information that "we have approximately twenty-two dance bands, a symphony orchestra, chamber groups, many musicians employed for various shows at the Municipal Auditorium at different times of the year and a financially sound organization as a safeguard." There are at least a dozen photographs in the pamphlet, one of the local's life members, another of its officers and still another of a group of dance orchestra leaders who are members of it. The booklet ends on a forward-looking note: "A Charleston Musicians Civic Band would be a most welcome addition to the ever broadening scope of the cultural life of this community. All of these things and many more are certainly within the realm of possibility, but only through our collective efforts can these things be achieved."

That's the spirit!

Local 42, Racine, Wisconsin, held its sixtieth anniversary party, for members and their wives or husbands, on April 29 at the Elks Club in Racine. Some two hundred members and guests were present at this luncheon and dance. Out-of-town guests included officers from Local 9, Milwaukee; Local 59, Kenosha, Wisconsin; and Local 284, Waukegan, Illinois.

Honored guest was Frederick Schulte, who has been a member of the local for fifty years. Brother Schulte, a native of Racine, has taught in its public schools since 1921. He is music consultant to the city's six junior and senior high schools and has charge of instrumental music in the fourteen elementary schools. In 1930 he organized the Little Symphony and developed it into the present Racine Symphony, which he conducts.

A basket of flowers was received from the A. F. of M. officers and a telegram from President Petrillo which was read by Nile Fuller, president of the local.

Dr. Leonard Stanley, a member of Local 14, Albany, New York, has just finished his fifty-fifth year as conductor of the Empire Orchestra, with a supper party for the members held May 23 at the Hotel DeWitt Clinton in that city. Dr. Stanley was also assistant conductor of the Albany Symphony for seventeen years, as well as its treasurer and a violinist in its ranks.

Local 54 of Zanesville, Ohio, will celebrate its sixtieth anniversary on June 19. This is eleven days late of its actual birthdate (June 8, 1897). The time was shifted because of the attendance of certain of its officers at the Denver Convention this June. Plans have been made for a banquet and entertainment at a night club in Zanesville. While none of the charter members of the local are still alive, special honors will go to five who have been members of the Federation each for more than forty-five years. Local 54 is proud of the fact that it has had many distinguished musicians on its rolls and that it maintains the respect and confidence of the employers of music and is constantly striving for better public relations.

We hear that Herb Johnson of Local 34, Kansas City, Missouri, is chortling over a parade date that did not leave him with sore feet. Reason: because he played it while sitting on Phil Turner's Band Wagon. This vehicle, according to the report in *Unison*, bulletin of that local, is really something. Of all-welded construction, it is complete with storage and dressing rooms. These, entered from the rear, make it possible for band members to come on the job in street clothes, change to uniforms and climb to the band level all ready to play. Something has been added to these uniforms, by the by: new caps with plumes! The Band Wagon, besides being convenient, is jolt-proof. Thus lips come through unscathed. It is reported that last summer Phil Turner's band (on the wagon) played for audiences of over 6,000 outside Milgram's Stores in Independence and at 63rd and Prospect. Plans are being made for an increased schedule this summer.



The above photograph was taken at the sixtieth anniversary party of Local 42, Racine, Wisconsin. Left to right: Nile Fuller, president; Albert Schlatter, sergeant-at-arms; W. Clayton Dow, secretary; Bert Korr, vice-president; Clarence Wilda, executive board member; Harold Marcus, treasurer.



Local 442, Yakima, Washington, at its fiftieth anniversary dinner honors its charter and life members. Left to right: E. J. Berthon, life member; Leon Rouleau, life member and former secretary; Jesse Clarey, charter member, still active in Elks Band; I. A. Miller, president; and Cliff Dealy, life member.

Founded in 1907, Local 442, Yakima, Washington, focussed its festivities at its annual party, March 3, around the motif of its fiftieth anniversary. Its members took this occasion to honor the one remaining member whose name appeared on the original charter. This member, Jesse Clarey, was presented with a handsome, engraved plaque. Also honored were life members Edward J. Berthon, Cliff Dealy, Leon Rouleau, Jesse Clarey, and, posthumously, Harrison Miller.

On March 23 Frank P. Zeidler, Mayor of Milwaukee, Wisconsin, was presented with a life-time honorary membership card in Local 8. Now the local is in receipt of a letter from the Mayor, which we think deserves to be reprinted in these pages:

"Dear Mr. Dahlstrand," he writes. "This is just a note to thank you and the members of Local 8, for the extraordinary fine tribute you paid me by conferring upon me a life-time honorary membership. The letter of transmittal with its words of commendation which was signed by yourself is one that I shall always cherish. I have had only a small part in attempting to forward the progress of good music in Milwaukee and in attempting to improve the conditions of musicians, and I never felt that I had merited such a fine award as you saw fit to confer upon me.

"Please be assured that I shall endeavor to conduct myself in the future so as to merit your confidence and support and that I will always welcome your advice on matters dealing with the cultural expansion of this community.

"Yours fraternally,
"/s/ FRANK P. ZEIDLER
Mayor."

The Old-Timers Party of Local 60, Pittsburgh, Pennsylvania, which was held May 28 in the headquarters of the local brought together all those who had been members of the local for twenty consecutive years or who had simply attained the dignity of fifty years. A fine time was had by all with much reminiscing over old times and plenty of prophecies for the future.

The Art and Music Department of the Newark (New Jersey) Public Library has installed an exhibit to be shown through June called "Music in Newark from 1850 to 1925." This comprehensive exhibit includes two complete layouts devoted to the *International Musician* and to Local 16, Newark. It is pointed out that Local 16 was developed from a musical union which flourished as early as 1885. Another display includes the first issues

of the *International Musician* published in Newark just after the press was moved from St. Louis to that city. This was in 1922. The *International Musician* itself was first published in St. Louis in 1898.

A new group made up of members of Local 153, San Jose, California, is making a name for itself in that city and environs. It is called the Chamber Jazz Sextet and was conceived and organized with the basic purpose of synthesizing jazz and "serious music." Its originator and conductor, Allyn Ferguson, has chosen musicians well grounded in both types of music, and the instruments used are those associated with both the classic and jazz traditions. Besides Mr. Ferguson who plays French horn and piano, there is Francisco Leal, saxophone and clarinet; Modesto Briseno, tenor and baritone saxophone, clarinet and flute; Frederick Dutton, bass, bas-

soon and contra-bassoon; Robert Wilson, trumpet and percussion; and Thomas Reynolds, drums, percussion and tuba. Assets of this sextet? Ferguson studied under Aaron Copland and Ernest Toch; Leal toured the United States with top-flight band leaders; Briseno has a "prodigious" technique; Dutton has played with Norvo, Kenton, Brown, Neihaus, Brubeck; Wilson "brings an inclination for exploring the unknown"; Reynolds possesses "lift" and "drive."

The Sextet, organized in May, 1956, has already had quite a life in concert

hall, on radio and television. It gave a concert at Montalvo, Saratoga, during the regular Summer Series in 1956; during the Fall and Winter of 1956 it gave numerous concerts and TV appearances; in January, 1957, it gave one of the programs of the Santa Cruz Civic Concerts Series; it made Sunday appearances at the Blackhawk in San Francisco; in February and in April of this year it appeared on the Stars of Jazz TV show; and on July 1 it will begin a tour of the country, opening in Los Angeles.

(Continued on page thirty-two)

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**Where they
are playing**



Johnny Vernon



Stan Kenton

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Above: JOHNNY VERNON is currently working six nights a week at Sarno's Night Club in Lima, Ohio . . . STAN KENTON has been added to the roster of concert appearances for the Ravinia Festival in Highland Park, Ill., July 29 and 31.

Below: ZOLA JAYNE PALMER is in her fourteenth year at the Town Royale in Kansas City, Mo. . . The FIVE JETS are playing at the Flamingo in Newark, N. J. . . Pianist-singer TILLI DIETERLE is being held over through June at the Menger Vanderbilt Hotel in New York City.

EAST

The Newport Jazz Festival which was inaugurated in 1954, will again be held this year at Freebody Park, Newport, R. I. Starting July 4, the 1957 fete has been extended from three to four days . . . The Lou Vaillancourt Band is in its sixth year at the Newport Officers Club on the naval base. The lineup includes Jimmy Patti, trumpet; Bill Harris, sax and flute; Lou Vaillancourt, sax and leader; Ray Nogueira, sax and flute; John Vieria, bass; Bill Sousa, drums; Gene Toro, piano . . . The Vanguardians (Kenny Bertch, Lee Baxter, Al Crossman, Larry Sarafian, and Vince Caplette) begin a three-month stay at the Moy

Lee Restaurant, Naragansett Pier, R. I., on June 14.

Brandeis University (Waltham, Mass.) commissioned six new jazz compositions for the jazz program in its fourth Festival of the Creative Arts held June 1 to 8.

Everett Neill's Orchestra recently opened at the Vogue Terrace in Pittsburgh, Pa. Personnel includes Harry Baker, Milt Golanty, George Franz, saxophones; Harry Ruder, trumpet; Herb Anderson, trombone; Sylvan Mendlovitz, bass; Aud Davies, drums; Carl Hirce, guitar and vocals; Everett Neill, piano and leader.

Bob Bellows (piano and songs) is the summer attraction at the Homestead Restaurant, Spring Lake, N. J.

NEW YORK CITY

Joe Payne and his Band are booked for the entire summer at the Arcadia Ballroom.

MIDWEST

Jimmy Foster, former pianist with Pee Wee Hunt's Dixieland Band is in his second year as staff organist on television station WIMA in Lima, Ohio . . . Bobby Dale, fronting his twelve-piece outfit, is scheduled to appear at the Aragon Ballroom, Cleveland, Ohio

Zola Palmer



Five Jets



Tilli Dieterle



(June 15), Melody Mill Ballroom, Chicago (June 19 to July 1), and back to the Centennial Terrace, Sylvania, Ohio (July 4 to 6). Fran Rodgers and Johnny Russell are the vocalists.

Mel Sparks and his Orchestra are working out of Terre Haute, Ind. . . . Tiny Piper and the Aristocrats playing dates in Michigan and the northern part of Indiana for private clubs, country clubs, hotels, ballrooms, colleges and high schools. Members include Ronald Shields, Arnie Chase, Bob Svoboda, Don Upman, John Flora, Eddie Froster, George De-French, Jerry Sytek and Tiny Piper.

The Jack Medell Orchestra has been playing at the Empire Room of the Schroeder Hotel, Milwaukee, Wis., since September 11, 1956 . . . Dick Rodgers and his Old Time Recording Orchestra of Pulaski, Wis., are doing spot engagements in Wisconsin, Michigan and Minnesota besides their weekly television show. Making up the group are Merlyn Pawlitsky, Warren Johnson, Mike Mar-nocha, Emil Yindra, Bernie Hoppe and Elgene Nuhlicek.

Oren Budke and his Tempo Kings are playing dates in North Dakota, South Dakota and Minnesota. With Budke on trumpet as lead man, the assemblage includes Leonard Anderson, trombone and vocals; Hubert Grossland, sax and clarinet; Ira Weber, sax and clarinet; John Stull, sax, clarinet and vocals; Jack Olson, drums; Don Bezenek, bass; Marvin Propp, piano and organ.

Buddy Laine and his Whispering Music of Tomorrow are appearing throughout the Midwest on a tour of one-nighters. Their base for operation is the Chevy Chase Country Club in Wheeling, Illinois.

The Dub Farley Trio (Tweed Shedden on bass, Bernard Thibault on drums, and Dub Farley on the keys) is featured at the Tower Club, Skirvin Tower Hotel, Oklahoma City, Okla.

The O'Brien and Evans Duo went into the Maples in Wichita, Kan., on May 21 . . . The Kansas City Conservatory of Music has instituted a new course in jazz. Herb Six of Local 34, Kansas City, is in charge.

CHICAGO

Organist Gladys Keyes opened April 25 at Giovanni's Lounge on Chicago's South Side after seven months at the Hickory House in Canton, Ohio . . . The Henry Brandon Orchestra checked into the Chez Paree on May 18 for a limited run and will continue in this territory playing for proms, fairs and convention shows . . .

After his current stand at the Martinique Ballroom, Russ Carlyle is set for the Cavalier, Virginia Beach, Va., for two weeks, June 28, and then for four weeks at the Roosevelt Hotel, New Orleans, La., July 18 . . . The Aragon Ballroom has booked the Dan Belloc Orchestra for a four-week date beginning August 20.

SOUTH

Ann Carroll Saulnier (piano and solovox) continues at Frank White's Happy Hour Tavern in Miami, Fla. . . . Charlie Carroll (piano and songs) is at the Colonial's Continental Lounge in Miami . . . The Rey Mambo Trio (George Darrow, trumpet, bass, conga drums and vocals; John Musick, piano, vocals and arranger; Rey Mambo, drums, vocals and arranger) completed a year at the Seville in Miami Beach, Fla., on May 2. The group also doubles at the Thunderbird and is augmented from time to time by Lynita on vocals.

WEST

Accordionist Frank Judnick and his Trio returned to Forest Lake Resort, Lake County, Calif., on June 1 for a four-months engagement . . . Sal Carson and his Orchestra settle at Hobergs, Lake County, on June 29 for the summer season.

Richard Maltby is scheduled for a two-weeker at Elitch's in Denver, Colo., starting July 24.

CANADA

The programming of jazz into the Stratford Shakespearean Music Festival will be repeated this season with jazz concerts provided by Count Basie and his Orchestra with Joe Williams; Billie Holiday; the Ron Collier Quintet with Norm Amadio; the Gerry Mulligan Quartet and the Teddy Wilson Trio.

Joy Neilson and her all male orchestra of Montreal have been playing together for more than five years doing club dates for universities, industrial dances, clubs and the armed forces.

ALL OVER

Les Brown and his Orchestra take off June 22 on a four-week junket of Germany, France, England and North Africa, entertaining United States Air Force personnel in those areas.

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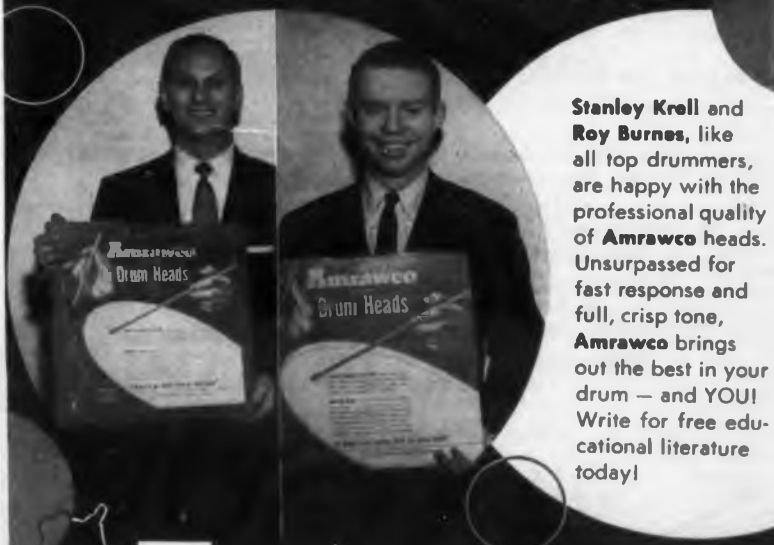
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(Continued on page thirty-six)



BOOK NOTES

Modern Music, a Popular Guide to Greater Musical Enjoyment, by John Tasker Howard and James Lyons. 202 pages. Thomas Y. Crowell Company. \$3.95.

The conclusion arrived at by many music listeners that there is a conspiracy afoot among modern composers to rob them of the very things which delight them in music—harmony triumphant over discord; passion's tyranny tempered by bar-lines and key signatures; the chaos of modern life resolved to an appreciable entity—will be revised if not reversed by a careful reading of this book. For such deprivation, according to the authors, is not modern composers' aim. They are not out to assault our senses nor to increase our hysteria. They merely want to shake us out of slothfulness.

Modern music—that which "deviates in varying degree from tradition in its material and its style"—has appeared in every era, say the authors, and in most cases has been at first rejected. After a historical survey, they consider its various elements: explain the differences between polytonality and atonality; trace the origins of impressionism; reveal its background of neoclassicism. Jazz, tone clusters, quarter tones, tape recordings, are other contributors which receive careful treatment.

The conclusions are not only temperate and fair. They are illuminating. It is a book likely to widen, not narrow, our repertoire, one likely to increase, not decrease, our enjoyment of all good music, in whichever period it happens to have been written.—H. E. S.

Cello Playing of Today, by Maurice Eisenberg. Illustrated with twenty-four photographs and over 350 musical examples. 168 pages. The Strad, London, England. \$6.00.

The cello has evolved from an instrument considered so seriously limited in flexibility and range as to preclude solo playing to one of the most versatile and expressive in concert halls today. It has done this because its great players in a long line have subjected themselves to certain disciplines. They have realized that their genius must be projected through a man-made thing, limited if wide in scope. They have realized that they, not it, must do the adjusting. They have made it their life task not only to deal with its limitations knowingly but to use its assets for the widest possible expressiveness.

Most of their discoveries have been relayed teacher-to-pupil fashion. Very few cello virtuosi have been able to record their findings on the printed page. It has been more than a quarter of a century since the eminent cello pedagogue, Diran Alexanian, completed his treatise on cello playing. The present volume therefore is particularly welcome. Mr. Eisenberg, who has had a celebrated career both as a virtuoso and a teacher of the cello, has not only gained a mastery

(Continued on page thirty-five)

Maurice Eisenberg and Pablo Casals



Of Interest In the World of CHAMBER MUSIC

★★ The National Gallery of Art in Washington, D. C., held its American Music Festival from May 5 through May 26. Orchestral, chamber, piano and vocal programs highlighted premieres of compositions by Richard Bales, Jack Beeson and Charles Sorrentino.

★★ Otto Lehmann has been reengaged by the Washington Square Association of New York to conduct the second concert of their chamber music series, August 12. His program will feature the presentation in concert form and in an English translation of Domenico Cimarosa's *L'Italiana in Londra*.

★★ The Chamber Music Center held at Bennington College, Bennington, Vermont, August 11 to 25, will stress guided instruction in standard chamber music repertoire. Mornings are spent in sessions of string quartets, trios, piano quintets; late morning in playing in the Center Chamber Orchestra under the direction of Alan Carter, director of the Center; afternoons are given to more chamber playing. Evenings are devoted to concerts, informal music-making and discussions.

★★ Duquesne University and the Howard Heinz Foundation of Pittsburgh have announced their sponsorship of the American Wind Ensemble and of its inauguration in a series of concerts to be played from a barge located near the New Point Park on the Allegheny side of the River for five weeks, starting June 23. There will be two classic programs and one popular program weekly.

★★ At the Chamber Music Circle in New York City's Carnegie Recital Hall, April 6, 1957, Elliott Carter's Sonata for Flute, Oboe, Cello and Harpsichord proved a "work of structural power and concentration." Mr. Carter, born in New York on December 11, 1908, studied with Nadia Boulanger, and, since 1948, has devoted himself principally to the writing of chamber music.

★★ The Summer Outdoor Concert Series of the George Peabody College, Nashville, Tennessee, will have two chamber music programs: the Paganini String Quartet, July 11, and the New Art Wind Quintet, July 25. Also, from July 8 to 11, the Paganini group will give illustrated lectures on the "Development of String Quartet Literature" and the New Art members will present a clinic on "Basic Techniques for Wind Performance."

★★ In its Spring Festival, May 4-12, the University of California presented *Jenufa*, an opera by Leos Janáček and Bach's *St. Matthew Passion*. Modern music for band, chamber music and the Madrigal Singers were other features.

★★ The Eastman String Quartet — Joseph Knitzer, John Celentano, Francis Tursi and Georges Miquelle — provided the May 1 and 2 programs at the twenty-seventh annual Eastman School Festival of American Music at Rochester, New York.

(Continued on page thirty-three)

JUNE, 1957

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● **RAYMOND GNIEWEK**, twenty-six-year-old violinist, American born and trained, has been chosen as concertmaster of the Metropolitan Opera Orchestra for the 1957-58 season, to succeed Felix Eyle, who has resigned to become manager of Metropolitan orchestra personnel. Gniewek is a native of East Meadow, Long Island, where he received his early schooling and musical training from his parents.

In 1948 he played with the National Orchestral Association in New York, and later continued his studies in Rochester, first with Andre De Ribaupierre and later with Joseph Knitzer. While a student in Rochester, he became a member of the Rochester Philharmonic Orchestra, with which he has played for the past eight seasons, the last two as associate concertmaster. He has also been concertmaster of the Rochester Civic and Eastman-Rochester orchestras.

Mr. Gniewek has appeared as soloist with the three Rochester orchestras, at Wisconsin's Peninsula Music Festival under Thor Johnson, and with orchestras in Utica and Corning, New York, and Altoona, Pennsylvania.

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● **ROBERT MARSTELLER** chose the career of a musician and the world probably lost a good engineer thereby. For that is the profession he aimed for in early life. He now is solo trombone player of the Los Angeles Philharmonic Orchestra.

As a student at the Eastman School of Music he had already proved his mastery of the trombone. So he was frequently called upon to be soloist of the Rochester Philharmonic Orchestra.

After graduation, he held the position of first trombone with the National Symphony Orchestra in Washington, D. C., for two years before resigning to enter the United States Navy. After his discharge from the service he went to the Pacific Coast, and was invited to head the trombone section of the Los Angeles Philharmonic.

Marsteller was born in Sterling, Colorado, and returns to view the beauties of his native state whenever he has time between winter and summer orchestra engagements.



● **HAROLD WOLF**, concertmaster of the Utah Symphony, found the road to his musical goal long and rocky. Born in Oakland, California, into the home of a photographer, he began, at four, commuting across the bay to San Francisco for violin lessons with Arthur Argievitch, the assistant concertmaster of the San Francisco Symphony. Then came study in Los Angeles where the family had moved, and, at the age of eight, a successful audition at the Curtis Institute of Music. He studied there

two years under Efrem Zimbalist and was introduced into orchestral work by becoming a member of the Curtis School Symphony. During the next four years he was a scholarship student (through sponsorship of the New York Philharmonic Society) with Mishel Piastro. After that came four years at Juilliard School of Music under another scholarship, during which he studied violin with Sascha Jacobsen and conducting with Albert Stoessel.



Be it noted all his study was under scholarships. "That meant work," Wolf reminisces. "Long hours of it. None of this one-hour-a-day stuff the kids think is so rough today. Four, six, eight, sometimes ten hours a day. You had to be sure you'd win. Otherwise it was find a job and sell the fiddle."

Mr. Wolf spent three and a half years in the United States Infantry where he arranged the music for and produced "Yankee Jubilee," conducting the eighteen-piece band for its performances.

After his discharge from the Army he returned to his home in Los Angeles and tried to find a niche for himself in the musical life there.

He joined the Los Angeles Philharmonic and played six seasons under Alfred Wallenstein and the same number of seasons with the Hollywood Bowl Orchestra under Walter, Koussevitzky, Steinberg and Leinsdorf. In September, 1952, he auditioned with Maurice Abravanel and became concertmaster of the Salt Lake City Symphony. He is on the faculty of the University of Utah. Since 1953 he has been the conductor of the University Symphony Orchestra.

In the spring of 1956 Mr. Wolf was invited to join the Los Angeles Philharmonic on their nine-week tour of the Orient.

Mr. Wolf still practices four hours a day. That, with his hobby, building airplane and boat models, and his home duties—he is married and has one daughter—keeps him pretty busy.



● **BETH SEARS**, first oboist of the North Carolina Symphony, was fortunate in having musical parents. Her father's life was devoted to music and its instruction. For over forty years he was a conductor and music teacher. Her mother, an English teacher before her marriage, has played both the piano and the double bass. The only other member of the Sears family, another daughter, studied music extensively.

Beth Sears herself has studied, besides the oboe and English horn (her main instruments), the violin and piano—to each of which she has devoted more than fifteen years—and the clarinet. Throughout her college years she was principal clarinetist in symphonic bands.

From 1938 to 1940 (while still in high school) Miss Sears held a scholarship in piano under Heniot Lévy at the American Conservatory of Music. She received her B. A. at Northern Illinois State University and her M. A. from Northwestern University. In 1948 she continued work toward the Ph. D. degree at the University of Illinois. For instruction on her primary instruments, she has studied with two outstanding oboists, Robert Mayer, of the Chicago Symphony, and with Marcel Tabuteau, former oboist with the Philadelphia Orchestra.

● **CHARLES DOHERTY**, principal clarinetist of the Kansas City Philharmonic, was born in Maywood, Illinois, and became interested in the clarinet because of a small recorder that had been given him by a next door neighbor during a long illness. At seventeen years of age he won a scholarship to Eastman School of Music and studied there for five years with Rufus Arey and received his Bachelor of Music and Master of Music degrees with distinction. He later continued his study with Ralph MacLean and Augustin Duques.



Prior to coming to Kansas City in 1949 Charles Doherty was principal clarinetist with the National Symphony of Washington, D. C., under the direction of Hans Kindler. During a short period in New York City he played various radio engagements that included the N. B. C. Symphony and the City Center Symphony Orchestra.

At the present time Mr. Doherty is on the faculty of the Conservatory of Music of Kansas City and is chairman of the wind department there. He has appeared as soloist with the Conservatory Chamber Music Series, Coffee Concerts and the Kansas City Philharmonic. Three concerts were given this past season by the newly formed Resident Woodwind Quintet of the Conservatory of Music of which he is a member.

JUNE, 1957

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VIEWES AND REVIEWS

By SOL BABITZ

Most violinists will play the following excerpt from the Brahms Concerto, starting down-bow. However when played up-bow it is easier and sounds better:



There are two reasons for this, first because of the symmetrical motion of the arms when the up-bow is used, and second because the strong part of the phrase comes out at the strong part of the bow—the frog.

The matter of symmetrical motion was discussed in detail in this column some months ago and may be read in my book of collected articles, "The Violin, Views and Reviews" (Paul Rolland, School of Music, University of Illinois, Urbana, Ill.)

To sum up the article: it shows that when the hands move together or apart at the same time they function better than when they do not move symmetrically. In the *bowing* shown above the right hand moves inward when it plays up-bow at the same time as the left hand moves inward in ascending to a high position: they then move outward at the same time on the second stroke thus forming a symmetrical pattern.

The Lost Bow-Hair Factor

In addition to symmetry and correct use of the down-bow for the strong notes there is the secondary factor of lost bow-hair.

When the bow goes from a low string to a high string while playing down-bow the bow gains some bow-hair; if it goes from a high string to a low one it loses some bow-hair. The following drawing shows how much hair is lost in going from the E string to the G string on a down-bow.



In the following example it is easier to start down-bow because if one starts up-bow so much bow-hair is lost in crossing the strings that one is short of bow, unless one plays quite softly.



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INTERNATIONAL MUSICIAN

Of course, when one starts down-bow one goes contrary to the rule of symmetry but in this as in all cases one must use good judgment to decide which is the ruling factor. In the Brahms example, at the beginning of this article one loses much bow-hair by playing up-bow but since there are only six notes on each stroke the loss is not serious. As a matter of fact the lost hair brings the hand to the frog sooner thus facilitating large arm motions and improving the tone.

The Wrist Factor

Another interesting factor in the choice of bowings is the functioning of the wrist. At the end of a down stroke the wrist has a tendency to fall slightly before playing the up-bow. As a result of this it is usually easier to go from a low string to a high string at the end of a down-bow as can be seen in the following example:



By following this principle in the following example, a difficult string change (at the star) becomes easy:



The following examples sent in by Hans Basserman show good applications of this principle to simplify difficulties.



In the first by playing in the second instead of the first position the string-change of the bow is simplified; in the second and third the use of the up-bow accomplishes the same result.

In the following example from Berlioz's *Roman Carnival Overture*, two spiccato notes on the down-bow simplify the execution.



I might add parenthetically that when this music was written the wrist motion in violin playing was more highly developed than it is today and so there was less need for simplification.

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● **Louis Lane:** Now in his third year as conductor of the Cleveland Summer Orchestra. Mr. Lane is deep in plans for an eventful season. This hot weather version of the Cleveland Orchestra which gives the Cleveland "Pops" concerts in Cleveland's air-conditioned Public Auditorium on Wednesday and Saturday evenings during July and August was founded with two principal aims in view: to provide summer music of high quality for Cleveland and to give employment to members of the Cleveland Orchestra who are staying in the city during that season. Tables are scattered about the floor; refreshments are served; smoking is permitted; but the atmosphere is no more informal than the music making. For the programs have only one rule—that the music played be good of its kind. Every conceivable type is included: symphonies and symphonic movements; popular concertos and arias; and the latest hit tunes in symphonic orchestration.

Mr. Lane began his first whole season as conductor at the Cleveland "Pops" in 1955. Early in 1956 he was also appointed assistant conductor of the Cleveland Orchestra by George Szell. Since 1949 he has been conductor of the Canton Symphony Orchestra in Canton, Ohio, a position which he retains along with his Cleveland duties.

Mr. Lane was born in Eagle Pass, Texas, on Christmas Day in 1923. He began studying the piano at six and made music part of his general education. He graduated from the University of Texas at Austin in 1943 and served for three years in the Army, where he conducted Field Artillery bands. Returning to civilian life, he studied at the Eastman School of Music and the Berkshire Music Center. He was chosen as an apprentice conductor of the Cleveland Orchestra by George Szell in 1947 and, after completing two years as such, became the pianist of the orchestra. He still serves the orchestra in this capacity as well as playing celesta and organ on occasion. He is also accompanist for the Cleveland Orchestra Chorus of which Robert Shaw is the conductor, and has himself formed the "Pops" Chorus from the members of the Cleveland Orchestra Chorus. This small choral group of fifty voices has become an admired feature of the Cleveland "Pops," taking part in Gershwin, Gilbert and Sullivan, Rodgers and Hammerstein, and other programs.

This summer, as special features, Mr. Lane plans a Lerner-Loewe Night with vocal selections from *My Fair Lady*, and two ballet nights, one with Maria Tallchief and André

Eglevsky as dancers, and another with eight soloists from the Royal Danish Ballet. New-comers to the Cleveland "Pops" will be Hildegarde and Dave Brubeck, the latter joining his quartet with the "Pops" Orchestra to play works for symphony orchestra and jazz quartet by his brother, Howard Brubeck.

● **Roland Fiore:** One of the country's most beautiful out-of-door playhouses is the Starlight Theatre located in a natural vale in Swope Park in Kansas City, Missouri. This 7,600-capacity theatre of Spanish design, with red brick pylons flanking the stage, is the scene of a seventy-one-night season of musical theatrical productions each summer. A permanent orchestra of thirty-five Kansas City musicians not only plays for these seventy-one performances but rehearses twice weekly. It is a wonderful solution to these musicians' "lean season" problems.

The pace of the productions—and they include *Carmen* and *Robin Hood* as well as *The Desert Song*, *Brigadoon*, *Blossom Time* and other such favorites—is set by Roland Fiore, the young man who directs the orchestra, synchronizes singing and playing, makes arrangements and contrives rhythmic background for ballet and dance specialties. In a word he is the force behind the lively listening at the Starlight Theatre.

Fiore thrives on the excitement of such creative work. He has been thriving on it ever since he was a child.

Born in Jersey City, September 28, 1923, he was taken to Italy at the age of six and studied piano there for four years. Then, re-

turning to America in his early teens, he became organist of the John Street Methodist Church, New York City, at the age of sixteen. During this period he studied composition with Vittorio Giannini and later conducting with Tibor Serly. He also studied advanced operatic and symphonic repertoire with Jean Morel of the Paris Opera Comique and the Metropolitan Opera.

After two years on the conducting staff of the New York City Opera Company (1945-47), and a summer of conducting in the opera department of the Berkshire Music Festival, Fiore became musical director for the Shuberts and conducted national tours of *Blossom Time* and *The Student Prince* and New York productions of Romberg's *My Romance* and *Les Ballets de Paris*.

In 1949 came his appointment as musical director of the Memphis Open Air Theatre, a post he relinquished in 1951 to become director of the Starlight Theatre. In the winter of 1952, he conducted an English adaptation of Bizet's *Carmen* in the Theatre-in-the-Round at St. Petersburg, Florida, a performance he repeated in the summer of 1954 at the Starlight Theatre.

Fiore feels that the serious American composer can be encouraged by productions of musical plays as exemplified in the works of Rodgers and Hammerstein for "out of such efforts as *Carousel* and *South Pacific* should evolve an American opera genre indigenous to our young culture."

In the purely orchestral field Mr. Fiore has conducted numerous orchestras and concerts, notable among which were the programs of music by American composers which he directed for the Voice of America and the series of concerts presented in New York City, featuring an orchestra comprised of members of the New York Philharmonic.

● **Ifor Jones:** The tall dark spare, bespectacled Welshman who is Ifor Jones was appropriately born in the town of Merthyr Tydfil in South Wales. By the time he was eight he was an accredited organist and by the time he was ten was conducting hymn-tunes and anthems he had himself composed, at the Welsh Hymn-fests in his home town and in the surrounding communities. At school meanwhile he was holding his own as piano accompanist and conductor of the student sing fests.

During World War I he gave organ recitals for charities. Then—also in the way of many

(Continued on page thirty-four)

Ifor Jones



Roland Fiore



Louis Lane



Festival Fanfare



Left to right:
Dr. Heinz Unger will open the Stratford Music Festival at Stratford, Ontario, Canada.

Doriot Anthony Dwyer will be solo flute in Bach's Suite No. 2 at the Berkshire Festival.

Pianist Alexander Uninsky will open the Aspen Festival.

★★ With their slogan, "Music to Match Our Mountains," Alaska now comes forth with a festival, held at Anchorage, August 22 through September 3. The festival includes a fine grouping of guest artists: John Wustman, Florence Kopleff, Paul Ukena, Paul Anderson, Adele Addison, Blake Stern, Robert Gerle and Donald Leake, as well as the Anchorage Symphony and the Anchorage Community Chorus. The co-conductors are Robert Shaw and Julius Herford. Besides its considerable musical offerings—Honegger's *King David* and Bach's *Passion According to St. John*—the festival includes auditions for instruction in the College Music Department, master classes, and an Alaskan wildlife dinner.

★★ The world premiere of Darius Milhaud's *Aspen Serenade*; ten appearances of the world-famous Juilliard Quartet and the performance of twenty-three works of Haydn and Stravinsky will highlight the Aspen Music Festival held June 26 to September 1 in that Colorado music center. The Juilliard Quartet will make its second annual appearance there. Pianist Alexander Uninsky, the duo-pianists Vronsky and Babin, and violist William Primrose will be featured in the festival. The first performance of Charles Jones' *Symphony* will take place on August 11. Izler Solomon is again the festival's director.

★★ The twenty-fifth annual Bach Festival of the Baldwin-Wallace Conservatory of Music, just concluded (May 24-26), had as soloists Arthur Loesser and Arthur Reginald, pianists; Joseph Knitzer, violinist; Suzanne Bloch, lutenist; Lois Marshall, soprano; Lillian Chookasian, contralto; Glenn Schnittke, tenor; Phillip MacGregor, bass; Robert Noehren, organist; and Varner Chance, Cecil Munk and George Poinar, conductors.

★★ Bethlehem, Pennsylvania, is the site not only of the Bach Festival, held annually in May, but of an early American Music Festival and Seminar, held this summer June 23 and 30 in the Moravian College, under Thor Johnson's direction. One feature of this festival will be the premiere of Vittorio Giannini's *Canticle of Martyrs* for chorus and solo baritone, a work based on Moravian church music. Another feature is a String Quartet in F major by Benjamin Franklin. Despite Franklin's residence in Pennsylvania, it is believed that this is the first hearing for this work in the Quaker State. Eighteenth century music, including many works associated with the Moravian Church, will comprise the remainder of the program.

★★ The first two weekends of the Berkshire Festival at Tanglewood, Massachusetts, will be filled with chamber music offerings of Bach and Mozart, and the chamber orchestra will be conducted by Charles Munch. The Bach weekend, starting July 5, will have Lukas Foss as piano soloist and Doriot Anthony Dwyer as solo flute. Bach's *Concerto for Two Pianos in C minor* will be performed by Lukas Foss and Seymour Lipkin. The Mozart weekend will include the Bassoon Concerto with Sherman Walt as soloist and the Horn Concerto K. 495 with James Stagliano as soloist.

Concerts by the full Boston Symphony, which will begin July 19 and end August 11, will feature composers Tchaikovsky and Stravinsky. Conductors in this series will be, besides Dr. Munch, Pierre Monteux and Carl Schuricht.

★★ The Stratford Music Festival, held in that Canadian city from July 31 to September 6, will present the C.B.C. Symphony in four Wednesday night concerts. Heinz Unger will conduct the opening concert, July 31, and Lois Marshall will be soloist. The second concert will be conducted by Walter Susskind. At the third concert, conducted by Geoffrey Waddington, baritone John Boyden will appear as soloist. Violinist Betty-Jean Hagen will be soloist at the fourth concert, which will be under the baton of Thomas Mayer.

The English Opera Group will present Benjamin Britten's chamber opera, *The Turn of the Screw* (seven performances), with the composer conducting and singers Peter Pears, Jennifer Vyvyan, Arda Mandikian and Michael Harnett filling the main roles.

★★ Sandor Salgo is the conductor and musical director of the Bach Festival held in Carmel, California, from July 15 to 21. Trombones will play for one-half hour before each evening concert, and the program will consist of organ recitals, chamber music, harpsichord, recorder, baroque flute and viola da gamba offerings, as well as lectures on early music. The *St. Matthew Passion* will be presented on July 21, once in the afternoon and once in the evening.

★★ The Los Angeles Music Festival, which will be presented on the campus of the University of California by the Los Angeles Orchestral Society in cooperation with the UCLA Committee on Fine Arts Productions, will include three symphony concerts featuring choral works and a ballet matinee. Held on June 7, 10, 15 and 17, the festival will also pay tribute to composer Igor Stravinsky on his seventy-fifth birthday. On the latter evening the festival's founder and music director, Franz Waxman, will share the podium with Robert Craft. The all-Stravinsky program will include the American premiere of that composer's *Canticum Sacrum* and the world premiere of the score for the ballet *Agon*.

★★ The New Jersey Symphony will again hold a Festival of three concerts, called "Sundays-at-Four." The dates are June 16 and 30, and July 14 and the place the Paper Mill Playhouse in Millburn, New Jersey. Samuel Antek is the orchestra's conductor.

★★ For twenty-seven years now thousands of people have been attending the Chicagoland Music Festival at Soldiers' Field, Chicago. This gala event, sponsored by the Chicago Tribune Charities, Inc., is again to be celebrated, on August 24, with all the usual fanfare. Roberta Peters of the Metropolitan will be featured performer and a cast of 8,000 will take part.

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SYMPHONY AND OPERA

SUMMER The Nashville Summer Symphony under Guy Taylor's direction, will give a concert June 13 in that Tennessee city. On August 1 and 2 the annual summer opera will be presented . . . June 13 to 15 are the dates of the annual convention of the American Symphony Orchestra League in Sioux City, Iowa. While it is in session, artist-instrumentalists will conduct workshops for orchestral musicians . . . For the New York Stadium Concert series this summer, twenty-one soloists have been chosen, among them pianists Alexander Brailowsky, Moura Lypany, Ruth Slenczynska, Harold Cone, Henri Deering and Bernardo Segall; violinists Mischa Elman, Joseph Fuchs and Isaac Stern; cellist Aldo Parisot; clarinetist Stanley Drucker; and harmonica virtuoso John Sebastian.

PROUD RECORD During the past twelve years, 122 of the members of the Civic Symphony Orchestra of Boston have been placed in major symphony orchestras throughout the country. The conductor of this most efficient training orchestra is Paul Cherkassky . . . The Birmingham Symphony, now in its ninth year, serves a concert-going public of almost 40,000 people and performs to 50,000 school children in its series of twelve youth concerts. Arthur Bennett Lipkin who has been music director of the orchestra since its founding, has just been reengaged for three more years. Next season the orchestra will have all its concerts broadcast over the facilities of the Voice of America.

BY-PRODUCT A by no means unimportant by-product of the free children's concerts being presented annually by the National Symphony Orchestra to visiting youth in Washington, D. C., is the five weeks added to the symphonic season. This raises the National Symphony to what is probably third place among American orchestras in length of season (precluding summer extensions). The winter season of the Boston Symphony is thirty-six weeks; of the Philadelphia Orchestra, thirty-three; and of the New York Philharmonic, twenty-eight. With the additional five weeks, the National Symphony's season now is about thirty weeks.

CURTAIN CALLS Michael Pollock has been appointed artistic administrator of the New York City Opera. Julius Rudel is its general director. Next Fall, besides his administrative duties, Mr. Pollock will stage the new production of Mozart's *Abduction from the Seraglio* . . . Verdi's *Aida*, Bizet's *Carmen*, Offenbach's *La Perichole* and Lerner and Loew's *My Fair Lady* are among the grand opera and Broadway show hits scheduled to be presented in concert versions during the coming season of Stadium Concerts in New York. The Verdi opera will be under the direction of Thomas Scherman, *Carmen* under that of Max Rudolf and *La Perichole* and *My Fair Lady* under that of Franz Allers . . . The San Francisco Opera Season, September 17 to October 24, will consist of twelve operas in forty-seven performances. The opener will be Puccini's *Turandot* . . . Winners of the annual Metropolitan Opera Auditions of the Air are (first place) Ezio Flagello, bass, of New York; Saramae Endich, soprano, of Pittsburgh; and Charles O'Neill, tenor, of Stamford, Connecticut. Two semi-finalists received scholarships: Eileen Di Tullio, coloratura soprano, of New York, and Linda McNaughton, mezzo-soprano, of Washington, D. C. Other scholarships went to Joan Boyd Wall, soprano, of Baton Rouge, Louisiana, and William L. Black, tenor, of Dugway, Utah . . . A total of 171 performances of twenty-seven operas was presented during the 1956-57 season of the Metropolitan Opera . . . *Panfilo and Lauretta*, opera by Carlos Chavez, had its world premiere on May 9 at the Brander Mathews Theatre of Columbia University, New York . . . There will be an opera season in Santa Fe, New Mexico, this summer. From July 3 to August 29 a company of sixty-five singers and instrumentalists—the Santa Fe Opera Association—will perform in the new Music Pavilion there.

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Saul Caston



● Saul Caston, conductor of the Denver Symphony Orchestra, has a high place in the affections of Denver's citizenry. A judge of the juvenile court awarded him a plaque as the one "who had done the most for children." His relations with his orchestra men are good. His home life is happy. Yet he has a grave and solemn face, Lincolnian in its long lines, in its deep-set eyes, in the weight of brow. Except for brief flashes of eye and slight changes of mouth line—when, for instance, he tells one of his many funny stories—it rests in deeply furrowed soberness.

Probably this is an inherited trait, along with his musicianship. One of his famous ancestors, Michael Gusikoff, was referred to by Felix Mendelssohn as "this Michael of the sad expressive features." And Mendelssohn added, "He is inferior to no player on earth in style and execution."

Michael was the greatest known master of that curious instrument the *Strohfiedel*, composed of strips of wood laid on a matting of straw. He made improvements in its tone and increased its compass, so that it finally developed into the modern xylophone. The hardships he encountered on his tours were said to have hastened his death in 1837.

It has been a long-standing tradition in the Gusikoff family—Caston's mother's side—for every child not only to study music but, in so far as possible, to devote his life to it. The family has in fact been producing musicians—in Poland, in England, and in America—for more than two centuries. Some dozen members of the American branch have joined major orchestras in this country. The Philadelphia Orchestra alone has had a violinist, two cellists, one trombonist, and one trumpet player.

Saul Caston, born August 22, 1901, in New York City, was brought up in the Gusikoff musical conservatory, so to speak. His parents, both professional musicians—his father a violinist-conductor, and his mother a pianist—

arranged that their son should go directly from school each afternoon to Grandmother Gusikoff, who lived some ten blocks away from their own upper Manhattan flat. Here he spent the rest of the day sitting in on the practice sessions of his uncles—boys only a little older than he. In Michael's room he became acquainted with violin music; in Benjamin's room he familiarized himself with the cello literature; and in the parlor, where another uncle practiced the piano, he listened to keyboard masterworks. Meanwhile he plied them with questions about their instruments and, when they were in the mood, got permission to finger the violin or cello or try the piano.

Chamber Music Initiation

In the midst of this busy, creative household he longed to participate in music making. His grandmother held "coffee evenings" where musicians gathered to talk music and play quartets, and the boy listened fascinated until all hours of the night. Then he walked home through the dark streets, let himself into the lonely apartment—his parents still were working—and got ready for bed, thinking of ways to obtain a musical instrument of his own. His parents were not making enough to pay for both an instrument and music lessons, and they knew the first would mean the second.

When he was nine his mother came up with an idea. An uncle, Irwin Caston, had an old cornet. Maybe he would lend it to Saul. Irwin not only handed over the instrument but volunteered to give the boy lessons. So now Saul was assigned his own practice room at Grandmother Gusikoff's and spent endless absorbed hours there. One thing marred his happiness. Out of his instrument came only one tone at a time, while his uncles could produce two, three, four at once. "Just a piece of brass I'm blowing into!" he brooded.

Still he made rapid progress, and after a short time his Uncle Caston sent him to study with Max Schlossberg, trumpet player of the

New York Philharmonic. One day he heard his famous teacher play. After that the boy didn't complain any more. "I listened to the quality of his tone—so lush and so golden, like a voice—and I felt better. I decided I had a real musical instrument after all." Caston is grateful to Schlossberg on another count. He taught him the two indispensables of musicianship: to be able to produce a beautiful sound, and to know and feel rhythm keenly.

Then, when he was about twelve, Saul made a discovery. He was allowed to conduct a little school ensemble. As he "went through motions and heard sounds," he felt, "here's the instrument for me! No one-tone-at-a-time here!"

From then on he looked on his cornet primarily as an entering wedge into the ranks of a symphony orchestra—the training ground for conductors.

He began looking around for an opening. One occurred in his fifteenth year. By then he was specializing in the trumpet and had mastered its parts in most of the classic symphonic works. The Russian Symphony in New York City—one of his uncles was already playing in this orchestra—needed a trumpet player. Conductor Modest Altschuler let Saul sit in the trumpet section for a few concerts, and the boy's hopes mounted high. But alas, when the orchestra went on tour he was left behind. "You're too thin," Altschuler commented. "Tell your mother to give you more milk."

To add to his chagrin, Ossip Gabrilowitsch, the conductor of the Detroit Symphony, a few months later rejected him for the same reason.

So Saul continued studying. Schlossberg began to teach him conducting, too. Then in 1918, while he was still practicing and drinking extra portions of milk, he heard of an opening in the trumpet section of the Philadelphia Orchestra. With little real hope he decided to try for the position. In a darkened

Carnegie Hall he played for the great Stokowski. To his amazement he was accepted—with the one proviso that he study theory under a teacher of Stokowski's choice. That fall he went to Philadelphia. He was to remain with the orchestra twenty-seven years.

Caston remembers that he went through the first season in Philadelphia in a daze. He rehearsed with the orchestra. He played in concerts. But the experience of hearing those magnificent sounds was almost more than he could bear. He believed—and still believes—that Stokowski had some mesmeric means of calling forth superhuman efforts from his men. At any rate, caught up in the web of glowing sound Caston could scarcely credit his good fortune in being a part of it. After the concerts he would sometimes wander about the streets for hours, listening to the music inside his head. He had rented a tiny room in High Street, but he spent most of his time at the concert hall—watching other members practice, inspecting their instruments, asking questions.

In 1923 Stokowski told him he had decided to make him first trumpet of the orchestra. Caston remembers that he was scared stiff at the announcement. "Do you think I can do it?" he asked.

"Have you any doubts?" asked Stokowski.

"There are a few parts that would frighten me—for instance, starting all alone on the A natural in the *Rienzi* Overture."

"Is that all?"

"The solo trumpet parts in the Brandenburg Concerto Number Two, and the *Domestica* and *Zarathustra*."

He remembers Stokowski nodded briefly and said he would try him out. He did. He selected the *Rienzi* Overture as the first work on the opening program of the 1923-24 season. Saul went into its terribly exposed A natural opening as into gunfire. Somehow he came out unscathed.

Now Caston moved into a bigger apartment, which he shared with an oboe player friend. He learned much about the oboe that year, its tonal possibilities, what progressions lay within its scope. Also he studied theory with André Marquarre, the first flute of the orchestra, and through him became familiar with the flute. In time he grew used to the intensity

of the Stokowski rehearsals. "More was accomplished," he recalls, "than I could have thought possible in so short a time. He knew when to drive and when to be lenient."

Then began a period of rapid and rich development. Caston studied with Rosario Scalerò, Ernest Zechiel, and Fritz Reiner. In the Philadelphia Orchestra concerts Caston absorbed the techniques of such great visiting conductors and composers as Toscanini, Walter, Enesco, Strauss, Stravinsky, Krauss, Respighi, and Ravel.

Philadelphia had become a vital artistic center in painting as well as in music. The Barnes Foundation with its impressive art collection had established a school where modern theories battled violently against established modes. Gertrude Stein's disciple, Lincoln Gillespie, had set up his Bohemian headquarters in a midtown hotel. (Caston was later to premiere a memorial work dedicated to Gillespie.) Painters did sketches of musicians at quartet practice. Heated discussions were held on impressionism, on the relation between the arts, on the works of the local composers George Antheil, Frances McCollin, Samuel Barber, and Vittorio Giannini. Every nook and corner of the city provided Caston with chances to observe, learn, experience.

In 1930 he married the dramatic soprano Selma Amansky, a student at the Curtis Institute. Their daughter Marise was born two years later.

About this time Stokowski began to show interest in Caston as conductorial material. He often asked him to conduct while he went to the back of the auditorium to listen to the sound of the orchestra. In 1935 he chose him as one of six conductorial assistants. In 1936 he invited him to be his assistant conductor on the transcontinental tour of the orchestra. Then at last came the big day. At the end of the tour, in the spring of 1936, Stokowski appointed Caston associate conductor of the Philadelphia Orchestra. He held this post until his departure for Denver in 1945.

An associate conductor of a major symphony orchestra must be a hard worker as well as a capable director. Since the associate does much of the rehearsing, and since often on a moment's notice he must substitute at concerts, it is necessary to master every score

in the season's repertoire. Caston's situation was even more difficult. From 1936 to 1940 the podium was shared by Stokowski and Eugene Ormandy; so he was assistant to two conductors. Also he conducted half of the children's concerts and several of the adult concerts each season. He conducted at the Ann Arbor and Worcester festivals and on tour. After 1941, he took on the conductorship of the Reading (Pennsylvania) Symphony. In addition he guest conducted the NBC Symphony and the National Symphony of Washington, D. C., and served one season as musical director of the Robin Hood Dell summer concerts. His career is but another proof that, though successful conductors are of many casts of mind and types of background, they all have one characteristic in common. They are indefatigable workers.

In 1944 Caston was invited to conduct two concerts of the Denver Symphony Orchestra. He was a success from the very start. They asked him to stay on. He was torn between desires. During all his adult life he had been associated with the Philadelphia Orchestra. To go out to the West and begin to create something new . . . "The challenge itself is what drew me," he explains.

It turned out to be a greater challenge than he had expected. To raise an orchestra of some seventy-five musicians from amateur status to the professional category was a study in finesse. Caston took the hurdles—replacements, stiffer disciplines, more rigid schedules—deftly and with tact. He had contracts made out based on the same rulings as those of the Boston and Philadelphia orchestras. He changed the rehearsal periods from the evening to the morning hours. He drew upon the finest graduates of such music schools as Juilliard and Curtis for replacements. He created a training orchestra for talented young instrumentalists. He extended the season. He extended the tours. (In the spring of 1953 he took the orchestra on a tour of forty-one cities in eight Midwestern states.) He inaugurated children's concerts; fifty thousand children soon were hearing the Symphony in nineteen youth concerts annually. Along with the orchestra, the townsfolk also underwent a reorientation. It was made plain

(Continued on page thirty-four)

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WHAT IS THIS THING CALLED SPEED?

One of my pupils from up North, Sergeant Ray Reilly of the Canadian crack band, The Royal Dragoons, recently brought in the following speed exercises, asking for comment.

No comment; in fact I like them well enough to reproduce them below for the edification (or something) of the practicing fraternity.

"Slow practice first," cautions Ray, "using wrist action. Then maybe fingers to follow." Shush. Ray, you know as well as I do that the boys who are really interested will practice them their own way.

A.)
 (M.M. J. = 112 and up)

 B.)

 (Play ff 3 times - 4th time p)
 C.)

Now the Mallet Handhold

This is a follow-up to the brief discourse on drumstick holding which appeared in this column in the May, 1957, issue, entitled *Handholds—not how but where*. It concerns the seesaw versus drumstick fulcrum, now applied to the mallets used on the xylophone, marimba and vibes.

Example 1, below, shows a careless, inadequate handhold that I frequently see, with mallets held at or near the seesaw fulcrum—practically at the center of the shaft.

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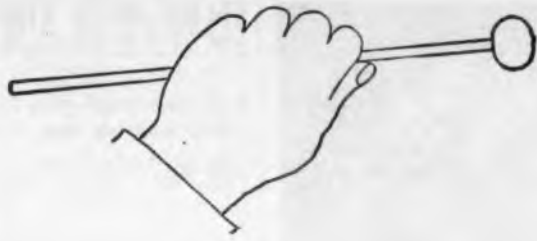
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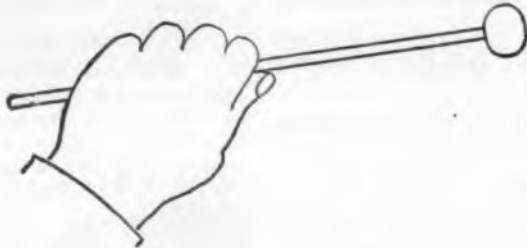
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It will be apparent that even with the added weight of the mallet head, there is insufficient preponderance of weight—overhang—length of shaft—for a mallet to do its full share of the work.

Example 2 shows the mallet properly held (subject to hand characteristics and length of shaft) at what might be called the *mallet fulcrum*.



Check your own handholds (those of you who still have aspirations) against those in the sketches above, and compare. Of course, the same principle applies equally to left and right handholds.

Beating the Egg

A reader asks the meaning of the term "beating the egg," as applied to concert band conducting.

This is a backstage colloquialism, referring to the way a leader might wield his baton when in trouble.

Leaders have been known, believe it or not, to lose their place in the music while conducting. When a maestro so flounders while the opus is going full blast—call it a mental block if you will—his baton is apt to go haywire, and often he will find himself beating in circles, leaving it to his band to carry on until he catches up with the beat.

This rotary "where am I?" beat may be said to follow the pattern long used by grandmaw when she breaks an egg into an old fashioned mixing bowl and stirs it up with a spoon until it is ready to mix into a cake. Thus our maestro, like grandmaw, "beats the egg" until after a hurried prayer, the Lord comes to his rescue.

The payoff in many a case like this is, that once the beat is restored to normal, our friend invariably scowls at the drummer.

More on Beating Time

(These digs about leaders will probably cost me business, but if worse comes to worst I know of a place where I can get a job tending bar.)

Years ago I remember playing a series of summer band concerts on Boston Common (Boston, Massachusetts). Our leader—let's call him *Bill*—was a good business-getter but not much of a musician. However, he was a likeable guy, and what endeared him mostly to his band was that he realized his musical inadequacy and wasn't backward about admitting it.

One Sunday afternoon, to a capacity audience, our maestro endeavored to guide us through the intricacies of one of the lesser known overtures. He struggled through it manfully and so did we, but eventually disaster overtook us and we broke down—completely.

During the ensuing hush he looked at us and we at him. Finally, in a reproachful tone he said: "You would insist on following my baton!"

"Well," spoke up the solo trumpet man, "by gad we won't make that mistake again! Pick up the baton, Bill, and go through the motions, but this time the boys are going to follow my trumpet." Which we did and which saved the day.

And, by the way, that solo trumpet man was Boston's well known and dearly beloved Ernest Williams.

JUNE, 1957

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CHROMATIC HARMONY

Seventh Chords (Continued)

There are seven basic seventh chords. Only four basic seventh chords occur in nineteenth century chromatic harmony (Wagner, etc.).

CHROMATIC SEVENTH CHORDS



MODERN (IMPRESSIONIST) SEVENTH CHORDS



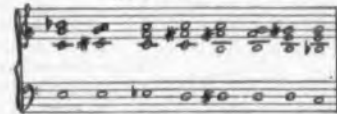
* The major seventh chord was also employed in diatonic progressions by Bach, Handel, etc.

Diatonic, type I, progressions of seventh chords can be converted into type II progressions by use of substitute chromatic seventh chords. Note differences of expression between dominant, minor, and half-diminished seventh chords in the following conversions of a starting progression of diatonic seventh chords.

STARTING DIATONIC PROGRESSION (C)



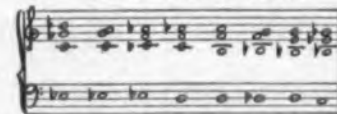
Dominant SEVENTH CHORDS



Minor SEVENTH CHORDS



HALF DIMINISHED SEVENTH CHORDS



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In Lesson VII, rules were established to connect triads and seventh chords in diatonic, type I progressions. The same rules apply when these chords are to be connected in type II and type III progressions.

NOTE: In essence, nineteenth century chromatic harmony consists of major and minor triads; dominant, minor, half and full diminished sevenths; in type II or type III progressions. Technically, chords in chromatic harmony progress on a general sequence of twelve tone tonic roots (continuous modulation). Chords based on any twelve tone root order must be regarded as independent structures and not in terms of key relationships.

Guide to Notation

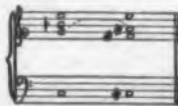
In diatonic type I progressions, common tones are always the same in pitch.



In type II and III progressions, common tones may either be the same in pitch or have a common alphabetic origin.



Sometimes, common tones require enharmonic notation.



Enharmonic notation can also be used to simplify writing diminished seventh chords. Diminished seventh chords are formed exclusively of minor 3rds. Being symmetric in form, they sound as in root position. Diminished seventh chords may therefore be written either with notes which represent prevailing root positions or, when simplicity dictates, with notes taken from one of three fundamental root positions.



(To be continued)

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OVER FEDERATION FIELD

(Continued from page thirteen)

The Vatican has restated its condemnation of recorded music and radios during liturgical functions. The restatement was contained in a decree issued in the United States by the Sacred Congregation of Rites. The following is a summary of the decree of the Sacred Congregation: "The use of phonographs or radios is illicit to transmit sermons, or catechism lessons. They cannot be used even when the pastor, for reasons of age, illness or lack of skill, is incapable of preaching and no substitute priest can be found. It is forbidden to use records of religious music during liturgical functions. Their use is tolerated to train people to sing in churches and to teach them religious hymns, provided that this is done outside liturgical functions.

"A phonograph may not be used to sing movable or fixed parts of the Mass during a Solemn Mass. It may not even be used to make up for the absence of singers or of an organist.

"It is prohibited to use phonograph records inside churches just before liturgical functions to assemble the faithful, or, immediately after a liturgical function, while they are coming out of church."

President Charles Keller, Jr., of Local 135, writes in "The Major Chord" about musical activity throughout the nation from May to September. Pointing out that there is almost as much musical activity in this period as in the winter months, he paints a hopeful picture of Americans seeking out music. "Across the United States," he says, "music lovers will pull themselves away from their after-dinner television and their high-fidelity sets. Into private cars, public buses or street cars they will load blankets, cushions and bottles of anti-bug lotions and ride off to their local or neighboring stadiums, bowls or parks. As dusk draws on, they will plump themselves down by the thousands on grass, slatted benches or cold concrete to spend the evening . . . listening to music. In short, the American summer outdoor music season will be under way."

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We see from a notice in *Keynote*, bulletin of Local 5, Detroit, that they have thought up a scheme for promoting live music. "To promote the cause of live music," the notice reads, "your officers and Board of Directors have purchased a quantity of handkerchiefs inscribed in washproof ink with the slogan, *Live Music Is Best!* If each of us wears one in his coat pocket, we will be doing much to advertise our slogan. You can obtain yours for the cost price of twenty-five cents the next time you are at the office of Local 5, or by mailing the twenty-five cents."

"It is better for a singer to sing for an audience of 500 in person than an unseen audience of 5,000,000."

—Geraldine Farrar on her seventy-fifth birthday, Feb. 28, 1957.

This is a good sentiment to close on. So long! See you at the Convention!

—Ad Libitum.

INTERNATIONAL MUSICIAN

OF INTEREST IN THE WORLD OF CHAMBER MUSIC

(Continued from page seventeen)

★★ A woodwind chamber group, recently formed in Calgary, Alberta, Canada, has already presented a recital (in April) at Coste House in that city. The members of the group are Jules Poscente, who in his alter ego is lead alto at the Palliser Hotel; Rex Conlin who is Sergeant-at-Arms of Local 547 and solo clarinet with the Calgary Concert Band; Ron Senkow, who is with the Calgary Philharmonic; Jeff Van Stockum, tenor with the P. P. C. L. I. and Palliser Orchestra; and Frank Bailey who has a group at the Earl Grey Golf Club. All members belong to Local 547.

★★ Five of the Kansas City Philharmonic members—Charles Doherty, Michael Spielman, Istvan Gladics, Natalie Doherty and Russell Patterson — have organized "The Resident Woodwind Quintet of the Conservatory," and have given three concerts already this year. Its founder, Mr. Doherty, explains, "There's a whole woodwind repertoire almost untouched in Kansas City." They use this group as a nucleus to combine with other instruments — at the first concert they added a piano for one number—and thus can perform unusual works. Eventually they'd like to do a Mozart Octet and a Janacek Mlada Suite for woodwind quintet with bass clarinet.

★★ Sam Applebaum, violinist, will conduct a master class and will lecture on violin teaching the first week in July at the Palace Sheraton in San Francisco at the Convention of the California Music Teachers Association. His lectures will be based on his recently published book on the technique of famous string players, "With the Artists."

★★ The Symphony of the Air has hit on a novel way of earning money. It promises a program by a string quartet, culled from its members, at the home of the person who rounds up fifteen or more contributors of \$12.00 or more to the orchestra. If one is reticent about asking so many to help, one can still get a quartet for a musicale by giving \$250 oneself, thus becoming a "sponsor."

★★ At the final concert of its season, the American University

Chamber Music Society of Washington, D. C., under the direction of George Steiner, presented Evelyn Swarthout as soloist in Bach's Piano Concerto in F minor. This concert was sponsored by a grant from the Music Performance Trust Funds in cooperation with Local 161, Washington, D. C.

★★ The Saturday Concert, a group of Pittsburgh musicians specializing in Renaissance and Baroque music, has been appointed to the staff of the University of Pittsburgh.

★★ Herman Clebanoff, violinist, appeared as soloist with the Chicago Sinfonietta under Dr. Leon Stein on June 9 at De Paul Center Theatre in that city. Mr. Clebanoff is a former member of the Chicago Symphony Orchestra. He has served as concertmaster of the Illinois Symphony and New Orleans Symphony Orchestras. For the past ten years he has been

concertmaster of the Chicago NBC Orchestra, and at present is a member of the Pro Musica Trio.



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SAUL CASTON

(Continued from page twenty-seven)

to them that their orchestra was not only to be enjoyed; it was to be supported.

Psychological changes Caston managed as adroitly. When uninitiated children, strangers to concert hall decorum, whistled at the orchestra, he had the orchestra men whistle right back. He lured new listeners in by starting "the family plan," under which tickets for an entire family cost but \$1.20. He interested the Student Council of the University of Denver in holding affairs, half concert and half dance. The students arranged the details—time and place, whether corsages were to be worn, the matter of escorts. From start to finish it was their event. They listened to the concerts seated on the floor, and danced between numbers.

Caston extended the orchestra's season into the summer months. Since 1947 the orchestra has played for the summer series of the Red Rocks Festival, where the seats and platform are hewn out of a gigantic rock formation. This summer during the eleventh Red Rocks Festival he will conduct, on July 23 and 25, Wagner's *Die Walküre*—the first opera to be staged there. Herbert Graf, Metropolitan Opera stage director and director of many of the huge out-of-door operatic productions in Europe, will have charge of the staging and is planning spectacular effects in this "natural Valhalla." It promises to be an event worth going far to see.

Long seasons, intensive rehearsals, have had their effect. Virgil Thompson speaks of the orchestra's "fine solo work in the wind section," of its "delicacy and precision, sensitivity and fine discipline" and attributes it to "Caston's exceptional ability to create a fine symphonic group."

Denverites put forward all sorts of reasons for Caston's success in their city: he is a good family man; he is shy; he is patient; he is democratic; he likes young people. The explanation may include all these factors. But it lies chiefly in Saul Caston's attitude toward music. Quite simply, he believes in it and loves it. He looks at it not as a mere added luster to a town, not as an indulgence, but as a thing inherent in human beings, something without which they may exist but not in the fullest sense live. He has staked his career on this premise. The indications are that he is right.

Know Your Conductors

(Continued from page twenty-two)

a young Welshman—he was a coal miner for two years.

The job of apprentice curator of a museum which he filled after relinquishing the mining work was more to his liking. However, composing and conducting were his first choice. When the museum curator discovered music manuscripts hidden behind Turner paintings, there was a serious talk and both curator and apprentice decided his place was not at the museum.

In 1920 Ifor Jones entered the Royal Academy of Music in London. Here he took the orchestra course under Sir Henry Wood and in 1922 had his first try at the baton, conducting the Royal Academy Orchestra in Beethoven's *Eroica* Symphony. Later he became Sir Henry Wood's assistant.

In the 1925-26 season Jones conducted the Buxton Symphony and in 1926 joined the British National Opera as chief coach and assistant conductor. Guest conductorships of the London Symphony, the London Philharmonic, the Royal Academy Symphony and the London District Interdenominational Festival followed. The latter assignment brought 3,000 voices and 250 players under his baton.

In 1927 he toured the United States as solo organist and in 1928 joined the faculty of the Women's College of Rutgers University, New Brunswick, New Jersey. Here he created the Bach Cantata Club. In 1930 he founded the Handel Choir of Westfield, New Jersey. He was formerly a member of the faculty of Peabody Conservatory, Baltimore, and director of the New Chamber Orchestra of Philadelphia. Since 1956 he has been on the faculty of the Union Theological Seminary in New York.

In 1938 came the invitation to direct the Bach Choir of Bethlehem, Pennsylvania, and its annual May Festivals. Wrote Edwin Schloss in the *Philadelphia Record* at that time, "On Saturday Ifor Jones made his debut conducting what was probably one of the most inspired performances of the great Mass in B minor ever heard on this continent. It was on Saturday that the new conductor riveted on his spurs with a performance of the Mass

... a supremely exalting experience, soul-stirring in its reverence and lit from within with a sense of spiritual adventure. Long before the concluding 'Agnus Dei' it was apparent that the Bethlehem Choir had at last found a leader worthy of what is one of the finest choral organizations in this country."

This Bach festival is held annually in Bethlehem. Founder and conductor of the choir there for almost half a century was John Frederick Wolle, who died in 1933. He gave the Bach B minor Mass its first complete American performance on March 27, 1900. For many years now the choir has been accompanied by a group of about fifty players drawn mainly from the Philadelphia Orchestra.

We were able to be present when the B minor Mass was presented on May 11 of this year at Packer Memorial Chapel on the campus of Lehigh University in Bethlehem. We witnessed complete interaction between conductor and his "instrument"—singers and orchestra. The pianissimos were as delicate as though a single voice had negotiated them. Then on a sudden sweeping motion from Mr. Jones, a great *fortissimo* burst forth. Another gesture—and utter silence! So closely did the glorious waves of sound follow his movements that they seemed an emanation from his person.

The soloists—soprano Adele Addison, contralto Eunice Alberts, tenor John McCollum, and bass Donald Gramm—kept exactly within the spirit of the Mass. Reverence was the pervading mood. It will be long before we forget the purity and prayerfulness of their voices and of the voices of the chorus.

Most amazing phenomenon of all, though, was the audience. In the entire three hours it took to give the Mass, no one coughed, no one rustled programs. The listeners were obviously held by a force beyond that contained in the usual concert offering. There was no applause, no sense of the need or desire for it. This was a communal period of worship and Ifor Jones, beyond the uses of musician or conductor, the one who sustained the mood of devotion in all.—H. E. S.



The Hamilton (Ontario) Philharmonic Orchestra conducted by Jan Welanek. This orchestra has just completed its ninth season. All are members of Local 293, Hamilton.

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BOOK NOTES

(Continued from page sixteen)

of his instrument and done it with full consciousness of each step taken, but has also been able to set down in readable, digestible form what these steps are.

Never once does he allow the reader to lose sight of the difficulties inherent in the study of the cello: length of fingerboard; heaviness of strings; size of tone chest. Because these are unchangeable factors, he makes it clear that no rule-of-thumb approach is possible. "Technique" differs in its details, according to the physical make-up of the individual student. His is no "method," therefore, no set of technical studies aimed at muscular development *per se*, to be applied, later, like varnish to a surface, to the playing of great concerti. Rather he challenges the player to explore his instrument, and so condition his muscles, nerves and bones as to exploit its qualities to the fullest extent.

The basic requirements are clearly set forth. For instance, it is axiomatic that the bow must go straight across the strings. It follows that the hand and arm must be so trained as to make this straight line inevitable. It is axiomatic, too, that the strings must be stopped firmly and accurately and that the fingers must be so activated as to accomplish this. With the help of excellent photographs and in good clear language he shows how these conditions may be brought about for all sorts of hands and arms, regardless of size, shape or length.

With the same clarity and sense he speaks of hand shifting, of the thumb position, of intonation, of double-stopping, of vibrato and of other fields to be covered in the mastery of the cello. To get his ideas across he uses parallels with other activities: "Cellists should strive," he says, "to acquire the feeling of being able to extend the length of the stick in the same way that a carpenter can open his ruler" . . . "The backward movement of the thumb must never be made abruptly. We are reminded of an escalator, the thumb action being comparable to the constant motion of a moving stairway, while the swift movement of the fingers might be likened to the sudden formation of the different steps." He speaks of avoiding "air pockets" when changing bow and string; of teaching the fingers to "vocalize"; of the suppleness of wrist, elbow and shoulder-blade being as integral a factor in bowing as is the "follow-through" in golf.

There is no attempt to simplify what is essentially complex, no understating of a process which, to be successfully completed, must be long, hard and undeviating. Difficulties, rather than being sidestepped, are made comprehensible; complexities, rather than being brushed aside, are carefully explained.

Pablo Casals, long-time teacher and friend of Eisenberg, in his enthusiastic foreword to the book sums up his reactions as follows: "The author draws attention to the vital importance of basic principles . . . He has been wholly successful in his initial analysis and descriptions of the position and free movements of the arms and hands, the development of strength and flexibility in the fingers, percussion, relaxation, tone production, intonation, changes of position . . . I like especially the way in which the technique is considered in relationship to interpretation, the recurring emphasis laid on such points as phrasing and vocalization, and the use of the illustrations to clarify details without unnecessary verbal explanation."—H. E. S.

The review of the book, "Symphony Conductors of the U. S. A.," by Hope Stoddard (Thomas Y. Crowell, 432 Fourth Avenue, New York 16, New York), which appeared in the May issue of the *International Musician*, did not give proper emphasis to one of its most important aspects. The volume contains, besides the thirty-two full-chapter biographies of conductors of our major orchestras, shorter biographies of the 428 conductors of symphony orchestras in cities and towns scattered throughout the country. For instrumentalists who wish to gain positions as regular members of symphony orchestras; for those who wish to offer their talents as soloists; for composers who desire direct access to the ones holding the power of "to play or not to play;" for teachers of music who wish to direct young musicians into productive channels; for arrangers and librarians; this portion of the book will prove invaluable.



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Pollard, Otis E.	3463
Price, Bob, Agency	2720
Raskin, Roy L.	1624
Red Fox Music Management	2709
Roberts, Harold William	2485
Saputo, Frank, Jr.	1464
Schumm, Richard H.	1793
Silber, Arthur, Jr., Agency	1213
Silvers, Herb	2993
Smart, H. Jose	5153
Sonenshine, Jack W., Agency	2187
Strauss Theatrical Productions	2438
Sullivan, Joseph, Agency	2438
Turnham, Raymond P.	2666
Waller's, Ben, Enterprises	1383
Ward, Al C.	1384
Wood, Bill	1839
Young, Nate	778
Manhattan Beach	
Katz, Jack J.	1801
North Hollywood	
Celley, Albert	3100
Herman, Max	572
Oakland	
England Entertainment Agency	385
Network Booking Agency, Evelyn Leon	3236
Pacifica	
King, Bob J.	2706
Palo Alto	
Cahn, Jane	171
Pomona	
Gallion	
Richmond	
Trans-Bay Agency	2551
San Diego	
Poole, Nathaniel, Agency	3315
Stuts, Walter R., Enterprises	1275
Willis & Hickman	3919

San Francisco	
Allen, Jack	33
Baccari, Alessandro M., Jr.	81
Beth, Leslie E.	79
Bristow, Harry	143
Brown, Kathleen May	1569
Dale and Phoenix Attractions	2502
Dwyer, Ruth, Productions Agency	3050
Merle, Howard	3250
Miller, Richard S.	3434
Morgan Entertainment Agency	1820
Walli, Paul, Singing Artists Agency	3390
Western Services Co.	2378
San Jose	
Fuller, Frank H.	5895
Hamilton, Jack	1020
Santa Ana	
Footitt, F. Clifford	427
Santa Monica	
Barton, Dorothy R.	1630
Snyder, William G.	1620
Sherman Oaks	
Bronson, George A.	3117
South Gate	
Stowell, Lawrence L.	2783
Stockton	
Stockton Programs, and Geo. C. Westcott	1264
Van Nuys	
Rubell, Allen	2243
COLORADO	
Denver	
Jones, William	139
Grand Junction	
Harvey, R. S.	1867
Pueblo	
Liljestrand, Ed, Agency	3577
Sterling	
Southwestern Orchestra Service	3123
CONNECTICUT	
Bridgeport	
Rez Orchestra Service	1386
Bristol	
Wilks, Stan	4682
Danbury	
Falzone Orchestra Bookings	1027
East Hartford	
American Artist Association	2469
Hartford	
Doollittle, Don	1850
McClusky, Thorp L.	718
New England Entertainment Bureau	4580
Vocal Letter Music Publishing & Recording Co.	4193
Manchester	
Broderick, Russell	4641
New Haven	
William Madigan (Madigan Entertainment Service)	831
New London	
Thames Booking Agency (Donald Snitkin and Frederick J. Barber)	5423
Stratford	
Pickus, Albert M.	1161
DISTRICT OF COLUMBIA	
Washington	
Alliance Amusements, Inc.	329
LaMarre, Jules	323
FLORIDA	
Fort Lauderdale	
Chamberlin, Geo. H.	4103
Jacksonville	
Associated Artists, Inc.	3263
Earl Newberry	
Foor, Sam, Enterprises	3400
Miami	
Chrisman Productions	1831
Mason, Lee	3858
Steele Arrington, Inc.	1451
Miami Beach	
Interstate Theatrical Agency	3914
Pensacola	
National Orchestra Syndicate	3134
St. Petersburg	
Atkins, L. E.	3691
West Palm Beach	
Squire, Lawton N.	3771
GEORGIA	
Atlanta	
Entertainment Associates	387
Harvis, Denton	1692
Miller Enterprises	2708
Tommy Read Booking Agency	1084
Lewis Ridley Agency	1100
Augusta	
Minnick Attractions	4843
Joe Minnick	
Neely, J. W., Jr.	3234
Street, John	3094
IDAHO	
Pocatello	
Mason, Charles P., Theatrical and Musical Booking Agency	2381

ILLINOIS	
Aurora	
Aurora Entertainment Agency	70
Boardstown	
Ader, Lt. Col. Sam	31
Stocker, Ted	3903
Bloomington	
Four Star Entertainment Co.	1024
Olson, Al	2444
Calumet City	
Janas, Peter	3240
Wayne, Ted, Associated Services	67
Carlinville	
Lutger, Ted	1280
Centralia	
Owen, Mart	361
Chicago	
Associated Artists Corp.	1520
Bloom, Marty, Talent Mart of America	1307
Chicago Artists Bureau	468
Donaldson, Bill	1341
Evans, Sam	2388
Fitzhugh, McKie	424
Jamboree Attractions	2348
Lewis, Mable Sanford	2666
Ray, Ken, and Associates	56
Vagabond, Charles	1582
Danville	
Martin, Robert, Entertainment Service	849
Decatur	
Harris's Talent Agency	1294
Effingham	
Greuel, E. A.	319
Elgin	
Nicoll, Jim, Agency	1664
Galesburg	
Mullen, C. H.	1895
Mullin, Phil C.	1889
Joliet	
Universal Orchestra Co.	1411
Kankakee	
Devlyn, Frank	583
Mounds	
Johnson, Allan, Agency	3231
Murphysboro	
Paramount Orchestra Service	876
Peoria	
Wagner, Lou	5794
Princeton	
Russell, Paul	899
Rockford	
Ad-Video Productions	3037
Cave, Harry G.	314
Springfield	
Affiliated Booking Agency	2472
White, Lewis, Agency	1557
Taylorville	
Butler, K. W.	2671
INDIANA	
Bloomington	
Camil Artists Bureau	3307
Evansville	
Crawford, Lillian, Theatrical Agency	1865
Kellogg, Sam, Entertainment Talent Unlimited (Arthur Forcum)	2111
Tri-State Theatrical Agency	3384
Universal Orchestra Service	1339
Hammond	
Stern's Orchestra Service, Paul Stern	654
Indianapolis	
Elliott Booking Co.	3154
Ferguson Bros. Agency	75
Greater United Amusement Service	3158
Lesser, Leo	3394
Powell, William C. (Bill)	2983
Zainey Brothers Enterprises	4150
Kokomo	
Hoosier Orchestra Service	1447
Knox	
Helms, Franky	356
Marion	
Glad, Zina, Studios	4554
Richmond	
Pollock, Harry A.	470
S and E Booking Agency	1053
South Bend	
Redden, Earl J.	2770
United Orchestra Service of South Bend	391
Terre Haute	
Richmond, Don	2363
Roman's Theatrical Enterprises	2387
West Lafayette	
Cheatham-Stitt Booking Agency	1125
Zink, Lewis E.	226
IOWA	
Council Bluffs	
Continental Booking Service	2458
Des Moines	
Dresser, Naomi, Artists Representative	590
Howard, Toussaint L.	632
Radio and Theatre Program Producers	863

Mason City	
Bierkamp, Kermit	3073
Red Oak	
Cox, Lee, Enterprises	953
Waterloo	
Rainbow, Eddie, Agency	2625
Webster City	
Belmont, D. A.	1290
Bonsall, Jace	1589
Continental Attractions	506
KANSAS	
Atchison	
Gilmore, Ted	443
Wichita	
Midwest Orchestra Service	118
Peebles, Harry	2170
KENTUCKY	
Covington	
Goldblatt's Entertainment Service	2565
Louisville	
Jimmy Franklin Attractions, and R. James Griffin	3509
Kleinhenz, Bonnie Smith	1531
Paducah	
Vickers, Jimmie	3611
LOUISIANA	
Baton Rouge	
Howeth, Eddie	593
Bossier City	
Ark-La-Tex Entertainment Service	3188
New Orleans	
Boone, Phyllis	2749
Crescent City Booking Agents	280
Al Durning Music Entertainment	364
Jiles, Wilbur J.	2546
Stars Theatrical Co.	3087
Young, Alvin E.	1947
Shreveport	
Belcher, Ray	2228
Lippincott Booking Agency	2023
Tompkins, Jasper	2755
MAINE	
Kittery	
New England Entertainment Bureau	1588
MARYLAND	
Baltimore	
Associated Colored Orchestras	1256
Barton, Jack	61
Dixon's Orchestra Attractions Corp.	378
Forty Club, Inc.	1173
Lit. Bernie, Theatrical Agency	1049
Nation-Wide Theatrical Agency	3768
MASSACHUSETTS	
Boston	
Baker, Robert R.	2949
Brudnick, Louis J.	5873
Hub Theatrical Agency, Gertrude Lagoules	3698
Leonard, Lou, Theatrical Enterprises	4131
Shepard, Buddy	2456
Sullivan, J. A., Attractions	150
Danvers	
Larkin, George	2614
Hatfield	
Newcomb, Emily L.	1210
Holyoke	
Cahill, Robert J.	2352
Donahue, Charles B.	1977
New Bedford	
Parmont Booking Office	2495
Pittsfield	
Bannick, Paul	5944
Marcella, N.	307
Salem	
Larkin, George J.	3337
Springfield	
Hagan Theatrical Enterprises	2806
MICHIGAN	
Ann Arbor	
ABC Party Services	3437
Chisholm, Don	3114
Donelson Orchestra Management	1974
Bridgman	
Hillman, Bill	6099
Detroit	
Austin, Shan (Amusement Booking Service)	558
Benner, William R.	395
Colored Musicians & Entertainers Booking & Service Bureau	1335
Detroit Artists Bureau, Inc.	23
Diamond, Dave, Organization	335
Empire Theatrical Agency	383
Sawyer, Duane	1164
Gladstone	
Foster, Robert D.	640
Grand Rapids	
Seth, Don, Theatrical Attractions	5238
Jacob Donald Seth	
Jackson	
Roach, Robert E.	1943
Kalamazoo	
Osborne Theatrical Booking Exchange	2500
Pontiac	
Bowers, Arthur G.	694
Fine Arts Producing Co.	367

MINNESOTA	
Lurye, Jay	2288
Schoening, Bill E.	1477
Trumble, Cella, Shows	2398
Utecht, Robert J.	2746
Stahl, Dick, Booking Agency	2204
Clausen, Tomy	4406
Conlon, Thomas J.	4356
Fleck, Ed.	3196
Ryerson's Attractions	2022
Vlendlr, Lawrence A.	4357
Interstate Orchestra Exchange	626
L. Porter Jung	353
Kramer Music Service	353
MISSISSIPPI	
Perry, T. G.	2516
Delta Orchestra Service	3439
MISSOURI	
Missouri Orchestra Service	1735
Beasley's Booking Agency	3074
Cox, Mrs. Evelyn S.	683
Drake, Tom	354
Municipal Booking Agency	2151
Pagano, Paul	1001
Southland Orchestra Service	1180
Stevens, V. Thompson	275
Wayne's Theatrical Exchange	636
Schulte-Krocker Theatrical Agency	5956
Associated Orchestra Service	1115
Believes Music Service	925
Cooper, Ted	233
Farrar, Mrs. Arthesma Downey	407
Fisher, Clement E., Jr.	2098
JJJ Company	3241
Padatzik, Victor	2245
Rose, James K.	1129
Mitchel, Danny, Inc.	3424
MONTANA	
J. B. C. Booking Service	3044
NEBRASKA	
Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker	5430
Central Booking Service	1054
Amusement Service	229
George, Gabriel	5126
Swanson, Guy A., Midwest Booking Agency	2083
Tri-States Entertainment Service	5124
NEVADA	
Gordon, Ruth	4883
Nevada Artists Bureau, Inc.	3123
NEW HAMPSHIRE	
Knlckerbocker Agency, Edw. F. Fitzgerald	3574
Lou Pratt Orchestra Service	1081
NEW JERSEY	
Hagerman, Ray	1484
Universal Enterprises Co., Inc.	703
Williamatos, Jimmie	1949
Atlantic Artists Agency	2977
Matt, John	5483
Daniels, Howard J.	4031
Mandala, Frank	4528
Joseph A. Clamprone (New Jersey's Music Agency)	960
NEW YORK	
Jack O'Meara Attractions	3314
Bob Snyder	1904
Basile, A. (Basil)	2791
Dickman, Carl	503
Martin, Dave	2301
Gallo, Joe	2350
Axelrod, Harry	2303
Empire Vaudeville Exchange	530
Farrall, Ray J., Amusement Service	2275
Gibson, M. Marshall	333
King, George, Productions	1457
Smith, Carlyle "Tick"	549
Smith, Egbert G.	524

Cohoes	
White, Wm. P., Theatrical Agency	1406
Union Orchestra Service	1539
Walmatta Agency	3388
Curt Bell Agency	105
Causser, Bob	210
Davies, Knapp	796
Halsband, Jerome	2401
Natale, Frank	2390
Townsend, Don	2456
Fox, Frank	1815
Harris, Douglas	2946
Alexander, Morley	623
Allied Artists Agency, Inc.	2539
Allied Entertainment Bureau, Inc.	4698
Austin, Clarence J.	3059
Baldwin, C. Paul	2283
Barbieri, Al	3007
Berney, Paul L., Productions	3098
Berns, Harry B.	2238
Blue, Joe, Theatrical Agency	3137
Bradley Williams Entertainment Bureau, R. Bradley Williams	1415
Brown, Harry	2635
Bryson, Arthur	3507
Campbell, Norman E.	2244
Carlson, Ralph	2266
Chartrand, Wayne	1530
Coffe, Jack	4238
Continental Amusements	1775
Cooper, Ralph	5223
Crane, Ted	217
Croydon's Theatrical Agency	2974
Cubamerica Music Corp	2340
Curran, Tommy	123
Currie, Robert W.	2595
Dauscha, Billie	2082
Durand & Later	425
Edson, Robert H., Inc.	667
Esva Artists Assoc., Ill Steger	232
Feld, Jerry	1896
Finck, Jack, Agency	3351
Flamill Enterprises, Inc.	2658
Galt, John R.	99
Gill, Howard	2357
Gillman Artists	3013
Godfrey, George A.	1120
Grade, Lew and Leslie, Ltd., Inc.	2132
Greene, Beverly, Theatrical Agency	491
Grifenhagen, Wilber H.	500
Hamid, George A., & Son	1648
Harlem Musical Enterprises, Inc.	534
Hart, Jack	3403
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
Kalcheim, Jack	2659
King, Gene, Theatrical Agency	3444
Lastfogel, Daniel T., Agency	2100
Lia Theatrical Enterprises	2237
Lipkin, Jerry	3434
Lustman, J. Allan	381
Teddy McIra-Theatrical Agency	2352
Malco Entertainment	3797
Mel Theatrical Enterprises	1544
Miller, Bob, Enterprises	885
Mitchell, Buddy, Theatrical	2957
Montgomery, Jack, Productions	3248
Morales, Cruz	1561
National Entertainment Service	849
National Swing Club of America	2322
Nat Nazarro Management (Personal Mgr.)	953
Parke & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Perry, Lou	1028
Rheingold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	69
Rogers and Ruggerio, Trixie	1964
Rogers, Rose Ruggerio	3513
Rogers, Max	4098
Romm, Gene	1101
Saunders, Hal	2043
Scanlon, Matt	2541
Shaw Theatrical Agency	1774
Silvan Entertainment Bureau	3326
Singer, John	1801
Talent Corporation of America, Times Square Artists Bureau	4345
Trent, Bob	4198
United Artists Management	169
Universal Amusement Enterprises	2660
Weiss, Norman - Gerber, Roy	1305
Weissman, Harry	3728
Wells, Abbott	1536
White, Lew, Theatrical Enterprises	934
Barton, Lee	2102
Al Norton Attractions	5140
Niles, Benjamin E.	1759
NORTH CAROLINA	
Pitmon, Earl	487
GREENSBORO	
Trianon Amusement Co.	487
NORTH DAKOTA	
Del Giudice, Eddie	2961

OHIO	
Mussara, Russ	1538
Trapas, T. A.	4214
Emery, W. H.	166
Martin, Harold L.	1492
Ace Attractions Co., Inc.	1629
Anderson, Albert	2956
Carpenter, Richard	63
Dahlman, Arthur L.	1668
Nathan, Isadore	943
Rainey, Lee	915
Sive and Acomb	891
King, Ted, Agency	2708
Manuel Bros. Agency	2666
Askins, Lane	165
Hixon, Paul	552
Mid-West Entertainment Service	882
Willis, Tommy, Midwest Entertainment Service	882
Jewell, A. W. (Dance Theatre, Inc.)	4766
Newland, Pete, Amusement Agency	1998
Schenk, Frankie, Attractions	2197
Harmony Attractions	531
Wildermuth, Ted	3042
Gunesch, J. B.	1217
Anderson, Glenn E.	2342
Chew, R. D., Enterprises, Inc.	3465
Di Palma, Charles	1109
Bender, Bob, Attractions	1605
Tripoli, Joseph A. Entertainment Bureau	5400
Zablocki, Chet	1446
Capri, Tony, Entertainment	189
Consolidated Amusement Service	258
Tee Ross Music, Inc.	1317
OKLAHOMA	
Duncan, Tommy, Agency	2129
Connor, Lonis W.	2685
Cowles Enterprises	2998
OREGON	
Beth Anderson's Music	3343
Baker's, Fred, Agency	1560
PENNSYLVANIA	
Bahr, Walter K.	511
Battle, Marty	330
Howe, Buddy, Booking Agency	597
Randolph, Louis	2593
Ravella, Peter J.	2053
Danielson, Gustav	2767
Filingeri, Chas., Theatrical Enterprises	2113
Zeroah, John	1237
Cruciana, Frank L.	2105
Twitmir, Gil	858
Zellers, Art	544
Ace Reigh, Inc.	1227
Thos. A. Natale (Natale Theatrical Agency)	942
Entertainment Unlimited	2868
Cavanaugh & Martin	218
Dentinger, Austin	3240
Dupree, Reese	379
Gould, Hal, Theatrical Agency	5383
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Meara, W. L.	441
Muller, George W.	450
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sanny, Entertainment Bureau	3558
Seargraves, Ray	1182
Sepla Entertainment Bureau	4448
United Orchestra Service	730
Zeeman, Barney	836
Blumer, Lou	131
Claire, George	235
Daly, Jack Theatrical Agency	1811

Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
Hoyes, Charles, Agency	599
New Artist Service	2621
Orchestra Service Bureau, Inc.	124
Reiker & Reight	4391
Simmons, Mildred	1214
Cohen, Arthur	244
Triangle Amusement Co.	1427
Brader's, Len, Theatrical Agency	3138
RHODE ISLAND	
Justynski, Vincent	2445
Bar Agency, Bennie Woods	3670
Bowen, Reggie	3179
Clarke, Albert J.	1950
Cleary, Bernard F.	1638
Columbia Artists Corp.	3526
Winkler, Neville	3246
SOUTH CAROLINA	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Folly Operating Co.	15
Siouxland Musicians' Booking Agency	2107
TENNESSEE	
Harris, Wm. J., Jr.	4053
Bluestein, Ben	130
Southland Amusement Co., Dr. R. B. Jackson	5115
Guerra, Tony	2045
Hays, George V.	2132
Struve, Dan	1272
Artist Relay Service	3415
Bartlett, Charles	2186
Spotlight Band Booking Cooperative	4181
Albright, Philip, Agency	29
Gilder, Grady	2001
Lyons, Ted, Productive	2356
Entertainments	2672
Patrick, Henry, Jr.	2672
Talent Agency, The (Jay Byars)	3004
Beck, Jim	1517
Dunbar, Robert G.	1689
Fashions in Music, Jimmy Eastland	409
Parker, Roy L.	1008
Portia, Cal, Agency	4245
Scoggin, Chic	1177
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
Wright, Charles D.	2012
Allen, Tracy, Theatrical Book- ing Agency	1586
Jones, Dale, Agency	419
Stromer's Party Planning Service	2192
Star Booking's (Harold Hill)	2886
Curtis, Eli J.	295
Ellis, Seger	2066
Fenley, Dora Jacqueline	3339
Kahal, Solomon M.	1503
Lampkin, Phil, Agency	2707
McCardell, Lillian, Theatrical Agency	795
Municipal Concerts	913
Orchestra Service of America	151
Pliner, Al, Entertainment Service	1050
Prud'Homme, M. Edwin	3367
Schwartz, Jack B.	3042
Stone, Harry L.	2463
Whalen, Gene	3331
Cole, Roy	2466
Morrow, Wm. M., Jr., and Associates	1983
Rowley, Rex B.	2240
Hickman's Record Shop	3421
Artists Management and Entertainment Agency	3405
Block, Metha (Mrs.)	1556
Botello, Roy	3251
Denas, Vicky	2856
Erwin, Joe	338
Associated Enterprises, Inc.	2824
Zachery, Colonel C.	2339
UTAH	
Coast-to-Coast Agency	2194
Intermountain Theatrical Exchange	893
Schults Booking Agency	2354

INTERNATIONAL MUSICIAN

CONDUCTORS in the NEWS

CLOSING CHORD

★ **Franz Allers** has a busy summer season ahead of him. Hurrying back to America from conducting the Berlin Philharmonic and the Orchestra of Radio Zurich in June, he will conduct at the Robin Hood Dell in Philadelphia, an "Opera and Light Opera" program July 4. On July 18, 19 and 20 he will preside over the Grant Park concerts in Chicago. He will lead a Folk Song Festival at the Lewisohn Stadium on July 25, and, on July 27, an evening of opera "From *Perichole* to *My Fair Lady*."

★ **Joseph Levine**, musical director of the American Ballet Theatre, will conduct the Stadium Symphony Orchestra in New York in its July 29 program, when the American Ballet Theatre will appear there.

★ **Frederick Fennell**, conductor at the Eastman School of Music of the University of Rochester, received the honorary degree of Doctor of Music at the Oklahoma City University Commencement Service May 31. He was honored for his contributions to music and education through his work as conductor of Eastman School orchestras, its Symphony Band and its Eastman Symphonic Wind Ensemble.

★ **Thor Johnson**, founder and music director of the Peninsula Music Festival, has scheduled first performances of two new compositions and three new arrangements of older music, all of which he himself has commissioned, for the programs in that Wisconsin resort center this summer. Dr. Johnson has just completed his tenth season as music director of the Cincinnati Symphony.

★ **Howard Mitchell**, conductor of the National Symphony Orchestra, in cooperation with Ralph Black, the orchestra's manager, and music department heads of universities in the Washington area, held two "Symphony-

University Workshops" on May 10 and 19. These provided an opportunity for qualified university student musicians to conduct, have their compositions performed and perform themselves as soloists. The National Symphony Orchestra, in furnishing its services to the schools and thus to the community itself, is doing much toward strengthening the music departments on local campuses.

★ **Mishel Pastro** was on the podium at the opening concert of the fifty-second season of the Naumburg Symphony Orchestra Summer Concert Series on The Mall in Central Park, New York, May 30. Mr. Pastro has a decade of service behind him as concertmaster of the New York Philharmonic, and he has been conductor of the Longine Symphonette since 1941.

★ **Samuel Antek**, music director of the New Jersey Symphony Orchestra, and in the 1955-57 seasons conductor of the children's concerts of the Philadelphia Orchestra, has been engaged to conduct two six-concert series of Young People's Concerts of the Chicago Symphony Orchestra in its 1957-58 season. Soloists at these concerts are to be young musicians who were selected by Mr. Antek in auditions held in Chicago's Orchestra Hall May 27 and 28.

★ **William Smith**, assistant conductor of the Philadelphia Orchestra, will direct the series of five children's concerts to be given during that orchestra's 1957-58 season.

★ **Wilfrid Pelletier**, conductor of L'Orchestre Symphonique de Quebec since 1951, and also conductor of the New York Philharmonic's Youth Concerts since that date, has received the National Federation of Music Clubs' 1957 Award of Merit for his work in the "Crusade for Strings."

EDGAR W. HUNT

Edgar W. Hunt, 64, died suddenly at his home in Kalamazoo, Michigan of an acute heart attack, February 1, 1957. Brother Hunt, at the time of his death, was Commissioner of the Federal Mediation and Conciliation Service. A native of New York City, he began his career at the age of fifteen as a musical director for theatrical organizations. Moving later to Baltimore, Maryland, he became business agent of Local 40 and from 1938 to 1942 served as President of that local. His reputation in the labor and management field was widely respected and his mediation has been credited with avoiding many strikes.

LUKE WHITCOMB

Luke Whitcomb, formerly president of Local 594, and a life member, passed away on November 6, 1956. Born June 1, 1886, in Iowa, Mr. Whitcomb pursued his musical career in Battle Creek. He joined Local 594 January 1, 1919, and was elected a member of the executive board April, 1929, serving in this capacity until he was elected president in April, 1936. He held this office one year. He was a delegate to the A. F. of M. Convention in 1936. On January 1, 1949, he was elected life member.

Mr. Whitcomb was a member of the Kellogg Company Band, and managed the Kellogg Saxophone Sextette. He also maintained his own dance orchestra which played throughout this area for many years. After his retirement he took up woodworking as a hobby and made toy horses and other items for holiday sale.

CARROLL W. DAVIDSON

Carroll W. Davidson, charter member, past president and honorary life member of Local 531, Marion, Ohio, died April 1. He was eighty-four years old.

Mr. Davidson was active in civic affairs and in the labor-union movement. He was president of the Marion Central Labor Union, AFL-CIO, for thirteen years. A percussionist, he played in the Grand Opera House for years and later in the Marion Theatre.

Bookers' Licenses Terminated

VERMONT

Barre
Freeland, John 1907

VIRGINIA

Norfolk
C.M.C. Artists Agency 343
Hicks, Roy M. 3399
Hill, Lindley E. 3990

Peaseke

Radio Artists Service 1480

WASHINGTON

Bellingham
Portiss, George 236

Seattle

Casura-Leigh Agency, James L.
Casura (alias Jimmie Leigh) 307
Field, Scott, Enterprises 3393
Harvison, R. E., & Assoc. 3063
Thomas, B. Miles 1951
Wheeler, Bob 1221

Spokane
Lyndel Theatrical Agency,
Lyan Lyndel 6077

WEST VIRGINIA

Clarksburg
Powell, Frank E. 2108
Huntington

Brewer, D. C. 4533

Kingwood

Hartman, Harland, Attractions 478

Martinsburg

Miller, George E., Jr. 1139

Parkersburg

Lowther, Harold R. 3753

White Sulphur Springs

Cardini, George 3037

WISCONSIN

Baraboo
Ranum, Milt 2439

Green Bay

Anderson, Clifford R. 52

Ohlsson Advertising Agency 1807

Schofield, Nathan M., Theatrical
Productions 1176

Madison

A & C Booking Agency 3685

Stone, Leon E. 1474

Milwaukee

Bethia, Nick Williams 5914

Sheboygan

Schmidt, Frederick W., Jr. 601

Stevens Point

Central State Music Association 507

Temahawk

McClernon Amusement Co. 276

Watertown

Nielsen's Entertainment Mart 2039

WYOMING

Casper

Fordham, Howard 1936

CANADA

Calgary, Alberta

Simmons, G. A. 4098

Edmonton, Alberta

McKenzie, Blake
(Prairie Concerts) 5106

Vancouver, B. C.

Gaylorde Enterprises 5440

L. Gaboriau
R. J. Gaylorde

International Theatricals Ltd. 3728

Winnipeg, Manitoba

Winnipeg Entertainment
Agency 3903

Hamilton, Ontario

Horrigan and Horrigan 3441

Ireland, Ray 2030

London, Ontario

Temahawk
Agency 2943

Ottawa, Ontario

Carrigan, Larry L. 4369

Toronto, Ontario

Larkin, James 734

Mitford, Bert, Agency 4004

Whetham, Katherine and
Turnbull, Winnifred 4013

Windsor, Ontario

Barbaro Agency 3686

Montreal, Quebec

Artistes de Montreal, Reg'd. (Ma-
dame Albert Gosselin) 43

Montreal Artists Bureau,
Michel Leroy 900

Renaud, P. D., Canadian
Attractions 2973

Ville La Salle, Quebec

Blythe, Thomas William 2633

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

CALIFORNIA

ALABAMA

BIRMINGHAM:
Carlisle, Perry
Little Southerner Restaurant, and Ralph Saliba
Umbach, Bob

CULLMAN:
Terrell, Mrs. H. A.

DOthan:
King, David
Smith, Mose

FLORENCE:
Valentine, Leroy

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

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

MONTGOMERY:
Club Flamingo, and Anell Singleton, Manager
Montgomery, W. T.
Perdue, Frank

NEWBERN:
Love, Mrs. Gloria D.

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

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

PHENIX:
24 Club, and H. L. Freeman

ALABAMA

WARREN:
Moore, Fred

ALAMEDA:
Sheets, Andy

ALBANY:
Cafe Windup

ANTIOCH:
Live Oak Village, and Wm. Lewis

ARTESIA:
Carver, Ross
Doric Corporation, Jack B. Young, Owner, Tommy Thompson, Manager
Keane, Gene (Eugene Schwiechler)

AZUSA:
Pesc, Vance
Roose, Joe

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

BELLFLOWER:
Fricder, Irving
Stern, William

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

BEVERLY HILLS:
Bert Gervis Agency
Mentana, Paris
Rhapsody of Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cresman, Harry E.

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

CATALINA ISLAND:
Club Brazil, and Paul Mirabal, Operator

COMPTON:
Vi-Lo Records

COUTLON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner, Pango Pango Club

DECATO:
Howard, George

DEL MAR:
Hendrickson, Harry

DUNSMUIR:
McGowan, J. B.

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

FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer

FRESNO:
Plantation Club, and Joe Casnos
Valley Amusement Association, and Wm. B. Waggon, Jr., President

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.
Babb, Kroger
Birwell Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edward Kovacs
Club 21 (Troadero), and Sam Elnston, Pat Coleman, Turk Prais, Employers
Coifure Guild, and Arthur E. Teal, and S. Tex Ross
Cunningham, Ralph
Encore Productions, Inc. (Not Encore Attractions)
Federal Artists Corp.
Finn, Joy, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Freeman-Siegel Artist Corp.
Gayle, Tim
Gray, Lew, and Magic Record Company
David Hire Productions, and David Hire
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Morror, Boris
National Booking Corporation, Treat
Piano Playhouse, The, and Maggy Fisher, Producer

Robitsek, Kurt (Ken Robey)
Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers
Savoy Amusement Co., and Max Cohen, Employer
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Troadero, and Sam Elnston, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, P. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable
"Wild Bill Hickok" Radio Show

LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc.
Backlin, Frank and Beatrice
Blue Fox Enterprises, Gene Flyler, Employer, T. F. Kozars, President
Cotton Club, The (s/k/a Buck-board Nightclub), and Geo. Underwood, Owner
Garden of Allah
Holstun, Robert W., and Captain's Table
Jack Lasky's Cafe, and Jack Lasky
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermaza, Assistant Director, May Phipps, Sec., Evelyn Bischoff, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougall, Owen
Sardust Room, and Robert W. Holstun
Sullivan, Dave

LOS ANGELES:
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer
Blue Light Ballroom, and Bill Jory
Brisk Enterprises
Coifure Guild, Arthur E. Teal and S. Tex Ross
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Portson, Jack, Agency
Grady, Michael
Halfont, Nate
Heneghan, Charles
Hollywood Cafe, and Lore Elias Martino, Al
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Mosby, Eam
New Products Institute of America, and Joseph H. Schulte
Pierce, Pope
Royal Record Co.
Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. P. Stots, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl

MARIN CITY:
Fickies, Louis

NEVADA CITY:
National Club, and Al Irby, Employer

NEWHALL:
Terry, Tex

NORTH HOLLYWOOD:
Nat and Canc Supper Club, and Joe Wood and J. L. Preder, Owners
Lehmuller, Bernard

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

OAKLAND:

Arrow Club, and Joe Brook, Frank Merton and Joy Shest, Owners
Bill's Rodevri Cafe, and Wm. Matthews
Carlos, Jess
Ernest Jones Artists Agency
Moore, Harry
Morlin, Roy

OCEAN PARK:
Frontier Cab, and Robert Morna

OXNARD:
McMillan, Tom, Owner, Town House

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

RICHMOND:
Downbeat Club, and Johnnie Simmus
Jenkins, Freddie

SAN DIEGO:
Blues and Rhythm Attractions Agency
Club Tempo, Arlie C. and Maria P. Campbell, J. I. and Moore Winegarden, and Max A. Schwimley (Don Howard)
Continental Room
Hudson, Aline
Logan, Manly Eldwood
Millsbaugh, Jack
Sandlers, Bob
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cafe Society Uptown (now known as Emanon Breakfast Club)
Champagne Supper Club, and Mrs. Mildred Mosby
Club Zanizette, The (now known as Storyville Club), and Rickey Tuscell and Paul Desay, J. B.
DeSenan, Barney
Fox, Eddie
Giles, Norman
Jazz City, George Franges,
McCarthy, Dan
Nizemans, Gordon J.
Oronato, Vincent
Pago Pago Club, and Lacj Layman, and Kellock Catering, Inc.
Parise Gardens, and John A. Gentry and William Carben
Primaloon Ballroom, Mrs. Carrie O. McCoy, Prop.
Reed, Joe, and W. C. Rogers and Chae Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph

SAN JOSE:
Arriotto, Peter and Peggy

SANTA BARBARA:
Costello, Mario
Richard Lupana, Prop.

SANTA CRUZ:
Righetti, John

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

SHERMAN OAKS:
Gibson, Leticia
Kraft, Ozzie

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

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

STOCKTON:
Bailey, Bill--All Star Minstrels, Inc., and Si Rubens
McCabe, Pat

STUDIO CITY:
Wignar Productions, Inc., and Wm. S. Orwig

VAN NUYS:
Lehr, Raynor

VENTURA:
Cheery, Al and Les

WATSONVILLE:
Ward, Ted W.

GLENWOOD SPRINGS:

Owl Cafe, W. H. Woody
Frickey, Employer

GRAND JUNCTION:
The Diplomat Ballroom, and C. C. Rutledge and H. Woodworth, Employers

LAMAR:
Main Cafe, and Robert Dunn, Proprietor

MORRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Langoni

NEWBERRY, Earl, and Associated Artists, Inc.

Zumpt Huff Associates

KEY WEST:
Allard, Genevieve C. (Jeanne Delta)
Club Mardi Gras, and A. G. Thomas, Employer
Delta, Jeanne (Genevieve C. Allard)

Habana Madrid
Happy Hour Club, and Ruth Davies, Employer
Regan, Margo
Weaver's Cafe, Joseph Bucks and Joseph Smbanski

LAKELAND:
King, R. E.

MAITLAND:
Maitland Inn, Elmer Gunther, Owner

MELBOURNE:
Moonlight Inn, Jake Gunther, Owner

MIAMI:
Aboyoun, Tony
Brooks, Sam
City Club, Philip and Herbert Berman
Civetta, Dominic, and Romeo Civetta
Club Jewel Box, Charles Nasio, Owner, Danny Brown, President
Corbett, Frank
Gardner, Monte
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Sears, Paul D.
Talsara, Ramon
The Ball and Chain, Ray Miller, Henry Shectman, and Gertrude Shectman
Vanity Fair, and Last Frontier Corporation, and Joseph Tumolo and Irving Kolker Weiss, J.

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin
Cohen, Sam
Crownwell Hotel, Jack Yoches, Label Spiegel, Milton Lee Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Lebnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lebnick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Bernie Framarand
Scott, Sady
Strat, George
Wells, Charles

OCALA:
Conover, William

OPA-LOCA:
Arabian Nights Pageant Committee

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

ORMOND BEACH:
Jul's Club, and Morgan Jul

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

PENSACOLA:
Associated Promoters, and Alfred Turner and Howard Miller
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
Williams, Kent

QUINCY:
Monroe, Reg

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

SARASOTA:
Muller, Fred

SOUTH BAY:
Witherspoon, Leroy

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Setton, G. W.

TALLAHASSEE:
Allen, Leroy
Gaines Patio, and Henry Gaines, Owner
Hill, W. H.
Two Spot Club, Caleb E. Hensah

CONNECTICUT

BRIDGEPORT:
Lunin, Edward

IVORYTON:
Ivoryton Hotel and James W. Donovan, Manager

NEW HAVEN:
Madigan Entertainment Service

NEW LONDON:
Andreoli, Harold
Biscotti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph

NIANTIC:
McQuillan, Bob
Russell, Bud

POQUONNOC BRIDGE:
Johnson, Samuel

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

STONINGTON:
Whewell, Arthur

WESTPORT:
Goldman, Al and Marty

DELAWARE

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

ELENDALE:
Heavy's Chicken Shack, and Isaacs Jarmon

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

SMYRNA:
Kent County Democratic Club, Solomon Thomas, Chairman

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

FLORIDA

BRADENTON:
Strong, Merie, Bernice and Ronald

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howe

DANIA:
Paradise Club, and Michael F. Slavin

DAYTONA BEACH:
Bethune, Albert
Cochrell, Chuck
Elke Lodge, Post City No. 503,
John L. Slack, Employer
Schmidt, Carl
Wagner, Maurice

DEL RAY BEACH:
Cassidy, Edward
Raxlan, Lou

EAU GALLE:
Fair, James, Jr.

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

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

SURF BEACH:
Sulf 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 Dual Retail Grocers Association, and C. E. Winter, President; Paul Bica, Managing-Agent
Forrest Inn, and Florida Amusements, Inc., and Bea J., Mary and Joel Spector, and Joe Allen
Jackson, Odis

COLORADO

DENVER:
Bancell, Edward
Jobanca Enterprises, Inc., Starline Pop Concerts, and Lou Jobanca
Jones, Bill
Turf Club and Bill Bayers, Manager
Wagner Enterprises, and Geo. P. Wagner

TAMPA:
 Brown, Rum Carousal Club, and Abe Butlow and Norman Karn, Employees
 Crystall Ball Restaurant, George Marcus, Manager
 Merry-Go-Round Club, and Larry Ford
 Rich, Don and Jean The Tampa Grand Amn., and Ernie Reina, Pres.
 Williams, Herman

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

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

WEST PALM BEACH:
 Ballerina Club, and Bill Harris, Operator
 Larocco, Harry L.
 Parrish, Lillian F.

GEORGIA

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

ATLANTA:
 Montgomery, J. Neal
 Spencer, Perry

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

BRUNSWICK:
 Anderson, Jack
 Joe's Blue Room, and Earl Hill and W. Lee
 Wigfall Cafe, and W. Lee

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

MACON:
 King Bros. Circus
 Lee, W. C.
 Swaabe, Leslie

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

THOMASVILLE:
 Club Thomas, and Terry Masey, Operator

VALDOSTA:
 Dye, J. D.

VIDALIA:
 Pat Amusement Co.

WAYCROSS:
 Cooper, Sherman and Dennis

IDAHO

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

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

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

SPIRIT LAKE:
 Fireside Lodge, and B. E. Berg

TWIN FALLS:
 B. P. O. Elk, No. 1183

ILLINOIS

BELLEVILLE:
 Crivello, Joe

BLOOMINGTON:
 McKinney, James B.
 Thompson, Earl

CAIRO:
 Sergeant, Eli

CALUMET CITY:
 Paradise Club, and Ed J. Wak, Owner

CHAMPAIGN:
 Robinson, Bennie

CHICAGO:
 Associated Artists Corp.
 Basin Street Club, The, and Elsworth Niino, Owner
 Bee-Hive Lounge, The, and Sol Taannenbaum, Owner
 Chance Records, Inc., **Wurt G. Abner, Jr., Pres.**
 Cole, Elsie, General Manager, and Chicago Artists Bureau
 Daniels, Jimmy
 Fine, Jack, Owner "Play Girls of 1938," "Victory Folies"
 Gayle, Tim

Hale, Walter, Promoter
 Hill, George W.
 Knob Hill Club, and Al Fenston
 Lullaby of Broadway, Harry G. Stollar, and Erwin (Pinky) Davis, Employers
 Majestic Record Co.
 Mansfield, Philip
 Mason, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical Agency
 Morambo Club, Turia Acevedo, Owner
 Musarts Concert Management, and George Wildeman
 Music Bowl, and Jack Peretz and Louis Cappuola, Employers
 Music Bowl (formerly China Doll), and A. D. Blumenthal
 Moore, H. B.
 Nob Hill Club, and Al Fenston
 O'Connor, Pat L., Pat L. O'Connor, Inc.
 Stanley, Mal
 Stoner, Harlan T.
 Valaquez, George, and LaMundall
 Williams, Ward (Flash)
 Zigzag's Gridiron Lounge, and Zigzag Czarobski, Owner

DECATUR:
 Facen, James (Buster)
 Wells, Edward J.

EAST ST. LOUIS:
 Blue Flame Club, and Welborn Phillips

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

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

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

PEKIN:
 Candlelight Room, and Fred Romane

PEORIA:
 Donato, Frank and Mildred (Rocce)
 Humane Animal Association
 Rutledge, R. M.
 Simson, Eugene
 Thompson, Earl
 Wagner, Lou

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

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

ROCK ISLAND:
 Baraca, Al
 Greyhound Club, and Tom Davella

SOUTH BELL:
 Derby, Henry Piazza, Owner and Operator

SPRINGFIELD:
 Pace, James (Buster)
 Shrum, Cal
 White, Lewis, Agency

WASHINGTON:
 Thompson, Earl

INDIANA

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

BEECH GROVE:
 Mills, Bud

BLUFFTON:
 Lane, Doo

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

ELWOOD:
 Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
 Adams, Jack C.

PORT WAYNE:
 Brummet, Emmett

GARY:
 Johnson, Kenneth

GREENSBURG:
 Club 46, Charles Holshout, Owner and Operator

INDIANAPOLIS:
 Bell, Richard
 Benbow, William, and his All-American Brownskin Models
 Carter, A. Lloyd
 Duckerson, Matthew
 Entertainment Enterprises, Inc., and Frederick G. Schatz
 Hicks, Jerry
 Lazar, Eugene and Alex
 Roller Rondo Skating Rink, and Perry Plick, Operator
 Sho-Bar, and Charles Walker
 Stover, Bill
 Sunset Club, The, and James Bush, Jr.

Tony's Supper Club, Tony Lauerziano, Operator
 William C. Powell Agency

MUNCIE:
 Bailey, Joseph

RICHMOND:
 Newcomer, Charles
 Puckett, H. H.

SOUTH BEND:
 Childers, Art (also known as Bob Cagney)
 Hoover, Wiley

SPENCERVILLE:
 Kelly, George M. (Marquis)

SYRACUSE:
 Waco Amusement Enterprises

TERRE HAUTE:
 Terrell, Mrs. H. A.

IOWA

CARROLL:
 Brown Derby and Mabel Brown

CLARION:
 Miller, J. L.

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

HARLAN:
 Gibson, C. Rex

MUSCATINE:
 Kiwana Club, The

SHENANDOAH:
 Aspiwall, Hugh M. (Chick Martin)

SIoux CITY:
 Freeman, Lawrence

VAIL:
 Hollywood Circus Corp., and Charles Jacobson

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

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

KANSAS

COFFEYVILLE:
 Ted Blake

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

KANSAS CITY:
 White, J. Cordell

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

MARYSVILLE:
 Randall, George

PRAIRIE:
 Clements, C. J.
 Wisby, L. W.

WICHITA:
 Aspiwall, Hugh M. (Chick Martin)
 Ebony Club, and Elroy Chandler, Employer
 Holiday, Art
 Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
 Rountree, Upton
 Taylor, Roy D.

HOPKINSVILLE:
 Dabney, Louis B.

LOUISVILLE:
 Bramer, Charles
 Imperial Hotel, Jack Woolman, Owner
 King, Victor
 Spaulding, Preston

OWENSBORO:
 Higgs, Beany

PADUCAM:
 Massie, Robert C., Jr.
 Vickers, Jimmie

WINCHESTER:
 Bell, William

LOUISIANA

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

BATON ROUGE:
 Broussard, Bruce
 Claiborne, Billy
 Huddle Cocktail Lounge, and Rip Collins

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

GONZALES:
 Johns, Camille

LAFAYETTE:
 Hedacol Caravan

LeBlanc Corporation of Louisiana
 Velina, Toby
 Venables Cocktail Lounge

LAKE CHARLES:
 Village Bar Lounge, and C. L. Barker, Owner

LEEVILLE:
 Capell Brothers Circus

MONROE:
 Keith, Jessie
 Thompson, Son

NATCHITOCHES:
 Burton, Mrs. Pearl Jones

NEW IBERIA:
 Club La Louisiane, Bilieux
 Broussard and Filo Gonzalez

NEW ORLEANS:
 Barker, Rand
 Berns, Harry B., and National Artists Guild
 Callico, Ciro
 Cosforto, Joseph, and Mildred Murphy
 Dog House, and Grace Martinez, Owner
 El Matador Club, George Mariano, Prop.
 Gilbert, Julie
 Hurricane, The, Percy Seavall
 LeBlanc, Dudley J.
 Carl Liller's Lounge, and Carl Liller, Prop.
 Moenic, George

PELOUSAS:
 Cedar Lane Club, and Milt Delmas, Employer

PORT ALLEN:
 Pedregre Lounge, Rip Collins and Brother Schenayder

SHREVEPORT:
 Reeves, Harry A.
 Ropolo, Angelo
 Stewart, Willie

SPRINGHILL:
 Capers, C. L.

MAINE

PORT FAIRFIELD:
 Paul's Arena, Gibby Seaborne

MARYLAND

BALTIMORE:
 Blue Danube, and Wm. Kasarsky, Proprietor
 Byrd, Olive J.
 Capri 3 Club, Inc., David Jed, Employer
 Carter, Charles
 Cox, M. L.
 Dunmore, Robert J.
 Forbes, Kenneth (Skin)
 Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
 Greber, Ben
 Jabot, Dawn
 Jolly Post, and Armand Moesinger, Prop.
 LeBlanc Corporation of Maryland
 Mia Adams Contest, and W. J. Adams
 Perkins, Richard, of Associated Enterprises
 Weiss, Harry

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

CORAL HILLS:
 S-bendel, Theodore J.

CUMBERLAND:
 Waingold, Louis

EASTON:
 Hannah, John

FENWICK:
 Resch, Albert

HAGERSTOWN:
 Bauer, Harry A.
 Rainbow Room of the Hamilton Hotel, and Chris Transtula

NORTH BEACH:
 Mendel, Bernard

OCEAN CITY:
 Belmont, Lou, Gay Nineties Club, and Henry Epstein
 Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
 Sea Scape Motel, and Robert S. Harman, Employer

TURNERS STATION:
 Thomas, Dr. Joseph H., Edgewater Beach

MASSACHUSETTS

BEVERLY:
 Madden, James H.

BLACKSTONE:
 Stefano, Joseph

BOSTON:
 Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlwaine, President
 Brosnahan, James J.
 Caruso, Charles
 Harvard Concerts, and Harry Goodman
 Harriott, Eric
 L. J. B. Productions, and Lou Brudnick

Regency Corp., and Joseph R. Weiser
 Sunbrock, Larry, and his Rodeo Show
 Waldron, Billy
 Walker, Julian
 Younger Citizens Coordinating Committee, and George Moulton

BRAINTREE:
 Quinree Manor

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

CAMBRIDGE:
 Salvato, Joseph

FALL RIVER:
 Andrade, William
 Circus Lounge, and Mabel D. Cosgrove

HAVERHILL:
 Anaa, Joe

HOLYOKE:
 Kane, John

LOWELL:
 Carrey, John F., Amusement Company
 Crowe, Francis E.

MILLERS FALLS:
 Rhythm Inn, and R. M. Thebaault and James Del Negro, Jr.

MONSON:
 Caneallo, Leo

NANTASKET BEACH:
 Seabreeze, The, and Kallis, Nicholas J.

NEW BEDFORD:
 The Derby, and Henry Correia, Operator

NEWTON:
 Thiffault, Dorothy (Mimi Chevalier)

SALEM:
 Larkin, George and Mary

SHREWSBURY:
 Veterans Council

TEWKSBURY:
 White Rock Club, Inc., Bosco De Pasquale, John Connolly, Employers

WAYLAND:
 Steele, Chauncey Dewey

MISSISSIPPI

BLOXI:
 Joyce, Harry, Owner, Pilot House Night Club
 Ralph, Lloyd
 Wesley, John (John W. Rainey)

CLEVELAND:
 Hards, Drezel

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

GREENVILLE:
 Pollard, Flenord

GULFPORT:
 Plantation Manor, and Herman Burger

JACKSON:
 Carpenter, Bob
 Poor Richards, and Richard K. Head, Employer
 Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, Ark.)

KOCHIUSEO:
 Fisher, Jim S.

LELAND:
 Lillo's Supper Club and Jimmy Lillo

MERIDIAN:
 Bishop, James E.

NATCHEZ:
 Colonial Club, and Ollie Koerber

POPLARVILLE:
 Ladner, Curtis (Red)

MICHIGAN

ANN ARBOR:
 McLaughlin, Max
 McLaughlin, Ollie

BATTLE CREEK:
 Smith, David

CHARLEVOIX:
 Charcoal Pit, The, and Anthony Ferritta, Owner

CRYSTAL:
 Palladium Ballroom, M. B. Winkelman, Owner

DETROIT:
 Bibb, Allen
 Briggs, Edgar M.
 Burgundy Records, Inc., and Art Sutton, General Mgr.
 Cody, Fred
 Crystal Lounge and Bar, Ed-mour H. Bertram, Owner-employer
 Finks, Arthur W.
 Payne, Edgar
 Zakon, A. J.

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

FERRIS:
 Club Plantation, and Dec Washington

FLINT:
 Grover, Tif

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

GRAND RAPIDS:
 Club Ches-Am, Anthony Scalice, Proprietor
 Powers Theatre
 Town Pump and Posze Yared
 Universal Artists and Phil Simon

GREENSBUSH:
 Greenshush Inn, and Dr. Max Rosenfeld, Prop.

IDLEWILD:
 Flamingo Club, The, and Phil Gile, Owner

KALAMAZOO:
 Tompkins, Tommy

MUSKOGEE HEIGHTS:
 Griffin, James
 Wilson, Leslie

SISTER LAKE:
 Rensdewer Bowl, and Rensdewer Inn (or Club), Gordon J. "Buz" Miller

UTICA:
 Spring Hill Farms, and Andrew Szred

WAYLAND:
 Macklin, Wm. and Laura

MINNESOTA

DETROIT LAKE:
 Johnson, Allan V.

EASTON:
 Hannah, John

HARMONY:
 Carson, Masford

MANKATO:
 Becker, Carl A.

MINNEAPOLIS:
 International Food and Home Shows
 Northwest Vandeville Attractions, and C. A. McEvoy

PIBESTONE:
 Coopman, Marvin
 Stolzman, Mr.

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

ROBBINSDALE:
 Crystal Point Terrace

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

WINONA:
 Interstate Orchestra Service, and L. Porter Jaug

MISSISSIPPI

BLOXI:
 Joyce, Harry, Owner, Pilot House Night Club
 Ralph, Lloyd
 Wesley, John (John W. Rainey)

CLEVELAND:
 Hards, Drezel

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

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 Pollard, Flenord

GULFPORT:
 Plantation Manor, and Herman Burger

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 Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, Ark.)

KOCHIUSEO:
 Fisher, Jim S.

LELAND:
 Lillo's Supper Club and Jimmy Lillo

MERIDIAN:
 Bishop, James E.

NATCHEZ:
 Colonial Club, and Ollie Koerber

POPLARVILLE:
 Ladner, Curtis (Red)

MISSOURI

CRYSTAL:
 Bowden, Rivers
 Williams, Bill

SHILLICOTHE:
 Hawes, H. H.

ELDON:
 Hawes, Howard H.

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

FORT LEONARD WOOD:
 Lawhon, Sgt. Harry A.

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

KANSAS CITY:
 Am-Vets and Bill Davis, Commander
 Equire Productions, and Kenneth Yates, and Bobby Han-shaw

MACON:
 Macon County Fair Association, Mildred Sanford, Employer

OAKWOOD (HANNIBAL):
 Club Belvedere, and Charles Matlock

POPLAR BLUFF:
 Brown, Merle

ST. LOUIS:
 All American Speed Derby, and King Brady
 Baraholts, Mac
 Brown Bomber Bar, James Caruth, and Fred Guinyard, Co-owners
 Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bomber Bar
 Caruth, James, Cafe Society
 Chesterfield Bar, and Sam Baker
 D'Agostino, Sam
 Encore Club, and Ted Flaherty
 Ford, Ella
 Graf, George
 Markham, Doyle, and Tuna
 New Show Bar, and John W. Green, Walter V. Lay
 Nicove, Sam
 Schimmel, Henry
 Shapiro, Mel
 Singer, Andy

MONTANA

BILLINGS:
Skyline Club, and Wes Hughes, Employer
BUTTE:
Webb, Ric
GLENDIVE:
Andrews, Lee K. (Bucky)
GREAT FALLS:
J. & A. Rollercoaster, and James Ausus
MILES CITY:
Dodson, Bill
Morton, H. W.
WEST YELLOWSTONE:
Stage Coach Inn, The, and Dr. R. C. Bayles

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis
FREMONT:
Wes-Ann Club, and Tanya June Barber
KEARNBY:
Field, H. E.
LODGEPOLE:
American Legion, and American Legion Hall, and Robert Sprengel, Chairman
MCCOOK:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Gruver, President
OMAHA:
Camello's Dancing Academy, and Larry Camello

NEVADA

LAKE TAHOE:
Club Monte Carlo, Joby and Helen Lewis, Owners
LAS VEGAS:
Adevaus Club, Inc., Clifton Powell, Employer
Kogan, Jack
Moulin Rouge
New Frontier Hotel
Patio Club, and Max Stettant, Sid Slate, Joe Cohen
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Tweomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks, James (Zacker)
JACKSON:
Nelson, Eddy
Sheerr, James

NEW JERSEY

ATLANTIC CITY:
Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Entin, Lew
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A. Irby, Operator
Luckman, Harvey
Mack's Mambo Inn, Lawrence McCall, Employer
Olshon, Max
Pilgrim, Jacques
BERNARDSVILLE:
Fair, James, Jr.
BEVELLY:
Olympia Lakes, Bernard L. Brooks, Melvin Fox, and Melvin Fox Enterprises
BLOOMFIELD:
Thompson, Futt
BRIGANTINE:
Brigantine Hotel Corp., and David Josephson, Owner
BURLINGTON:
Hutton, Oscar
CAMDEN:
Downey's, Jack Downie and Frank Crant, Prop.
Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
New Camden Theatre, and Morris Lev, Operator
CAMDEN COUNTY:
Somerdale Inn, and Albert Perla and Albert Alberti
CAMP MAY:
Anderson, Charles, Operator
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner
ELIZABETH:
Cairo, V.
FAIR LAWN:
Wells, Vicki (Dorothy Tirpak)

HILLSIDE:
Consumers Buying Service and Arnold Sheff
HOBOKEN:
Sportsmen Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry Quena, present Owner, and C. Statira (Grant) and Bernice Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Traymore Hotel, Leon Gardabel, Employer
LITTLE FERRY:
Scarne, John
LODI:
Cortez, Tony
LONG BRANCH:
The Landmark Hotel, and David Greene
McNeely, Leroy J.
McNeil, Bobby, Enterprises
MARGATE:
The Margate Casino, and James Schott, Employer
MARLBORO:
Train's Paradise, and E. A. Emmons
MCKEE CITY:
Turf Club, and Nellie M. Grace, Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor
MT. HOLLY:
Shian, Harry
NEWARK:
Beadle, Janet
Bruce, Ramon
Coleman, Melvin
Forte, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Hi-Li Club, The, and Artie Sarica, Employer
Holiday Corner, and Jerry Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey McAllister
Mariano, Tom
William Natale, and Century Round Bar and Restaurant
Newark Revue Enterprises, and Vic Lane
Oetting, Herbert
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rolfson, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zarscardi, Jack, Galanti A. A

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein
NORTH ARLINGTON:
Petrucci, Andrew
Wilson's Tavern, and Elmer Wilson
NORTH BERGEN:
Lavalier, Frank
Kay Sweeney, and 1200 Club
OCEAN CITY:
Pontiere, Stanley
ORANGE:
Cook, Wm. (Bill)
PASSAIC:
Tico Tico Club, and Gene DiVirgilio, Owner
PATERSON:
Club Eleas, and Joseph Ilanzer
PAULSBORO:
Cozy Corner Bar, Anthony Scardi, Owner and Operator
PENNSAUKEN:
Beller, Jack
PENNS GROVE:
Rizzo, Joe
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SEASIDE HEIGHTS:
Beachcomber Cafe, The, and Joe Slevin, Owner and Operator
SOMERVILLE:
Harrison, Bob
Walker, William (Raymond Williams)
Williams, Chester
Williams, Raymond (Wm. Walker)
SPRING LAKE:
Broadacres and Mrs. Josephine Ward, Owners

SUMMIT:
Ahrons, Mitchell
TEANECK:
Suglia, Mrs. Joseph
TRENTON:
Weinmann, John
UNION CITY:
Biancamano, Anthony P.
Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.
Fan Bar and Grill
Melody Club, and Peter J. Klunck, Owner
VAUX HALL:
Carillo, Manuel R.
WESTFIELD:
Cohen, Mack
Samurine, Jardine
WEST NEW YORK:
B'nai B'rith Organization, and Sam Nite, Employer, Harry Boorstein, President
WILDWOOD:
Esquire Club, and Isay Bushkoff
Hilant's Ballroom
WILLIAMSTOWN:
Pippo, Rocco

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary Green and David Time, Promoters
Haliday, Finn
Laloma, Inc., and Margaret Ricardi, Employer
Lepley, John
Richardson, Gary D.
White, Parcell
CARLSBAD:
Riverside Country Club, G. G. Hollinger, Employer
CLOVIS:
Denion, J. Earl, Owner, Plaza Hotel
HOBBS:
Siralace, Pete
REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSSELL:
Russell, L. D.
RUIDOSO:
Davis, Denny W.
SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner
Valdez, Daniel T.

NEW YORK

ALBANY:
Joe's Casino, and Harold Peche-nick
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
States, Jonathan
ALDEN CREEK:
Burke's Manor, and Harold A. Burke
ANGOLA:
Hacienda Cafe, The
AUSABLE CHASM:
Antler, Nat
Young, Joshua P.
BINGHAMTON:
Stover, Bill
BOLTON LANDING:
Blue Mills Restaurant, Louis Dallaga, Prop.
BRONX:
Acceudo, Ralph
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Beli, Murray
Club Delmar, Charles Marce-lino and Vincent Delostin, Employers
Hernandez, Harry
Jugarden, Jacques I.
Katz, Murray
Levinson, Herman
Miller, H. Walter
Miller, Joe
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugarden
Rosardo, Al
Roseberg, Israel
Sanatoro, E. J.
Stanzietti, Michael
BROOKLYN:
Arnovich, Ira (Mr.)
Balinese Club, and Sid Rosen-bath
Beckler, Lionel
Bello-Rest Restaurant, Felis Garcia, Prop.
Borzello, Carmelo
Bryan, Albert
Community Center, and Walter C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Heckelback Revue, Harry Dixon and Elmo Obey

Hall, Edwin C.
Jacobs, Jacob
Johnston, Clifford
Kelly, Ralph E.
Lemmo, Patrick
Morris, Philip
Rosenberg, Paul
Roisman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita Birke
Soo Corporation, and Hyman Robbins
Steuter, Eliot
Sustman, Alca
1024 Club, and Albert Friend
Williams, Melvin
Zaslav, Jack
BUFFALO:
Bourne, Edward
Buffalo Paramount Corp.
Calato, Joe and Teddy
Cosmano, Frank and Anthony
DiStefano, Jimmy
Harmon, Lissa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Paris, Joe
Ray's Bar-D, and Raymond C. Demperio
Sportstown Bar, and Mr. and Mrs. Les Simon
Twentieth Century Theatre
EAST GREENBUSH:
Hughes, Richard P.
FAIR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor
FERRANDALE:
Clarendon Hotel, Leon Gar-binkel, Owner
Gross, Hannah
Pollack Hotel, and Elias Pol-jack, Employer
FLUJISCHMANN'S:
Chura, Irene (Mrs.)
FRANKFORT:
Reile, Frank
Tyler, Lenay
GLENWILD:
Lewis, Mack A.
GRAND ISLAND:
Williams, Oszian V.
GREENWOOD LAKE:
Mountain Lakes Inn, and Charles Fatigati, Employer

HUDSON:
Goldstein, Benay
Gutto, Samuel
HUDSON FALLS:
New Yorker Pavilion, and Alfred J. Einstein
HURLEVILLE:
King David Hotel
ILION:
Wick, Phil
JACKSON HEIGHTS:
Griffiths, A. J., Jr.
LAKE LUZERNE:
Munck, Svend A.
LAKE PLACID:
Carriage Club, and C. B. Southworth
LOCH SHILDRAKE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfeld, Isadore, Jr., Estate
LONG BEACH:
Hamilton Club, and Mickey Hirsansky
MALONE:
Club Restaurant, and Louis Goldberg, Manager
MARCY:
Riviera Club, The, and John Long (Angulli), Owner
MONTICELLO:
Hotel Anderson, Charles King, Employer
NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Associated Producers of Negro Music
Allegro Records, and Paul Piner
Arnold, Sheila
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karmar
Bachelor House
Barbieri, Al, Agency
Bender, Milton
Benrubi, Ben
Beverly Green Agency
Bradley Williams Entertainment Bureau
Broadway Swing Publications, L. Frankel, Owner
Browne, Bridget
Brukey, Jesse
Butler, John
Cameo
Camora, Rocco
Cappola, Antonette
Carlin, Roger
Caruso, Mrs. Madelina

Catholom Swedish Restaurant
and Henry Ziegler
Catala, Estaban
Chambour Restaurant, Phil Rosen, Owner
Chaason, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Club Continental and Dave Panzer
Club Pleasant Gets, Lee Cham-bers and Rudolph Johnson
Coffery, Jack
Cohen, Harry
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Conlia Associates, and Jos. H. Conlia
Continental Record Co., Inc.
Cooper, Ralph, Agency
Cora, Luis
Courtney, Robert
Cross, James
Croydon, Michael, Theatrical Agency
Currie, Lou
Cutter, George H., Jr.
Derby Records, and Larry Newton
Dubonnet Records, and Jerry (Jerome) Lipkin
Edison, Carl, and Club Records
Fillet, Henry
Fontaine, Lon & Don
Gluckman, E. M., and Sport Films Library, Inc., North American Television Production, Inc., and Broadway on Parade
Goldberg (Garrett), Samuel
Gordon, Mrs. Margaret
Grand, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hello Paree, Inc., and Wm. L. Taub, Pres.
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmak
Impe, Inc., and Ben Gradus
International Food Show, Gordon Saville, Pres.
Jonsson, Donald E.
Katz, Archie
Kenay, Herbert C.
Kent Restaurant Corp., Anthony Kourtos and Joe Russo
Kessler, Sam, and Met Records
King, George
Kushner, David and Jack
La Rue, James
Lastfogel Theatrical Agency,
Dan T.
La Vie (en Rose) Night Club,
Monte Proser Enterprises,
Inc., and Monte Proser,
Owner
Levy, John
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Lopes, Juan
Mambo Concerts, Inc.
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Marchant, Claude
Markham, Dewey (Pigment)
Mayo, Melvin
McMahon, Jean
Metz, Phil
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogile, Wm., and Assoc.
Montanez, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Steve Murray's Mabogny Club
Neill, William
New York Civic Opera Com-pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizzard and Henry
Robinson, Owners
Operatic Gala Unico National,
and Miss Suzanne Duvert
Orpheus Record Co.
Oetting, Herbert
Paleogos, Alexanthur
Fargas, Orlando
Penschko, Reverend Andre
Pinkston, Walter C., and Com-munity Center (Brooklyn)
Place, The, and Theodore
Costello, Manager
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The
Ravens)
Riley, Eugene
Robbins, Sydel
Robinson, Charles
Rogers, Harry, Owner, "Frisco
Follies"
Sage, Miriam
Sandy Hook S. S. Co., and
Charles Gardner
Santiago, Ignacio
Sawdust Trail, and Sid Silvers
Schwartz, Mrs. Morris

ROCHESTER:
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Impe, Inc., and Ben Gradus
International Food Show, Gordon
Saville, Pres.
Jonsson, Donald E.
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Kent Restaurant Corp., Anthony
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Sandy Hook S. S. Co., and
Charles Gardner
Santiago, Ignacio
Sawdust Trail, and Sid Silvers
Schwartz, Mrs. Morris

ROME:
Marks, Al
SABATTS:
Sabatini Club, and Mrs. Veras
V. Coleman
SABANNA LAKE:
Birches, The, Mrs. LysPountain,
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
Spiegelman, Owner
Griggs, Nettie
Valenti, Sam
Willows, and Milo Thomas,
Owner
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ROME:
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V. Coleman
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COPIAGUE:
Enaco Corporation

CORONA:
Canary Cigarette Corp., Ben Can-
liance, Owner

ELMHURST:
Miele, Mrs. F.

FLORAL PARK:
Black Magic, and Joe. Beisano

HEMPSTAD:
Mancari, Archille
Tenyson, Bill, and Hot Jazz
Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank
Reid

JACKSON HEIGHTS:
Sperling, Joseph, and
Orchid Room

KEW GARDENS:
Boro Lounge, (Rex & Redeky
Restaurant, Inc.), Joe Re-
deky, Owner

MANHASSET:
Caro's Restaurant, and
Mark Caro

MONTAUK:
Montauk Island Club, Harry
Greenberg, Employer

SAVILLE:
Saville Hotel and Beach Club,
Edward A. Horowitz, Owner
Sam Kalb, Manager

WESTBURY:
Canning, Harold B.

WESTHAMPTON:
Skyway Cafe, and Mr. Billings

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

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Stokes, Gene

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

DURHAM:
Gordon, Douglas
Mitchell, W. J.

PAYETTEVILLE:
Lincoln, Ollie
Parker House of Music, and
S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish
Horan
New Mambo Lounge, Wm. H.
Taylor, Employer
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.

GREENVILLE:
Hagan, William
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales and
Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle

REIDSVILLE:
Ruth, Therman

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCaun, Roosevelt
McCaun, Sam
McEachon, Sam

BUCTYRU:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager

CANTON:
Canton Grille, and Walter W.
Holts, Owner
Huff, Lloyd
State Theatre, and Frank Engle

CHESAPEAKE:
Valley Lee Restaurant, Richard
(Dick) Deutch

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

CLEVELAND:
Atlas Attractions, and Ray Grait
Bender, Harvey
Bonds, Andrew
Chatterbox Musical Bar, and
John Ballard
Club Rod-day-Voo, and U. S.
Dearing
Dixie Grill, and Lenay Adelman
Dison, Forrest
The Hanna Lounge, and Oslert
Lowry, Jr., Employer
King, Ted, Agency
Lindsay Skaybar, Phil Bash,
Owner
Lockett, Roy
Lowry, Fred
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
Walthers, Carl O.

COLUMBUS:
Pea and Pencil, and Homer
and Doris Stonerock, Owners

DAYTON:
Apache Inn, and Jessie and
John Lowe
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Byers, Harold, and Air National
Guard of Ohio, 162nd
Fighter Interceptor Squadron
Daytona Club, and William
Carpenier
Farm Dell Nite Club, Inc., and
C. J. McLin, Employer
Hungarian Village, and Guy M.
Sano
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

ELYRIA:
Jewell, A. W.

EUCLID:
Rado, Gerald

GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson

HOLGATE:
Swiss Gardens, and George E.
Bronson

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

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

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

SANDUSKY:
Eagles Club

SPRINGFIELD:
Jackson, Lawrence

STUBENVILLE:
Hawkins, Fritz

TOLEDO:
Barack, W. E.
Durham, Henry (Hank)
LaCass Del Rio Music Publish-
ing Co., and Don B. Owens,
Sr., Secretary
Rutkowski, Ted, T. A. R. Rec-
ording Company
Whitey Gobrecht Agency

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Copa Casino, and Nick Costan-
tino
Freeman, Dusty
Miss Bringer America, Inc., and
Wm. Stringer
Summers, Virgil (Vic)

MUSKOGEE:
Curtis, John A., Manager Rodas
Show, connected with Grand
National of Muskogee, Okla.

OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Beras, Harry B.
Glas, Owen C.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargie

OREGON

EUGENE:
Granada Gardens, Shannon
Sheffer, Owner
Weinstein, Archie, Commercial
Club

GARIBOLDI:
Marty de Joe Agency
Walker, Sue

HERMISTON:
Rosenberg, Mr. R. M.

LAKEVIEW:
Bates, E. P.

MEDFORD:
Hendricks, Cecil

PORTLAND:
Harry's Club 1500, and Wm.
McClelland
Ozark Supper Club, and Fred
Baker
Pacific Northwest Business Con-
sultants, and J. Lee Johnson
Stadium, Shirley H.

ROGUE RIVER:
Arnold, Ida Mae

ROSEBURG:
Duffy, R. J.

PENNSYLVANIA

ALTOONA:
Quinn, Otis

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

BLAIRSVILLE:
Moore Club, and A. P. Sundry,
Employer

BRASHEAR:
Mazur, John

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

CARLEISLE:
Grand View Hotel, and Arthur
Nydyck, Employer

CHESTER:
Lager, Bob
West End Who's Who Women's
Club

COLUMBIA:
Golden Eagle, The
Kelley, Harold

COPERSBURG:
Hoff Brau, Adolph Toffel,
Owner

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

DOWNTOWN:
Swan Hotel, K. E. Shechaideh,
Owner

ERIE:
Hamilton, Margaret

EVERTON:
King, Mr. and Mrs. Walter

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

GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West
Chester, Pa.)

GREENSBURG:
Michelle Music Publishing Co.,
and Matt Farris

HARRISBURG:
Knipple, Ollie, and Ollie
Knipple's Lounge
Melody Inn Supper Club, Mil-
dred A. Shultz, Employer

HAVERSHOP:
Fielding, Ed.

JOHNSTOWN:
The Club 12, and Burrell
Haezler

KINGSTON:
Johns, Robert

LANCASTER:
Barry, Guy
Freed, Murray
Samuels, John Parker
Soule, James D.
Sunset Carson's Ranch, and
Sunset (Michael) Carson

LANEPORT:
Richard's Hotel and Cafe,
and Richard Arburo

LEWISTON:
Temple, Carl E.

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

MCKEESPORT:
White Elephant, Jack Feldman,
Owner

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

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Boots, Tubby
Cabana Club, Morry Gold, Prop.
Club Zel Mar, Simon Zelle,
Owner and Operator
Davis, Samuel
Delaware Valley Productions,
Inc., Irving Fine, James
Friedman, Lee Hasin, Bob
London, Joseph Mashman,
Louis Mashman, Harry Mon-
gar and Jerry Williams
Dupree, Hiram K.
Dupree, Rose
Essex Records
Gordon, Mrs. Margaret
La Petite, and Thomas W.
Malone, Owner
Manucci, Benjamin P.
Montalvo, Santos
Muxiani, Joseph
Pacey's
Pinsky, Harry
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Strait, Sec.,
Victoria Melnick, Chairman
of Music
Velas, L.
Warwick, Lee W.

PHOENIXVILLE:
Melody Bar, and George A.
Mole

PITTSBURGH:
Bruno, Joseph

READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin P. Schaeffer,
H. Edward Stafford, Chester
Skorazinski, Employers

SCRANTON:
McDonough, Frank

SHARON:
Diamond Cafe, The, and
D. W. Zydny, Manager

SLATINGTON:
Flick, Walter H.

STRAFORD:
Poinsette, Walter

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

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

WASHINGTON:
Lee, Edward

WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, Owner (Glenolden,
Pa.), and Michael Leasi, Co-
Owner

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Piacella, James

YORK:
Daniels, William Lopez

RHODE ISLAND

PROVIDENCE:
Auto Reviews, Inc., and
Arthur L. Mousovitz, Treas.
Columbus Artists Corp.

SOUTH CAROLINA

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

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

FLORENCE:
City Recreation Commission,
and James C. Putnam

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

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

MYRTLE BEACH:
Hewlett, Ralph J.

SOUTH DAKOTA

ARMOUR:
Smith, Coy

BROOKINGS:
DeBlach, Max W.

SIoux FALLS:
Haar, E. C.

TENNESSEE

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Burton, Theodore J.

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

MADISON:
Riley, Norm

MEMPHIS:
Beck, Harry E.
Goodenough, Johnny
Lepley, John

NASHVILLE:
Fessic, Bill
Roberts, John Porter
Terrell, Mrs. H. A.
Westers Corral, The, J. W.
Long and D. S. DeWeese

PARIS:
Cavette, Eugene

TEXAS

ALTAIR:
Cervenka's Night Club, and
August Cervenka

AMARILLO:
Mays (Mayer), Willie B.

AUSTIN:
Jede Room, and E. M. Pank

BEAUMONT:
Binbo, E. W.

BOLING:
Fails, Isaac A., Manager Spot-
light Band Booking Cooper-
ative (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

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

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

DALLAS:
Morgan, J. C.
Myster, Jack

DENISON:
Club Rendezvous

EL PASO:
Bowden, Rivers
Gateway Lodge 855, and C. F.
Walker
Marlin, Coyal J.
Peacock Bar, and C. F. Walker
Williams, Bill

PORT WORTH:
Clemons, James E.
Coats, Paul
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn
Meadowbrook Drive-In Theatre,
and Oscar R. May
Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic

GONZALES:
Daley Bros. Circus

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

HENDERSON:
Wright, Robert

HOUSTON:
Ott, Richard

LAREDO:
Laredo Country Club, Dan
Faucher and Fred Brunz

LEVELLAND:
Collins, Dee

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

LUFKIN:
East Texas Cotton Club, and
Clementine Parker, Owner

MEXIA:
Payne, M. D.

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

PALESTINE:
Earl, J. W.

Griggs, Samuel
Groves, Charlet

PARIS:
Ron-De-Voo, and Frederick J.
Merley, Employer

PORT ARTHUR:
Demland, William

ROUND ROCK:
Rice's Hall, Jerry Rice, Em-
ployer

SAN ANTONIO:
Forrest, Thomas
Lesby, J. W. (Lee)
Linton, Guy
Mission Hills Country Club,
and Eric Lipke, Employer
Obledo, F. J.

VALASCO:
Fails, Isaac A., Manager Spot-
light Band Booking Cooper-
ative (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
Whitley, Mike

UTAH

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

VERMONT

RUTLAND:
Brook Hotel, and Mrs. Estelle
Duffie, Employer

VIRGINIA

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

BUENA VISTA:
Rockbridge Theatre

COLONIAL BEACH:
Hershey, Robert
Masonic Carlo Club

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton

NORFOLK:
Big Trizek Diner, Percy Simons,
Proprietor
Cathvan, Irwin
Meyer, Morris
Rohan, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and
J. Harriet Williams

PORTSMOUTH:
Rountree, G. T.

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

SUFFOLK:
Clark, W. H.

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

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

WASHINGTON

SEATTLE:
Cousin Ben Productions, and
Ben W. Roscoe, and Tea
Hager
Groves, Sirless
Harvison, R. S.

SPOKANE:
Lyndel, Jimmy (James Delaget)

WEST VIRGINIA

CHARLES TOWN:
Bishop, Mrs. Sylvia

FAIRMONT:
Gay Haven Supper Club, Jim
Ribel, Owner

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

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Niser, Leonard

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

WHEELING:
Mardi Gras

WISCONSIN

BOWLER:
Reinke, Mr. and Mrs.

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

GREENVILLE:
Reed, Jimmie

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

MILWAUKEE:
Bethia, Nick Williams
Cogg, Isaac
Continental Theatre Bar
Cuppa, Arthur, Jr.
Dancer, Earl
Dimaggio, Jerome
Fun House Lounge, and Ray Howard
Gentili, Nick
Goor, Seymour
Maniaci, Vince
Melody Circus Theatre, Inc., and Milton S. Padway
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
Rizzo, Jack D.
Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando
Suber, Bill
Tin Pan Alley, Tom Bruno, Operator
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickson, Vice-Commander

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

ROSHOLT:
Akavicks, Edward

SHEBOYGAN:
Sheboygan County Harness Racing Association, Orlando Thiel, Pres.

TOMAH:
Veterans of Foreign Wars

WYOMING

CAMPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel
Wagner, George P.

DUBOIS:
Harter, Robert H.

ROCK SPRINGS:
Smoke House Lounge, Del E. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelma, Ben
Alvis, Ray C.
Andrus, Rose Marie (Mary Toby)
Archer, Pat
Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell

Clark, Lewis
Club Afrique, and Charles Liburd, Employer
Club Cimmaron, and Lloyd Von Blaine and Cornelius R. Powell
D. E. Corporation, Herb Sacha, President
duVal, Anne
Gold, Sol
Gordon, Harry
Kavakos Grill and Restaurant, and Wm. Kavakos
Kaiser, Herbert
Kirsch, Fred
Little Dutch Tavern, and El Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Maynard's Restaurant, Michael Friedman and Morton Foreman, owners
Moore, Frank, Owner, Star Dust
Motley, Bert
Murray, Louis, La Comeur Club, W. S. Holt and James Manning
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus and Joseph Cannon
Robinson, Robert L.
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mana
Walters, Alfred
Whalen, Jennie
Wilson, John
Wong, Hing
Wong, Sam

CANADA ALBERTA

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
DeSantia, Sandy
International Theatricals Limited

NEW BRUNSWICK

MONCTON:
Riley, Norm

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)

GRAVENHURST:
Webb, James

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

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

MUSSELMAN'S LAKE:
Bingham, Ted

NEW TORONTO:
Leliec, George

OTTAWA:
Ayotte, John
Parker, Hugh

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

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Habler, Peter
Kesten, Bob
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Wehman, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hilarie

QUEBEC

DRUMMONVILLE:
Grenik, Marshall

HUNTINGTON:
Peters, Hank

MONTRÉAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
"Auberge du Cap" and Rene Deschamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Canfield, James (Spizzie)
Carmel, Andre
Coulombe, Charles
DeGinet, Roger
Gilles, Letaric
Hackett, Don (Martin York)
Le Chateau Versailles
Lusnier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show
Turcotti, B. A., and Dromel Aid Bureau

QUEBEC CITY:
LaChance, Mr.

ST. EMIL:
Monte Carlo Hotel, and Rene Lord

STE. GERARD DES LAURENTIDES:
Moulin Rouge

BASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Casa Del Rosa Night Club, and Ikuun Stevenson

Montana Club, The, and Norman H. Dahl, Owner
Stage Coach Inn, and Midge Starns, Employer

FAIRBANKS:
Brewer, Warren
Club El Rancho Motel, and Miles F. Beaux, Employer
Fairbanks Golf and Country Club, and James Ing, Employer
Flemming, F. DeCosta
Flemming, Freddie W.
Glen A. Elder (Glen Alvin)
Grayson, Phil
Johnson, John W.
Miller, Casper
Nevada Kid
Players Club, Inc., and Jean Johnson
Stampede Bar, Byron A. Gilam and The Nevada Kid
Stoltz, Lorna and Roy

KETCHIKAN:
Channel Club

SEWARD:
Life of Riley Club, Riley Ware, Employer

HAWAII

HONOLULU:
Bal Tabarin, and Mr. Wm. Spillar, Mr. Tommy Cosse and Mrs. Angelina Akamine
Kennison, Mrs. Ruth, Owner, Pango Pango Club
Matsuo, Fred
Thomas Puna Lake

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

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

SOUTH AMERICA BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abbe, Virgil
Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and King Brady, Promoter
Allen, Everett
Anderson, F. D.
Andros, George D.
Anthe, John
Arnett, Eddie
Armood, Ross
Askew, Helen
Augler, J. H.
Augler Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer.
Rhapsody on Ice
Blumentfeld, Nate
Bologhino, Dominick
Bolter, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager, "Crazy Hollywood Co."
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Burton, John

Capell Brothers Circus
Carlson, Ernost
Carroll, Sam
Charles, Rex (Res. C. Esmond)
Chency, Aland Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Cooper, Richard
Curry, Benny
Davis, Clarence
Davis (Kleve), Dick
deLya, William
Devilier, Donald
DiCarlo, Ray
Dixon, Jas. L., Sr.
Dodson, Bill
Dolan, Ruby
Drake, Jack B.
Dunlap, Leonard
Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
Fetzarro (Tzcano), Frank
Field, Scott
Finklestine, Harry
Ford, Ella
Forrest, Thomas
Fortson, Jack, Agency
Fox, Jesse Lee
French, Joe C.
Frickley, W. H. Woody
Friendship League of America, and A. L. Nelson
Garnes, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gordon, Harry
Gould, Hal
Grayson, Phil
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Mushogee, Okla.
Hall, Mr.
Hewlett, Ralph J.
Hobbs, Wilford, Vice-Pres., Artists Booking Corp., Hollywood, Calif.
Hollander, Frank, D. C. Restaurant Corp.
Moran, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome Circus, Arthur and Hymna Sturmak
Hugs, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kent, Jack
Kirk, Edwin
Kleve (Davis), Dick
Kline, Hazel
Kosman, Hymna
Larson, Norman J.
Law, Edward
Leary, J. W. (Lee)
Leveson, Charles
Levin, Harry
Mack, Dee
Magen, Roy
Magee, Floyd
Mann, Paul
Markham, Dewey (Pigment)
Matthews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Horse Follies of 1946
McGowan, Everett
Meeks, D. C.

Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Poesosa, Managers
Miller, George E., Jr., former Booker's License 1129
Miquelon, V.
Mitchell, John
Montalvo, Santos
Morton, H. W.
Mysner, Jack
Nelson, A. L.
Newbauer, Lillian
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners
Nixon, Elsworth
Olivieri, Mike
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peth, Iron N.
Plau, William H.
Pinter, Frank
Pope, Marion
Rainey, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roberts or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Seay, J. J.
Shambour, Farris
Shuster, Harold
Shuster, H. H.
Shuster, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Coy
Smith, Ora T.
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Stratton, Pete
Straus, George
Stump & Stumpy (Harold Crommer and James Cross)
Summerlin, Jerry (Mara)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo Show

Tabar, Jacob W.
Tambor, Stuart
Taylor, B. J.
Thomas, Mac
Thomas, Ward
Tompkins, Tommy
Travers, Albert A.
Wallin, Bob
Walters, Alfred
Ward, W. W.
Watson, N. C.
Wells, Charles
Weintraub, Mr.
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Willis, Sam
Wilson, Ray
Wimberly, Otis
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
McGe, Monty

ARIZONA

DOUGLAS:
Top Hat Club

NOGALES:
Colonial House

PHOENIX:
Paternal Order of Eagles Lodge Aerie 2957
Plantation Ballroom

TUCSON:
El Tanque Bar

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.

CALIFORNIA

BAKERSFIELD:
Jurez Salon, and George Benton

BEVERLY HILLS:
White, William B.

EL CAJON:
Casper's Ranch Club

FRESNO:
Elwin Cross, Mr. and Mrs.

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
Cotton Club, and George Underwood
Tabone, Sam
Workman, Dale C.

LOS ANGELES:
Fouce Enterprises, and Million Dollar Theatre and Mayan Theatre

MARTINEZ:
Copa Cubanna Club

OCEANSIDE:
Town House Cafe, and James Cuena, Owner
Wheel Cafe

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

PITTSBURG:
Bernie's Club

RICHMOND:
Galloway, Kenneth, Orchestra
Lavender, Wm. (Bill)

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

SACRAMENTO:
Cappa, Roy, Orchestra

SAN DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Cotton Club, and Belas Sanchez
San Diego Speedboat Club
Thursday Club
Uptown Hall
Vasa Club House
Wednesday Club

SAN FRANCISCO:
Fraits, Carl (also known as Anthony Carle)
Jones, Cliff
Kelly, Noel

SAN LUIS OBISPO:
Scaton, Don

TULARE:
T D S Hall

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

WARNER SPRINGS:
Warner's Hot Springs

COLORADO

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

HARTFORD:
Buck's Tavern, Frank S. DeLuco, Prop.

MOOSUP:
American Legion
Club 91

NAUGATUCK:
Zembruski, Victor—Polish Polka Band

NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner

SAYBROOK:
Pease House

DELAWARE

WILMINGTON:
Cousin Lee and his Hill Billy Band

FLORIDA

DEERFIELD:
El Sorocco

FORT LAUDERDALE:
Aloha Club

FORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreiman

JACKSONVILLE:
Standor Bar and Cocktail Lounge

KENDALL:
Dixie Belle Inn

MIAMI:
Heller, Joseph

MIAMI BEACH:
Fried, Erwin

PANAMA CITY:
White Circle Inn, and Mrs. Mat-
tie B. Shehans, Cedar Grove
GULF BEACH:
Old Dutch Inn, and Harold
Laugha and Cliff Stiles
POMPAHO:
Julenes
TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, Owner and
Manager
WINTER PARK:
Park Avenue Bar, and Albert
Kausch

GEORGIA

SAVANNAH:
Bamboo Club, and Gene Dean

IDAHO

BOISE:
Simmons, Mr. and Mrs. James
L. (known as Chico and
Connie)
MOUNTAIN HOME:
Hi-Way 30 Club
TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
SI Club, and Jack Tallo
Turf Club, The, and Ed McKee
CHICAGO:
Harper, Lucius C., Jr.
Kryl, Bohumir, and his Sym-
phony Orchestra
DARMSTADT:
Sinn's Inn, and Sylvester Sinn,
Operator
FAIRFIELD:
Eagles Club
GALESBURG:
Carson's Orchestra
Meeker's Orchestra
JACKSONVILLE:
Chalet Taverna, in the Illinois
Hotel
MARISSA:
Triefenbach Brothers Orchestra
MT. VERNON:
Iet Taverna, and Kelly Greenalt
NASHVILLE:
Smith, Arthur
PEORIA:
Marshall-Putnam County Fair
Assn. and the Henry Fair
Silverleaf Pavilion
WPEO Radio Station
V. M. C. A.
SCHILLER:
Andy's Place and Andy Kryger

INDIANA

ALEXANDRIA:
Ballroom and Bar of Eagles
Lodge
ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
GARY:
Caribou Tap
INDIANAPOLIS:
Sheffield Inn
MISHAWAKA:
VFW Post 360
MUNCIE:
Kratzer, Manuel
Mikesell, Gerald
NEW CHICAGO:
Green Mill Tavern
SOUTH BEND:
Chain O'Lakes Conversation
Club
PNA Group B3 (Polish National
Alliance)
St. Joe Valley Boat Club, and
Bob Zall, Manager
St. Joseph County 4-H
Association

IOWA

BURLINGTON:
Burlington Hawkeye (Des
Moines County) Fair, and
Fair Ground
CEDAR FALLS:
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DUBUQUE:
Hanten Family Orchestra
(formerly Hay Hanten Orches-
tra of Key West, Iowa)
FAIRFIELD:
Illi, Lew (Lew)
SIoux CITY:
Eagles Lodge Club
KANSAS

SALINA:
Woodman Hall

JUNE, 1957

TOPEKA:
Downs, Red, Orchestra
Kansas Free Fair Association
and Grounds
Viewwood Dance Pavilion
WICHITA:
Silver Moon
West Street Supper Club

KENTUCKY

BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
PADUCAH:
Copa Cabana Club, and Red
Thrasher, Proprietor

LOUISIANA

BUNKIE:
Bluc Moon Club, and Vines
Harris
Huey, Oliver
LEESVILLE:
Capell Brothers Circus

MARYLAND

BALTIMORE:
Knowles, Nolan F. (Aetna
Music Corp.)
PITTSFIELD:
Bladensburg Arena (America
on Wheels)
EASTON:
Starrt, Lou, and his Orchestra

MASSACHUSETTS

FALL RIVER:
Duffee Theatre
LAWRENCE:
Zaic, Fred, and his Polka Band
LOWELL:
Golden Nugget Cafe
LYNN:
Pickfair Cafe. Rinaldo Cbeve-
rini, Prop.
Simpson, Frank
METHUEN:
Central Cafe, and Messrs. Yan-
konis, Driscoll and Gagnon,
Owners and Managers

NEW BEDFORD:
Polka, The, and Louis Garston,
Owner
NORTH READING:
Lavaggi Club, Inc.
SHILLEY:
Rice's Cafe, and Albert Rice
SPENCER:
Reardon, Bernard
WEST WARREN:
Quabog Hotel, Ernest Dros-
dall, Operator
WORCESTER:
Gedymn, Walter
Holmes, Alan Gray
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

INTERLOCHEN:
National Music Camp
ISHPEMING:
Congress Bar, and Guido
Bonetti, Proprietor
MARQUETTE:
Johnson, Martin M.
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi
PONTIAC:
Spadolari
MINNESOTA

MINNEAPOLIS:
Lollies, Wes
Milkes, C. C.
ST. PAUL:
Winter, Max

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

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

LOUISIANA:
Bollins, Tommy, Orchestra
POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

NEBRASKA

ARLINGTON:
Arlington Ballroom, and Floyd
Paul
CRETE:
Blue River Lodge Dance Hall,
and Henry Zahoureck, Mgr.
LINCOLN:
Arena Roller Skating Club
Leas Drive Inn, Lee Franks,
Owner
Royal Grove
Shar-Mar
Sunset Party House

NEVADA

ELY:
Little Casino Bar, and
Frank Pace
LAS VEGAS:
Soukup, Robert

NEW HAMPSHIRE

DOSCAWEN:
Colby's Orchestra, Myron Colby,
Leader
KEENE:
Veterans of Foreign Wars
PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader
WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Colum-
bian Institute)
Polish American Home
Sonny's Hall, and Sonny
Montanez
Starke, John, and his Orchestra
CAMDEN:
Polish-American Citizens Club
St. Lucius Choir of St. Joseph's
Parish
CLIFTON:
Bockmann, Jacob
Clifton Casino
ELIZABETH:
Matuloni, Mike
Reilly's Lounge, and John
Reilly
Swyka, Julius
Twin Cities Arena, William
Schmitz, Manager

HACKENSACK:
Mancini's Concert Band,
M. Mancini, Leader
HACKETTSTOWN:
Hackettstown Fireman's Band
KEYPORT:
Stager, Walter, Orchestra
MANVILLE:
Al Tobias and His Orchestra
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MT. HOLLY:
Fire-side Restaurant, and Mr.
and Mrs. Warren Leary,
Prop.

NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.

NEWARK:
House of Brides
Newark Opera House
Palm House
Pelican Bar
NEW BRUNSWICK:
Carlano, John
Krug, George S.
NEW MARKET:
Nick's Grove
OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, Leader
President Palace
PATERSON:
Airship
American Legion Band,
B. Sciliti, Leader
Pateron Symphonic Band

ROCHELLE PARK:
Swiss Chalet
SOUTH RIVER:
Saunders, Charles
Barrows, Lee, Orchestra, Leo
Molken, Leader
SOUTH SOMERVILLE:
Polish Falcons of America
WEST ORANGE:
Club Cabana

NEW MEXICO

ANAPRA:
Sunland Club
CARLSBAD:
Lobby Club
RUIDOSO:
Davis Bar
Martin Bar, and Martin Griad-
staff, Owner

NEW YORK

BRONX:
Alpha Inn, Pete Mancuso, Pro-
prietor, and Carl Raniford,
Manager
BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Griffin and Mr.
Patrick Gillespie
BROWNVILLE:
Monnat, Joseph
BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Jones, Stevie, and his Orchestra
COHOES:
Sports Arena, and Charles Gup-
till
CUBA LAKE:
Evans Roller Rink
ELMIRA:
Hollywood Restaurant
FISHKILL:
Cavacinni's Farm Restaurant,
Edw. and Daniel Cavacinni,
Managers
FREEPORT, L. I.:
Freeport Elks Club, and Carl
V. Anton, Mgr.
HARRISVILLE:
Cheesman, Virgil
MUDSON:
Clermont Inn, and Messrs.
Gerald Griffin, Sr. and Jr.
New York Villa Restaurant,
and Hazel Uason, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre
KINGSTON:
Kilmer, Parl, and his Orches-
tra (Lester Marks)
MAMARONECK:
Seven Pines Restaurant
MEDINA:
Moose Lodge No. 769
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
Richman, William L.
Solidaires (Eddy Gold and
Jerry Isaacson)
Stork Club
Willis, Stanley
NORFOLK:
Joe's Bar and Grill, and Joseph
Brigs, Prop.

OLEAN:
Wheel Restaurant
POUGHKEEPSIE:
Borst, Kermit F., and
The Polka Dots
RAVENA:
VFW Ravena Band
RIDGEWOOD, L. I.:
Joseph B. Garity Post 562,
American Legion, Commander
Edmund Rady

ROCHESTER:
Loew's Rochester Theatre, and
Lester Pollack
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
Ficarro)
VESTAL:
Vestal American Legion Post 69
WELLSVILLE:
VFW Club

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzhough Lee
KINSTON:
Farber, David
WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

OHIO

AKRON:
American Legion Post 209, and
American Legion Hall
South Akron Eagles Club
and Hall

ALLIANCE:
Lexington Grange Hall
CANTON:
Palace Theatre
CINCINNATI:
Steamer Avion
CUYAHOGA FALLS:
Fraternal Order of Eagles Club
and Hall
DAYTON:
Mayfair Theatre, and Dwaia
Esper
The Ring, Maura Paul, Operator
GENEVA:
Blue Bird Orchestra and Larry
Parks
Municipal Building
North Center Tavern
HARRISBURG:
Hubba-Hubba Night Club
HOLGATE:
Swiss Gardens, George K. Bron-
son

LIMA:
Bilger, Lucille
NEWARK:
Fogles Lodge
NEW LYME:
Fawn Ballroom
PAINEVILLE:
Chagrin Tavern
PORTSMOUTH:
Rose, Robert
RAVENNA:
Ravenna Theatre
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner
SALEM:
Gold Bar, and Chris Paporadis,
fr.
VAN WERT:
Underwood, Don, and his
Orchestra

OKLAHOMA

ARDMORE:
Lake Murray Lodge, and
James R. Shaffer, Mgr.
OREGON

GRANTS PASS:
Fruit Dale Grange
SAMS VALLEY:
Sams Valley Grange, Mr. Pedley,
Grange Master
STANFIELD:
Jesse James Club, and James
Mosso

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77
ANNVILLE:
Washington Band
ASHLAND:
Eagles Club
BADEN:
Byersdale Hotel
BEAVER FALLS:
VFW Post No. 48
White Township Inn
CARBONDALE:
Loftus Playground Drum Corps,
and Max Levine, President
CENTRAL CITY:
American Legion
EAST STROUDSBURG:
Locust Grove House
FALLSTON:
Valley Hotel
FREDERICKSBURG:
Vernon Volunteer Fire Co.
LEBANON:
Sholly's Tavern
LEHIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Prop.

MEADVILLE:
I. O. O. F. Hall
MOUNTAIN HOME:
Coustonzo, Vince, Orchestra
Onawa Lodge, B. Shinnas,
Prop.
MT. PLEASANT:
American Legion Post No. 446

NEW FLORENCE:
Veterans of Foreign Wars
NEW KENSINGTON:
American Folk Musicians
Association
Gable Inn
PHILADELPHIA:
Allen, James, Orchestra
Palladium Ballroom, and Moe
Greenberg
PITTSBURGH:
Club 22
Lunt, Grace
PUNXSUTAWNEY:
American Folk Musicians
Association, and Bud Moore

READING:
Baer, Stephen S., Orchestra
Schmoker, Johnny, Novelty
Band

ROBINSON:
Fork's Tavern
ROULETTE:
Bremer, Edgar, Roulette House
SCOTTSDALE:
Moose Lodge No. 194
SHAMOKIN:
Maine Fire Company
SIGEL:
Sigel Hotel, and Mrs. Tilla
Newhouse, Owner
SUNBURY:
Shamokin Dam Fire Co.
TARENTUM:
Polka Bar
UNIONTOWN:
Melody Rink and W. Guesman
VINTONDALE:
V. F. W.
WHITNEY:
Piptown Hotel
YORK:
14 Karat Room, Gene Spangler,
Proprietor
Reliance Cafe, Robert Kline-
kinst, Proprietor
ZELIENOPLE:
Blue Flame Tavern, and
Michael Sera

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra
WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

SPARTANBURG:
Spartanburg Country Club, J. E.
(Whitely) Harling, Manager

TENNESSEE

BRISTOL:
Knights of Templar
JACKSON:
SPO Fraternity
Supper Club
NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club
CORPUS CHRISTI:
Brown, Bobby, and his Band
La Terraza Club, and Florencio
Gonzales
The Lighthouse
Santros, Jimmie
Tinan, T., and his Band
EL PASO:
El Paso Society, and Melvia Gar-
rett, Owner-manager
FORT WORTH:
Cunningham, H. H.
GALVESTON:
Sons of Herman Hall
HOUSTON:
Moramirade Club, and Jimmy
Brouillette, Manager
PORT ARTHUR:
DeGrasse, Lenore
SAN ANTONIO:
Club Bel-Air, and John W.
Morland
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

OGDEN:
Chic Chic Inn
SALT LAKE CITY:
Avalon Ballroom

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
WINCHESTER:
VFW Ladies Auxiliary

WASHINGTON

OMAR:
Moran, Rita
Pauls Cafe
Schaller, Carl A.
SEATTLE:
Tusedo Club, C. Barzee, Owner

WEST VIRGINIA

FAIRMONT:
Gay Spots, and Adda Davis and
Howard Weekly
Ullom, A. B.

GRAPTON:
City View, Tony and Daley
Olivio, Prop.

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Moore, Wayne

WISCONSIN

ANTIGO:
Tune Twisters Orchestra, Jm. J.
Jelch, leader

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

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra

DURAND:
Weiss Orchestra

MENASHA:
Trader's Tavern, and Herb
Trader Owner

MILWAUKEE:
Moede, Mel, Band

MINERAL POINT:
Midway Tavern and Hall, Al
Lavery, Proprietor

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

OSSEO:
Osseo City Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra,
and Phil Edwards

PORT WASHINGTON:
Lone Acres Ballroom, and
Helen Thomas and Dan Jones

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

DISTRICT OF COLUMBIA

WASHINGTON:
Elmer's Franklin Park Cafe
Johnny's Grill
National Arena (America on
Wheels)
Star Dust Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack

HAWAII

HONOLULU:
9th State Recording Co.

CANADA ALBERTA

CALGARY:
Calgary Stampeders Football
Club, and Calgary Quartet-
back Club

SYLVAN LAKE:
Prom Dance Hall

BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre
The Tartans Orchestra

BELLEVILLE:
Rosemore
Tobes Gardens, and Hngo Dig-
gins and his Orchestra

BRANTFORD:
Silver Hill Dance Hall

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor

INGERSOLL:
Beacham, Wm., and his Melody
Ramblers

MERRITON:
Grenadiers Trumpet Band

NIAGARA FALLS:
McGregor, Mrs. Helen
Radio Station CHVC, Howard
Bedford, President and Owner

ROSEBUD:
Ukrainian Greek Orthodox Hall
Uncle Sam's Hotel, Ivan Popo-
vich, Owner

WINTERS, TEX (Hector Fongait):
Zabor, Ralph, and his Or-
chestra

OSGOODE:
Lighthouse

OTTAWA:
Navan Community Centre, and
Wesley Savage, Mgr.

TORONTO:
Argonaut Football Club, Inc.
Argonaut Bowling Club
John D. Bradley Co. Advertis-
ing, and John D. Bradley
Canadian Bugle and Trumpet
Band Assoc. and members,
Chas. F. Waldrum, Secretary

Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band

Mercury Club
Mitford, Bert
Second Division Signals
Trumpet Band

Three Hundred Club
Toronto Ladies' Pipe Band

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

QUEBEC

AYLMER:
British Hotel, and Anton J.
Lazarowich and Joe.
Tchorewiski, Props.
Chamberland Hotel, and Mrs.
Noranda Chamberland,
Operator

EAST TPLEMONT:
The R-100, and Ernest
Denault, Prop.
Williams, Russell

GATINEAU:
Manoir Papineau, and owners
George Beinveuc and
Russell Williams

HUDSON:
Chateau Du Lac

LAPRAIRIE:
Boulevard Hotel

L'ASSOMPTION:
Au Miami Hotel, Roland Aliz,
Owner

LEVIS:
Auberge de La Colonne, Paul
Bourret and Romeo Drolet,
Co-Props.

MONTREAL:
Bacardi Cafe
Bal Tabarin
Clover Cafe, and Jack Horn
Continental Club
Gagnon, L.
Gaucher, O.
Havana Club
Lanterne Cafe
Lapierre, Adrien
Main Cafe
Arthur Murray School of
Dancing
Oreans Agency, and Paul
Paquin
Rainbow Grill

QUEBEC:
Canadian and American Book-
ing Agency
Konstantinides, Nick

ROUYN:
Radio Hotel

ST. ROSE DE LIMA:
Greber's Hotel, and Geo. Bris-
bois, Owner, and Geo. La-
fontaine, Manager.

VAUDREUIL:
Vaudreuil Inn

MEXICO

MEXICO CITY:
Miguel Pablo, and his Tipica
Orchestra

MISCELLANEOUS
Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Sanford, J. Warren
Wells, Jack

FOR SALE—50 band uniforms, double breasted coats, navy blue serge with gold trim and citation cords. Trousers, powder blue with black and gold side stripe. Contact Dr. H. F. Carbaugh, Mgr., Hagerstown Municipal Band, Hagerstown, Md.

FOR SALE—Ampeg bass amplifier with peg, late model, excellent condition, \$150.00. Also five rhumba shirts, \$10.00 each; tenor band library \$50.00; nine metal music cases, \$2.00 each. William Roeder, 425 South Reese Place, Burbank, Calif.

FOR SALE—Bass clarinet, Selmer, four years old; articulated Eb, stand and case; excellent intonation. \$350.00. David Politzer, 1325 Fargo, Chicago 26, Ill.

FOR SALE—Selmer "A" wood clarinet. Seven rings, no cracks, perfect condition; with double clarinet case and cover, \$95.00. Arthur Bleiman, 9 Sylvan Terrace, Brooklyn 24, N. Y. CO 6-0430.

FOR SALE—Back issues of Downbeat, some going back to 1938. Also old song sheets and records. John Dunne, 28 North Pangolin St., Dunkirk, N. Y.

FOR SALE—Complete music library consisting of concert, waltzes, etc., very cheap. Also Conn tenor sax; soprano sax; solo sax. Also eight red uniform jackets, like new, and eight blue uniform jackets, very cheap. Mrs. Leon Van Gelder, 205 Van Nostrand Ave., Jersey City, N. J. Phone: HE 3-0887.

FOR SALE—120 bass Dallape professional model accordion, like new. Lists for \$1,350, will sacrifice for \$600.00. Write Mrs. Ed Barrows, 1109 Frank Avenue, Albert Lea, Minn.

FOR SALE—Pink tuxedo jackets with matching pants; also turquoise Eton jackets. Smart, dressy, used short time by name band. Eight sets available; reasonable. Contact Aristo Rey, 69-44 Kissena Blvd., Flushing, L. I., N. Y.

WANTED

WANTED—Inexpensive five-string banjos and flat-top center hole guitars; in any condition, for my Folk Music Club. State make, condition, and lowest price. Sidney Locker, 4326 Pine St., Philadelphia, Pa. 6-7-8

WANTED—Pipe organ music; Bach, Buztheube, Franck; all classical composers. Texts on harmony, counterpoint, fugue, etc. Also, Schillinger Method (used). W. G. Miller, 1002 Walnut St., McKeesport, Pa.

WANTED—Record of Harry James, Beyond the Sea; Benny Goodman, Beyond the Sea; Tex Bencke, Beyond the Sea; Victor Young, Beyond the Sea; Montavani, Beyond the Sea; to buy or have copy made. Dan Shilling, 1362 Hobart Ave., Bronx 61, N. Y. TA 9-6317.

WANTED—Record of "Paradiddle Joe" by Johnny Morris and record of "All the Things You Are," by Maynard Ferguson; to buy or have copy made. Dan Shilling, 1362 Hobart Ave., Bronx 61, N. Y. TA 9-6317.

WANTED—H. N. White "King" tuba; bell front, brass finish, not over ten years old. F. Robyns, 479 Prentiss, Detroit 1, Mich.

WANTED—Novachord (organ piano), made by Hammond Co. State condition, year made and price. Melvin Ashworth, 1585 Sherman Ave., North Bend, Ore.

WANTED—Pier-wax, gold-plated deluxe Gibson, Epiphone, Weymann, Bacon, Paramount, Vega, tenor or plectrum banjo. Also Gibson mandolin. S. Allen, 15 Amber Lane, Levittown, N. Y.

HELP WANTED

WANTED—Rhythm guitarist, male or female, vocalist preferred, must fake chords well; to join established trio working club and steady weekend dates in Long Island area. S. Allen. Phone: PE 5-4633.

WANTED—Immediately, accordionist and bass player that can do fine vocals for a fine summer engagement; male or female. Contact Joe Rait, 1516 South Sixth St., Philadelphia 47, Pa. Phone: FL 2-2602.

WANTED—Musicians to organize a new thirteen piece modern dance orchestra. State age and experience. Write to Local 802 member, arranger and leader, Frank Mangione, 1904 Westfield Ave., Scotch Plains, N. J.

WANTED—Pianist, young, willing to travel, read, fake; to join five piece traveling group. For more information write and send picture, or phone: Joe Jenkins, 203 Choptank Ave., Cambridge, Md. Phone: Cambridge 1197.

WANTED—Musicians. The Fort Wayne Philharmonic Orchestra will have openings next season for all strings, oboe, clarinet and trombone. If qualified, we will help secure the additional type of employment desired. Write to: Manager, Philharmonic Office, 201 West Jefferson, Fort Wayne, Indiana.

WANTED—Girl pianists and organists for nationwide bookings. Not over 32 years of age in appearance; excellent technique, class spots, steady engagements; piano bars and lounge music. Mail recent photo and experience data. Ralph Williams Music Service, 203 North Wabash Ave., Chicago, Illinois.

WANTED—Symphony musicians who are qualified for employment in business and industry. Season of 22 concerts. Address Conductor, Omaha Symphony Orchestra, 401 South 49th St., Omaha 3, Nebraska.

WANTED—Limited number of musical scholarships available local university—seat with symphony orchestra. Second horn, first flute, oboe, viola, bass, cello. Mail information to Youngstown Symphony Society, 1006 Wick Building, Youngstown, Ohio.

AT LIBERTY

AT LIBERTY—Drummer, age 29; American, sub-ethnic Latin (timbales), European rhythms, cut show, read music. Desires work in New York area, or Catskill Mts. area for full season. Local 802 card. David Young, 29 West Tremont Ave., Bronx 53, N. Y. CYpress 4-0542. 5-6

AT LIBERTY—Solo tuba player; late principal Hamburg Symphony Orchestra; seeks tuba employment with symphony orchestra; doubling Bb bass and Sousaphone. Erwin Mader, 11540 84th St., Edmonton, Alberta, Canada. 5-6

AT LIBERTY—Modern drummer, Local 802 card; reads, fakes; desires weekend work in and around New York. James S. Sparano. Phone: evenings between 6:00 and 7:00 P. M. Jackson 1-7949. 5-6

AT LIBERTY—Slide and valve trombone player, for summer engagement, will travel. 20 years old, six years wide experience, can improvise and read. Especially interested in jazz-type group (band or combo that plays dance music and features a jazz library). Hank Breckenberg, 2565 Yale Station, New Haven, Conn. 2-6

AT LIBERTY—Organist, college man, 36 years old. Own large Hammond organ, Leslie speaker; widely experienced hotels, night clubs, lounges. Desires to contact good agents; solo work only; will travel anywhere. Jack Spiker, 204 South Graham St., Pittsburgh 6, Pa. MO 1-8347. T.F.

AT LIBERTY—Pianist, experienced for many years playing society style dance, concert music in good taste; accompanist, instrumentalists, shows. Clean living, reliable. Seeks first class resort hotel engagement with congenial orchestra. William Marks, 922 East 15th St., Brooklyn 30, N. Y. T.P.

AT LIBERTY—Electric guitarist who really swings; can play any style from modern jazz to hillbilly. Prefer summer resort; white, 32, good appearance, clean living. J. B. Kearney, Box 521, Sesser, Ill. Phone: 3752.

AT LIBERTY—Rhythm drummer, 27, experienced, schooled, effective. Local 47 card; will travel, double, sing or relocate—but no funny hats. I want to join a group that can swing. Chuck Minogue, Box 13, Village P. O., New York 14, N. Y. CHelsea 2-6167.

AT LIBERTY—Pianist, male, white, age 33; 15 years night club and show experience, fast transposer, conservatory graduate. Only top offers in North Shore area considered. Bob Nolan, 7830 19th Ave., Kenosha, Wis.

AT LIBERTY—Experienced trumpet player for Southwest or Southeastern location in an orchestra or combo. Swing, show or society. Available after June 20. Eddie Howe, 2722 Oak Lawn, Dallas 19, Texas. Phone: LA 8-7850.

AT LIBERTY—Experienced trombone player, also double on bass. Young and reliable. Desires work in traveling orchestra. Available June 10; Local 47 card. Richard Foust, 6 West Main St., Dallastown, Pa. Phone: Red Lion 36532.

AT LIBERTY—The King's Men; U. of Mich. dance and jazz combo; desires summer resort job. Extensive resort and G. B. experience. All type of music; read and fake. Fred Giordano, 6416 S. Q., Ann Arbor, Mich. (MO 3-0521) X6931. After June 12, 27 Aub. Ave., Newton, Mass. (BI 4-3382).

AT LIBERTY—Harmonica player; original style, exceptionally sweet tone, read, transpose. Radio, club experience; single, can travel; likes Southern States; double on trumpet. Johnny McLean, 4617 Lexington Ave., Los Angeles 29, Calif.

AT LIBERTY—Sax and clarinet man; young, big band experience and combos; can read and fake well; willing to travel. Vincent Velardi, 2226 McDonald Ave., Brooklyn, N. Y. HI 9-0858.

AT LIBERTY—Experienced arranger-composer; any style for any combination, including voice; good backgrounds for singers and dancers; full sounding small band scores; will work by mail. Ed McGuire, 431 Fourth Ave., Altoona, Pa.

AT LIBERTY—Excellent rhythm guitarist (electric), doubles bass and 4-string banjo. Good sound, neat, sober, steady. Wishes to locate in Nashville, Tenn. Eight years experience, radio, TV, dance, combo, C. and W.; some vocals. Norman Cole, Center St., Waverly, N. Y.

AT LIBERTY—Experienced pianist, congenial, clean living; desires position with hotel orchestra or small combo. Local 693 card. Letta Townsend, Bruce, S. D.

AT LIBERTY—Trombonist, arranger; Westlake graduate; Local 47 and 404 cards; will travel. Gary Carney, 323 Beaver St., Newcomerstown, Ohio. Phone: 8-8245.

AT LIBERTY—Modern top quality drummer; 78, Latin, jazz to commercial. Symphony background. Doubles on bass, vocals; no bad habits; clean, neat, 12 year's experience; latest drums. Desires steady work with top band or combo. Write: Musician, 201 West St. Paul St., Spring Valley, Ill.

FOR SALE or EXCHANGE

FOR SALE—Stylish commercial dance band arrangements; piano, bass, two alto, two tenors, three trumpets, girl vocals, boy vocals, trio vocals. Style Arrangements, Box 61, Ames Ave., Omaha, Neb. 5-6

FOR SALE—Multichord steel guitar, eight strings, six pedals, Wa Wa button; slightly used, in excellent condition. With plush lined case, \$200.00. Musician, 47-19 192nd St., Flushing 58, L. I., N. Y. FL 7-8067.

FOR SALE—Selmer sax, Bb tenor, immaculate condition. With Chesterfield comb. case, \$300. Anthony Iandoli, 85-16 247th St., Bellerose Manor 26, L. I., N. Y. Phone: PI 3-7696.

FOR SALE—Buffet Crampou Paris Bb clarinet; articulated, C, G-sharp key, no cracks, in fine condition; good case. Will sell for best offer. Albert Philp, 245 West Cambridge, Alliance, Ohio. 6-7

FOR SALE—French Horn, Carl Geyer double with Schmidt bell; in good condition. With case, \$350.00. J. Wishnow, 403 Lincoln Ave., Takoma Park, Md.

FOR SALE—Genuine Friedrich Pfretzschner violin, 1690, for \$400.00. Don't ask to mail it for inspection. Also used classical orchestration and large conductor's stand. L. H. Barros, 908 DeKalb St., Norristown, Pa.

FOR SALE—Moderate sized library of orchestra music; formerly used in theatre, hotel and concerts, including some famous violin solos. Asking \$25.00, you pay freight. Joe Koretz, 35 Division St., Troy, N. Y.

FOR SALE—Excellent contemporary viola ni master instrument maker Silvio Tusa. Superb workmanship, fine tone. Instrument played Boston Symphony and other leading orchestras. L. Latuana, 4356 Bell, Chicago, Ill.

FOR SALE—Three superb concert violins: Antonio Stradavari, J. B. Guadagnini, J. B. Vuillaume. Owner must sell at once; consider trade. Ted Marchetti, 1275 Westwood Ave., Columbus, Ohio.

FOR SALE—One Leedy 25 inch hand tympani with stand; six screws, box to fit, bass drums, cymbals, chimes, etc. A. Schmel, 358 East 138th St., New York 54, N. Y.

FOR SALE—Accordion, Regent Artist; 88 keys, treble switches and one bass switch, 120 bases and 41 treble keys. Professional model 127A; perfect condition, like new. Sacrifice for only \$125.00. Made to sell for \$975.00. Call GLENview 4-2731 evenings. Jose G. Borromeo, 726 Echo Lane, Glenview, Ill.

FOR SALE—Selmer (Paris) "A" clarinet (C-T model); 17 key, six rings; with Chesterfield double case. Like new, \$150.00. Harold C. Nelson, 303 Otterbein Ave., Dayton 6, Ohio. Phone: TA 0670.

FOR SALE—Kruspe single white brass French horn with case, in F with Eb crook; good condition, very good for band work or student. \$125.00. Bernard Prohaska, 183 Grant St., Perth Amboy, New Jersey.

FOR SALE—Three-sax organs that can be played behind lead. Book of ten standards, \$5.00; four books available. Send three cent stamp for sample and list. Vaughn Bolton, 2082 College Heights, Manhattan, Kan.

FOR SALE—Lyon & Healy horn, concert style 17, fine condition. Contact Linda Wellbaum, 2401 Van Lear St., Cincinnati 19, Ohio. Phone: PLaza 1-1832.

FOR SALE—Blonde Fender 4-neck steel guitar; Stringmaster, latest model, 22 1/2" string length. Never been used, includes brand new case and legs. Tremendous buy. Contact Jody Carver, 76-38 85th Road, Woodhaven 21, Queens, L. I., N. Y. Phone: MI 2-2205.

FOR SALE—Calliope, Tanglely 43 whistle, complete; in excellent working condition. J. K. Hill, 14 63rd Place, Long Beach 3, Calif. Phone: Hemlock 87973.

AT LIBERTY—Drummer, Local 802 card. J. Gene Herbert, am available for weekends. 47-21 41st St., Sunnyside 4, L. I., N. Y. Day: Fieldstone 7-5100—Even: AKtel 7-0714.

AT LIBERTY—Arranger, any style. Bob Van, 2501 Lowry Ave. N. E., Minneapolis, Minn.

AT LIBERTY—Singer, electric guitarist and soloist, desires work in or around the city. Experienced all types, young, Anthony J. Campo. Phone: TA 7-2899 7:00 to 11:00 P. M.

AT LIBERTY—Composer, arranger, instrumentalist; also sax, clarinet and flute. Desires teaching or playing position. Colored. Fine dual background, four years college teaching experience, instrumental and theory. Years of combo-orchestra playing experience. More detailed information on request. Local 5 card. Joseph Hayes, 3864 Burns Ave., Detroit 14, Mich. WA 1-5833.

AT LIBERTY—All-around pianist and accordionist. Open for steady or single engagements, cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

AT LIBERTY—Tenor sax, doubling alto sax, clarinet and violin; can read, fake and transpose; can handle all types of work. Desires weekend work in and around New York; would also like to contact other musicians to form combo. Contact Jerry Gerold, 82-41 135th St., Kew Gardens, L. I., N. Y. Phone: BOulevard 3-3598 (after 6:00).

AT LIBERTY—Organist, have own full-size Hammond, will relocate, 35 years old, excellent appearance, 20 years experience; also plays piano and organ simultaneously; doubles on Pan-Accordion. Cocktail lounge or hotel dining room; single, duo or trio. Harry Strat, Apt. 2-G, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. Astoria R-7738.

AT LIBERTY—Widely experienced modern jazz pianist and flautist (flute player's), will be in New York City June 2 to September 10. College student, good references. Local 802 card. Make your group swing. Reese Mark, 175 Riverside Dr., New York 24, N. Y. Phone: SChuyler 4-5195.

AT LIBERTY—Arranger: heavy experience in big band and combo arranging; will work by mail. Marty Wyler, 410 East 17th St., Brooklyn 26, N. Y. BU 2-8297.

AT LIBERTY—Trumpeter, young male musician, has had experience on road; Local 37 card. Wish to play from June 10 through summer; want to travel. Pat Puckett, 711 Plainfield Ave., Joliet, Ill. Phone: 3-5075.

AT LIBERTY—Modern drummer, plays vibes, reads. A-1 showman. Wants steady engagement, go anywhere; also open for summer job. Sal Akury, 10 Orient Ave., Brooklyn 11, N. Y. Stagg 2-8028.

AT LIBERTY—Pianist, composer, arranger. Very experienced, show, dance; fast sight reader, transposer; large repertoire; arrange any style, including choral. Work around N. Y. C. Phil Foote, 705 Carnegie Hall, New York 19, N. Y. JUdson 6-3043.

AT LIBERTY—Violinist, experienced in modern and Latin music, can read and fake; have beautiful tone; age 35, neat, sober, showmanship. Will send photos on request. Free to travel; double on bongo drums and maracas; some vocals and harmony. Dino Renaldo, 418 Lee Ave., Beverly, N. J. Phone: BEVERly 6-0290.

AT LIBERTY—Drummer, 23, four years experience with U. S. A. P. Band; cuts jazz, Latin. Desires work with small combo in or around New Jersey and Philadelphia. Local 472 card. Charles Straubaugh, 931 North Pine St., York, Pennsylvania.

AT LIBERTY—Pianist, age 31, all-around; read, fake, cut shows; fast butterfly style; experienced, reliable and flexible. Prefer hotel style bands. Local 223 card. Joe DeGregory, 534 Linden Ave., Steubenville, Ohio.

AT LIBERTY—Electric guitarist, rhythm and solo. Desires weekend or single gig with trio. Local 802 card; have car and police card. Also do group vocals. Bob Caffill, 119 West 88th St., New York 24, N. Y. TR 4-9743 (Tues. to Fri. 6:00 P. M.).

AT LIBERTY—Good musician; fine tympanist. For many years with a major symphony orchestra in U. S. Now playing outside of the country; seeks a short season with a non-traveling symphony or opera, or a season of summer pop concerts anywhere in the U. S. Has four tympani trunks, transportation to be paid from New York City. Local: 802 and 47 cards. For reference and communication please write to John F. Majeski, publisher of Musical America, 113 West 57th St., New York 19, N. Y.

AT LIBERTY—Tenor sax player, double clarinet; can read or fake; Local 47 card. Would like to contact dance orchestra or night club combo, show combo or road orchestra; consider any offer, will travel anywhere. Larry Reichart, 4836 Melrose, Hollywood, Calif. Phone: NORMandy 3-1585.

AT LIBERTY—Experienced pianist, congenial, clean living. Desires position with hotel orchestra or small combo. Local 693 card. Letha Townsend, Bruce, S. D.

AT LIBERTY—Drummer, combo or big band; previous road experience, will travel, age 21. Local 228 card. Blaine Burlington, Kalamazoo, Mich. Phone: FI 27583.

AT LIBERTY—Bassist; combo or big band; previous road experience; will travel, age 21. Local 228 card, Jon Allen, 2929 Burns, Detroit, Mich. Phone: WA 55208.

AT LIBERTY—Trumpet player; combo or big band, previous road experience; will travel. Local 228 card. Howard Wellhausen, Monroe, Mich. Phone: CH 13154.

AT LIBERTY—Guitarist; combo or big band; modern, can read well, road experience, will travel. Gary Allen, 2929 Burns, Detroit, Mich. Phone: WA 55208.

AT LIBERTY—Young girl guitarist; read, fake; jazz, Latin, commercial, etc. Prefer work in and around Chicago. Rosemary Fontaine. Phone: KI 5-2802 Chicago. 6-7

AT LIBERTY—Experienced young college tenor man for summer engagement; doubles clarinet, flute, alto and baritone; read, fake, cut shows; will travel. Bill Puett, 1339 McLendon Ave., Atlanta 7, Ga. JA 5-6500.

AT LIBERTY—Teacher, composition, theory, arranging. B. Music and M. A. from Ohio State University. Jazz and serious music experience. Credits: Two complete symphonies. Local 814 card. Paul Marshall, Jr., 319 Rockdale Ave., Apt. 5, Cincinnati 29, Ohio.

AT LIBERTY—Bass player, doubles piano; Local 10 card (Chicago). Seeks work near Washington, D. C., starting June 10, steady or jobbing. Read any style, fake, perfect pitch, write tunes, cut shows, sing harmony. Experience with big bands or small combos. D. Maurer, 5546 Ellis, Chicago, before June 9.

AT LIBERTY—Name band rhythm section, bass, piano, drums; each man well schooled on his instrument, can work together as trio or as part of another group, specialize in Latin and modern jazz, can play good society; interested in Florida locations only. Write: Musician, 923 Cheyenne Blvd., Colorado Springs, Colo.

AT LIBERTY—Congo and bongo drummer wants to join or form group for weekend gigs in or around New York or New Jersey. Play Afro-Cuban, Latin, Calypso. Have played with Rock 'N' Roll group and a progressive jazz outfit. Local 802 card. Bob Bramms, Phone: Canal 6-1560 (New York)—South Amboy 1-4631 (New Jersey).

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