

international

# MUSICIAN



**January 1960**

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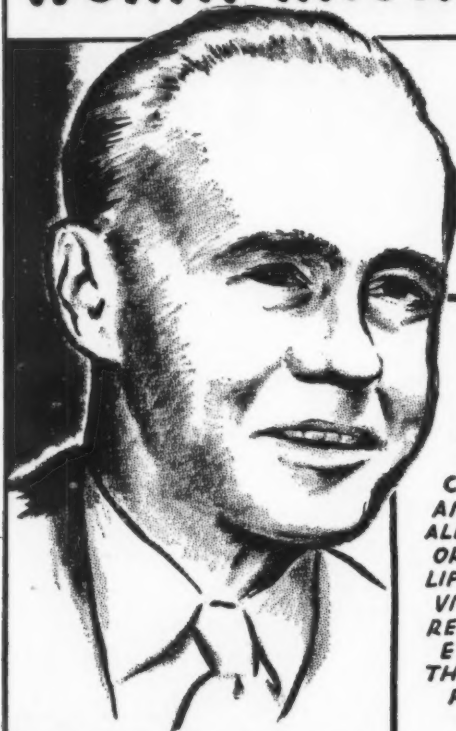
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OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA  
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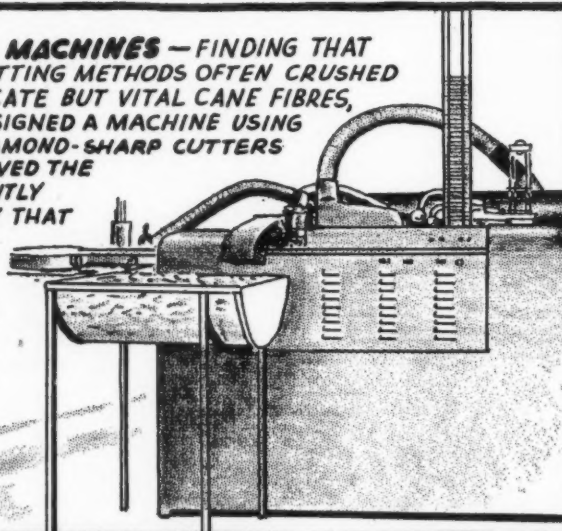
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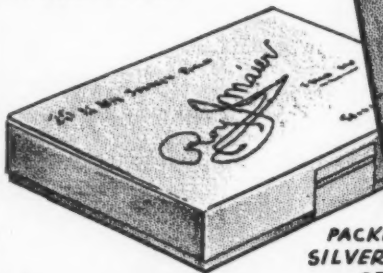
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#### COVER

Jack Teagarden

Music can noble hints impart, engender fury, kindle love, with unsuspected eloquence can move and manage all the man with secret art.—Addison.

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J. "Accepted for mailing at special rate of postage provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."



# muted jazz

## Jonah and his OLDS

The muted jazz of Jonah Jones on his trumpet is a sound that's keeping the jazz world talking about that Jones boy—and listening for his every mellow, muted note.

It's Jonah—leading his group in the bright, easy-swinging Jones style and adding his own lyrical improvisations and off-beat accents—who fills Manhattan's *Embers*, packs Chicago's *London House*, and sells his Capitol LP recordings (how they sell!). "*The group has reached the point where everything blends,*" says Jonah, "*and we have our sound.*" What a sound—bright, irresistible, captivating, fascinating, subtly sophisticated.

It takes an Olds to make music for Jonah. He's played Olds trumpets—and only Olds—for the past twenty years.

Jazz began for Jonah on a Mississippi riverboat back in '29. It took him through a career that reads like a history of jazz, while he matured his own unique style. Jonah has played his Olds with such all-time greats as Horace Henderson, Wesley Helvey, Jimmie Lunceford, Stuff Smith, Lil Armstrong, McKinney's Cotton Pickers, Fletcher Henderson, Benny Carter, Cab Callaway, Dizzy Gillespie, and many others. He and his Olds have toured Europe, played in the pit for *Porgy and Bess*, appeared at the swankiest night spots and on TV spectaculars—he was fabulous recently in "*An Evening With Fred Astaire.*"

Jazz devotees who hear Jonah's muted Olds—and late at night his open horn—say no one sends them like Jonah.

*Jazz like Jonah's happens only with an*

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# FOREIGN FILM ABUSES FOUGHT

On May 28, 1959, Senator Wayne Morse called out a warning on the floor of the United States Senate, "We sentence thousands of our artists (musicians) . . . to eke out a pitifully meager existence. We are failing to give due consideration to mounting threats to their livelihood posed by expanding mechanical substitutions for the living arts. We are failing to enforce effectively the guarantees already on our statutes for their protection!"

He was referring specifically to the introduction of foreign film into American television programs. "An inanimate 'foreign musician' now occupies the chair of the American musician," he stated, "without even going on the producer's payroll. This robot creation of the electronic tube is a much worse bargain for all of us than the live foreign musician who, when he come to our shores, must pay for living accommodations, patronize our restaurants and leave with us some of the wages he collects . . . The overwhelming bulk of the filmed television shows, which each night come into the homes of American citizens, are in every visible and audible respect a wholly American-made product. These shows tell American stories written by American writers, enacted by American actors, staged by American stage hands and marketed as an American made product. But often the accompanying music . . . is being scored abroad

## PRESIDENT KENIN'S LETTER TO HARRIS CONGRESSIONAL SUBCOMMITTEE STRESSES NEED FOR QUICK ACTION

. . . Music that has long since been recorded for an entirely different purpose—most often for a foreign-made motion picture film, has been separated from the outdated movie, imported into this country and stored in vast libraries that are easily and cheaply available to American TV film makers. This 'music-in-can' is then put into the uncreative hands of a kind of 'cut-up-and-paste' technician whose 'composing' tools are a glue pot and a pair of shears. This artificial product is palmed off as an integral part of an allegedly original creation for the entertainment of the American public."

Here is the abuse which the American Federation of Musicians is out to end through a nation-wide protest. President Kenin has asked the Harris Congressional subcommittee

to inquire into such practices. His letter stressing the use of "canned foreign-recorded music" states: "May I most respectfully and most urgently suggest the vital need of an immediate vigorous inquiry by your Committee into additional industry practices which totally ignore the public interest and wrongfully deprive professional musicians of their legitimate employment opportunities."

(Continued on page eight)

## Twenty Per Cent Tax Benefits By Grass Roots Campaign

As this issue of the *International Musician* went to press the 20 Per Cent Tax Relief Committee was compiling December 15 deadline reports from State Directors in a majority of the fifty states. The results of the intensive grass-roots efforts, directed at obtaining solid commitments and recommitments from Senators in behalf of H. R. 2164, will shape the strategy in support of the Forand reduction bill in the fast approaching Second Session of Congress.

In several states where one or both Senators have been abroad or elsewhere away from home during the recess, State Directors are holding their Committees intact to make personal contact with these absentees during the holidays.

Preliminary survey of a mass of reports received thus far from the field is encouraging. Additional support within the Finance Committee has been mobilized and many additional commitments for support of the Legislation on the floor have been obtained.

H. R. 2164, reducing the tax by half, will be before the Finance Committee when the Second Session convenes in early January, carrying a solid 209-4 endorsement by House roll call.

### OUR FORTY-TWO YEAR OLD "BABY"!

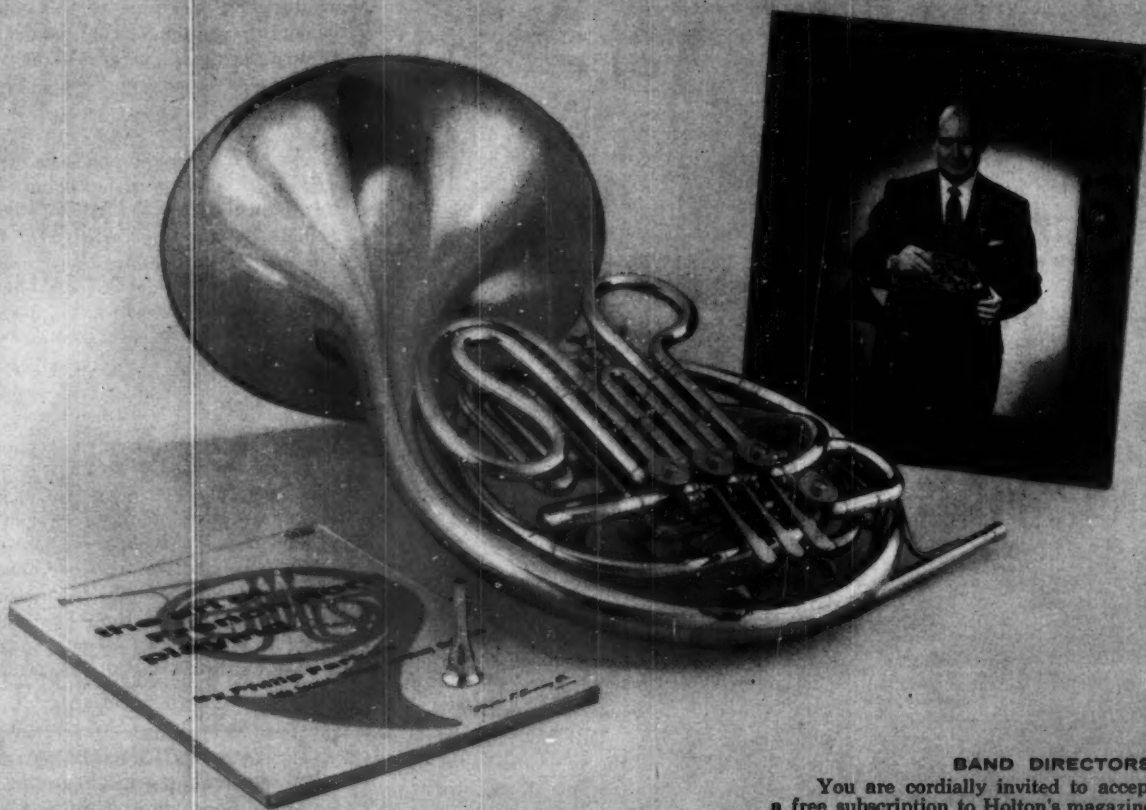


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## Foreign Films Fought

(Continued from page six)

"It is our studied conviction that the Federal Communications Commission has shown a glaring indifference to the true public interest by allowing the television industry (networks, TV film producers, broadcasters and sponsors) unfettered license to utilize, *without any identification* 'canned' foreign music in otherwise wholly American shows designed to sell American products to the American public.

"... We have no objection whatever to the presentation of true cultural musical programs by foreign artists either in person or by recording. It is only the specious, unlabeled foreign music against which we protest. The net effect of this practice is to condemn the American public to inferior, substandard music which can only cause a deterioration of our previous musical heritage and a diminution of professional work opportunities for American musicians. It is no exaggeration to say that if this trend continues, there will be no real music in the United States because there will be no real musicians left to make it.

"But this is only a part of the depressing picture. Every radio and television licensee pledges in its FCC licensed application that certain percentages of its programming will be devoted to live, local talent. These pledges are renewed every time the FCC renews the license. Yet, despite these repeated commitments to gear programs to the community needs, and despite the flagrant breach of those commitments, the FCC has never revoked, suspended or refused to renew a single license for these derelictions.

"You are, I know, aware that some 90 per cent of radio air time consists of 'music,' with hardly a single musician being employed in that industry. In fact, talented musicians and other performing artists in Georgia, Idaho, Arizona, Arkansas and virtually every city and hamlet in this country are denied any opportunity to perform on local radio and television stations because these stations, in callous disregard of their pledges in their original and renewal licensing applications, have abdicated their responsibility to the disc jockey and the network.

"The Federation is bound to pursue these matters because of its dedication to the twin ideals of protecting the employment opportunities of professional musicians and promoting public enjoyment of fine, live music. Our concern for the public and for musicians is so compelling that we shall leave no stone unturned in our quest for simple justice. We hope that we can count on your invaluable help."

### CONVENTION NOTICE

The 63rd Annual Convention of the American Federation of Musicians will be held at the Las Vegas Convention Center, Las Vegas, Nevada, beginning June 6, 1960.

INTERNATIONAL MUSICIAN

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## CONTEST for MUSICIANS!

● Often we have heard musicians say, "I have so much to tell. If I could only write a book about it!" True enough, the bizarre and curious experiences most musicians have had would fill a book—and then some.

To siphon off the best of these stories we propose to hold a contest: first prize, \$300; second prize, \$100; third prize, \$50; fourth to eighth prizes, \$25. The stories must be true and must be built around experiences in the profession. They must, however, be stories which do not belittle the profession, and they must not be libelous.

The rules of the contest follow:

1. The manuscripts should not be over 1,400 words.
2. They should be typed, with name and address in the upper left-hand corner.
3. They must be original and must never have been published elsewhere.
4. A self-addressed and stamped envelope must be enclosed. Otherwise the manuscript will not be returned.
5. The writer must be a member in good standing of the A. F. of M.
6. Manuscripts which are accepted become the property of the A. F. of M.
7. The decisions of the judges are final.

The deadline for submitting manuscripts is May 1, 1960

For further information write "Contest Editor," *International Musician*, 39 Division Street, Newark, N. J.

## ANTAL DORATI TENDERS RESIGNATION FROM MINNEAPOLIS SYMPHONY ORCHESTRA

Antal Dorati, Music Director of the Minneapolis Symphony Orchestra for the last eleven years, has handed in his resignation. He will thus be free to accept conducting offers of major symphony orchestras in Europe as well as in America. Charles S. Bellows, President of the Minnesota Orchestra Association, accepting the resignation with regret, states that the decade under Mr. Dorati's conductorship has "brought the orchestra to the highest artistic accomplishment in its fifty-

seven-year history." His resignation takes effect at the end of the current season of the Minneapolis Symphony.

Mr. Dorati's successor has not yet been found. The Board of Directors is making every effort to obtain the very finest possible conductor to continue and extend the artistic pattern set for the orchestra by its three most famous conductors, Eugene Ormandy (1931-1936), Dimitri Mitropoulos (1937-1949), and Antal Dorati (1949-1960).

The Orchestra Society of Westchester, New York, is sponsoring a music competition for pianists. A cash award of \$350 and appearance as soloist with the Society's eighty-piece orchestra will be the benefits accruing to the winner. Application blanks must be filed with the Orchestral Society of Westchester by January 30. Blanks and further information may be obtained by writing The Orchestral Society of Westchester, Inc., 28 Overhill Road, Scarsdale, New York.

The National Symphony of Washington, D. C., announces the Fifth Annual Merriweather Post Contest open to all violinists, pianists and cellists who will not have graduated from public, private or parochial high school by March 1, 1960, deadline for entry. This contest is run in conjunction with the orchestra's special series of "Music for Young America" concerts offered free for five weeks each spring for high school students visiting Washington.

In addition to the prestige and cash award (\$2,000 first prize)

the winner appears during the following season with the National Symphony.

Contestants must be able to play from memory an entire concerto from the standard symphonic repertoire and must be recommended by music teachers, school principals or conductors.

For further information write Raymond F. Kohn, Manager, National Symphony, Hotel Roosevelt, 2101 16th Street, N. W., Washington 9, D. C.

A Chamber Music Award of \$1,000.00 for an original composition for string quartet has been established by Dr. Edward A. Devins, President of the Jewish Community Center of Kansas City, Missouri. The winning composition, to be selected September, 1960, will receive its world pre-

miere during the Center's 1960-61 Coffee Concert Chamber Music Series. Copies of the official announcement and rules may be obtained from Norman Hollander, Music Director of the Jewish Community Center of Kansas City, 1600 Linwood Boulevard, Kansas City, Missouri.

Professor Hubert Doris, composer and chairman of the Barnard College department of music, has been commissioned to write a work for performance next summer at the Domaine Chamber Concerts, in Hancock, Maine, under the direction of Emery Davis. The work has been commissioned by Edith Abercrombie Snow and Ginia Davis, the latter an operatic and concert singer. The work is a setting for a German poem by Hans Carossa, in a translation by Mrs. Snow.

A competition open to persons between the ages of eighteen and twenty-five living in Missouri, Kansas, Illinois, Arkansas, Indiana, and Iowa, offers a scholarship prize in the amount of \$665.00 for nine weeks of private study and orchestral experience at the Summer Music School, Aspen, Colorado. Auditions will be held April 24, 1960, at Washington University Department of Music, Blewett B—Room 3, 6500 Forsyth Boulevard, St. Louis 5, Missouri. For further information write to Mrs. John H. Leach, 1 Clemont Lane, St. Louis 24, Missouri.

The Fresno Philharmonic Association of Fresno, California, has commissioned a short work for orchestra for its 1960-61 season. Emanuel Leplin, the composer awarded the commission, is winner also of one of the Composer Recognition Awards presented by the American Symphony Orchestra League from a grant by the Rockefeller Foundation.

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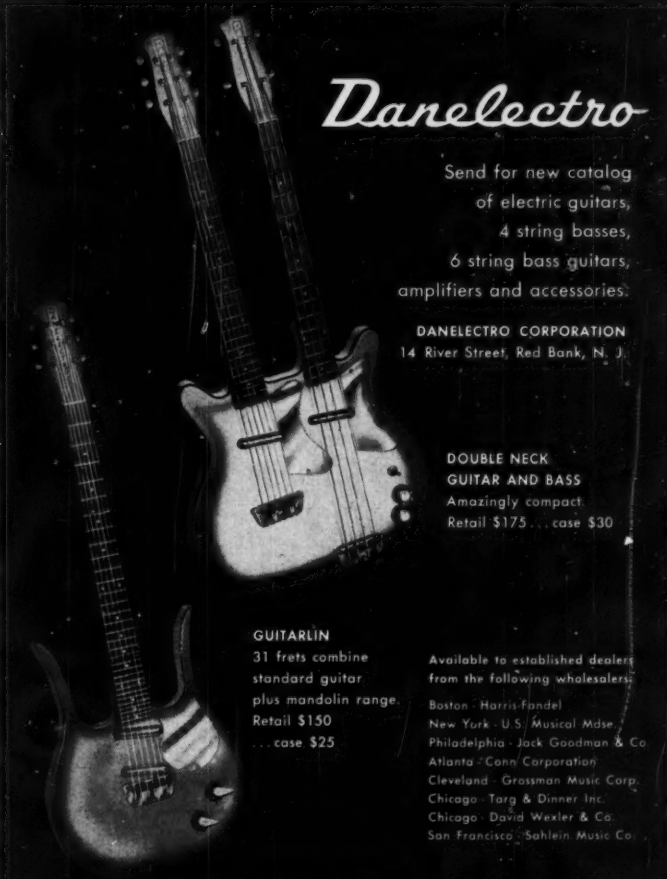
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The Juilliard String Quartet, seen at the Roman Arch in Salonika, Greece. Left to right: Robert Mann, violin; Claus Adam, cello; Raphael Hillyer, viola; and Isidore Cohen, violin.

*Second in a series of articles on our government-sponsored tours.*

● In the five and a half years of its ANTA program, the United States government has sponsored 120 attractions in over a hundred foreign countries. These have included not only major symphony orchestras (see the first of this series on page twelve of the November, 1959, issue) but also jazz bands, chamber groups, ballet, musical productions and distinguished soloists.

Neither the foreign press nor reports from the American legations can adequately measure the rewards of this program. Actual reception by the people, conveyed in acts of friendliness, by word of mouth and by applause in the concert halls, however, would indicate that the project is without parallel in our history as a means of creating goodwill and respect for America in foreign countries.

The reason music makers should have been chosen as our chief emissaries is not hard to find. Theirs is a universal art. They use a medium understood without translation in every country. The notation they read is read with equal facility by musicians all over the world. From childhood musicians' outlook has included practically every country. They have studied the German Bach, the Austrian Mozart, the French Debussy, the Russian Tchaikovsky with a total lack of national bias and with full appreciation of national characteristics. They have played in orchestras composed of ex-citizens of practically all European countries, with no sense of disunity either in goals or tastes. Musicians, in short, have learned, as they learn their *do-re-mi's*, that all peoples of the world are brothers. To be a musician is to be world-minded.

So these musicians have quite naturally fallen into the role of emissaries and friends. It was no mere diplomatic gesture, for instance, that made the Little Orchestra under Thomas Scherman open their programs at each stop in its Asiatic tour last year with the playing of the country's national anthem. It was no artificial move that made the Juilliard String Quartet, which travelled in Europe in 1958, take the huge bouquets presented them at their Warsaw concert to the Ghetto Memorial and place them on the graves of the dead there. It was not for effect that Isaac Stern, after performing in Iceland on his 1955 tour, turned back his concert fee to pay for equip-

# America's Best Ambassadors

**Small orchestra, soloists and chamber groups fill a special need in the ANTA program.**



ping a music room at the local university. Nor was there anything forced in the New York Woodwind Quintet singing barber shop harmonies at a reception given them at Barranquilla, Colombia, when they toured South America in 1956. Every city—Rangoon, Reykjavik, Guatemala, Hong Kong—has been to American musicians a meeting ground, a place of mutual interchange.

"The meals and drinks we shared, the duets we played, the reeds we exchanged!" exults flutist Samuel Baron of the New York Woodwind Quintet. "We met players in many cities who wanted to form woodwind quintets. How could they go about it? Where could they get music? Could they watch us rehearse? We satisfied them on all these scores. We met composers (Luis Antonio Escobar in Colombia, Juan Orrego Salas in Chile, Alberto Ginastera in Argentina) who said, 'Now that we know of such a group, now that we have heard you play, we must write something for you.'"

In Ankara the Juilliard Quartet was invited to a party in a composer's home. "A mob assembled in a small living room to meet us," says cellist Claus Adam. "We played for them—difficult modern numbers—to which they listened with great interest. We brought back some of the composers' music with us. Last February we played a work by their Adnan Saigun at the Library of Congress."

Our traveling musicians were initiated also into the complexities of folk music. In Bali, in 1956, harpsichordist Sylvia Marlowe watched entranced while the villagers put on their traditional dance festivals. In Budapest, the Juilliard Quartet remarked to some Hungarian friends that they planned to visit a night club to hear Gypsy music. "That's only salon music," they were told. "Wait and we'll see that you hear some real Gypsy music," and forthwith arranged to have the Hungarian State Gypsy Orchestra—made up of nomads

who improvise in Gypsy fashion and are supported by the State to preserve the authentic Gypsy music—perform for them. "What a wonderful concert—the real thing!" Mr. Adam sighs.

Americans also gave foreign audiences a taste of how well Americans can perform works by composers of the countries visited. In Germany audiences could not get over how true to the classical tradition was the Juilli-

ard Quartet's interpretation of Mozart—"just as though you in faraway America had kept intact the real spirit of classicism undistorted by later movements." The Hungarians went wild at the quartet's performances of their Bartók, the more so since that composer had been on the banned list for so long, first by the Nazis as "degenerate art," then by the Soviets as "formalistic music." Violinist Joseph Fuchs paid tribute to the Chilean composer Juan Orrego Salas by playing his *Adagio and Scherzo* in that country during his South American tour in 1957.

Of course American compositions were played by all the traveling artists. "We felt proud of our modern American works as performed in our concerts," writes organist E. Power Biggs who toured Iceland in 1955, "for we knew that as music they spoke very convincingly of modern America and perhaps showed our overseas friends that we are capable of producing fine music as well as the more utilitarian commodities."

That note—of having to overcome the tendency of people of other lands to think ours a purely materialistic civilization—is sounded again and again. "It's important to remember," says Sylvia Marlowe, "that the Far East still thinks of America as a land of Coca-Cola, automobiles and films. But these things don't impress Easterners. You must reach them spiritually. Machines won't do it. Artists will." Mr. Fuchs reports that "the view of the United States as a materialistic society is

(Continued on page fourteen)



At the exotic Jardin Botanique in Saigon, Vietnam, a special accoustical shell was built for the performance of the Little Orchestra Society under Thomas Scherman enabling 8,000 Vietnamese to hear the concerts. The enthusiastic audience sat in avenues between tropical flower beds, surrounded by frangipani and pepper trees to hear the Little Orchestra and the native Hun Nuoc which participated in two of the programs.



Edward Vito signs guest book at the State School of Fine Arts in Rangoon while A Tin Yum, principal of the school, looks on.



... he widened the scope  
of the trombone, both in technique  
and in lyrical quality.

By Dom Cerulli

# Jack Teagarden

Among the many landmarks of the jazz scene is one that seems destined to last forever.

It's the trombone artistry of Jack Teagarden. An honest kind of artistry, Teagarden's tromboning is generally credited with having advanced the instrument to the high level of technical achievement it enjoys among today's modern musicians, and, at the same time, has stated a case for the lyrical quality in jazz for the nearly forty years he has been playing professionally.

Although he once sang a blues line that testified he was born in Texas and raised in Tennessee, Weldon John Teagarden was born in Texas and raised in Oklahoma. His birthplace was Vernon, Texas, and the date was August 20, 1905. While still in his childhood he moved to Oklahoma. His mother gave him early piano lessons, and his father, a bit of a musician himself, presented Jack with a trombone on his seventh Christmas.

## Early Influences

His brothers, trumpeter Charlie and drummer Clois, have played onstand with him, off and on during the decades Jack has been blowing jazz. Jack spent considerable time as a youth listening to the music and the hymn-singing at Negro religious meetings. Out of this, it's surmised, he drew his earliest feeling for the blues.

He joined the Peck Kelly band in 1921, when he was sixteen years old, and hasn't been off the scene since. He has played with Paul Whiteman's big band, Benny Goodman's

recording groups, Louis Armstrong's All Stars, Ben Pollock's band, countless groups and orchestras, many of them under his own leadership. These days, he leads his own combo, one he has traveled successfully with to the Far East for the U. S. State Department.

Of this venture, nothing but praise—both musical and personal—rang from every port of the band's call. The trip covered a gruelling eighteen weeks and as many countries. It was studded with many highlights. For instance, Jack and crew jammed with the King of Cambodia who as clarinetist had jammed with his idol, Benny Goodman, when Benny had toured that area a few years earlier. Also Teagarden tuned one of the two available pianos in the remote city of Kabul, Afghanistan, where most of the populace had never seen brass musical instruments before.

Playing under adverse conditions of weather and health, Teagarden became ill in Japan, and returned after the tour a very weak and very sick man. He played the last six weeks of the tour with a serious hernia, but refused to undergo surgery until the commitments had been filled and all his dates had been played. He went, it appears, to superhuman lengths to live up to what he has stated to nearly every interviewer: "I try to play what people like."

Generally, what people seem to like is Teagarden.

He has a disposition as easy-going as the languid phrases he blows so often, and as sunny as the warm grin which cracks his face

into scores of merry wrinkles. His is an open face, with character, rather than age or weariness or boredom, etched into it. His voice is midway between a heavy drawl and an outright yawn. His singing is wry and gutty, and, again, has a naturally lazy sound.

But throughout his long career Jack has been anything but lazy. It is well known that he was rarely content to let his night's work end when the band tramped off the stand, but would always be ready for some after-hour sessions. During the recent Playboy Jazz Festival in Chicago, Teagarden and his gang came into town a couple of days early to help out on promotion for the event (by appearing on TV shows, radio interviews, and even at a race track, where he blew the call to the post), and to spend some time with many of his old friends who were playing in Chicago's jazz spots.

## Music His Element

Needless to add, the time Jack and friends spent together was quite often onstand. Teagarden seems strangely uncomfortable without his trombone in hand and at least a rhythm section nearby to back him up.

There have been times when Teagarden didn't need a rhythm section. One such occasion was recounted by Jimmy McPartland in *Hear Me Talkin' to Ya*, a book telling the story of jazz in the words of the musicians who lived it.

"I was having a couple of drinks with Bud Freeman and Pee Wee Russell one evening

INTERNATIONAL MUSICIAN

when Pee Wee began talking about a trombone player, the greatest thing he had heard in this life.

"We said we would like to hear the guy, and Pee Wee said, right, he'd just pop over and get him. Two drinks later, Pee Wee was back with the guy, who was wearing a horrible looking cap and overcoat and carrying a trombone case under his arm.

"Pee Wee introduced us. He was Jack Teagarden, from Texas, and looked it. 'Fine,' we said. 'We've been hearing a lot about you. Would sure like to hear you play.'

#### Solo Stuff

"The guy says, 'All right,' gets his horn out, puts it together, blows a couple of warm-up notes and starts to play *Diane*. No accompanist, just neat. He played it solo, and I'm telling you he knocked us out. He really blew it. And when he'd done with that, he started on the blues, still by himself. We had to agree with Pee Wee, we'd never heard anyone play trombone like that. We were flabbergasted."

Jack's fluency on the trombone has continued to amaze everyone. Jazz critic Martin Williams recently flipped in print over a solo passage Teagarden played on a concert recording made well over ten years ago. While shaking his head in amazement at the creative prowess of the trombonist, Williams also delineated some of the man's superb talent. It's the closest thing in print to hearing Teagarden play.

"But perhaps the best introduction to Teagarden at his most brilliantly melodic," Williams wrote, "is a solo on *Pennies From Heaven* that he played with Louis Armstrong at a concert at New York's Town Hall (RCA Victor LPM 1443). The tune is one that we all know well (which is a help, of course, and one that Teagarden assumes), and, for his part of the performance, Jack gets just the first half of the length of the tune, right after Armstrong's vocal chorus. Therefore, he has to take something shorter than the original, and make it complete in itself—yet not so final that what follows his solo will sound like padding. On the spot, Teagarden invents a beautiful original melody, with some brief references to the familiar tune, but one that is very superior to it in almost every way. It is also unlike the original since it is complete in itself and not an uncompleted 'half' of something. It is a beautiful thing, and I think that anyone who responds to melody can listen to it and understand its beauty and its originality.

"It is for that kind of lyric and melodic beauty that we should listen to Jack Teagarden, because such are the standards he has set for himself."

It is difficult to realize that Teagarden is, after all, largely a self-taught musician. His formal training has been acquired on the job. His creative instinct is unerring, rhythmically and harmonically, and is creatively superb.

The author's favorite Teagarden chorus (and everyone who professes a liking for jazz must have at least one favorite Teagar-

den chorus) is the one Jack plays on *Jack Hits the Road*, recorded for Columbia some twenty years ago. In it, Teagarden neatly demonstrates the things to come on his instrument. It's a relatively simple blues chorus, but is constructed nimbly and, for the time, is pretty far out. The ease with which Jack pumps out the smooth over-all line of the chorus, as well as the occasional disagreeing spurts of melody, is still a revelation in the art of trombone playing.

Although playing his horn and leading his group occupy most of Teagarden's waking hours, he manages to find time for his family—wife Addie and son Joe—and for his puttering and tinkering. He has a natural way with anything mechanical and spends a lot of time plying his tools in his home workshop. It's a rare day when he opens his trombone case and hauls out his horn without moving a book or two on electronics or some phase of mechanics out of the way first.

#### He Put Them Across

Teagarden has appeared in movies, has sung on the air and on TV, and has recorded actually thousands of sides. Among the many tunes which are his are *Basin Street Blues* (he and Glenn Miller combined on the lyrics of the now-famous blues, although neither is credited on the sheet music), *Stars Fell on Alabama*, *Pennies From Heaven*, *Rockin' Chair*, and *I've Got a Right to Sing the Blues*. They belong to him not because he had a hand in writing them (he didn't) but because he pops into mind as the singer whenever these tunes are brought to mind.

When Jack was in Cambodia, the jazz-loving, clarinet-playing king of that country presented the trombonist with a medal for meritorious service to the arts.

Although he has received no medals in this country yet, he has achieved a place of distinction in jazz shared by very few other

musicians. It is in the favor of jazz fans of all schools. Jazz fans are noted for their fanatical devotion to one jazz movement to the exclusion of all others. Only the very rare exceptions are universal favorites among fans of all schools. Teagarden is one of them. That alone is well worth a chest full of medals.

#### His Fight for Brother Musicians

In addition, he has won legions of musicians as fans, not only because of his playing but also because of his untiring battle against the 20 per cent tax, which has kept him from singing at many club engagements in the last decade. He places placards, printed at his own expense, on tables wherever he appears as a player but *not* a singer. The placards urge patrons to write their congressmen protesting the tax which has hurt the means of livelihood of many musicians and entertainers.

"The tax is murder," he says. "It isn't only that I like to sing, but people come to the stand, wanting me to sing particular tunes. It keeps me busy explaining why I can't."

There's a sentimental streak in Teagarden that immediately warms an audience, whether it is made apparent in a song or a gracious act onstage, or even an introduction.

At the Playboy Jazz Festival, Jack introduced the trumpet player in his group, a fine young musician, Don Goldie, and recalled to the huge audience that Goldie's father had played in a Teagarden band many years ago. As he spoke about the elder Goldie, there was a genuine catch in his throat. And when he placed his arm around the younger Goldie's shoulder, there was genuine affection in the embrace.

He's that kind of person . . . genuine—and unashamedly sentimental. It comes through in his playing and his singing and the way he lives.

He wouldn't be Jack Teagarden if it came out any other way.

Jack Teagarden and his Band





# AMERICA'S BEST AMBASSADORS

(Continued from page eleven)

so widespread in the Southern Hemisphere that even the President of Costa Rica remarked, 'We've had your cars, tractors and refrigerators. Now we are interested in seeing the cultural side of United States life.' Then, pointing to his heart, he added, 'Until you touch us here, you will never win the affection of the Latin people.'

Sometimes the East and West were brought together in the playing of a single composition. Such a happy merging took place on March 3 and 4, 1959, when Thomas Scherman directed Henry Cowell's the Little Symphony No. 13, a work which seeks to "bring together the highest levels of the music of India and of the West." Mr. Cowell had composed it when he was on a visit to India in 1956, and it is dedicated to the Madras Academy of Music. Another instance of happy merging: Mozart's *Linz* Symphony was performed by the combined personnel of the Little Orchestra and the Ceylon Symphony under Mr. Scherman's baton.

The countries visited often showed their gratitude in semi-official gestures. The Mayor of Krakow, Poland, provided the Juilliard String Quartet with a chauffeured car and gave them a guided tour of the city. In Poona, India, banners were stretched across the street emblazoned with "Sylvia Marlowe, harpsichordist." Miss Marlowe remembers that another banner was stretched behind hers. It said, "Abdullah the Great." In Concepcion, Chile, the New York Woodwind Quintet was given a special concert by the Coros Polifonicos, a choir renowned throughout all South America. They sang works ranging from the old masters to Chilean folk songs and included, as a compliment to the visitors, *Deep River* and *The Star Spangled Banner*. A chorus of one hundred turning out on a Sunday afternoon to give a concert for five visiting musicians!

Applause, of course, remains the measuring rod for all musical performance. Our musicians were not stinted here.

"At our concert in the Teatro Colon in Buenos Aires," Mr. Baron of the New York Woodwind Quintet relates, "we heard a persistent applause coming from right in front of us and below us. We peered into the lights and realized that the orchestra pit in front of the stage was full of musicians, wind players from all the orchestras in Buenos Aires."

"We played for student concerts in Hungary," says Mr. Adam of the Juilliard Quartet, and they begged for more and more. We finally had to bring a professor to the platform to tell the students we couldn't play more for them. We had another concert that evening and we had to get a rest in between." Adam recalls, too, the times when that "moment of silence" after a composition showed an appreciation beyond the scope of mere applause.

Then there was that other kind of applause—the applause *before* the music started. This persistent, continuous clapping, most in evidence in the iron curtain countries, would usually come from the balconies where the students sat. It was their way of giving vent to their feelings—a sort of political demonstration that only they were brave enough to put on.

American legations in the various countries usually made it a rule to keep hands off, espe-

cially in these iron curtain countries. It was considered advisable to have the musicians speak directly to their audiences without any official intermediaries. The music was to speak for itself, and the relationship between musicians and audiences be direct and simple.

That America's musicians have been the best intermediaries yet selected has been amply proved. From using chopsticks with aplomb and sleeping Japanese-style on bedrolls on the floor when beds were not to be had, to discussing Bartók with Hungarians and the four-tone scale with Asiatics, our musicians have proved themselves able to cope with all the complexities of international interchange. In short, it has become apparent to everyone who has followed the tours that music as provided by ANTA is the most extraordinary bargain for which this country has ever paid. It has created for us friendship and respect, and this in a field in which we have often been held in ridicule. Our musicians, more than any statesmen or diplomats, more than any trade agreements or treaties, have been the means of lessening international tensions and establishing lasting ties of friendship.

See opposite page for list of ANTA artists

The final article in the present series will deal with the astonishing accomplishments of our jazz artists in their tours of foreign countries under ANTA auspices.

At Colon, Buenos Aires, the Colon Theatre mascot tries out Roger Voinis's trumpet during a rehearsal period of the Zimble Sinfonietta.



# ARTISTS who have toured under the International Culture Exchange Service of ANTA

## SYMPHONY ORCHESTRAS

- BOSTON SYMPHONY**—Ireland, Scotland, Denmark, Norway, Sweden, Finland, Russia, Czechoslovakia, Austria, Germany, Switzerland, France, England ..... 1956
- CLEVELAND ORCHESTRA**—Belgium, Germany, England, Spain, Portugal, France, Switzerland, Austria, Poland, Holland ..... 1957
- JUILLIARD ORCHESTRA**—England, Belgium, Germany, Denmark, Austria, Italy ..... 1958
- LITTLE ORCHESTRA SOCIETY**—India, Ceylon, Thailand, Vietnam, Hong Kong, Taiwan, Korea, Japan ..... 1959
- LOS ANGELES SYMPHONY**—Philippines, Thailand, Singapore, Malaya, Hong Kong, Taiwan, Okinawa, Korea, Japan ..... 1956
- MINNEAPOLIS SYMPHONY**—Greece, Iraq, Iran, Pakistan, India, Lebanon, Turkey, Yugoslavia ..... 1957
- NATIONAL SYMPHONY ORCHESTRA, WASHINGTON, D. C.**—Panama, Colombia, Ecuador, Peru, Bolivia, Chile, Paraguay, Uruguay, Argentina, Brazil, Trinidad, Aruba, Venezuela, Costa Rica, Honduras, Nicaragua, El Salvador, Guatemala, Mexico ..... 1959
- NEW ORLEANS SYMPHONY**—Cuba, Jamaica, Haiti, Dominican Republic, Puerto Rico, Curacao, Venezuela, Colombia, Peru, Ecuador, Panama, Costa Rica, Nicaragua, Honduras, Guatemala, Mexico ..... 1956
- NEW YORK PHILHARMONIC SYMPHONY**—Scotland, Austria, Belgium, Germany, France, Switzerland, Italy, Greece, England ..... 1955  
Panama, Venezuela, Colombia, Ecuador, Peru, Bolivia, Paraguay, Chile, Argentina, Uruguay, Brazil, Mexico ..... 1958  
Russia, Lebanon, Turkey, Yugoslavia, Germany, Luxembourg, Holland, Finland, Norway, France, Italy, Sweden, Austria, Switzerland, Greece, Bulgaria, Poland, England ..... 1959
- PHILADELPHIA ORCHESTRA**—Belgium, Holland, France, Portugal, Spain, Italy, Austria, Germany, Sweden, Finland ..... 1955  
England, France, Rumania, Russia, Sweden, Denmark, Norway, Austria, Poland, Germany, Netherlands, Switzerland, Italy, Belgium ..... 1958
- SAN ANTONIO SYMPHONY**—Mexico ..... 1958
- SYMPHONY OF THE AIR**—Japan, Korea, Okinawa, Taiwan, Philippines, Thailand, Malaya, Singapore, Ceylon ..... 1955

## SOLOISTS AND CHAMBER GROUPS

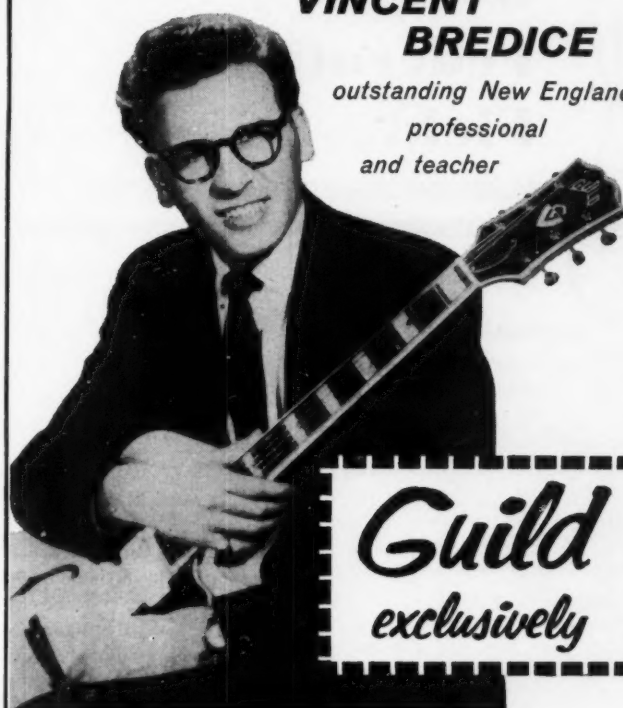
- JACQUES ABRAM**, pianist—Iceland ..... 1957
- AMERICAN-ICELANDIC QUARTET**—Iceland ..... 1958
- BEAL TWINS**, duo violinists—Germany ..... 1955
- E. POWER BIGGS**, organist, and **SEVEN MEMBERS OF THE BOSTON SYMPHONY**—Iceland ..... 1955
- BOSTON SYMPHONY GROUP**—Iceland ..... 1956
- FIZDALE AND GOLD**, duo pianists—Italy ..... 1954
- JOYCE FLISSLER**, violinist—Brazil, Mexico ..... 1955
- VERA FRANCESCHI**, pianist—Turkey ..... 1955
- JOSEPH FUCHS**, violinist—Colombia, Ecuador, Peru, Chile, Uruguay, Brazil, Aruba, Venezuela, Panama, Costa Rica, Honduras, Guatemala, Mexico ..... 1957
- EUGENE ISTOMIN**, pianist—Iceland ..... 1956  
Japan, Hong Kong, Vietnam, Singapore, Philippines, Ceylon ..... 1956
- BYRON JANIS**, pianist—Switzerland ..... 1955
- GRANT JOHANNESSEN**, pianist—Switzerland ..... 1955  
Norway ..... 1956
- JUILLIARD STRING QUARTET**—Iceland, Germany, Greece, Turkey, Hungary, Poland ..... 1958
- ERVIN LASZLO**, pianist—Iceland, Greece, Israel, Lebanon, Egypt ..... 1955
- EVERETT LEE**, conductor—Brazil, Uruguay, Argentina ..... 1955  
Spain ..... 1956
- EUGENE LIST**, pianist, and **CARROLL GLENN**, violinist—Indonesia, Malaya, East Pakistan, India ..... 1956
- SYLVIA MARLOWE**, harpsichordist—Japan, Philippines, Malaya, Indonesia, India ..... 1956

(Continued on page thirty-four)

JANUARY, 1960

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# Over Federation Field...

## Faultfinders

*They find fault with the editor,  
And say he should be shot;  
That columns are as peppy  
As a cemetery lot.  
They say he shows poor judgment;  
The jokes, they say, are stale.  
On upper floors, they holler,  
On lower floors they wail;  
But when the paper's issued  
(We say it with a smile),  
If someone doesn't get one  
You can hear him yell a mile.*

—Anonymous.

We hear from Gordon Hoard, Secretary of Local 284, Waukegan, Illinois, that "Ed Remillard missed Ladies' Night because of his vacation in Michigan, and he hit the roof when he learned that International President Herman Kenin and Mrs. Kenin were present. So did the others who were unable to attend. The visit of President and Mrs. Kenin is the greatest honor ever bestowed on this local, and was made possible only by considerable personal sacrifice on their part. Expressions of appreciation have poured into the office in a flood of letters and phone calls. The Kenins made a terrific hit with the members of

Local 284, and we hope we can look forward to another visit by them next year."

Lee Petersen, Executive Secretary of the Mid-West National Band Clinic, held at Hotel Sherman, Chicago, December 9-12, writes us that the affair went off with a bang. More than 5,000 were in attendance. Besides a whole galaxy of distinguished bands, a group of eminent clinicians presented an inspiring series of clinics: James Burke, Robert Marsteller, James Dutton, Floyd Zarbock, Major Willcocks, William Stubbins, Ralph Houghton. Besides the forty-four music publishers' displays, twenty additional companies exhibited educational aids, equipment and fund raising ideas.

Got a letter from our friend, "Rube" Ekander, treasurer of Local 20, Denver, stating his little granddaughter, Kim Dorn, aged two, is already aspiring to be a baritone horn player. Can't keep her away from the big shiney instrument! "Rube" is musical director at Mile High Kennel Club,



Two new members of Local 76, Seattle—a long-time champion of music and a new worker in the field—display their membership cards. Left to right: First District Congressman Tom Pelly, Alvin Schardt, President of Local 76; and twelve-year-old Jeff Afdem.

has been for the last eleven seasons. His orchestra is at present an all-male ensemble, but just wait until little Kim grows up!

See lower left for photograph.

At a recent meeting of Local 147, Dallas, William J. Harris, President, John W. Parks, Vice-President, and Jack W. Russell, Secretary-Treasurer, were nominated for re-election to their respective offices without opposition. Congratulations on such a solid front!

Write Your Senator  
REPEAL THE 20% TAX

At a recent installation-of-new-members-meeting of Local 76, Seattle, one honorary member and one twelve-year-old member won the spotlight. Congressman Thomas Pelly received a membership card in the local because of his important work in behalf of the Federation—he has been a leader in the fight in Congress to reduce the 20 per cent tax—and Jeffrey Afdem, a seventh-grade high school student who plays tenor sax in a local teen-age combo, was presented with a regular "working" card. Both memberships augur well for a fine future not only of that local but for the whole Federation.

(Continued on page forty-seven)



Kim Dorn

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Jimmy Henderson with  
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*Joe Howard*



*Will Bradley*



*Mickey Gravine*



*Pee Wee Hunt*

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# ARMY BAND OPPORTUNITIES!

... can you utilize them?



**By James A. Ode**

*Specialist 4th Class, USA 9th Infantry  
Division Band, Fort Carson, Colorado.*

The author, James A. Ode, received his B. A. degree in Music Education in 1957 from Augustana College of Sioux Falls, South Dakota, where he was solo cornetist and assistant band director and a member of the college symphony. Ode holds a fellowship in music granted by the Danforth Foundation of St. Louis, Missouri, which will enable him to pursue his M. M. and Ph. D. degrees at the Eastman School of Music, Rochester, New York. Since November, 1957, he has been principal trumpet of the 9th Infantry Division Band at Fort Carson, Colorado, and is also a member of the Colorado Springs Symphony.

The author extends his appreciation to Chief Warrant Officer William J. James, director of the 9th Division Band, for assistance in the writing of this article and for information regarding army band opportunities.

● With a period of military service an almost certain prospect for most of the young men in our high schools and colleges, it should be the duty of every band director to acquaint his interested students with the possibilities and requirements of securing an assignment to a military band position.

Nearly every military installation of any size has a band whose mission is to promote troop morale and esprit de corps through participation in military formations, ceremonies and entertainment. These bands are more often than not below their authorized strength simply because there are not enough qualified men to fill vacancies as they occur. My thoughts here will concern themselves only with procedures of Army bands because this will be the branch of service encountered by the majority of young men contemplating military service and also because the other

services offer no alternative but an enlistment period of from three to four years. In these enlistment programs a person may name his job preference before entering but he will still find it necessary if he chooses band work to qualify by audition before obtaining a band assignment.

The Army offers through its Recruiting Offices a three-year program for bandsmen which guarantees the individual an assignment for schooling at the United States Army Element of the United States Naval School of Music. This twenty-week course includes intensive training in theory, harmony, dance band, choral, ear training, and two hours of daily band rehearsal in addition to a weekly lesson on the student's major instrument.

### Audition Arrangements

In order to qualify for this training it is necessary to contact the local Army Recruiter and arrange through him an audition at the nearest Army Band Unit. If found capable and interested in the program, he may then enlist in the Regular Army for a three-year obligation of active service. Upon completion of the mandatory eight weeks of basic combat training the recruit will attend the band school and then be assigned to a band for the remainder of his enlistment. Additional information may be obtained from the Commanding Officer, U. S. Army Element, U. S. Naval School of Music, Washington 25, D. C. The chance for band assignments for draftees, though not definite, is still good and will be discussed in the remainder of the article.

Contrary to what many men are told by local recruiting agents, a band assignment is still available to them when entering the Army for two years as a draftee, and it is not absolutely necessary to enlist for an extended period of time to qualify for an Army band position. However, a draftee may be subject to assignment to the job area most critically needed by the Army at that time, thus an otherwise competent musician could possibly miss the opportunity for band training.

Fort Carson, Colorado, during the period of mid-1957 up to the date of writing this article, was one of the largest Army training bases in the United States, receiving approximately 4,000 men monthly for initial processing and eight weeks of basic combat training. These men came from an area representing the entire mid-section of the United States from Texas to North Dakota and from Illinois to Utah. They all had been either inducted for two years of service or had enlisted in the Army for a longer period of time. Many of them had, of course, had instrumental training in high schools and colleges across the country and desired to continue their music participation while fulfilling their military obligation.

During one of the first meetings designed to orient these new soldiers to military life, those interested in instrumental music are given the opportunity to sign their names to a request for audition and during the second week of training are called to the band building to take this test. Men who play more than one instrument take the audition on the instrument of their choice, and pianists must be able to read chord outlines and to improvise in the dance idiom.

As principal trumpet of the 9th Division Band at Fort Carson from November, 1957, up to this date, it has been my privilege to administer the trumpet audition to all trainees attempting to qualify on that instrument. The experience has been both shocking and enlightening in revealing the almost unbelievably low level of achievement of many men from the high school and college bands throughout the midwest, south and near west. Only about one of every seven men taking the trumpet test would meet the standards the Army requires of its musicians, and the ratio passing might theoretically be lowered still more when we realize that many unqualified persons would automatically shy away from the request to audition out of an awareness of their inadequacy. Among those failing the test were several men with B. A. degrees in Music Education, many with some work as music majors behind them, and any number who had supposedly "studied" trumpet for four or more years.

### Fort Carson Orientation

The two most important aspects of a prospective bandman's playing ability were a pleasing tone and fluency in sight reading. Other areas tested and scored were intonation, articulation, rhythm, range and technique. The frequent necessity of reading new music with a minimum of rehearsal time in concert band, dance band, and on the field resulted in the high premium on sight-reading ability. Each administrator of auditions was permitted to draw up his own materials to use based upon the Army's audition requirements and need for each instrument. For example, the great number of trombonists and trumpeters available necessitated a higher score for those

*(Continued on page twenty)*

# The ORGAN

## ... Stages a Comeback

### The Theater

Probably the first installation of an organ in a theater in some fifteen years, for use in conjunction with the theater's film program, has been made at the Hollywood Paramount Theater, Los Angeles, California. Moreover, after thirty years, the A. F. of M. has re-established a scale for the appearance of an organist with a film show.



Dave Bacal at the Paramount Theater organ in Los Angeles.

This all could point to the beginning of a movement to revitalize the theater organ.

The installation of the organ offered no special problems. It was an illustration, in fact, of how easily a transistorized electronic organ can be put into theater operation. The organ was plugged into ordinary 110 volt power supply, and the output of the organ, amplified, was fed directly into the theater speaker system. No other modifications were necessary.

Chosen to play this new organ of a new day was Dave Bacal, a member of Local 47, Hollywood, and Local 10, Chicago. He was selected both because of his wide experience—his career dates back to the previous era of the theater organ and he has been staff organist for both CBS and NBC radio in Chicago—and because of his imagination in developing bright and exciting new sounds on the instrument.

### It Invades the Clouds

Besides returning to its old vamping grounds, the organ is making inroads in entirely new fields. In October, 1959, the Northwest Orient Airline installed an organ in one of its Boeing 709 Stratocruisers. Thus the organist plays requests of the passengers as it and they travel 20,000 feet above the earth between New York, Milwaukee and Minneapolis-St. Paul, the sounds being relayed through the loudspeaker down the circular staircase in the Stratocruiser's lounge.

Problems of installation? The organ console had to be fastened firmly to the plane, using special panels and sockets in the floor. Braces and cables had to be affixed to keep the instrument in place when the plane took off, or when the propellers reversed, braking the ship to a stop on landing. The corners of the organ case had to be padded.

### In the Homes

Organs are also becoming a staple home instrument. In 1953, the entire organ industry sold only 16,000 units for this purpose. In 1958 over 100,000 units were sold. Predictions put the 1967 home supply at 500,000.

The reasons for this rise in popularity? The organ industry thinks it is due to the discovery that the organ is easy and pleasant to play, even by the uninitiate, and that it now sells relatively cheaply—in fact, as low as \$600 the instrument. But much of its popularity is undoubtedly due to the fact of its wide gamut of sound. The person at the console can produce practically all of the orchestral voices.

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## ARMY BAND OPPORTUNITIES! ... can you utilize them?

(Continued from page eighteen)

instruments than for the more rare oboists and flutists. The following items were the components of the two separate tables which were used in an alternating manner for the trumpet test.

### Audition I

1. Experience (personal interview)
  - (a) professional (dance band, municipal band, symphony)
  - (b) school (high school, college, graduate level)
  - (c) private study
2. Scales (choose own tempo and articulation)
  - (a) Bb concert
  - (b) Eb concert
  - (c) G concert
  - (d) Chromatic (two octaves, up and down, tongued from low C)
  - (e) D harmonic minor
  - (f) Bb melodic minor
3. Sight Reading
  - (a) Arban's (p. 26, no. 14)
  - (b) Goldman's Foundation to Trumpet Playing (p. 101, no. 3)
  - (c) Arban's (Characteristic Study No. 1, p. 285)
  - (d) Selected March (French National De-file')
  - (e) Selected Solo (from own repertoire if available)

### Audition II

1. Experience
2. Scales
  - (a) Bb concert
  - (b) F concert
  - (c) Db concert
  - (d) C chromatic
  - (e) E harmonic minor
  - (f) F melodic minor
3. Sight Reading
  - (a) Goldman's Foundation to Trumpet Playing (p. 43, no. 1)
  - (b) Arban's (p. 29, no. 21)
  - (c) Selected March (March of the Anzacs)
  - (d) Arban's (Characteristic Study No. 6, p. 290)
  - (e) Selected Solo

Although this list of included items might frighten more than a few trumpet players, one should realize that a perfect rendition of each portion of the test was not the expected result, and in sixteen months only a handful of players made what might be classified as excellent scores. Recall the earlier statement that tone and reading ability were the two most important factors. For instance, it was not necessary to have knowledge of all the major and minor scales if there was evidence of sound facility in the other areas. Also to be taken into consideration was the possibility that one man might have studied intensively on the audition materials whereas

for another everything would be new reading. This actually posed no great problem, for in most cases those who had not used at least some of these materials had also not used much of anything else and were incapable of playing sufficiently well. Some of the more technical aspects of the test, such as the melodic minor scales and the Arban Characteristic Studies, were designed to test the upper limits of those who appeared capable of passing the remainder of the audition, in order to determine if they should be requested to be retained in our own unit or sent to one of the Army Band Training Units to benefit by eight weeks of instruction and orientation in military band work.

Two facts startled me very much. One was the number of men who had no idea of what a chromatic scale was, let alone know the fingerings, and the other was the general lack of understanding of the ordinary term, "concert pitch!" The B-flat scale would roll forth with some assurance but in fully 50 per cent of the cases a request for another scale in concert transposition would be answered by "Gosh, I never learned much about this here 'concert' stuff!" A fundamental understanding of a chromatic scale and concert pitch should be within the grasp of any student and would aid considerably in general playing ability.

Successful completion of the playing phase gave eligibility to be tested on aural perception by the Kwalwasser-Dykema recorded test, and a satisfactory score on this put the instrumentalist well on his way to an Army band assignment. Incidentally, it was a rare individual who had the basic musicianship to pass the playing audition and yet fail the listening test. Most found it quite routine.

Although these comments have been written on the experiences of auditions on trumpet, it should be realized that the problems involved were in no way peculiar to that instrument alone. Each person administering auditions had similar difficulties in finding qualified personnel, and both the Army music program and the individuals involved might have benefited had they been made aware a few months earlier what would be expected of them. It is the duty and obligation of public school and college music administrators to give them this insight into their need for training and to help them attain it through conscientious study. With only a little more training in the fundamentals of musicianship the number of disappointed instrumentalists failing auditions would be decreased immensely, and Army band directors would happily see many of their vacancies filled with well qualified soldier bandmen.

---

*Daniel Tetzlaff, Editor of the department, "Trumpet Talk," secured the present article for the "International Musician," realizing it would give valuable information to young band instrumentalists anticipating army training or an army career in music.*

## ONE AT EVERY MEETING

### The Explode-at-the-Door Man

He sits quietly through the meeting as if everything were to his liking. Ask him to voice his views to the meeting and his knees would fold. But later at the door he boils over. You hear him as he rounds up a few discontented members "and another thing I didn't like . . ."

### The Confused Listener

He tries to be helpful but can't follow the proceedings. He rises to say there's a motion before the house; and has to be told it was rejected half-an-hour ago. He has a habit of sitting in the last row and complaining he can't hear. Throughout he carries an outraged attitude of why don't people tell me these things.

### The Professional Seconder

He never thinks up an idea and is so overwhelmed when someone else does that he comes in with a loud "seconded." Any nonsensical scheme anyone can think up gets his nod. He then settles back to enjoy the confusion or dozes until time for him to chime in with another second.

### The Hair-Splitter

Not an intentional obstructionist, he's determined to see fair play which he defines as "knowing exactly what we're letting ourselves in for." Every word has to be tested — he's even likely to challenge the chairman's opening "Good evening." By 10:00 P. M. you are just about agreed on an agenda for the evening when he begs the chairman's indulgence. He has a previous engagement and "had no idea the meeting would drag on so long!"

### The Willing Voter

He takes little part in the discussion but votes in a loud voice. He is always eager to swell the votes of the prevailing side. A dangerous yes-man.

### The Stay-at-Home

Meetings bore him. He has his own way of wasting time. Besides he doesn't want to feel responsible for anything that happens. The blood is not on his hands if he didn't go to the meeting.

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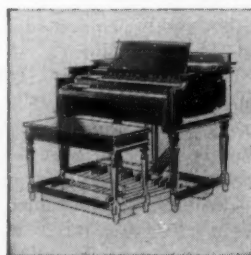
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# The CONCERTMASTER As CONDUCTOR

● By Mishel Piastro

Mishel Piastro has had a distinguished career both as conductor and as violinist. After studying violin at the Petrograd Conservatory under Leopold Auer and embarking on a concert tour of world-wide proportions, he settled in America. After six years as Concertmaster and Assistant Conductor of the San Francisco Symphony, he went to New York, and for a decade was Concertmaster of the New York Philharmonic under Arturo Toscanini. In 1941 he took over the conductorship of the newly formed Longines Symphonette, which originated as a radio orchestra, and made, in all, seven tours through the United States, Mexico and Canada. It unfolded possibilities for hundreds of communities which could neither organize nor maintain a full-sized symphony and enriched the lives of innumerable citizens through their hearing of living music produced by musicians playing actually before them.

● Once at a concert of a major symphony orchestra, I noticed some very ragged string playing. After the concert I had a dinner date with the concertmaster and had a chance to put the question to him direct: "Why do your strings fight among themselves?"

The violinist sighed.

"We have a very stubborn first cellist," he said. Again I had an illustration of the necessity for absolute cooperation among the members of a string section.

The task of the concertmaster is not easy. He must not only have a virtuoso's skill and the ability to impart his musical know-how to others, but he must also have diplomacy. Simply to dictate to his fellow players is not enough. There are any number of ways of solving a problem of bowing, for instance, and often one of the members' suggestions is a good one. The concertmaster must be aware of the special aptitudes of the members, the abilities of some to solve, say, historical problems, of others to solve problems of bowings or fingerings. He must also have the ability to accept their suggestions gracefully.

In the matter of intonation, only one solution is possible: to get the right pitch. It will not always be the pitch of the majority, either. All the violins may be wrong, and one bass player correct. There is some truth in the contention (held by woodwind, brass, harp and tympani) that the violin section often plays sharp. Violinists have a tendency to turn the peg up, not down, when they adjust their instruments, hence favoring the sharpest strings. Thus the overall pitch is imperceptibly raised.

Then the question of bowings. Though some conductors adhere to free bowings, each individual player deciding for himself when to bow up and when down, the large majority of conductors prefer unison bowing. Here again the concertmaster becomes the guide and mentor.

Today most of the players in major symphony orchestras are of virtuoso calibre. Con-

ductors, therefore, often experiment in advanced bowing techniques. When I was concertmaster of the New York Philharmonic under Toscanini, we were rehearsing Schubert's C Major Symphony. The Maestro took the last movement at such a fast tempo that the quarter and eighth note figure in the violins was not clean in the soft sections. He was displeased and I asked him if he would consider playing the triplets *saltando*. "We can try," said the Maestro with a twinkle in his eye. We did, and the result was all the Maestro could wish. It has now become the custom for a number of orchestras to do the passage in this composition with the strings playing *saltando*.

The concertmaster is really, within his sphere, a conductor. This accounts for the special skills evidenced by conductors Eugene Ormandy, Alexander Hilsberg and Izler Solomon, who have graduated to that position from the concertmaster's chair. These and one-time first-desk members of orchestra string sections, such as cellists Toscanini, Howard Mitchell and Alfred Wallenstein, violist Pierre Monteux and violinists Charles Munch, Thor Johnson and Benjamin Swalin, had already learned what *not to do* in the role of conductor before they mounted the podium. For instance, they know better than to start to advise this or that section of the orchestra to play a certain way, without first becoming thoroughly acquainted with the difficulties involved in so playing. They know better than to throw out remarks, in order to show off, to one of the players sitting "in the jungle." The one-time string player has learned, in short, to give orders only when he is thoroughly acquainted with all the ins and outs of the situation.

The conductor who has been a concertmaster also realizes that accidents in playing, wrong entries, and many other mishaps can often be traced directly to a bad partner relationship. For instance, the outside and inside violinists at any one stand may not be

on good terms with one another. I have encountered situations in which the two have not been speaking for a matter of months. The reason? Ask any man sitting on the inside. "Who wants to be a page-turner?" he'll say.

I have a solution for this predicament. Partners on all stands except the first two—these must remain "as is" because of certain financial arrangements—should alternate between inside and outside. This will tone up the morale of the whole string section.

The rotation system will not have the same effect. Too often such shifts amount to a spying system and the orchestra men know it. As a consequence, when they are assigned to a stand close to the conductor, they become so nervous that they can scarcely hold their bows.

Another arrangement equally ineffective is to have the string members placed according to appearance rather than musicianship. Members of orchestra boards sometimes bring pressure to bear on conductors to place the handsome young men on the outside and Mr. Baldhead and Mr. Rolyoly on the inside. Now an orchestra of handsome young men has some point in a Hollywood movie, and can be achieved by employing sideline men. But such an arrangement makes no sense in an organization, such as the symphony orchestra, the chief aim—the only aim—of which is to make music.

The conductor who has been part of an orchestra, who has mounted the podium after long experience in the ranks, avoids these pitfalls. For this conductor knows the psychology of the musicians as he knows himself.



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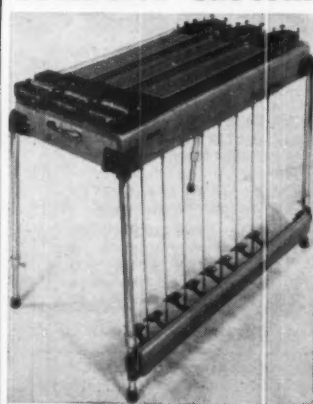
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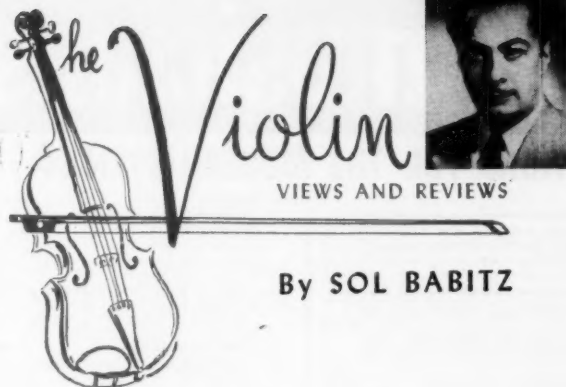
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VIEWS AND REVIEWS

By SOL BABITZ

### THE USE OF "INCORRECT" LEFT-HAND POSITION

Modern violin instruction books generally agree that the "normal" position of the left hand must obey the following rules:

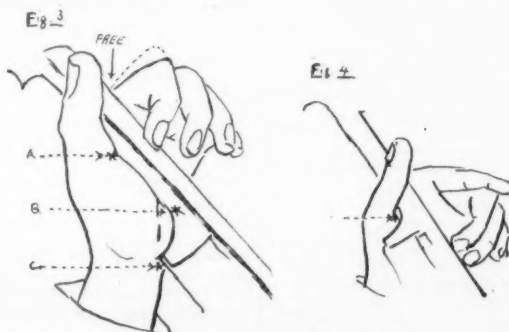
1. The thumb must not protrude more than about one-half inch above the fingerboard.
2. The violin must not touch the base of the thumb.
3. The wrist must not touch the neck of the violin.
4. The base of the index finger must not be too far above or below the fingerboard.
5. The fingers must rest on their tips with all joints well curved.

These rules have been arrived at from experience. It is difficult for the average violinist to play fast passages if he breaks one or more of these rules. (Fig. 1 and 2 show high and low "normal" positions for playing according to these rules).



Despite the general acceptance of these rules there are many good violinists today who follow them only in playing fast passages and consistently break them whenever they play slow or melodic passages. Many violinists are not aware that they are breaking these rules even when they are playing as is illustrated in Fig. 3 and 4.

In Fig. 3 the arrow from A points at an asterisk which indicates point-of-contact. This asterisk shows that the base of the thumb is closely gripping the neck, breaking rule 2; the tip of the thumb protrudes about an inch and one-half above the fingerboard, contrary to rule 1; the base of the index finger is too high; the wrist touches the violin at C and the index finger is not well curved, in violation of all the remaining rules.



(Continued on page thirty-two)

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# Where they are playing



Woody Kirk



Lionel Reason

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

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### MIDWEST

Above: Organist-pianist WOODY KIRK has been signed for another year at Murray's Lounge and Restaurant in East Orange, N. J. . . . LIONEL REASON entertains at Toki's Lounge, Buras, La., six nights weekly.

The Tropic Twins are employed at the B & B Restaurant in Indianapolis, Ind. . . . The National Band Camp, presenting the Stan Kenton Dance Band Clinic, is to be held on the campus of Indiana University, Bloomington, August 7 for two weeks . . . The Larry Ward Quartet opened at the Van Orman Hotel in Fort Wayne, Ind., on January 4. . . . The Flaim Brothers, featuring Bill Rizzo, began a three weeker at the Embers in Evansville, Ind., on January 4.

### EAST

Frank Kreisel and the Marveltones have settled at the Holiday Lounge in Woodbridge, N. J., until March 1, 1960. George Cipollone plays guitar and bass; Don La Penta, sax and bass; Ed Purcell, drums; and Frank Kreisel, piano and accordion.

Bobby Christian is set to play the St. Pat's Ball at the University of Illinois, Urbana, on March 12.

The Pole Trio is now appearing at Guy Lombardo's East Point House, Freeport, Long Island, N. Y., six nights a week for dinner and dancing. The group has Benny Stevens on drums, Matty Bonelli on piano and accordion, and Stan Pole leading on sax, clarinet, flute and violin . . . The Three Townsmen (Tom Cioppa on accordion, Riff Nordone on guitar, and Johnny Bock on drums, with all vocalizing) are in their second year at Monte's Venetian Room in Brooklyn, N. Y. The boys have been together for twelve years.

The Cy Touff Sextet is booked for a one-nighter on February 6 at the Intercom Club in Lincoln, Neb.

### CHICAGO

The Ramsey Lewis Trio is currently at the Sutherland Hotel . . . The Gene Esposito Trio (Gene Esposito on piano, Bob Plada on bass, and Ray Teidel on drums) recently opened an indefinite engagement at the Pigalle Cocktail Lounge. Carole March is the group's vocalist . . . The Conrad Hilton Hotel has signed the Teddy Phillips Orchestra for one year . . . The Duke Ellington Orchestra is at the Blue Note these evenings . . . The Ahmad Jamal Trio and the Andrew Hill Trio are due at the North Clark Street locale for a brief engagement beginning January 13 and are followed by the Count Basie Orchestra featuring Joe Williams on January 20 . . . Don Glasser opens a six weeks' run at

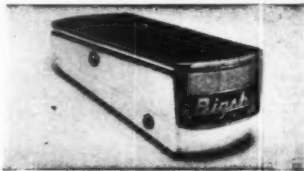
### NEW YORK CITY

Violinist Gordon Gallo and pianist Carol Lee are the featured artists at the Barclay Hotel . . . The Wilbur de Paris Combo is in its ninth year at Jimmy Ryan's. Garvin Bushnell has replaced the late Omer Simeon. . . . The Russ Carlyle Orchestra will

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the Martinique on January 20. Glasser is also set for his tenth engagement at the Hotel Peabody in Memphis, Tenn., starting March 28.

### SOUTH

A jazz festival was held in Clendenen Gymnasium on the American University (Washington, D. C.) campus on December 13. Music was provided by **John Eaton** and his Modern Jazz Group and **Wild Bill Whelan** and his Dixieland Jazz Group.

The **Three Jacks** (Bill Abernethy, piano and accordion; James Calomeris, sax and clarinet; and Joe Burch, drums and comedy) are in their fifth year at the Wheel Bar in Colmar Manor, Md.

The fast moving duo, "**Two of Note**," is doing a fourth return engagement at the Julep Lounge in Louisville, Ky.

Singing drummer **Joey Vance** entertains nightly at the King Creole Lounge in New Orleans, La.

### WEST

Cal Tjader stays at the Blackhawk in San Francisco, Calif., until February 15 when the **Modern Jazz Quartet** takes over... **Stan Kenton** toplines a show at the Oakland (Calif.) Auditorium Theater on January 23 and at the San Francisco Opera House on January 24... Organist **Jack Cooper** has been entertaining at Valle's in San Diego, Calif., for a good many years... The **Gene Coy Trio** (Gene Coy on drums, Lester Taylor on sax, and Ann Coy on organ and piano) has been appearing nightly at the Casa Blanca in Monterey, Calif., for over two years.

The **Dukes of Dixieland** round out their eight-week run at the New Frontier in Las Vegas, Nev., in mid-January... The **Leonard Sues Sextet** is headlining the lounge show at Las Vegas' Dunes Hotel. The group includes Leonard Sues, trum-

pet, cornet, trombone, fluegelhorn and vocals; Arnie Lawrence, clarinet and sax; Chuck Stevens, drums; Don Lapore, string bass and tuba; Glen Woodmansee, trombone; and Myron Schwartzman, piano.

### CANADA

The **Gene Cooper Duo** (Gene Cooper on organ and Jean Marc Lefebure on drums), hired for two weeks at the Hotel Kebec in Asbestos, P. Q., has been at the hotel for the past four months... Organist **Juliette Meloche** performs at the Coliseum of Quebec, P. Q., for all the home games of The Quebec Aces hockey club, belonging to the American Hockey League... Before leaving for Florida the beginning of this month, **The Flames**, featuring **Roland Dorsel** on piano and **Ramona** on vocals, played an engagement at the Park Casino in Montreal, P. Q.

### ADDED NOTES

**John Anderson** has replaced trumpeter **Wendell Cully** with the **Count Basie Band**... **Harold (Shorty) Baker**, who left the Ellington outfit before the band's recent European trip, is organizing a quartet... **Tony Lombardo** has brought his accordion all the way from the Broadmoor Hotel in Colorado Springs, Colo., to join **Pepito Arvelo's** Orchestra at the Caribe Hilton in San Juan, Puerto Rico, for a three months' stay with the option of another three months... **Herbie Mann** and his Sextet left December 28 on a fourteen week jaunt of Africa. The trip is being sponsored by ANTA and the State Department's Cultural Exchange Program... The U. S. State Department has also sent **Red Nichols** and his Five Pennies on a round-the-world goodwill tour. The group left New York City on January 2... **Harry James** and his Orchestra will do a series of Australian dates this month.

Tom Bolone and his Orchestra, members of Local 5, Detroit, Michigan, fill various single engagements in and around the Detroit area. Front row: Jerry Scholtz, Steve Correll, Don Wirville, Tom Bolone, Alex Coburn and Ted Smith. Back row: Ernie Scott, Art Reno and Vince Bolone.



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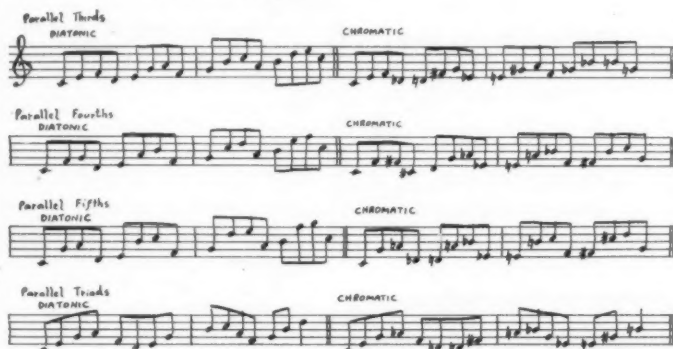
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## JAZZ improvising

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To illustrate the type of passages discussed here, the following examples display parallel thirds, fourths, fifths, and triads in both diatonic and chromatic progression:



The diatonic progressions are shown on the scale of C major but may be applied to all other scales. As a matter of fact practicing such regular interval skips on all scales will go a long way in developing the playing technique of any instrumentalist. There are also other variations on the same parallel interval skips as is shown on fourths in the next illustrations:



In modern jazz improvisation parallel interval passages as shown here can be extremely effective when used on a limited basis. The performer's taste and imagination are the only true guide in determining when and how to apply such passages, but the following examples may serve as an inspiration by demonstrating practical applications of parallel fourth passages:

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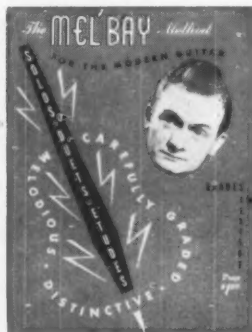
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The line above the music indicates sections that are made up of fourth interval skips exclusively. For the purpose of illustration a great number of such interval skips were used, definitely more than would be recommended in a more commercial jazz style. An example of the same type follows, this time featuring fifth interval passages applied to the twelve-measure blues pattern in the key of B-flat. Once again the parallel fifth skips are pointed out by the line above the music:



In the previous example the first passage of fifth intervals descends chromatically for two measures; the second group descends diatonically on the B-flat major scale. Although parallel fourth and fifth intervals are utilized more frequently by the modern composer, the same principle is practical on all intervals. In the next two modern jazz themes parallel third and sixth passages are featured:



Once again the first passage of each illustration has a parallel interval section moving diatonically, while the second passage in each example moves chromatically.

The principle of parallel interval skips lends itself to an unlimited number of additional variations not demonstrated here. A little experimentation on this subject could augment the ideas and materials used by many improvising jazz musicians searching for new sounds.

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### Left Hand Velocity

S. B., Jr., Buffalo, New York, comments on the fabulous left hand speed attained by pupil Joe Morello, formerly with Marian McPartland, currently with Dave Brubeck.

In a nutshell, S. B., this speed was attained through long and diligent practice. This practice was augmented, from a strictly rudimental foundation, by plenty of hand-to-hand work through the book, *Stick Control*, plus many hand-written special assignments designed still further to develop wrist and finger bounce control of the weaker hand.

A sample of the latter follows—it was written expressly for Joe, by the way. You may find it helpful for your wrist and fingers.

R.M.T. •

For maximum L. hand control

accent heavily with L. stick.

Repeat Many Times.

R.M.T. =

Here is one case in which, since the exercise is designed primarily for control of one stick, it is desirable to depart from the customarily well-balanced poising levels for which we strive, and strike that one

INTERNATIONAL MUSICIAN

stick from a higher level than the other. Say, at medium speed, from the nine-inch level for the left stick against five inches for the right.

Go through the entire routine, repeating each figure many times before going on to the next. Take thirty minutes to finish the routine on a non-stop basis; first at a medium playing tempo, later, in time to come and as control improves, faster, up to a maximum without distorting the beats.

If you are a "lefty" the routine may be transposed to "right hand velocity" and practiced to develop this hand.

Of course, there are many factors in addition to speed and control that contribute to the making of a fine, proficient drummer. These, as well as speed and control, are best learned through personal instruction by a qualified teacher. I suggest you contact the best teacher in your locality and place yourself in his hands. He will soon, through a personal knowledge, be able to answer the many questions that cannot thoroughly be answered either by mail or through the pages of a magazine.

### The Long and Short of It

D. W., Enid, Oklahoma, submits the examples of triplet figures reproduced below and asks if there is any difference in the way the respective notes should be played.

written

sticked

There is no difference, so long as you play them on the snare drum, brother. For the only sound you can produce thereupon, with a drumstick, is a short, sharp, snappy tone which could aptly be described by the syllable "tick." With this tick you must strike any note, of long or short duration, at its beginning and, unless rolling is indicated, wait for its duration to elapse. Indeed, drummers' ticks could as well be notated by thirty-seconds or sixty-fourths if drum writers were really striving for exactitude and had nothing else to do.

But you have missed one important point. You are not the only member of the band. There are trumpet men, violin men and others who, by means of blowing, scraping or what-not, can prolong their respective tones to designated durations.

Thus, arrangers generally write their notes primarily for these members, and, when it comes to the drum parts, they write in the same notes in the fond belief that the drummer will know just what to do. After all, why shouldn't he? This technique is described in detail in a baker's dozen textbooks, and is one of the first to be explained in sight-reading by instructors.

### Digging into the Archives

Volume 2 of Bradley Spinney's *Encyclopaedia on Percussion* series is now on the market and it's a humdinger.

Brad has delved deeply into the drumming of the ancients, where it began and how, and he certainly has unearthed an astonishing amount of little-known data interesting to students of the art.

The references in his Volume 1 to drums dating back to the Neolithic Age, to Chinese drums of the Fifth Century, B. C., and to the Sixth Century use of the drum flam to mark the timing of steps and distances covered by marching men are most illuminating. These are followed in Volume 2 by a whole flock of percussive items, ranging from the Bamboula and Basque Drums to Latin American rhythms.

It may be recalled that he is the one who spent many months in restoring our first American drum book (Charles Stewart Ashworth's *System of Drumbeating—1812*) to a condition from which perfect photostats could be reproduced.

Truly, from his labors in exploring the hows, wheres and whys of our art, Brad could well be termed Percussion's Number One Eager Beaver.



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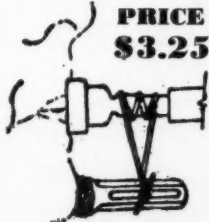
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## VIOLIN — views and reviews

(Continued from page twenty-three)

Why do so many violinists employ such fantastic positions? Simply because the position which is adequate for fast passages is for many violinists not adequate for producing the wide-fast modern vibrato. In order to give the base of the index finger adequate freedom of vibrato movement (see Fig. 3) various "unorthodox" points of contact must be improvised.

This is not to be deplored or corrected, but since no one admits to playing incorrectly, I believe that this fact should be recognized and the requirements of modern vibrato taken into consideration in modern violin pedagogy.

To be sure, the student should be trained to find a left hand position approximating Fig. 1 and 2, so that he may be able to handle fast passage-work competently. However, when the vibrato-learning period comes, the teacher should not be as strict as he was in the beginning. If the student cannot seem to obtain vibrato facility by using the orthodox position, he should be permitted to change to something approximating Fig. 3 and 4 without being made to feel guilty because these pictures cannot be found in present-day instruction books.

As a matter of fact, the teacher should encourage the student to depart from the "correct" position and to experiment freely, using only his ear and not his eye to tell him if the position is "good" or "bad." A beautiful vibrato means a good position, an ugly vibrato a bad one.

Perhaps the use of this method in early training may create a situation in which the vibrato position influences the original "normal" position to the extent that a compromise position suited to both passage work and vibrato will be found. This could eliminate the present awkward situation in which many violinists must constantly jump from one type of hand position to another in playing music in which passages are mixed with melodic sections requiring vibrato.

Inasmuch as modern vibrato renders the "correct" position incorrect for many violinists part of the time, a reevaluation of the concept of what is correct is due. I shall welcome comments from readers on their personal experiences with this problem.

## VIOLINISTS as SOLOISTS

Among the violinists currently appearing as soloists in our symphony orchestras are:

Anshel Brusilow, Philadelphia Orchestra (Carnegie Hall),  
January 5.

Alphonse Carlo, violinist, Florida Symphony, February 18 and 20.

Joseph Fuchs, Chicago Symphony, January 28 and 29.

Werner Lywen, National Symphony, January 12 and 13.

Johanna Martzy, Dayton Philharmonic, February 9.

Erica Morini, Cleveland Orchestra, February 25 and 27.

David Oistrakh, National Symphony, January 12 and 13.

Ruggiero Ricci, University of Miami Symphony, January 17

and 18 and Cincinnati Symphony, January 22 and 23.

Oscar Shumsky, Tampa Philharmonic, January 14.

Isaac Stern, San Antonio Symphony, January 16, and San Francisco Symphony, February 17, 18, and 19.

Henryk Szeryng, Cedar Rapids Symphony, January 18 and Cleveland Orchestra (Carnegie Hall), February 8.

Harold Wippler, Denver Symphony, January 12.

Violinist Tibor Serly has edited a four-movement violin and piano sonata by Franz Liszt which Eugene List discovered among the manuscripts in the Liszt Museum in Weimar. On February 5 Carroll Glenn and Mr. List will play it in the Library of Congress in Washington and on February 22 they will introduce it to New York in the Y. M. Y. W. H. A. Kaufmann Auditorium.

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## • CLOSING CHORD •

### JOSEF BONIME

Josef Bonime, composer and conductor, and a member of Local 802, New York City, passed away in Westport, Connecticut, on November 8, 1959. He had served as accompanist for Eugene Ysaye and for Mischa Elman. He was composer and conductor successively for radio stations WJZ and CBS, led the orchestra for the Columbia School of the Air, and arranged music for film shorts.

### THOMAS VAUSE

Thomas Vause, a charter member of Local 5, Detroit, Michigan, died on October 30.

He was born in Leeds, England, on March 21, 1877, and received his musical education there. He started his professional career in Detroit in 1896 and became a member of Local 5 in 1899. Mr. Vause worked in many theaters and hotels in Detroit until they stopped using music. Then he went into teaching, retiring in 1955.

### GRADY E. MOREHEAD

Grady E. Morehead, Secretary of Local 117, Tacoma, Washington, passed away on October 5.

Born in Elkhart, Indiana, sixty years ago, he came to Tacoma from Great Falls, Montana, in 1928 with the Phil Baxter-Mike Doty Band. He was a member of the Executive Board of Local 117 for many years, was elected Secretary-Business Representative of the local in 1947, and was unopposed for re-election from that time on. Mr. Morehead also represented Local 117 at the Conventions of the Federation and at the meetings of the Northwest Confer-

ence of Musicians. He served on the election committee at the A. F. of M. Conventions and held several offices in the Northwest Conference of Musicians, serving on the Executive Board at the time of his passing.

Mr. Morehead played guitar, violin, saxophone and clarinet. He was also an arranger and composer.

### RUSSELL R. PRINTY

Russell R. Printy, a life member of Local 162, Lafayette, Indiana, died on June 14, 1959, at the age of 56. He was the leader of his own dance band for ten (10) years, and played in the Family Theater Pit Orchestra. He also played with the Lafayette City Band for a number of years.

A member of Local 162 for thirty-five years, he was an officer for twenty-nine consecutive years, and for the past twelve years served as Secretary-Treasurer until the time of his death.

He was a member of the Executive Board of the Indiana State Conference. He also had been a delegate to the conventions of the Federation since 1936, and had served on the Finance Committee since 1951.

He helped organize and was a corporate member of the Lafayette Symphony, Inc., and served on the Board of Directors for six years. He played the saxophone, clarinet and violin.

He was a member of the Methodist Church, Masonic Lodge, Scottish Rite, Murat Shrine and the Elks Lodge.

He is survived by his widow, Crystal, and a daughter, Pamela.

## BOOK ON BASSOON

Belwin, Inc., has published a book by Paul McDowell, for ten years first bassoonist for the Louisville (Kentucky) Orchestra. Before that, he was bassoonist in the Indianapolis Symphony. He also played in the New Orleans Symphony Summer Pops Orchestra, and the Southern Symphony of Columbia, S. C. He taught woodwinds for five years in the Louisville Public Schools and is now a member of the faculty of the Parkland Junior High School. He was also a member of the Iroquois Amphitheatre Orchestra.

The book, "First Book of Practical Studies for Bassoon" (\$1.00), is an instruction book and has already rated complimentary comment from a number of first-rate bassoonists.

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In 1958 Skitch Henderson, Musical Director of NBC and Conductor and Musical Director of the Scranton (Pennsylvania) Symphony, commissioned composer Alan Hovhaness to write an opera especially for television. TV production of the ensuing composition, *The Blue Flame*, are still in the planning stage. However, the San Antonio Symphony performed the work on its December 15, 1959, program.

"Be Our Guest," a full-hour variety series starring George de Witt as host and emcee and featuring Mary Ann Mobley (Miss America, 1958) as regular vocalist and the Glenn Miller Orchestra conducted by Ray McKinley, will make its debut over the CBS Television Network January 27, 7:30-8:30 P. M., E.S.T.

In its telecast, January 15, the Bell Telephone Hour will present, among the stars of the evening, pianists Jose Iturbi and his sister Amparo. Donald Voorhees and the Bell Telephone Orchestra will of course be on hand.

The Cleveland Orchestra under George Szell's baton is presenting a series of twenty Sunday coast-to-coast broadcasts over CBS, 3:05 to 4:00 P. M., E.S.T.

Twenty Sunday concerts (11:05 to 12:00 midnight, E.S.T.) are also being broadcast by the Oklahoma City Symphony, Guy Fraser Harrison conducting.

Hour-long Sunday afternoon programs, originating in Hartford, Connecticut, feature the Hartford Symphony, a small chorus, well-known artists and a music contest of Connecticut high school students.

In Alabama, a TV program teaching music reaches more than 18,000 children in more than 200 Alabama Schools. Its director, Dr. Ed Cleino, Chairman of the Department of Music of the University of Alabama, uses the Flutophone as a basis for his instruction.



Dr. Ed Cleino, Chairman of the Department of Music of the University of Alabama, teaching music on his "Music Time" television show.

## Artists That Have Toured Under ANTA

(Continued from page fifteen)

JEANNE MITCHELL, violinist—Iceland .....	1956
NEW MUSIC QUARTET—Tunisia, Algeria, Italy, Germany, France .....	1956
NEW YORK WOODWIND QUINTET—Colombia, Chile, Argentina, Uruguay, Brazil....	1956
GREGOR PIATIGORSKY, cellist—Hong Kong, Philippines, Vietnam, Malaya, Singapore, Japan, Taiwan, Korea .....	1956
BENNO and SYLVIA RABINOF, violinist and pianist—Greece, Yugoslavia, Spain ....	1956
RUGGIERO RICCI, violinist—Iceland .....	1955
Yugoslavia .....	1956
Ghana, Greece, Turkey, Lebanon, Pakistan, India, Singapore, Malaya, Indonesia, Hong Kong, Philippines .....	1957
PHILIPPA SCHUYLER, pianist—Brazil, Uruguay, Argentina .....	1955
Iceland, Turkey, Lebanon, Ethiopia, Spain .....	1956
JOHN SEBASTIAN, harmonica—Germany, Italy .....	1955
Korea, Japan, Philippines, Hong Kong, Vietnam, Cambodia, Malaya, Thailand, Burma, Pakistan, India, Afghanistan, Iran, Iraq .....	1957
RUDOLF SERKIN, pianist—India .....	1956
STANLEY QUARTET—Brazil, Uruguay .....	1958
ISAAC STERN, violinist—Iceland .....	1955
EDWARD VITO and ARTHUR LORA, harp and flute duo—Turkey, Iraq, Iran, West Pakistan, Afghanistan, India, East Pakistan, Burma, Hong Kong, Philippines, Taiwan, Korea, Japan .....	1957
JAMES WOLFE, pianist—Mexico, Guatemala .....	1955
Iceland .....	1956
ZIMBLER SINFONIETTA—Jamaica, Curacao, Venezuela, Brazil, Uruguay, Argentina, Chile, Peru, Ecuador, Colombia, Panama, Costa Rica, Honduras, Guatemala, Mexico .....	1957

## JAZZ MUSICIANS

DAVE BRUBECK QUARTET—Poland, Turkey, India, Ceylon, Pakistan, Afghanistan, Iran, Iraq .....	1958
WILBUR DE PARIS BAND—Ghana, Nigeria, Liberia, French East Africa, Belgian Congo, Kenya, Tanganyika, Ethiopia, Sudan, Libya, Tunisia, Morocco .....	1957
DIZZY GILLESPIE—Iran, Pakistan, Lebanon, Syria, Turkey, Yugoslavia, Greece .....	1956
Ecuador, Argentina, Uruguay, Brazil .....	1956
BENNY GOODMAN BAND—Thailand, Malaya, Cambodia, Burma, Hong Kong, Japan .....	1957
WOODY HERMAN BAND—Panama, Venezuela, Colombia, Ecuador, Peru, Chile, Bolivia, Paraguay, Uruguay, Argentina, Brazil, Trinidad, Curacao, Aruba, Jamaica, Honduras, Guatemala, Nicaragua, El Salvador .....	1958
GLENN MILLER ORCHESTRA, RAY MCKINLEY, conductor—Poland, Yugoslavia .....	1957
JACK TEAGARDEN SEXTET—Afghanistan, Pakistan, India, Ceylon, East Pakistan, Burma, Thailand, Laos, Vietnam, Cambodia, Singapore, Malaya, Philippines, Hong Kong, Taiwan, Korea, Japan, Okinawa .....	1959

This list has not been brought entirely up to date.  
We shall print further names in a subsequent article.

## WHEN JOBS ARE TAXED THE ECONOMY SUFFERS

Customer resistance to a 20 per cent impost on top of a dine-and-dance check doomed the so-called "cabaret" excise long years ago as a tax of diminishing return. The \$40-odd millions it puts into the Federal Treasury is a big price to pay for:

The closing of all but 200 of the 700 rooms formerly devoted by the nation's hotels to dine-and-dance business.

The blackout of 40,912 jobs for musicians alone, accounting for fully one-half of the widespread unemployment of this distressed group.

A similar employment blackout for some 200,000 cooks, waiters, service help, as well as entertainers other than musicians.

A loss in income tax and business tax revenues to the Treasury of some \$11 million in excess of what it collects in 20 per cent excises, considering only the man hours lost by musicians.

The very real threat to the survival of American music-making by reason of the impossible economic climate created for musicians by an impossible Federal taxing policy.

—From "Allegro," publication of Local 802.

INTERNATIONAL MUSICIAN





The Lou Bredice Trio has been working at the Hotel Adolphus in Dallas, Texas, for over four years. Members include Lou Bredice (Local 202, Key West, Florida; Local 147, Dallas; and Local 802, New York City), Arturo Henriques (Local 202 and Local 147), and Oscar Garcia (Local 147).

# Travelers' Guide to Live Music



Pictures for this department should be sent to the International Musician, 39 Division Street, Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing at present time.

The Red Coty Trio is now in its third year of entertaining at the Candlewood Country Club in Whittier, California. Doug Clegg is a member of Local 47, Los Angeles, California, and Dick Skultin and Red Coty are members of both Local 10, Chicago, Illinois, and Local 47.



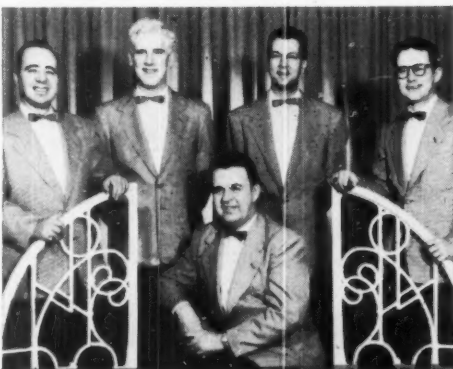
Li'l Wally and his Band, members of Local 10, Chicago, Illinois, will be featured at the Aragon Ballroom in Chicago on February 3. Members include left to right: Don Ptak, trumpet; Ed Noga, clarinet and sax; Joe Koldon, accordion; Li'l Wally, drums; and Frank Janis, bass.



Buddy Klein and his Orchestra, members of Local 500, Raleigh, North Carolina, are playing at colleges and clubs in North Carolina, South Carolina and Virginia. Members include George Mitchell, guitar; Brian Klitz, piano; Jack Upchurch, sax and clarinet; and Buddy Klein, drums.



Blaine Shively and his Rhythm Club Orchestra, members of Local 111, Canton, Ohio, and Local 404, Dover, Ohio, play club dates in the eastern part of that state. Standing, left to right: Paul Kneppelt, Eldon Dwyer, Blaine Shively and Robert Mathews. Seated: Robert Neumiller.



The Cliff Kelly Band, members of Local 461, Anacortes, Washington, has been at the Holiday Ballroom, two miles north of Burlington, Washington, for two years. Left to right: Cliff Kelly, Don McDugle, Gene Hatch, Bruce Goff, Cal Beeler, Jack Millard, Bob Darst, and the girl vocalist.



The Keynotes, members of Local 211, Pottstown, Pennsylvania, are currently playing various club dates throughout the Pottstown area. The personnel includes left to right: Wes Campbell, trumpet; Earl Ebbert, drums; "Saxie" Becher, saxophone; and Jesse Hunsberger, piano.





# OFFICIAL BUSINESS

## COMPILED TO DATE

### CHANGES OF OFFICERS

Local 29, Belleville, Ill.—President, Edwin H. Peters, 108 South 23rd St., Belleville, Ill.

Local 56, Grand Rapids, Mich.—President, Robert C. Wilkinson, 232 John Ball Pk. Dr. S. W. Phone: GLendale 8-2588. Secretary, Clyde Falk, 3127 Plainfield Ave., N. E. Phone: EM 1-7720.

Local 90, Danville, Ill.—President, Edgar Landrey, 25 East Raymond, Danville, Ill. Phone: HI 2-5436.

Local 103, Columbus, Ohio—Secretary, William C. Eckstine, 64 East Broad St., Columbus 15, Ohio.

Local 209, Tonawanda, N. Y.—President, Sid Augustine, 49 La Salle Ave., Kenmore, N. Y. Phone: Riverside 0754.

Local 271, Oskaloosa, Iowa—Secretary, Victor Kennedy, 1011 First Avenue E, Oskaloosa, Iowa.

Local 275, Boulder, Colo.—President, Jerry R. Hirsch, 1090 11th St., Boulder, Colo.

Local 279, London, Ont., Canada—Secretary, Derek Knight, 201 Renfro Cres., London, Ont., Canada.

Local 298, Niagara Falls, Ont., Canada—President, Samuel R. Cristelli, 2616 Corwin Crescent, Niagara Falls, Ont., Canada. Phone: ELgin 4-5203.

Local 333, Eureka, Calif.—President, Jerrold A. Moore, 465 12th Ave., Arcata, Calif. Phone: VAndyke 2-1417.

Local 382, Fargo, N. D.—Secretary, Lyle Kelsven, 1437 Second Ave., S., Fargo, N. D.

Local 423, Nampa, Idaho—President, Loris W. Stewart, 706 East Linden, Caldwell, Idaho.

Local 435, Tuscaloosa, Ala.—President, Ted Galloway, 2904 Patton Ave., Tuscaloosa, Ala. Phone: PLaza 4-7827.

Local 437, Rochester, Minn.—President, Hiram Wiser, 808 15th Ave., N. E., Rochester, Minn. Phone: ATlas 2-9179.

Local 481, Fairbanks, Alaska—President, Kenny Wadsworth, Box 1128, Fairbanks, Alaska.

Local 504, Fort Dodge, Iowa—Secretary, L. Thomas Keiser, 13 North 12th St., Fort Dodge, Iowa. Phone: 2-4781.

Local 525, Dixon, Ill.—Secretary, Harold Horton, 837 North Ottawa, Dixon, Ill.

Local 543, Baltimore, Md.—Secretary, Earl Bean, 1501 Argyle Ave., Baltimore 17, Md.

Local 555, Deer Lodge, Mont.—President, Louis Kastoff, Jr., 820 Second Ave., Deer Lodge, Mont. Secretary, Genevieve Collings, Box 636, Deer Lodge, Mont.

Local 570, Geneva, N. Y.—Secretary, Frank C. Fennell, 11 Folger St., Geneva, N. Y. Phone: GENEva 9-6837.

Local 575, Batavia, N. Y.—President, Maurice O. Le May, P. O. Box 693, Stafford, N. Y. Phone: FILLmore 3-8579.

Local 704, Savannah, Ga.—President, James E. Wiley, 3401 Hopkins St., Savannah, Ga. Phone: Adams 6-6533.

Local 722, Newport News, Va.—President, Philip White, 103 East Weaver Drive, Hampton, Va. Phone: PA 2-7357.

### CHANGES IN ADDRESSES OF OFFICERS

Local 17, Erie, Pa.—President, Oscar L. Nutter, 711 State St., Erie, Pa. Phone: GLendale 5-9939.

Local 97, Lockport, N. Y.—President, Frederick K. Buckholtz, Hotel Lox Plaza, Lockport, N. Y. Secretary, Douglas Frederick, 144 Chestnut St., Lockport, N. Y.

Local 98, Edwardsville, Ill.—President, Peter J. Anesi, 122 West Lake Drive, Edwardsville, Ill.

Local 175, Trenton, Ill.—President, Arthur Clark, 423 Notre Dame, Edwardsville, Ill.

Local 265, Quincy, Ill.—President, Nick Musolino, 301½ South Fourth St., Quincy, Ill. Phone: BA 2-4600.

Local 266, Little Rock, Ark.—President, James W. Wilson, 1215 Broadway, P. O. Box 1735. Phone: FRanklin 5-4911. Secretary, Ben F. Thompson, 1215 Broadway, P. O. Box 1735. Phone: FRanklin 5-4911.

Local 410, West Frankfort, Ill.—Secretary, Alan Crawford, 803 East Elm, West Frankfort, Ill. Phone: 682-M.

Local 539, Roseburg, Ore.—Secretary, Wayne Wagner, 1410 S. E. Micelli St., Roseburg, Ore.

Local 602, St. Peter, Minn.—Secretary, Richard Laursen, R. R. 1, St. Peter, Minn.

Local 614, Salamanca, N. Y.—President, Joseph Oliverio, Box 131, Salamanca, N. Y. Phone: 2351.

Local 649, Hamburg, N. Y.—Secretary, Harry J. Beesley, 2 Wendover Drive, Hamburg, N. Y. Phone: EMerson 7499.

Local 688, Wichita Falls, Texas—Secretary, Othell Stapp, 1823 Hines St., Wichita Falls, Texas.

Local 746, Plainfield, N. J. Secretary, William S. Peifer, 102 Central Ave., Plainfield, N. J.

### PLACED ON NATIONAL DEFAULTERS LIST

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

The Riverside Park Ballroom and Bob Fite, Phoenix, Ariz., \$750.00.

The Desert Inn Supper Club and Wally Jacobs (restored), Tucson, Ariz., \$1,000.00.

B. W. Nicholson and Adam McFadden (Nicholson also listed under Miscellaneous), San Francisco, Calif., \$437.50.

A. V. Bamford (restored), Van Nuys, Calif., \$1,500.00.

The Beach Club and James (Jungle Jim) Bradley, Daytona Beach, Fla., \$110.50.

Palms of Hallandale, Inc., and Ernest Busker (restored), Hallandale, Fla., \$200.00.

The Palms Club and Ernest Busker (restored), Jacksonville, Fla., \$300.00.

The Chase Restaurant and Russ Kirkpatrick, Chicago, Ill.

Junior Football Clubs of America, Nicholas Altavilla, Ray Anderson, Carl H. Brandt, F. Ray Hinkle, Bert Huff and Carl Slager, Dolton, Ill., \$1,500.00.

The El Patio Club (see The Gay 90's and William Cook, Biloxi, Miss.), New Orleans, La., \$139.00.

The Comedy Club and Mrs. Evelyn Dixon, Baltimore, Md., \$279.12.

The Tropical Club and John Putignano, Brockton, Mass., \$454.00.

Homer Smith (restored), Detroit, Mich., \$200.00.

The Gay 90's and William Cook (see El Patio Club, New Orleans, La.), Biloxi, Miss., \$139.00.

The Village Club and Solomon Burke, Camden, N. J., \$25.00.

The Charter House, Hawthorne, N. J. George's Tavern and George Mardo, Paterson, N. J., \$45.00.

Ray Lawrence, Cleveland, Ohio, \$1,091.21.

The Bamboo Club and Henry Elstein, Columbus, Ohio, \$140.00.

The Embassy, Bill "Jazz" Max, Downtown and Wm. Max, Allentown, Pa., \$40.00.

The Oakhurst Tea Room and Ernest W. Baker, Somerset, Pa., \$464.30.

The 615 Club and Frank Frederick, York, Pa., \$50.00.

Bob Neal (restored), Memphis, Tenn., \$850.00.

Lee Emerson and Lee Emerson Talent Agency (restored), Nashville, Tenn., \$1,294.65.

Tony Davis, Dallas, Texas, \$4,533.34.

The Moose Lodge, Bill Marlow and L. C. McKown, Wichita Falls, Texas, \$300.00.

Market Inn Social Club and Robert Long, Richmond, Va., \$265.00.

James Dudley, District of Columbia, \$600.00.

Algonquin Hotel, Sault Ste. Marie, Canada, \$210.00.

Miscellaneous—B. W. Nicholson (see B. W. Nicholson and Adam McFadden, San Francisco, Calif.), \$437.50.

### WANTED TO LOCATE

Carroll Pegus and Roy Eskew. Both have 181 cards, and this local would like very much to locate either one of these persons.

Anyone knowing the whereabouts of the above will please get in touch with Roger B. Vogtmann, Secretary, Local 181, 834 Douglas Ave., Aurora, Ill.

### BOOKERS' AND PERSONAL MANAGERS' LICENSES TERMINATED

CALIFORNIA  
Newport Beach  
Betty's Theatrical Agency ..... 3946

### DEATH ROLL

Asbury Park, N. J., Local 399—Alexander J. Chase  
Billings, Mont, Local 439—Walter Pee Wee Hayes.  
Boston, Mass., Local 9—Arthur Geissler.  
Bridgeport, Mich., Local 57—Josef Cherniavsky.

## NOTICE!

The members of the Symphony Orchestra of Chile have been locked out from their jobs because of their refusal to make recordings as part of their symphony contract without extra remuneration therefor. Members of the American Federation of Musicians are urged not to accept employment in the Symphony Orchestra of Chile if same should be offered during the period of this lockout.

STANLEY BALLARD,  
Secretary

Chicago, Ill., Local 10—John M. Stasiak, Phillip Musumeci, Harold W. Grasl, Anacleto Palma, Charles C. Florian, Raymond Thau, Henry J. Adams, Lillian Wilson, Jurgis Akelis, A. F. Zimberoff, Wally S. Simmons, Pervis Kull, Carl Christensen, Martin La Frombaise, James E. Wright, Frank T. Svoboda, Frank Broz, Edward J. Bumba, John Hoag.

Cleveland, Ohio, Local 4—Frank Juzek, Elmer Kish.

Detroit, Mich., Local 5—Harold C. DeRemer, George H. Ellenstein, James H. McDougall, Clayton A. Perry, John C. Treen, Thomas Vause, Adolph A. Wohl.

Elizabeth, N. J., Local 151—Adolph Dorsch.

Great Falls, Mont., Local 365—Vera A. Millegan.

Hartford, Conn., Local 400—Jerry Beaupre.

Houston, Texas, Local 65—Wade T. Kinkead, Sam W. Allison.

Jacksonville, Ill., Local 128—Earl Gofirth, Earl Shelton, Jr.

Kansas City, Mo., Local 34—Frank C. Mooney.

Milwaukee, Wis., Local 8—Daniel Heun, Robert Hall.

New York, N. Y., Local 802—Al Chesner, Nicola De Cicco, Jack C. Fay, Lidwig Fritz, Andrew Kalyuha, Sam Lipschitz, Helen M. Lynons, Claude E. MacArthur, Henry Neber, Jesse B. Wilson, Joshua Carter, Clarence Cummins, Arthur P. Foreza, Vincent G. Laviano, Joseph M. Loudis, Joseph Manna, George R. Oxley, Guiseppe Salerno, Anton Torello, William Winterfield.

Peoria, Ill., Local 26—Joe F. Jacobs, Leonard G. Renfer, Joseph Ned LaRocca.

Pittsburgh, Pa., Local 60—Hattie B. Taggart.

Pontiac, Mich., Local 784—John Yungk.

Portland, Me., Local 364—Alexander Pallang, Jr.

Richmond, Calif., Local 424—Roy Huff.

Rochester, N. Y., Local 66—Arthur P. Stiehler.

San Francisco, Calif., Local 6—Fredrick Preston Search, Samuel P. Moore, W. H. Lyon, George Oscar Young, Emily Linden, David N. Wycckoff, Vera C. Scott, Orlando Giosi, Everett H. Lewis, Joe N. LaRocco, Roland O'Farrel.

St. Louis, Mo., Local 2—M. G. Allen, Walter Padelford, Max J. F. Pelzer, F. W. Saak, August F. Fischer, Emma Fifer McCarthy, Ralph B. Stein.

St. Paul, Minn., Local 30—Earl R. Peterson.

Tacoma, Wash., Local 117—Grady Morehead.

Toronto, Ont., Canada, Local 149—Joseph Hamilton.

Worcester, Mass., Local 143—Wilfred E. Stone.

Wilkes-Barre, Pa., Local 140—George Havera, Claude Gardner.

### INTERNATIONAL MUSICIAN

# News Nuggets

A long association between the National Symphony and one of its original members, assistant first violist George Wargo, ended in mid-November. The musician resigned to accept a teaching position as Chairman of the Fine Arts Division of Pacific Union College in Angwin, California.

Mr. Wargo, a native of Hazleton, Pennsylvania, started playing with the Orchestra in 1931, the year it was founded by Hans Kindler. He received his musical education at Baltimore's Peabody Conservatory, where he has also served on the faculty, and his Doctorate from the Philadelphia Conservatory of Music. He was also head of the Music Department at Washington Missionary College and violist with the Washington String Quartet.

The American stage premiere of Handel's Oratorio, *Belshazzar*, was given by the Indiana University School of Music November 22, in commemoration of the two hundredth anniversary of the death of the composer.

John Browning, young American pianist whose engagements as soloist with ten major symphony orchestras this season include three appearances with the Philadelphia Orchestra and four with the New York Philharmonic, has received many awards and honors in the twenty-five years of his life. In 1954 he received the Steinway Centennial Award, in 1955 the Leventritt Award, and in 1956, the

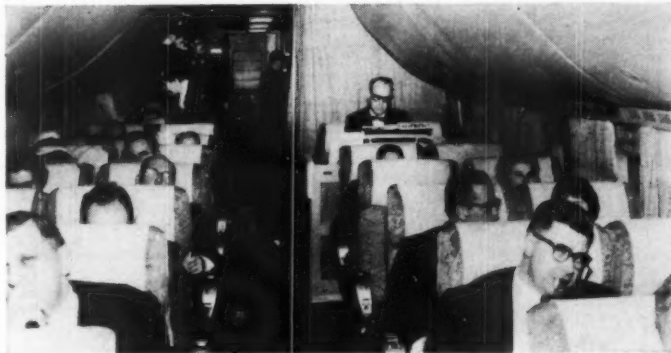
Gold Medal of the Concours Internationale Musicale offered by the Queen of Belgium.

Born in Denver, he moved to Los Angeles where he studied with Lee Pattison, and, later, on a scholarship, with Rosina Lhevinne at the Juilliard School of Music in New York.

The Music Associates of Aspen will inaugurate in their 1960 season a two-year Beethoven Festival, to continue through 1961.

Rose Bampton (Mrs. Wilfrid Pelletier), opera and concert soprano, has become a member of the faculty of the Music Department of Adelphi College, Garden City, Long Island. Also a "Rose Bampton Scholarship" has been established, the winner being awarded private lessons with Miss Bampton during the current season.

Carlos Salzedo, who is credited with "making the harp a twentieth century instrument," is now celebrating his fiftieth anniversary as concert artist in the United States. In the half century he has made his home in this country, he has given thousands of concerts; has composed 130 compositions for the harp; has taught over 400 students. Since 1924 he has been Director of the Harp Department of the Curtis Institute of Music and since 1929 Director of a summer harp colony in Camden, Maine.



Organist plays for Northwest Orient Airline's passengers 20,000 feet in the air. (See page nineteen)

## IMPORTANT NOTICE TO LOCALS

By action of the International Executive Board at its Special Meeting held in Cleveland, Ohio, on October 14, 1959, it was decided that the following must be submitted to the International Secretary's office at the time the pink copy of the delegate's credential is forwarded:

- (1) The notice to the members of the date and place when election of the delegate(s) to the A. F. of M. Convention is held.
- (2) An official copy of the local's election results.

It is important that all local secretaries comply with the above directive.

STANLEY BALLARD, Secretary, A. F. of M.

## HOW LONG IS AN EMERGENCY?

The so-called "cabaret tax" is notorious not only for its prohibitive 20 per cent impost, but for its longevity!

Born as a "wartime emergency" excise back in World War I, it has somehow survived peacetimes, hard times and good times.

It was lifted to its impossible 20 per cent level during World War II to discourage unnecessary spending. It continues to discourage spending in a peace-time economy that requires customer-ship to create employment and services.

Revenues from this tax reached their highest peak in 1946, when the Treasury collected \$72,077,000. Since then the revenue has declined steadily, until today the tax returns little more than half its 1946 total.

The many demerits of the cabaret tax have been paraded in de-

tail before the appropriate committees of the 84th and 85th Congresses.

Three times the House of Representatives has sent to the Senate its recommendation to at least cut the 20 per cent tax in half and bring it more in line with the other "wartime emergency" excises still in force. The Senate has not seen fit to concur.

Once again, in this 86th Congress, the American Federation of Musicians and other groups affected adversely by this onerous tax, are petitioning for relief.

Theirs is an "emergency" that has extended through two World Wars, the Korean conflict and through all the intervening peacetime years.

How long, oh how long, is an "emergency"?

—From "Allegro," publication of Local 802.

Write Your Senator

REPEAL THE 20% TAX



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<input type="checkbox"/> Public School Mus.—Beginner's	<input type="checkbox"/> Professional Cornet - Trumpet	<input type="checkbox"/> Violin
<input type="checkbox"/> Public School Mus.—Supervisor's	<input type="checkbox"/> Double Counterpoint	<input type="checkbox"/> Clarinet
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 Music experience.....  
 Would you like to earn the Bachelor of Music Degree?



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

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

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

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

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

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

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

**ENTERPRISE:**  
Brooks, Bernest

**FLORENCE:**  
Valentine, Leroy

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

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

**MONTGOMERY:**  
Club Flamingo, and Anell Singleton, Manager  
Club Tjuana, and Joshua Reynolds, Owner  
Montgomery, W. T.  
Perdue, Frank

**NEWBERN:**  
Love, Mrs. Gloria D.

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

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

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

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

## ALASKA

**ANCHORAGE:**  
Club Oasia, and Frank Evans  
Hayes, James G., and Eddie Oaks  
International Club, and Burley Broussard, Owner and Manager  
Stage Coach Inn, and Midge Starns, Employer  
Stevenson, Dona

**FAIRBANKS:**  
Barbary Coast Club, Jack Glass and Ann DeLano  
Brewer, Warren  
Club El Rancho Motel, and Miles F. Beaux, Employer  
Glen A. Elder (Glen Alvin)  
Fairbanks Golf and Country Club, and James Ing, Employer  
Flamingo Club, and Freddie W. Flemming, Operator  
Flemming, F. DeCosta  
Flemming, Freddie W.  
Crayton, Phil  
Johnson, John W.  
Miller, Casper  
Nevada Kid  
Players Club, Inc., and Jess Johnson  
Shangri La Club  
Stampecke Bar, Byron A. Gillam and The Nevada Kid  
Stoltz, Lorna and Roy

**KETCHIKAN:**  
Channel Club

## ARIZONA

**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer

Drunkard Show, Homer Hott, Producer  
Gaddis, Joe  
Giardina Bros., Inc.  
Hoshor, John  
Jones, Calvia R.  
Malouf, Leroy B.  
Phoenix Coliseum, and Ellwood C. Dunn  
Riverside Park Ballroom, and Bob Fite  
Silver Spur, The, and Tommy Sodaro, Owner  
Smith, Claude V., Sec.-Treas.  
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.  
Willett, R. Paul  
Zanzibar Club, and Lew Klein

**TUCSON:**  
Desert Inn Supper Club, and Wally Jacobs  
Hula Hut, and Anthony Marcione, Employer  
Hutton, Jim  
Wells, Maceo  
Williams, Joe

## ARKANSAS

**BLYTHVILLE:**  
Brown, Rev. Thomas J.

**FORT SMITH:**  
Willis, Sam

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

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

**LITTLE ROCK:**  
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
Bennet, O. E.  
Civic Light Opera Company, Mrs. Rice Saxon Price, Producer  
Stewart, J. H.  
Weeks, S. C.

**MCGEHEE:**  
Taylor, Jack

**MOUNTAIN HOME:**  
Robertson, T. E., Robertson Rodco, Inc.

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

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

**WARREN:**  
Moore, Fred

## CALIFORNIA

**ALAMEDA:**  
Sheets, Andy

**ALBANY:**  
Cafe Windup

**ANTIOCH:**  
Live Oak Village, and Wm. Lewis

**ARCADIA:**  
Cass, Bob, and Eric Lansdow

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

**AZUSA:**  
Pease, Vance  
Rose, Joe

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

**BELLFLOWER:**  
Freider, Irving  
Stern, William

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

**BEVERLY HILLS:**  
Bert Gervis Agency  
Dudley-Cinorama, and Carl Dudley  
Mestuis, Paris  
Rhapsody on Ice, and N. Edward Beck, Employer

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

**BRAWLEY:**  
Tommy's Inn, and Tommy Hazelton

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

**CARMEL:**  
Christian, Jon, Agencies, Unlimited

**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator

**COMPTON:**  
Vi-Lo Records

**COULTON, SAN BERNARDINO:**  
Kennison, Mrs. Ruth, Owner, Pango Pango Club

**DECOTO:**  
Howard, George

**DEL MAR:**  
Hendricksen, Harry

**DUNSMUIR:**  
McGowan, J. B.

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

**FAIRFIELD:**  
Guardhouse Tavern, and Walter Jarvis, Employer

**FRESNO:**  
House of Heizenrader, The, and LeRoy Heizenrader, Employer  
Plantation Club, and Joe Cannon  
Wagnon, Wm. B., Jr.

**GARVEY:**  
Rich Art Records, Inc.

**HOLLYWOOD:**  
Alison, David  
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbes, Vice-Pres. (Miscellaneous Listing): Claude V. Smith, Sec.-Treas., Phoenix, Ariz.  
Babb, Kroger  
Berg, Billy  
Birwell Corp.  
Bocage Room, Leonard Vannerson  
California Productions, and Edward Kovacs  
Carroll, Richard  
and Herman C. Hover  
Club 22 (Troadero), and Sam Prujan, Employers  
Coifure Guild, and Arthur H. Teal, and S. Tex Rose  
Cunningham, Ralph  
Duke, Maurice, Enterprises, and Maurice Duke  
Encore Productions, Inc. (Not Encore Attractions)  
Federal Artists Corp.  
Finn, Jay, and Artists Personal Mgt., Ltd.  
Fishman, Edward I.  
Gayle, Tim  
Gray, Lew, and Magic Record Company  
Hire, David, Productions, and David Hire  
Kappa Records, Inc., Raymond L. Kraush  
Kolb, Clarence  
Kode Records, Maurice Janov, Red Clyde and Charles Weintraub  
Morros, Boris  
National Booking Corporation  
Nusa, Maaka  
Patterson, Trent  
Piano Playhouse, The, and Maggy Fisher, Producer  
Robitzsch, 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 Einstoss, Employer  
Universal Light Opera Co., and Association  
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper  
Wally Kline Enterprises, and Wally Kline  
Western Recording Co., and Douglas Venable  
"Wild Bill Hickok" Radio Show

Zardi's Jazzland, and Ben Arkin and Sam Donato, Employers

**LONG BEACH:**  
Anderson, John Murray, and Silver Screen, Inc.  
Backlin, Frank and Beatrice  
Blue Fox Enterprises, Gene Plyler, Employer, T. F. Komers, President  
Garden of Allah  
Holstun, Robert W.  
Hompe, James  
Jack Lasey's Cafe, and Jack Lasey  
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Evelyn Raschart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director

McDougall, Owen  
Rosenberg, Fred, Employer  
Sullivan, Dave

**LOS ANGELES:**  
Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer  
Bergerac, Jacques  
Bentley, Ted, and Ted Bentley Productions  
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer  
Blue Light Ballroom, and Bill Iory  
Brisk Enterprises  
Club Ebony, and Wally Berg  
Coiffure Guild, Arthur E. Teal and S. Tex Rose  
Coleman, Fred  
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
Dalton, Arthur  
Edwards, James, of James Edwards Productions  
El Zarape Club, and E. Garcia and F. Ross  
Extra Special Day Company, and Donald Young  
Fortson, Jack, Agency  
452 S. Western Ave. Catering Corp. D/B/A Morocco Supper Club, and George Hubbard and Mr. and Mrs. L. A. Ewing  
Gradney, Michael  
Halfont, Nat.  
Hass, Lester, Promotions  
Henneghan, Charles  
Hollywood Cafe, and Lore Elias  
Jemo Recording Enterprises, and Elliot B. Machit  
Leonard, Bob, and Charlie Mish  
Martino, Al  
Maxwell, Claude  
McCarthy, Robert J., Jr. (Bobby Jay), (Also under miscellaneous)  
Merry Widow Company, and Raymond E. Mauro  
Milton Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabama  
Mosby, Evan  
New Products Institute of America, and Joseph H. Schulte  
Pierce, Pops  
Raymond, Marc  
Royal Record Co.  
Ryan, Ted  
Stern, Max N.  
Villion, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. F. Stotz, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Whirle Bowl

**MARIN CITY:**  
Pickins, Louis

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

**NEWHALL:**  
Terry, Tex

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

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

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

**OAKLAND:**  
Arrow Club, and Joe Bronk, Frank Mertos and Joy Sheet, Owners

Bill's Rondevu Cafe, and Wm. Matthews  
Carlos, Jess  
Ernest Jones Artists Agency  
Moore, Harry  
Morkin, Roy

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

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

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

**RICHMOND:**  
Downbeat Club, and Johnnie Simmons  
Jenkins, Freddie

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

**SACRAMENTO:**  
Douglas, Glac  
Mendus, Joe, and The 53 Club  
Peters, Robert L. (See Boston, Mass.)

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

**SAN FRANCISCO:**  
Blue Angel  
Brown, Willie H.  
Cafe Society Uptown (now known as Emanon Breakfast Club)  
Champagne Supper Club, and Mrs. Mildred Mosby  
Club Zanzire, The (now known as Storyville Club), and Rickey Tuscull and Paul Quam  
Deasy, J. B.  
DeSena, Barney  
Fan Club  
Fox, Eddie  
Franges, George  
Giles, Norman  
Knudson, Kathleen (Also listed in miscellaneous)  
McCarthy, Dan  
Nicholson, B. W., and Adam McFadden (B. W. Nicholson also listed under miscellaneous)  
Niemann, Gordon J.  
Oronato, Vincent  
Pago Pago Club, and Lacj Layman and Kellogg Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthen  
Princeton Ballroom, Mrs. Carrie O. McCoy, Prop.  
Reed, Joe, and W. C. Rogers and Chase Co.  
Shelton, Earl, Earl Shelton Productions  
Sherman and Shore Advertising Agency  
Skip Enterprises, Inc., D/B/A Macumba Club, and Roy D. Tricell  
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Tolk-Watkins, Peggy  
Waldo, Joseph

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

**SANTA BARBARA:**  
Costello, Mario  
King's Supper Club, and Louise DaPra  
Talk of the Town Restaurant, Richard Lapiana, Prop.  
Trade Winds, and Burke Mowatt

**SANTA CRUZ:**  
Righetti, John

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

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

**SHERMAN OAKS:**  
Gilon, Lee  
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:**  
Wescott, George

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

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

**VENTURA:**  
Chency, Al and Lee

**WATSONVILLE:**  
Ward, Jeff W.

**WINTERHAVEN:**  
Currant, Frank

## COLORADO

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

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

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

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

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

**MONTROSE:**  
Rasmussen, Andy

**MORRISON:**  
Clarke, Al

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

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

## CONNECTICUT

**BRIDGEPORT:**  
Lunin, Edward

**HARTFORD:**  
Hobart Restaurant, and Tony Romano  
Milstein, Cary  
Tiggett, Billy

**IVORYTON:**  
Donovan, James W.

**NEW HAVEN:**  
Madigan Entertainment Service

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

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

**POQUONNOCK BRIDGE:**  
Johnson, Samuel

**STAMFORD:**  
Stamford Playhouse, Inc., and Telly Savalas  
Waterside Inn, The (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  
Tuc's Dance Palace, and Ralph Tue  
Veterans of Foreign Wars, Leroy Rench, Commander  
Williams, A. B.

**ELLENDALE:**  
Heavy's Chicken Shack, and Isaacs Jarmon

**GEORGETOWN:**  
Gravel Hill Inn, and Preston Hitchens, Proprietor

**SMYRNA:**  
Kent County Democratic Club, Solomon Thomas, Chairman

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



**BATON ROUGE:**  
Broussard, Bruce  
Claborn, Billy  
Williams, Fred

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

**COVINGTON:**  
Faggs, Jim

**GONZALES:**  
Johns, Camille

**LAFAYETTE:**  
Hadacol Caravan  
LeBlanc Corporation of  
Louisiana  
Venables Cocktail Lounge

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

**LEEVILLE:**  
Capell Brothers Circus

**MONROE:**  
Keith, Jesse  
Thompson, Son  
Williams, Fred

**NATCHITOCHES:**  
Burton, Mrs. Pearl Jones

**NEW IBERIA:**  
Club La Louisiane, Billeus  
Broussard and Filo Gonzales  
Pelican Booking Agency  
Romero, Johnny

**NEW ORLEANS:**  
Atkinson, James H. (also listed  
under Biloxi, Miss.)  
Barker, Rand  
El Patio Club, and William  
Cook (See: Gay 90's and  
William Cook, Biloxi, Miss.)  
Capri Lounge, and  
Mitchell Schwartz  
Conforto, Joseph, and Mildred  
Murphy  
Dog House, and Grace  
Martinez, Owner  
El Matador Club, George  
Mariano, Proprietor  
Gilbert, Julie  
Golden Pheasant Lounge, The,  
and Jack Holland, Manager  
Hurricane, The, Percy Stovall  
LeBlanc, Dudley J.  
Liller, Carl  
Monnie, George  
National Artists Guild  
Riviera Club, The, and Jules  
Lanfredi

**OPELOUSAS:**  
Cedar Lane Club, and Milt  
Delmas, Employer

**PORT ALLEN:**  
Club Carousel, and Kelly Shaw

**SHREVEPORT:**  
Reeves, Harry A.  
Ropollo, Angelo  
Stewart, Willie

**SPRINGHILL:**  
Capers, C. L.

## MAINE

**ELLSWORTH:**  
Hancock House, and Douglas  
Mills and Wendell Smart

**FORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborn

**LEWISTON:**  
Bates Hotel Night Club, and  
Mr. Nunzi F. Mandarelli,  
Manager

## MARYLAND

**BALTIMORE:**  
Blue Danube, and Wm. Kasar-  
sky, Proprietor  
Byrd, Olive J.  
Carter, Charles  
Comedy Club, The, and Mrs.  
Evelyn Dixon  
Cox, M. L.  
Dorsey, Bertram I.  
Dunmore, Robert J.  
Forbes, Kenneth (Skin)  
Ford-Flax Agency, The (Lou  
Flax and Ross Ford), and  
Sunnyside Records, Inc.  
Gay 90's Club, Lou Belmont,  
Owner  
Greber, Ben  
Jabot, Dawn  
Jed, David  
Kerman, Charles  
LeBlanc Corporation of Maryland  
Mazer, Joe  
Miller, Ben, Jr.  
Miss Universe Contest, and  
W. J. Adams  
Perkins, Richard, of Associated  
Enterprises  
Sea Gull Inn, and John Mar-  
zullo  
Spring Valley Country Club  
Weiss, Harry

**BRENTWOOD:**  
Comber's Supper Club, and  
Jimmy Comber

**BRUNSWICK:**  
Brown, William

**BURTONSVILLE:**  
Valley Stream Country Club

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

**CHAPEL OAKS:**  
Hamilton, Alfred

**COLMAR MANOR:**  
Crutchfield, Walter  
Macon, Harold (See Rustic  
Cabin and Walter Crutchfield)  
Rustic Cabin (See Harold Ma-  
con and Walter Crutchfield)

**CORAL HILLS:**  
Schenkel, Theodore J.

**CUMBERLAND:**  
Al's Chateau, and  
Al Cromwell  
Waingold, Louis

**EASTON:**  
Hannah, John

**FENWICK:**  
Repch, Albert

**HAGERSTOWN:**  
Bauer, Harry A.  
Rainbow Room of the Hamilton  
Hotel, and Chris Trantulas  
Yeskey, Robert and Helen

**HAVRE DE GRACE:**  
Bond, Norvel  
Fireside Inn, and R. B. (Bud)  
Delp, Employer

**NORTH BEACH:**  
Mendel, Bernard

**OCEAN CITY:**  
Belmont, Lou, Gay Nineties  
Club, and Henry Epstein  
Gay Nineties Club, Lou Bel-  
mont, Prop., Henry Epstein,  
Owner  
Sea Escape Motel, and Robert S.  
Harman, Employer

**SALISBURY:**  
Scott, Donald

**TURNERS STATION:**  
Thomas, Dr. Joseph H., Edge-  
water Beach

**UPPER MARLBORO:**  
Evans, Clarence

## MASSACHUSETTS

**BASS RIVER (Hyannis):**  
Fournier, Armand

**BEVERLY:**  
Madden, James H.

**BLACKSTONE:**  
Stefano, Joseph

**BOSTON:**  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McIlvane, President  
Brosnahan, James J.  
Hargood Concerts, and Harry  
Goodman  
Harriott, Eric  
L. J. B. Productions, and Lou  
Brunnick  
Mayfair Music Bar, Inc., and  
Izadore Ort  
Peters, Robert L. (also under  
Sacramento, Calif.)  
Playgoers Cafe, and Marty  
Rubin  
Regency Corp., and Joseph R.  
Weisser  
Richards, Jack (also under  
Fitchburg)  
Sunrock, Larry, and his Rodeo  
Show  
Walker, Julian  
Younger Citizens Coordinating  
Committee, and George  
Mouzon

**BRAINTREE:**  
Quintree Manor

**BROCKTON:**  
Tropical Club, The, and  
John Putignano

**BUZZARDS BAY:**  
Blue Moon, and Alexander and  
Chris Byron, Owners  
Chez Rick, The, and  
Hrach Hadrian  
Mutt's Steak House, and Henry  
M. K. Arenovski, and Canal  
Enterprises, Inc.

**CAMBRIDGE:**  
Salvato, Joseph

**CAPE COD:**  
Southward Inn, and Allen W.  
Rich (Also under Vero  
Beach, Fla.)

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

**FALMOUTH:**  
Falmouth Playhouse Restaurant,  
Charles E. Wilson, and  
Janus, Inc.

**FITCHBURG:**  
Richards, Jack (Also under  
Boston)

**HAVERTHILLS:**  
Assad, Joe

**HINGHAM:**  
Mass Laboratories, Frank, and  
Frank Massa, Jr.

**HOLYOKE:**  
Kane, John

**HYANNIS:**  
Sherwood Forest Ballroom, and  
Anthony Alosi and Louis  
Ferratti

**LAWRENCE:**  
Club Amahn, The, and Martin  
Kentigian

**LOWELL:**  
Don's Cafe, and Don Marione

**MILLERS FALLS:**  
Rhythm Inn, and R. M. Tha-  
beault and James Del Nigro,  
Jr.

**MONSON:**  
Canegallo, Leo

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

**NEWTON:**  
Thiffault, Dorothy (Mimi  
Chevalier)

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

**OAK BLUFFS:**  
Haywood, Douglas (also see  
miscellaneous)

**OXFORD:**  
Onford Club, and Paul Quinn

**SALEM:**  
Larkin, George and Mary

**SHREWSBURY:**  
Veterans Council

**SPRINGFIELD:**  
Cobb, Robert  
Fiore, Bill  
Strong, Clara, and Andrew  
Travers

**TEWKSBURY:**  
White Rock Club, Inc., Rocco  
De Pasquale, John Connolly,  
Esq.

## MICHIGAN

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

**ANN ARBOR:**  
McLaughlin, Max  
McLaughlin, Ollie

**BATTLE CREEK:**  
Smith, David  
Wauugh, Adolphus D.

**CRYSTAL:**  
Faldadium Ballroom, and M. R.  
Winkelman

**DETROIT:**  
Barnes, Duane  
Bibb, Allen  
Briggs, Edgar M.  
Cody, Fred  
Crystal Lounge and Bar, Ed-  
mour H. Bertram, Owner-  
Employer  
Dance Attractions, Inc., and  
John C. Pyle  
Finks, Arthur W.  
Frolics Night Club, and Morry  
Baker, Employer  
Payne, Edgar  
Smith, Duane  
Smith, Homer  
Zakona, A. J.

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

**FERRNDALE:**  
Club Plantation, and Doc  
Washington

**FLINT:**  
Grover, Tiff

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

**GRAND RAPIDS:**  
Town Pump, and Fozee Yared

**HOUGHTON LAKE:**  
Rustic Frontier Dance Hall, and  
Charles Chandler

**KALAMAZOO:**  
Tompkins, Tommy

**MUSKEGON HEIGHTS:**  
Rollarena, The, and  
Matt Durda  
Wilson, Leslie

**NEWAGO:**  
Parker's Resort, and Mace  
Farker

**NILES:**  
Shula's Nite Club, and Frank  
Shula

**RIVER ROUGE:**  
Rouge Lounge, The, and Au-  
gustine J. Evangelista

**SAGINAW:**  
Chase, William

**SISTER LAKES:**  
Rendezvous Bowl, and Rendez-  
vous Inn (or Club), Gordon  
J. "Buz" Miller

**SKANDIA:**  
Idle Time Bar, The, and Floyd  
Atherton

**TRAVERSE CITY:**  
Langin, Ray

**UTICA:**  
Spring Hill Farms, and Andrew  
Sneed

**WAYLAND:**  
Macklin, William and Laura

## MINNESOTA

**DETROIT LAKES:**  
Johnson, Allan V.

**EASTON:**  
Hannah, John

**HARMONY:**  
Carson, Manford

**KELLOGG:**  
Byer, Leslie

**MANKATO:**  
Becker, Carl A.

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

**PIPETONE:**  
Coopman, Marvin  
Stolzman, Mr.

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

**ROBBISSDALE:**  
Crystal Point Terrace

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

**SPRING PARK:**  
Maw, Dick  
Maw, Don

**ST. PAUL:**  
Radio station KDWB, and Mr.  
Don French and Mr. Purcell  
(Also listed under Minne-  
apolis, Minn.)

## MISSISSIPPI

**BELZONI:**  
Thomas, Jake

**BLOXI:**  
Atkinson, James H. (also listed  
under New Orleans, La.)  
Benchwater Club, and  
Devoy Colbert  
Gay 90's, The, and William  
Cook (See: El Patio Club,  
New Orleans, La., and  
William Cook)  
Joyce, Harry, Owner, Pilot  
House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Rainey)

**CHAMBERS:**  
Harlem Club, and H. Patton

**CLEVELAND:**  
Hardin, Drexel

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

**GREENVILLE:**  
Pollard, Fenord  
Reed, Jimmie

**GULFPORT:**  
Plantation Manor, and Herman  
Burger

**JACKSON:**  
Carpenter, Bob  
Poor Richards, and Richard K.  
Head, Employer  
Sabre Club, and James Farr,  
Employer  
Smith, C. C., Operator, Rob-  
bins Bros. Circus (Fine Blue,  
Ark.)

**KOSCIUSKO:**  
Fisher, Jim S.

**LELAND:**  
Lillo's Supper Club, and Jimmy  
Lillo

**MERIDIAN:**  
Bishop, James E.

**NATCHEZ:**  
Colonial Club, and Ollie Koerber

**POPLARVILLE:**  
Ladner, Curtis (Red)

## MISSOURI

**CHILLICOTHE:**  
Hawes, H. H.

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

**INDEPENDENCE:**  
Casino Drive Inn, J. W. John-  
son, Owner

**KANSAS CITY:**  
Am-Vets, and Bill Davis,  
Commander  
Esquire Productions, and Ken-  
neth Yates, and Bobby Hen-  
shaw  
Graham, Martie S.  
Hendrix, Eddie  
Leon's Restaurant, and Richard  
and Leon Fouts  
Park Plaza Bar, and  
Pat Whitehead  
Ross, Edward

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

**MARSHALL:**  
Starlight Club, The, and  
Bill Usery

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

**POPLAR BLUFFS:**  
Brown, Merle

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

## MONTANA

**BELGRADE:**  
Dick DeWayne

**BILLINGS:**  
Hughes, Wes

**BUTTE:**  
Acro Club, The, Robert Gris-  
wold and David Hansen  
Webb, Ric

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

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

**MILES CITY:**  
Dodson, Bill  
Morton, H. W.

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

## NEBRASKA

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

**FREMONT:**  
Wes-Ann Club, and Tanya  
June Barber

**KEARNEY:**  
Field, H. E.

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

**OMAHA:**  
Camello's Dancing Academy,  
and Larry Camello  
Lee, Eloy V. (Lee Barron)

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

## NEVADA

**LAKE TAHOE:**  
Lewis, Joby and Helen

**LAS VEGAS:**  
Adevals Club, Inc., Clifton  
Powell, Employer  
Desert Spa  
Johns, Claude M., Jr.  
Manchon, Louis  
Meredith, Gene  
Mittel, George  
Moulin Rouge  
Patio Club, and Max Stettner,  
Sid Slate, Joe Cohen  
Purple Sage Corp., D/B/A  
Desert Spa  
Royal Nevada Hotel, and  
Morey Friedman, Employer  
Sans Souci Casino, Inc.  
Smyth, Gloria  
Town Tavern, Ltd., Lorenzo V.  
Spencer, Earl Turmon, and  
John B. Winter  
Zwilmeyer, Lud

**LOVELOCK:**  
Fischer, Harry

**OAKLAND:**  
Mendus, Joe, and the 53 club

**RENO:**  
Blackman, Mrs. Mary  
Twomey, Don

## NEW HAMPSHIRE

**PORTSMOUTH:**  
Assad, Joe

## NEW JERSEY

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

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

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

**BOUND BROOK:**  
Club 208, The

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

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

**BURLINGTON:**  
Hutton, Oscar

**CAMDEN:**  
Downey's, Jack Downie and  
Frank Crane, Prop.  
Embassy Ballroom, and George  
E. Chips (Geo. DeGerolamo),  
Operator  
New Camden Theatre, and  
Morris Lev, Operator  
Village Club, The, and Solo-  
mon Burke

**CAMDEN COUNTY:**  
Somerle Inn, and Albert  
Peria and Albert Alfieri

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

**EAST ORANGE:**  
Hutchins, William

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

**EMERSON:**  
Bel Air Restaurant, and Frank  
Albina, Employer

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

**HADDONFIELD:**  
Kreston Manor, and James Pen-  
nese, Employer

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

**HAWTHORNE:**  
Charter House, The

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

**HOBOKEN:**  
Sportsmen Bar and Grill

**JERSEY CITY:**  
Bonito, Benjamin  
Burco, Ferruccio  
Triumph Records, and Gerry  
Queen, present Owner, and  
G. Statira (Grant) and Bernie  
Levine, former Owners  
Zelinski, Mrs. Helen

**LAKE HOPATCONG:**  
Dunham, Oscar

**LAKEWOOD:**  
Traymore Hotel, Leon Garfinkel,  
Employer

**LAMBERTVILLE:**  
St. John Terrell's Music Circus,  
and St. John Terrell and  
Tom Reddy

**LODI:**  
Clause, John, Jr. (See  
Hasbrouck Heights, N. J.)

**LONG BRANCH:**  
Hotel Isle De Capri, and  
Robert J. Hespe, and Charles  
Massie  
The Landmark Hotel, and  
David Greene  
McNeely, Leroy J.  
McNeil, Bobby, Enterprises  
Melody Inn, and John Penta

## INTERNATIONAL MUSICIAN



**LYNDHURST:**  
Club Sahara, Inc., and Alfred Cassiliano, Employer

**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

**MOONACHIE:**  
Brancato, John

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

**MT. HOLLY:**  
Shinn, Harry

**NEWARK:**  
Alfione, Al  
Beyder, Janet  
Blum, Gil (See New Sugar Hill Club)

Brucce, Ramon  
Club Elgar  
Cocuzza, Arulfa  
Coleman, Melvin  
Crackshot Hackley  
Forte, Nicholas  
Graham, Alfred  
Hall, Emory  
Harris, Earl, and Genial Cou-dairs Club  
Hays, Clarence  
Hi-Li Club, The, and Artie Sarica, Employer

Holiday Corner, and Jerry Foster, Employer  
Janus Club, and Joe Ferrara  
Joe Rae Restaurant, The, and Gus Campisi, 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  
New Sugar Hill Club, and Bernie Weissman, Employer (See Bernard Weissman)

Norman, Sam  
Oetting, Herbert  
Prestwood, William  
Red Mirror, and Nicholas Grillon, Proprietor  
Roltson, Eugene  
Shawns Cocktail Lounge, and Bob Humphrey  
Simmons, Charles  
Tucker, Frank  
Weissman, Bernard (See New Sugar Hill Club)

Wilson, Leroy  
Yavne, Emanuel  
Zarcardi, Jack, Galanti A. A.

**NORTH ARLINGTON:**  
Petruzzi, Andrew

**NORTH BERGEN:**  
Aladdins Lamp Club, and Joseph Rinaldi  
Kay Sweeney, and 1200 Club

**OCEAN CITY:**  
Pontiere, Stanley

**ORANGE:**  
Carteret Cocktail Lounge  
Cook, Wm. (Bill)  
Higi, Dr.

**PATERSON:**  
George's Tavern, and George Murdo  
Londino's Tavern, and Carmine Londino, Employer

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

**PENNSAUKEN:**  
Beller, Jack

**PENNS GROVE:**  
Rizzo, Joe

**PINE BROOK:**  
Paone, Fred

**PLAINFIELD:**  
McGowan, Daniel

**SALEM:**  
Evans, Emzie, Jr.

**SCOTCH PLAINS:**  
Collora's Restaurant, and Gene Collora

**SOMERS POINT:**  
Steele's Ship Bar, and George Crider  
Troiano Country House, The, and Raymond Troiano

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

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

**STEWARTSVILLE:**  
New Palm Gardens, The, and Tony Parance

**SUMMIT:**  
Ahrons, Mitchell

**TEANECK:**  
Suglia, Mrs. Joseph

**TRENTON:**  
Craig, Peyton and Walter P. Edge  
Mason, Richard and John  
Krisanda  
Weinmann, John

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

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

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

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

**WEST NEW YORK:**  
B'nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein, President

**WILLIAMSTOWN:**  
Pippo, Rocco

## NEW MEXICO

**ALBUQUERQUE:**  
Mary Green Attractions, Mary Green Theatre, and David Time, Promoters  
Halliday, Finn  
LaLoma, Inc., and Margaret Ricardi, Employer  
Lepley, John  
Richardson, Gary D.  
White, Parnell

**AZTEC:**  
V. F. W. Post 3770, and Claude Kirkpatrick

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

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

**HOBBS:**  
Straface, Pete

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

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

**RUIDOSO:**  
Davis, Denny W.

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

## NEW YORK

**ALBANY:**  
Harris, Edward  
Joe's Casino, and Harold Pechenick  
O'Meara Attractions, Jack Richard's Bar-Que, David Richards  
Snyder, Robert  
States, Jonathan

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

**ANGOLA:**  
Hacienda Cafe, The

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

**BEACON:**  
Mattawan State Hospital Civil Service Employers Assn.

**BINGHAMTON:**  
Stover, Bill

**BOLTON LANDING:**  
Galea's Restaurant, and Dominiz Galea

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

**BROOKLYN:**  
Arnowich, Ira (Mr.)  
Baldwin, Lindsay Duke  
Balinese Club, and Sid Rosenthal  
Beckels, Lionel  
Bello-Mar Restaurant, Felix Garcia, Proprietor  
Borriello, Carmino  
Bryan, Albert

Carol Bar & Grill, Inc., and Nathan Berkman  
Community Center, and Walter C. Pinkston (NYC)

Ean, Jimmy  
Gem's Paradise, and Silburn Gray

Grabell, Leo B.  
Hall, Edwin C.  
Horowitz, Ben  
Jones, Mack (Jellyroll)  
Lemmo, Patrick  
Madovay, Abraham  
Medina, Victor  
Morris, Philip  
Park Terrace, and Joseph Cesaria, Operator

Polaskas, Anthony (See: Stanley J. Mocaraki, Woodside, L. I.)  
Rosman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority,  
Brooklyn College, and Anita Birke  
Soo Corporation, and Hyman Robbins

Stein, Irving  
Sussman, Alex  
Zaslav, Jack

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

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

**FERNDALE:**  
Clarendon Hotel, Leon Garfinkel, Owner  
Gross, Hannah  
Pollack Hotel, and Elias Pollack, Employer

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

**FRANKFORT:**  
Reile, Frank  
Tivler, Lenny

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

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

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

**HUDSON FALLS:**  
New Yorker Pavilion, and Alfred I. Finstein

**HUNTINGTON:**  
Hotel Lorraine, The, and Morris Ferber

**HURLEYVILLE:**  
Brook Haven Hotel

**ILION:**  
Wick, Phil

**KAUNEONGA LAKE (White Lake):**  
Woodlawn Villa, and Paul Gruber, Owner

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

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

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

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

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

**MONTICELLO:**  
King, Charles

**NEW YORK CITY:**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Associated Producers of Negro Music  
Allegro Records, and Paul Piner  
Allen, Jimmy  
Arnold, Sheila  
Aurora Film, and Ralph B. Serpe  
Bachew House  
Barbieri, Al, Agency  
Bender, Milton  
Bourbon Street, and Jack Gordon  
Bradley Williams Entertainment Bureau  
Browne, Bridget  
Bruley, Jesse  
Butler, John  
Butler, Marion  
By-Line Room, Inc., and Mil-red Ramashai

Cameo  
Cappola, Antoinette  
Carlin, Roger  
Caruso, Mrs. Madelina  
Catala, Estaban  
Chambourd Restaurant, Phil Rosen, Owner  
Charles, Marvin, and Knights of Magic  
Club Continental and Dave Panzer  
Club Pleasantants, Lee Chambers and Rudolph Johnson  
Cobb, Buff  
Coffery, Jack  
Conlin Associates, and Jos. H. Conlin  
Continental Record Co., Inc.  
Continental Variety  
Cora, Luis  
Crosa, James  
Cudnon, Michael, Theatrical Agency

Cutter, George H., Jr.  
DeMarco, Tony  
Dickson Hall  
Duvoynet Records, and Jerry (Jerome) Lipskin  
Edelson, Carl, and Club Records  
Estrada, Mrs. Dolores  
Fillet, Henry  
Finck, Jack  
Getts, Clark, and Clark Getts, Inc. (See San Antonio, Texas)

Gluckman, E. M., and Sport Film Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goodman, Richard D. (Dick), Eldorado Records and Luniverse Record Corp.  
Gordon, Mrs. Margaret  
Gronow, Budd  
Gray, Lew, and Magic Record Company  
Hello Parea, Inc., and Wm. L. Taub, President  
Imperial Attractions, Inc., and T. J. Foley  
Impe, E., and Ben Gradus International Food Show, Gordon Saville, President

Isaacs, Lester  
I.X.L. Records, L. J. Reynolds and M. Axelrod  
Jones, Gerald  
Katz, Archie  
Kent Restaurant Corp., Anthony Kourtos and Joe Russo  
Kessler, Sam, and Met Records  
Knight, Marie  
K.N.S. Associates  
Kunkis, Mrs. S. R.  
Kushner, David and Jack La Rue, James  
Leo Restaurant (Night Club), Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Leslie, Lew  
Lombardy, Al  
Lopez, Juan  
Mambo Concerts, Inc  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Matthews, Willard  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Mogile, Wm., and Assoc.  
Moldovan, Alexander  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
Operatic Gala Unico National, and Miss Suzanne Duvert  
Orpheus Record Co.  
Otetgen, Herbert  
Paleogis, Alexanthur  
Panachio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)

Ponz, John  
Riley, Eugene  
Robbins, Sydell  
Rosen, Marty  
Sage, Miriam  
Santiago, Ignacio  
Santos, Victor  
Sawdust Trail, and Sid Silvers  
Saxon, Don  
Scott, Roderick  
Shapiro, Honora Rubel  
Shurt, Louis, Agency, and Don Rondo  
Sinclair, Carlton  
Sledge, James  
Strauss Agency, Fred  
Stump & Stumpy (Harold Crommer and James Gross)  
Sunbrock, Larry, and his Rodeo Show  
Tackman, William H.  
Terry Tell Time Prod., and Irving Gartenberg  
Vivere and Provost, Charles and Burns, John  
Walker, Aubrey, Masonette  
Social Club  
Wallach, Joel  
Warner, Joseph  
Watercapers, Inc.  
Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau

Winley, Paul  
Wolper, Dave  
Zakon, A. I.

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

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

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

**ONONDAGO COUNTY, DEWITT:**  
Ferris, Leo, and Ronald Casciano

**OSSINGEN:**  
Wallace, Alvin

**RAQUETTE LAKE:**  
Weinstein, Abe

**RICHMOND HILL:**  
Diamond, Seymour

**ROCHESTER:**  
Band Box, and Lou Noce  
Cotton Club, The, and Harry Spiegelman, Owner  
Embers Restaurant, The, and Alfred Galt  
Griggs, Nettie  
Ken Recording Company  
Music Unlimited, and Abraham Hamza  
Terrace Gardens, The, and Robert and Shirley Balmer  
Valenti, Sam

**ROME:**  
Marks, Al

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

**SARANAC LAKE:**  
Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr.  
Durans Grill

**SCHENECTADY:**  
Lambrose, Gustave  
(See: Schenectady Hotel)  
Schenectady Hotel

**SOUTH FALLSBURG:**  
Silvers, Abraham

**SPRING VALLEY:**  
Empire State Country Club, and Martin Benjamin

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

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

**SYRACUSE:**  
Citizens Club  
Ferris, Leo, and Ronald Casciano  
Luigi's, and Carl Mancino  
Mancino, Joseph I.

**TANNERSVILLE:**  
Germano, Basil

**TROY:**  
Cat and The Fiddle Club, and Thomas Polito

**UTICA:**  
Block, Jerry

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

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

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

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

**WHITE PLAINS:**  
Brod, Mario

**WILLIAMSVILLE:**  
Janinski, Stan

**WINDHAM:**  
New Olympia Hotel, The, and Markos Fitros

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

**WURTSBORO:**  
Bliss, Samuel

**YONKERS:**  
Sinclair, Carl

## LONG ISLAND (New York)

**ASTORIA:**  
Guerra, John  
Wallach, Rose  
Lobel, John  
Scene Makers, The, Inc., and Jack Lonshein

**DAYSHORE:**  
Moore, James J.

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

**COPIAGUE:**  
Eanco Corporation

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

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

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

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

**GARDEN CITY:**  
Savales, Telly

**GREAT NECK:**  
Fantasia Lounge, and Mrs. Anna Borsuk

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

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

**JACKSON HEIGHTS:**  
Griffiths, A. I., Jr.  
Spierling, Joseph, and Orchid Room

**JAMAICA:**  
Haas, Mrs. Edward

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

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

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

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

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

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

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

**PORT WASHINGTON:**  
Rivage, Beau, Beaus Caterers, and M. Finke and/or Mr. Finkelstein

**ST. ALBANS:**  
Jackson, Hal

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

**WESTBURY:**  
Canning, Harold B.

**WESTHAMPTON:**  
Skyway Cafe, and Mr. Billings

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

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

**NORTH CAROLINA**

**BEAUFORT:**  
Markey, Charles

**BURLINGTON:**  
Mayflower Dining Room, and John Loy

**CAROLINA BEACH:**  
Stokes, Gene

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

**DURHAM:**  
Gordon, Douglas  
Mitchell, W. J.

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

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

**GREENVILLE:**  
Hagans, William  
Ruth, Theron  
Wilson, Sylvester

**HENDERSVILLE:**  
Livingston, Buster

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

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

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

**REIDSVILLE:**  
Ruth, Theron

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

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

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

**NORTH DAKOTA**

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

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

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

**OHIO**

**AKRON:**  
Baaford, Doyle  
Buddies Club, and Alfred  
Scrutchings, Operator  
Holloway, Fred R.  
Louthan, Walter M.  
Namen, Robert  
Sari's and Richard Farr  
Thomas, Nick  
Tropicana Club, Maria M.  
Winters, Employer  
Zenalis, George

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

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

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

**CHEESAPEAKE:**  
Valley Lee Restaurant, Richard  
(Dick) Deutsch

**CINCINNATI:**  
Bayless, H. W.  
Sunbrock, Larry, and his Rodeo  
Show  
World of Tomorrow Shows,  
The, and Bert Metzger (See  
St. Louis, Mo.)

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

**COLUMBUS:**  
Bamboo Club, The, and Henry  
Elslein  
Campbell, Razor, Skip Doyle,  
and the Penguin Club  
Lewis, Richard, Agency, Inc.  
Max's, and Max Schell  
Miller, O. L.  
Pen and Pencil, and Homer  
and Doris Stonerock, Owners

**DAYTON:**  
Apache Inn, and Jessie and  
John Lowe  
Boucher, Roy D.  
Daytona Club, and William  
Carpenter  
Farm Dell Nite Club, Inc.,  
and C. J. McLin  
Hungarian Village, and Guy  
M. Sano  
Pinkerton, Bill  
Rames, Jim  
Rec Club, and Wm. L. Jackson,  
James Childs and Mr. Stone  
Taylor, Earl

**ELVRIA:**  
Jewell, A. W.

**EUCLID:**  
Rado, Gerald

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

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

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

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

**MANSFIELD:**  
Steinberg, Irving

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

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

**STUEBENVILLE:**  
Hawkins, Fritz

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

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wragge, Herbert, Jr.

**YOUNGSTOWN:**  
Copa Casino, and Nick  
Constantino  
Fireside Bar  
Freeman, Dusty  
Miss Bronze America, Inc., and  
Wm. Stringer  
Peacock Gardens, and Frank  
Berry

**OKLAHOMA**

**ARDMORE:**  
George R. Anderson Post No.  
65, American Legion, and  
Floyd Loughridge

**ENID:**  
Norris, Gene

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

**LAWTON:**  
Zimmerman, Clifton and Era

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

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

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

**SHAWNEE:**  
DeMarco, Frank

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

**OREGON**

**ASTORIA:**  
New Islander Club, and Wil-  
liam L. Hudson and George  
A. Fagin

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

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

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

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

**LAKESIDE:**  
Bates, E. P.

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

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

**ROGUE RIVER:**  
Arnold, Ida Mae

**SALAM:**  
Martin, Arthur

**PENNSYLVANIA**

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

**ALTOONA:**  
Blake, Arthur

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

**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry,  
Employer

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

**BRAEBURN:**  
Mazur, John

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

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

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

**CARLISLE:**  
Grand View Hotel, and Arthur  
Nydyck, Employer

**CHESTER:**  
Chester Sports Center, and  
Henry Goldstein  
Lager, Bob  
Melode Lounge, The, and  
Bob Hinson  
Stamm, Arthur  
West End Who's Who Womens  
Club

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

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

**DAWSON:**  
St. James Country Club, The,  
and Joe Bracco

**DEVON:**  
Jones, Martin

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

**DOWNTOWN:**  
Sheaheidh, K. E.

**EASTON:**  
Parsons, Russell

**ERIE:**  
Hamilton, Margaret  
Lyons, Mrs. Mattie

**EVERSON:**  
King, Mr. and Mrs. Walter

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

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

**HAVERFORD:**  
Fielding, Ed

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

**JOHNSTOWN:**  
The Club 12, and  
Burrell Hasclrig

**KINGSTON:**  
Johns, Robert

**LANCASTER:**  
Carson, Sunset (Michael)  
(See Miscellaneous)  
Freed, Murray  
Italian-American Club  
Samuels, John Parker  
Soule, James D.

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

**LEWISTON:**  
Temple, Carl E.

**LUZERNE:**  
Fogarty's Nite Club, and  
Mrs. Thos. Fogarty

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

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

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natale, Tommy

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

**NEW KENSINGTON:**  
Mason's Hotel Triesta Ball-  
room, and P. O. Mason

**NORRISTOWN:**  
Mole, George A.

**PHILADELPHIA:**  
Allen, Jimmy  
Amvets Post 178, and Norman  
G. Andrews  
Blow, James A.  
Blue Note, and Lou Church,  
Employer  
Boots, Tubby  
Cabana Club, Morty Gold, Prop.  
Davis, Samuel  
Delaware Valley Productions,  
Inc., Irving Fine, James  
Friedman, Joseph Mashman,  
Louis Mashman, Jerry Wil-  
liams, Harry Mogur  
Dupree, Hiram K.  
DuPre, Reese  
Essex Records  
Gerson, Bill  
Gordon, Mrs. Margaret  
La Petite, and Thomas W.  
Malone, Owner  
Lodge, Dave (Also under At-  
lantic City, N. J.)  
Masucci, Benjamin P.  
Montalvo, Santos  
Muziani, Joseph  
Pacey's  
Pinsky, Harry  
Frouse, Ed (Also under At-  
lantic City, N. J.)  
Stiefel, Alexander  
Ukrainian Junior League,  
Branch 52, and Helen Strait,  
Sec., Victoria Melnick,  
Chairman of Music  
Velez, L.  
Warwick, Lee W.

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

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

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

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

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

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

**SHENANDOAH:**  
Mikita, John

**SLATINGTON:**  
Flick, Walter H.

**SOMERSET:**  
Oakhurst Tea Room, The, and  
Dr. Frank Smith

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

**STRAFFORD:**  
Poinsette, Walter

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

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

**WASHINGTON:**  
Lee, Edward

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James

**YORK:**  
Daniels, William Lopez  
615 Club, The, and Frank  
Frederick

**RHODE ISLAND**

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

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

**SOUTH CAROLINA**

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

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

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

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

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

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

**SOUTH DAKOTA**

**ABERDEEN:**  
Suedmeier, Duane

**ARMOUR:**  
Smith, Coy

**BROOKINGS:**  
DeBlonk, Mat W.

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

**TENNESSEE**

**CLARKSVILLE:**  
Clardy, George

**HALLS:**  
Espey Park, and Luther Allen

**HUMBOLDT:**  
Ballard, Egbert

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

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

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

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

**PARIS:**  
Cavette, Eugene

**TEXAS**

**ALTAIR:**  
Cervnka's Night Club, and  
August Cervnka

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

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

**BEAUMONT:**  
Bishop, E. W.

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

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

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

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

**DENISON:**  
Club Rendezvous

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

**FORT WORTH:**  
Clemons, James E.  
Coats, Paul

**Famous Door, and Joe Earl,  
Operator  
Florence, F. A., Jr.  
Jenkins, J. W., and Parrish Inn  
Meadowbrook Drive-In Theatre,  
and Oscar R. May  
Rendezvous Club, and C. T.  
Boyd, Operator  
Snyder, Chic**

**GONZALES:**  
Dailey Bros. Circus

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

**HEARNE:**  
Mullinnix, C. E.

**HENDERSON:**  
Wright, Robert

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

**LAREDO:**  
Broni, Fred  
Faucher, Dan

**LEVELLAND:**  
Collins, Dee

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

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

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

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

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

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

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

**PORT ARTHUR:**  
Demland, William

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

**SAN ANTONIO:**  
Forrest, Thomas  
Getts, Clark, and Clark Getts,  
Inc. (See New York, N. Y.)  
Leathy, J. W. (Lee)  
Linton, Guy  
Mission Hills Country Club,  
and Eric Lipke, Employer  
Obledo, F. J.

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

**VICTORIA:**  
Jackson, Ollie

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

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

**UTAH**

**HANNA:**  
Haley, Tom

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

**VERMONT**

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

**VIRGINIA**

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

**BUCKROE BEACH:**  
Rockbridge Theatre

**COLONIAL BEACH:**  
Hershey, Robert

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

**EXMORE:**  
Downing, J. Edward

**LYNCHBURG:**  
Bailey, Clarence A.

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

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

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

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

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

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

**RICHMOND:**  
American Legion Post No. 151  
Black, Oscar  
Knight, Allen, Jr.  
Market Inn Social Club, and  
Robert Long

**SUFFOLK:**  
Clark, W. H.

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

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

**WASHINGTON**

**PULLMAN:**  
Kroegel Hall, and Jack Clif-  
ford May and Dom Briten-  
feldt

**SEATTLE:**  
Acousta (Audio) Sounds, Inc.  
and J. Kurns  
Cousin Ben Productions, and  
Ben W. Roscoe, and Tex  
Hager  
Grove, Sirless  
Harvison, R. S.

**SPokane:**  
Doutson, James  
Evans, Larry (See John Kelly's  
World Famed Attractions,  
Nashville, Tenn.)  
Heitz, Charles  
Lyndel, Jimmy (James Delagel)

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

**WEST VIRGINIA**

**BLUEFIELD:**  
Weinberg, Eli

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

**FAIRMONT:**  
Ribel, Jim

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

**INSTITUTE:**  
Hawkins, Charles

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

**MARTINSBURG:**  
Miller, George E.

**MORGANTOWN:**  
Niner, Leonard

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

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

**WHEELING:**  
Mardi Gras

**WISCONSIN**

**BARABO:**  
Conway, Francis

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

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

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

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

**KENOSHA:**  
Rite-Spot Tavern, and Sam  
Schmerling and Nello Cec-  
chini

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

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

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

**SAUK CITY:**  
Wiendefeld, Donald S.

**SHEBOYGAN:**  
Sheboygan County Harness Rac-  
ing Association, Orlando  
Thiel, President  
Tic Toc Tap, The, and August  
Stubler

**TOMAH:**  
Veterans of Foreign Wars

**WAUKESHA:**  
McFinn, Dan (Also listed under  
Misc.) (A/K/A Wm. H.  
Branning)

**WYOMING**

**CASPER:**  
S & M Enterprises, and  
Sylvester Hill

**CHEYENNE:**  
Kline, Hazel  
Valencia Restaurant Bar  
Wagner, George F.

**DUBOIS:**  
Harter, Robert H.

**LARAMIE:**  
Circle T. Ranch Rodeo, and  
Albert Tansor

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

**THERMOPOLIS:**  
Sideboard Cafe and Bar, The

Loren, Frederick  
Mansfield, Emanuel  
Maynard's Restaurant, Michael  
Friedman and Morton Fore-  
man, Owners  
Moore, Frank, Owner, Star Dust  
Club  
Motley, Bert  
Murray, Louis, La Comeur Club,  
W. S. Holt and James Man-  
ning  
North East Casino  
Perruso's Restaurant, and Vito  
Perruso, Employer  
Purple Iris, Chris D. Cassimas  
and Joseph Cannon  
Robinson, Robert L.  
Rosa, Thomas N.  
Jack Row's  
Rumpus Room, and Elmer  
Cooke, Owner  
Smith, J. A.  
Spotlite Club (See: Jazz  
Limited, Inc.)  
T. & W. Corporation, Al  
Simonds, Paul Mann  
20th Century Gents, Inc., and  
Chas. Johnson, Treas.  
2001 11th Street, N. W. (for-  
merly occupied by Club  
Caverns)  
Walters, Alfred  
Whalen, Jennie  
Williams, Harrison  
Wilson, John  
Wong, Hing  
Wong, Sam  
Young, Clifton

## CANADA ALBERTA

**CALGARY:**  
Cooper, Ken

**EDMONTON:**  
Eckersley, Frank J. G.  
Palmer, Larry

## BRITISH COLUMBIA

**VANCOUVER:**  
International Theatricals  
Limited

## MANITOBA

**WINNIPEG:**  
Gordon, Lou, and Elcee  
Agencies

## NOVA SCOTIA

**GLACE BAY:**  
McDonald, Marty

## ONTARIO

**CHATHAM:**  
Taylor, Dan

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

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

**GRAVENHURST:**  
Webb, James

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

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

**MUSSELMAN'S LAKE:**  
Bingham, Ted

**NEW TORONTO:**  
Leslie, George

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

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

**PORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Ambassador and Monogram  
Records, Messrs. Darwin and  
Sokoloff  
Assoc. of the Danube-Swabian,  
and John Kreppi, Employer  
Habler, Peter  
Kesten, Bob  
Langford, Karl

Lynch, Bill  
Miquelon, V.  
Midford, Bert  
Parkside Tavern, Mr. N. Bolter  
and D. Kirsh  
Shields Park, Mr. Shields, Mr.  
McCarthy, and Mr. Gavin  
Smith, K. J.  
Stage Door, The, and James  
Karfiliis and M. Stanfield  
Stuart Productions, Ltd., and  
Stuart Mackay  
Wetham, Katherine

**WINCHESTER:**  
Bilow, Hilliare

## QUEBEC

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

**DRUMMONVILLE:**  
Grenik, Marshall

**HUNTINGTON:**  
Peters, Hank

**MONTREAL:**  
Association des Concerts Clas-  
siques, Mrs. Edward Blouin  
and Antoine Dufr  
"Auberge du Cap" and Rene  
Descamps, Owner  
Auger, Henry  
Beaver Club, and Roland Pageau  
Beriau, Maurice, and LaSociete  
Artistique  
Canfield, James (Spizzia)  
Carmel, Andre  
Cholette, Gerard  
Coulombe, Charles  
DeGinet, Roger  
Haskett, Don (Martin York)  
Lane, Terry  
Le Chateau Versailles  
Butler Adams, Owner (Also  
under Chicago, Ill.)  
Pappas, Charles  
Sunbrook, Larry, and his Rodeo  
Show  
Tasseo, Gerald

**POINTE-CLAIRE:**  
Oliver, William

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

**QUEBEC CITY:**  
LaChance, Mr.

**SAULT STE. MARIE:**  
Algonquin Hotel

**SHAWINIGAN:**  
Hotel Garand, Inc., and Leon  
Garand

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

**STE. GERARDE DES  
LAURENTIDES:**  
Moulin Rouge

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

**ST. JEROME:**  
Chez LaPointe Hotel, and  
Roland Ouellette

## SASKATCHEWAN

**ESTEVAN:**  
River Park Resort, The, and  
William B. Shipman

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

## BERMUDA

Kindly Air Force Base, NCO Club

## CUBA

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

## SOUTH AMERICA BRAZIL

**SAO PAULO:**  
Alvarez, Baltasar

## FRANCE

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

## MISCELLANEOUS

Abbe, Virgil  
Abernathy, George  
Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
All American Speed Derby, and  
King Brady, Promoter  
Allen, Everett  
Anderson, F. D.  
Andros, George D.  
Anthe, John  
Arnett, Eddie  
Arwood, Ross  
Askew, Helen  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises,  
Inc., and Paul Bacon  
Ball, Ray, Owner, All Star Hit  
Parade  
Baugh, Mrs. Mary  
Beatty, Harriett, and Harriett  
Beatty Circus, Edward Say,  
Manager  
Beck, N. Edward, Employer  
Rhapsody on Ice  
Blumenfeld, Nate  
Bologhino, Dominic  
Bolster, Norman  
Bosserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager, "Crazy  
Hollywood Co."  
Buffalo Ranch Wild West Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers  
Burns, L. L., and Partners  
Burton, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Carson, Sunset (Michael),  
(see Lancaster, Pa.)  
Casino Modern Ballroom, and  
Butler Adams, Owner (Also  
under Chicago, Ill.)  
Charles, Rex (Rex C. Esmond)  
Cheney, Aland Lee  
Chew, J. H.  
Collins, Dee  
Gonway, Stewart  
Cooper, Morton  
Cooper, Richard  
Curry, Benny  
Davis, Clarence  
deLys, William  
Deviller, Donald  
DiCarlo, Ray  
Dixon, James L., Sr.  
Dodson, Bill  
Dojan, Ruby  
Drake, Jack B.  
Dunlap, Leonard  
Eckhart, Robert  
Edwards, James, of James Ed-  
wards Productions  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"  
Fezaro (Tezano), Frank  
Field, Scott  
Finklestein, Harry  
Ford, Ella  
Forest, Thomas  
Fortson, Jack, Agency  
Fox, Jesse Lee  
Freich, Joe C.  
Frickley, W. H. Woody  
Friendship League of America,  
and A. L. Nelson  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Gordon, Harry  
Gould, Hal  
Grayson, Phil  
Gutire, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hall, Mr.  
Hawes, Howard H.  
Hayward, Douglas  
Hewlett, Ralph J.  
Hobbs, Wilford, Vice-President,  
Artists Booking Corp., Holly-  
wood, Calif.  
Hollander, Frank, D. C. Restau-  
rant Corp.  
Holtz, Walter W.  
Horan, Irish  
Horn, O. B.  
Hoskins, Jack  
Howard, LeRoy  
Huga, James  
International Ice Revue, Robert  
White, Jerry Rayfield and J. J.  
Walsh  
Johnson, Sandy  
Jones, Charles  
Jul, Morgan  
Kay, Bert  
Kent, Jack  
Kirk, Edwin  
Kline, Hazel  
Knudson, Kathleen (Also under  
San Francisco, Calif.)  
Kosman, Hyman  
Larson, Norman J.

Law, Edward  
Lawton, Sgt. Harry A.  
Leathy, J. W. (Lee)  
Leveson, Charles  
Levin, Harry  
Lone Star Rodeo, and Robert  
Estes and Col. Jim Eskew  
(Also under Baird, Texas)  
Long, Jim (See Sidney, Neb.)  
Mack, Bee  
Magen, Roy  
Mages, Floyd  
Mann, Paul  
Markham, Dewey (Pigmeat)  
Marlowe, Frank E. (Also under  
Chicago, Ill.)  
Matthews, John  
Maurice, Ralph  
Mayberry, Leroy Edward (See  
Great Falls, Mont.)  
McCarthy, E. J.  
McCarthy, Robert J., Jr. (Bobby  
Jay), (See Los Angeles, Calif.)  
McCaw, E. E., Owner, Horse  
Follies of 1946  
McFinn, Dan (A/K/A Wm. H.  
Branning) (Also listed under  
Waukesha, Wis.)  
McGowan, Everett  
Meeks, D. C.  
Meredith, Gene  
Merry Widow Company, Eugene  
Haskell, Raymond E., Mauro,  
and Ralph Paoessa, Managers  
Miller, George E., Jr., former  
Booker's License 1129  
Miquelon, V.  
Mitchell, John  
Montalvo, Santos  
Morton, H. W.  
Mynier, Jack  
Nelson, A. L.  
Newbauer, Lillian  
Nicholson, B. W. (See San Fran-  
cisco, Calif.)  
Nixon, Elsworth  
Olivieri, Mike  
Olsen, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Otto, Jim  
Ouellette, Louis  
Pappas, Charles  
Patterson, Charles  
Peth, Iron N.  
Pfauf, William H.  
Pinter, Frank  
Pope, Marion  
Raine, John W.  
Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Reid, Murray  
Reid, R. R.  
Rhapsody on Ice, and N. Edw.  
Beck, Employer  
Roberts, Harry E. (Hap Roberts  
or Doc McI Roy)  
Robertson, T. E., Robertson Ro-  
deo, Inc.  
Rodgers, Edw. T.  
Rogers, C. D.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Henry)  
Sargent, Selwyn G.  
Seay, J. J.  
Shambour, Farris  
Shuster, Harold  
Shuster, H. H.  
Singer, Leo, Singer's Midguts  
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  
Straface, Pete  
Straus, George  
Stump & Stumpy (Harold Crom-  
mer and James Cross)  
Summerlin, Jerry (Mars)  
Sunbrook, Larry, and his Rodeo  
Show  
Tabar, Jacob W.  
Tambor, Stuart  
Taylor, R. J.  
Thomas, Mac  
Thomas, Ward  
Tomkins, Tommy  
Travers, Albert A.  
Wallin, Bob  
Walters, Alfred  
Ward, W. W.  
Watson, N. C.  
Watts, N. Y.  
Wells, Charles  
Weintraub, Mr.  
Wesley, John  
White, Robert  
Williams, Bill  
Williams, Frederick  
Williams, Ward (Flash)  
Willis, Sam  
Wilson, Ray  
Wimberly, Otis  
Young, Robert



# UNFAIR LIST of the American Federation of Musicians

## INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

### ALABAMA

**MOBILE:**  
McDaniel, Luke  
McGe, Montey

### ARIZONA

**NOGALES:**  
Colonial House  
**TUCSON:**  
El Corral

### ARKANSAS

**HOT SPRINGS:**  
Forest Club, and Haskell Hardage, Proprietor

### CALIFORNIA

**ANTIOCH:**  
Blu's  
**BAKERSFIELD:**  
Allenthorp, Carl and/or The Starlite Ballroom and/or The Rollo-Dome Ballroom  
Juarez Salon, and George Benton  
**BEVERLY HILLS:**  
White, William B.  
**CHULA VISTA:**  
Pappas, Andy and Bill  
**EL CAJON:**  
Casper's Ranch Club  
**ESCONDIDO:**  
Saddle & Sirlain Restaurant  
**FRESNO:**  
Cross, Mr. and Mrs. Elwin  
**HOLLYWOOD:**  
Norris, Jorge  
Vescio, Pete  
**IONE:**  
Watts, Don, Orchestra  
**JACKSON:**  
Watts, Don, Orchestra  
**LA MESA:**  
La Mesa American Legion Hall  
**LONG BEACH:**  
Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors  
Tabone, Sam  
Workman, Dale C.  
**MENDOCINO COUNTY, CALPELLA:**  
Big Oaks, The  
**NAPA:**  
Monte, Bob  
Gus Sauer's Steak House  
**OCEANSIDE:**  
Oceanside Bowladrome  
Town House Cafe, and James Cuenza, Owner  
**PINOLE:**  
Pinole Brass Band, and Frank E. Lewis, Director  
**PITTSBURG:**  
Bernie's Club  
**REDDING:**  
Jerome Organization, and Jerry McCleod  
**RICHMOND:**  
Broderick, Earl Warren  
Galloway, Kenneth, Orchestra  
Lavender, Wm. (Bill)  
**RIDGECREST:**  
Pappalardo's Desert Inn, and Frank Pappalardo, Sr.  
**SACRAMENTO:**  
Capps, Roy, Orchestra  
**SAN DIEGO:**  
American Legion Post 6 Hall  
Black and Tan Cafe  
Daye-Time Productions, and George W. Daye, Jr.  
Famous Door  
Fazio, Jim  
Hurricane Cafe  
Poncho's Cafe  
Sanchez, Belas  
(Formerly with Cotton Club)  
San Diego Speedboat Club  
Thursday Club  
Turner, Max  
Uptown Hall  
Vasa Club House  
Wednesday Club

**SAN FRANCISCO:**  
Fretas, Carl (also known as Anthony Carle)  
Jones, Cliff  
Kelly, Noel  
Somers, Walt (Alias Peterson and Cohn)  
**SAN LUIS OBISPO:**  
Seaton, Don  
**TULARE:**  
T D E S Hall  
**VALLEJO:**  
Vallejo Community Band, and Dana C. Glaze, Director and Manager  
**VENTURA:**  
Sidecar, The

### COLORADO

**DENVER:**  
Lowry Air Force Base Officers' Club  
Thunderbird Supper Club and Restaurant, and Verne Byers, Prop.  
**RIFLE:**  
Wiley, Leland

### CONNECTICUT

**DANBURY:**  
Danbury Fair, and John W. Leahy  
**DANIELSON:**  
Pine House  
**HARTFORD:**  
Buck's Tavern, Frank S. DeLuco, Prop.  
**MOOSUP:**  
American Legion Club 91  
**MYSTIC:**  
V.F.W. Club  
**NAUGATUCK:**  
Zembruski, Victor—Polish Polka Band  
**NEW LONDON:**  
Polish American Progressive Citizen Club  
**NORWICH:**  
Polish Veteran's Club  
Wonder Bar, and Joseph Skindzier  
**WATERBURY:**  
Phil's Restaurant, and Phil Lemay

### FLORIDA

**CLEARWATER:**  
Moose Club, The  
**FORT LAUDERDALE:**  
Aloha Club  
**FORT MYERS:**  
Rendezvous Club  
Rendezvous Lounge, and Eddie Smith  
**HALLANDALE:**  
Ben's Place, Charles Dreisen  
**JACKSONVILLE:**  
Standor Bar and Cocktail Lounge  
**KENDALL:**  
Dixie Belle Inn  
**MIAMI:**  
Heller, Joseph  
**MIAMI BEACH:**  
Fried, Erwin  
**ORLANDO:**  
Larson, Delaire and Della  
**PANAMA CITY:**  
White Circle Inn, and Mrs. Marie B. Shehans, Cedar Grove Shrimp Boat Lounge, The Shrimp Boat, and W. L. Smith  
**PENSACOLA:**  
Sea-Air Club (a/k/a The Enlisted Men's Club, and The Acey-Ducey Club)  
**POMPANO:**  
Julenes  
**TAMPA:**  
Diamond Horseshoe Night Club, Joe Spicola, Owner and Manager  
**WEST PALM BEACH:**  
Chi-Chi Club, The  
**WEST PANAMA CITY BEACH:**  
Old Dutch Inn, Harold Laugh and Cliff Stiles  
**WINTER PARK:**  
Park Avenue Bar, and Albert Kauek

### GEORGIA

**ATLANTA:**  
Camellia Garden Restaurant and Wisteria Garden Cocktail Lounge, and Angelo Nicholas  
**SAVANNAH:**  
Bamboo Club, and Gene Dean

### HAWAII

**HONOLULU:**  
49th State Recording Co.  
Sereso, Eddie

### IDAHO

**MOUNTAIN HOME:**  
Hi-Way 30 Club  
**TWIN FALLS:**  
Radio Rendezvous

### ILLINOIS

**CAIRO:**  
Turf Club, The, and Ed McKee  
**CALUMET CITY:**  
Paradise Club, and Ray Julian  
**CHICAGO:**  
Harper, Lucius C., Jr.  
Kryl, Bohumir, and his Symphony Orchestra  
**FAIRFIELD:**  
Eagles Club  
**GALESBURG:**  
Boots and Saddles Club  
Carson's Orchestra  
Meeker's Orchestra  
**JACKSONVILLE:**  
Chalet Tavern, in the Illinois Hotel  
**JOLIET:**  
Pohler's Recording Studio, and Al Pohlers  
**MOUND CITY:**  
Bellview Park Club, and George Heister, Operator  
**MT. VERNON:**  
Jet Tavern, and Kelly Greenalt  
**NASHVILLE:**  
Smith, Arthur  
**OLMSTEAD:**  
Clark, Tom  
**PEORIA:**  
Marshall-Putnam County Fair Assn., and the Henry Fair Miller Park, and Harry Miller Palace Theatre  
Silverleaf Pavilion  
Spalding Gymnasium  
**SCHELLER:**  
Andy's Place, and Andy Kryger

### INDIANA

**EVANSVILLE:**  
Elliott, George  
**GARY:**  
Coration Club, Lodge 170  
Gary Civic Club, The  
Small Farms Drive Inn  
**INDIANAPOLIS:**  
Lee and Ray Club  
Sheffield Inn  
**KOKOMO:**  
N. C. O. Club, and Lt. William Moberly, Gen. Chairman  
**LAFAYETTE:**  
Fowler Hotel  
**LEBANON:**  
Moose Club  
**MISHAWAKA:**  
VFW Post 360  
**MUNCIE:**  
Mikesell, Gerald  
**NEW CHICAGO:**  
Green Mill Tavern  
**SOUTH BEND:**  
Chain O'Lakes Conversation Club  
Hi-Hat Club  
Midtown Rest-Bar  
PNA Group 83 (Polish National Alliance)  
St. Joe Valley Boat Club, and Bob Zaff, Manager  
St. Joseph County 4-H Association

### IOWA

**BURLINGTON:**  
Old Town Hall, The, and Kenneth Anderson  
B Square Circle Modern Square  
Dance Club, The  
**CEDAR FALLS:**  
Women's Club  
**FAIRFIELD:**  
Hill, Lew (Lew)  
**SIoux CITY:**  
Eagles Lodge Club

### KANSAS

**PAOLA:**  
Ple-Mart Dance Hall, and Elmer Hagemeyer, Prop.  
**SALINA:**  
Woodman Hall  
**TOPEKA:**  
California Club, The, and Jerry Bond, Mgr.

**Downs, Red, Orchestra**  
Old Moon, alias the New Moon, and Rod Est, Mgr.  
Rainbow Club, The, and Jerry Brooks, Mgr.  
Vinewood Dance Pavilion

### WICHITA:

Silver Moon  
West Street Supper Club

### KENTUCKY

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

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

### LOUISIANA

**BATON ROUGE:**  
Purple Circle Social Club  
**BUNKIE:**  
Blue Moon Club, and Vines Harris  
Huey, Oliver  
**LEESVILLE:**  
Capell Brothers Circus  
**NEW ORLEANS:**  
New Orleans Opera Guild, Inc., and Mrs. Nella Ludwig

### MAINE

**GARDNER:**  
Jackie Nichols Lodge  
**LITCHFIELD:**  
Whip-O-Will Dance Hall  
**PORTLAND:**  
103rd Inf. Nat'l. Guard Hdqrs., Engineers and Tank Co. (See Co. D, 103rd Inf., R.C.T., Westbrook, Me.)  
**PURGATORY:**  
Homestead Ballroom  
**TACOMA:**  
Linton, Clarence  
**WESTBROOK:**  
Co. D, 103rd Inf., R.C.T. (See 103rd Inf., Portland, Me.)

### MARYLAND

**BALTIMORE:**  
Benjamin's, and Benny Benjamin and Morris Brown, Owners  
**EASTON:**  
Startt, Lou, and his Orchestra

### MASSACHUSETTS

**EVERETT:**  
Parkway Club, The  
**FALL RIVER:**  
Durfee Theatre  
Harmony House, and Lawrence Prezlar  
**LAWRENCE:**  
Zajec, Fred, and his Polka Band  
**LEICESTER:**  
Hillcrest Country Club, and James Dolan  
**LYNN:**  
Simpson, Frank  
**METHUEN:**  
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers  
**NEW BEDFORD:**  
Polka, The, and Louis Garston, Owner  
**NORTH READING:**  
Levaggi Club, Inc.  
**SHIRLEY:**  
Rice's Cafe, and Albert Rice  
**SPENCER:**  
Reardon, Bernard  
**WORCESTER:**  
Holmes, Alan Gray  
Polish National Alliance

### MICHIGAN

**BAY CITY:**  
Bay City Optimist Club  
**ISHPEMING:**  
Congress Bar, and Guido Bonetti, Proprietor  
**MARQUETTE:**  
Johnson, Martin M.  
**NEGAUNEE:**  
Bianchi Bros. Orchestra, and Peter Bianchi  
**NILES:**  
Kubiak's Stateline White House, The

**PONTIAC:**  
Bob's Chicken House, and Robert Dorman, Owner

**ST. IGNACE:**  
Sophie's Tavern, and Sophie Heise

**UNION LAKE:**  
Morey's Golf and Riding Club, and Ed Morey

### MINNESOTA

**MINNEAPOLIS:**  
Lollies, Wes  
Milkes, C. C.

### MISSISSIPPI

**HATTIESBURG:**  
ICH Sorority, Hattiesburg High School  
Pi Kappa Alpha Fraternity (Delta Mu Chapter)  
Kappa Sigma Fraternity (Epsilon Nu Chapter)  
Swann, Jimmy  
**VICKSBURG:**  
Roger's Ark

### MISSOURI

**KANSAS CITY:**  
Coates, Lou, Orchestra  
El Capitan Tavern, Marvin King, Owner  
Gay Fad Club, and Johnny Young, Owner and Proprietor  
Green, Charles A.  
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson  
**LOUISIANA:**  
Rollins, Tommy, Orchestra  
**POPLAR BLUFF:**  
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"  
**ST. JOSEPH:**  
Rock Island Hall  
**SPRINGFIELD:**  
Eagle Lodge No. 294  
**WELLINGTON:**  
Wellington Missouri Fair, and Robert Riesmeyer, President, Wellington Fair Board

### MONTANA

**BOULDER:**  
Diamond S. Ranchotel, The  
**WEST YELLOWSTONE:**  
Tepee Bar

### NEBRASKA

**ARLINGTON:**  
Arlington Ballroom, and Floyd Paul  
**CAPITAL BEACH:**  
King's Ballroom  
**CRETE:**  
Blue River Lodge Dance Hall, and Henry Zahoureck, Mgr.  
**LINCOLN:**  
Arena Roller Skating Club  
Lees Drive Inn, Lee Franks, Owner  
Royal Grove  
Shar-Mar  
Sunset Party House  
**NORTH PLATTE:**  
Eagles Club

### NEVADA

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

### NEW HAMPSHIRE

**BOSCAWEN:**  
Colby's Orchestra, Myron Colby, Leader  
**PITTSFIELD:**  
Pittsfield Community Band, George Frecse, Leader

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

### NEW JERSEY

**ATLANTIC CITY:**  
Erin Cafe  
**BAYONNE:**  
Knights of Columbus (Columbian Institute)

**Polish-American Home**  
Sonny's Hall, and Sonny Montanez  
Starke, John, and his Orchestra  
**BURLINGTON:**  
Pine Tree Inn, The, and Mr. and Mrs. Jack Lazaar (Logan)

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

**CLARK-RAHWAY:**  
Pennbrook Inn, and Ed Hauser

**CLIFTON:**  
Bockmann, Jacob  
Clifton Casino

**EAST BRUNSWICK:**  
Society Four Orchestra, and Benjamin Vitanza

**EDISON TOWNSHIP:**  
Ye Cottage Inn, and Ray Wilch

**ELIZABETH:**  
Bavarian Room, and Mr. Rinaldi  
Twin Cities Arena, William Schmitz, Manager

**HACKENSACK:**  
Ortani Theater  
(Stanley-Warner)

**HACKETTSTOWN:**  
Hackettstown Firemen's Band

**HIGHLAND PARK:**  
Delaney, Edward (See J. Stanley, New Brunswick, N. J.)

**KEYPORT:**  
Stager, Walter, Orchestra

**LITTLE FALLS:**  
Oxford Theater  
(Stanley-Warner)

**MAPLEWOOD:**  
Maplewood Theatre

**METUCHEN:**  
Nelson, Raymond

**MONTCLAIR:**  
Montclair Theatre

**MT. HOLLY:**  
Colonial Cottage, The, and Maude F. Eisenhardt  
Fireside Restaurant, and Mr. and Mrs. Warren Leary, Proprietors

**NETCONG:**  
Kiernan's Restaurant, and Frank Kiernan, Proprietor

**NEWARK:**  
Newark Opera House  
Palm House  
Pelican Bar

**NEW BRUNSWICK:**  
Carlano, John  
Olsen, George  
Stanley, Joseph (See Delaney, Edward, Highland Park, N. J.)

**NEW MARKET:**  
Nick's Grove

**PASSAIC:**  
Blue Room, and Mr. Jaffe  
Capital Theater  
(Stanley-Warner)

**CRETE:**  
Haddon Hall Orchestra,  
J. Baron, Leader  
Montauk Theater  
(Stanley-Warner)

**PATERSON:**  
Fabian Theater  
(Stanley-Warner)

**RIDGEWOOD:**  
Warner Theater  
(Stanley-Warner)

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

**TOTOWA:**  
St. Michael's Grove

**WILDWOOD:**  
Hunt's Ballroom

### NEW MEXICO

**ANAPRA:**  
Sunland Club  
**RUIDOSO:**  
Davis Bar  
Ruidoso Bar, and Bob Smith

### NEW YORK

**BALDWIN, L. I.:**  
Michael Della Rocca, and Major Opera Co. of the U. S.  
**BROWNVILLE:**  
Monnat, Joseph  
**BUFFALO:**  
Hall, Art  
Wells, Jack  
Williams, Buddy  
Williams, Ossian

**CATSKILL:**

Jones, Stevie, and his Orchestra

**COHES:**

Sports Arena, and Charles Gupitil

**CONESUS LAKE:**Lake Shore Inn, The, and Doc Hayes  
Moulin Rouge Inn, The, and Mrs. Le Fay**CUBA LAKE:**

Evans Roller Rink

**HARRISVILLE:**

Cheesman, Virgil

**HUDSON:**

New York Villa Restaurant, and Hazel Unson, Proprietor

**KENMORE:**

Basil Bros. Theatres Circuit, including Colvin Theatre

**KINGSTON:**

Killmer, Earl, and his Orchestra (Lester Marks)

**LAKE MOHEGAN:**

Mohegan Country Club, and David Harris

**MAMARONECK:**

Seven Pines Restaurant

**MT. VERNON:**

Hartley Hotel

**NEWBURGH:**

Mon-A-Ray Restaurant, and Felix Kramp

**NEW YORK CITY:**

Besoyan, Richard (also listed under Toronto, Ont., Can.)

**Disc Company of America**

(Asch Recordings)

Erin Room, and John McGinty

Norman King Enterprises, and Norman King

Manor Record Co., and Irving N. Berman

Morales, Cruz

Richman, William L.

Stork Club

Urasia Restaurant

**NORFOLK:**

Joe's Bar and Grill, and Joseph Briggs, Proprietor

**OLEAN:**

Wheel Restaurant

**PEEKSKILL:**

Vagabond House, and Stephen P. Denorio

**POTSDAM:**

Roman Gardens, and Frederick Guilian, Prop.

**RAVENA:**

VFW Ravenna Band

**RIDGEWOOD, L. I.:**

Joseph B. Garity Post 562, American Legion, Commander Edmund Rody

**RIVERHEAD, L. I.:**

Reggula's Corners, and Michael Demchuk

**ROCHESTER:**

Lester Pollack

Mack, Henry, and City Hall Cafe, and Wheel Cafe

Thrall, Raymond

West End Hotel, The, and Doc Hayes

**SALAMANCA:**

State Restaurant

**SCHENECTADY:**

Top Hats Orchestra

**SYRACUSE:**

Miller, Gene

**UTICA:**

Russell Ross Trio (Salvatore Coriale, Leader)

**VESTAL:**

Vestal American Legion Post 89

**NORTH CAROLINA****ASHEVILLE:**  
Propes, Fitzhough Lee**KINSTON:**  
Parker, David**WILMINGTON:**  
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Lexington Grange Hall**ASHTABULA:**  
Ashtabula County Ohio Fair**BELLEVUE:**  
Fraternal Order of Eagles Club V. F. W. Club**BRADFORD:**  
Johnny's Danceland, and John Bazley**CANFIELD:**

Canfield Fair Grounds

**CLEVELAND:**

German Centrale Farm

**COLUMBUS:**

Ben's Tavern, and Lou Schilling

**COSHOCOTON:**

Lake Park

**CUYAHOGA FALLS:**

Fraternal Order of Eagles Club and Hall

**DAYTON:**

Mayfair Theatre, and Dwain Eper

**EAST LIVERPOOL:**

Brandt, Slim

**GENEVA:**

Blue Bird Orchestra and Larry Parks

Municipal Building

North Center Tavern

**HARRISBURG:**

Hubba-Hubba Night Club

**HOLGATE:**

Swiss Gardens, George K. Bronsoa

**LORAIN:**

Palladeur Ballroom, and J. Solet

**NORWALK:**

Fraternal Order of Eagles Club No. 771

**PAINESVILLE:**

Chagrin Tavern

**PORT CLINTON:**

Avalon Nite Club

Fraternal Order of Eagles Club

**PORTSMOUTH:**

Vournazos, Mr. and Mrs. James

**RAVENNA:**

Ravenna Theatre

**RUSSELL'S POINT:**

Indian Lake Roller Rink, and Harry Lawrence, Owner

**VAN WERT:**

Underwood, Don, and his Orchestra

**OKLAHOMA****KINGSTON:**

Lake Texoma Lodge, and Boyce Harkey, Manager

**NOWATA:**

Huey, Ed, and V. F. W.

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**GARIBALDI:**

Pirate's Den, and Jack Finnell

**GRANTS PASS:**

Fruit Dale Grange

**SAMS VALLEY:**

Sams Valley Grange, Mr. Pefley, Grange Master

**PENNSYLVANIA****ALLENTOWN:**

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**AMBRIDGE:**

Loyal Order of Moose No. 77

**ANNVILLE:**

Washington Band

**ASHLAND:**

Eagles Club

**BADEN:**

Byersdale Hotel

**BARNESBORO:**

Sons of Italy Club, The

**BEAVER FALLS:**

Fraternal Order of Eagles Club VFW Post No. 48

**CENTRAL CITY:**

American Legion

**CLAIRTON:**

Schmidt Hotel or Egyptian Room, Mr. Kibgore, Manager, and Mrs. Waters, Owner

**CLEARFIELD:**

Wyse, Sandy

**DANVILLE:**

Palace Cafe

**EAST STROUDSBURG:**

Hotel Pines

**LOCUST GROVE:**

Locust Grove House

**ERIE:**

Haenen Orchestra, The

**FALLSTON:**

Valley Hotel

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I. O. O. F. Hall

**MONACA:**

Polish National Alliance No. 841

**MT. CARMEL:**

Civic Hall

**MT. PLEASANT:**

American Legion Post No. 446

**MOUNTAIN HOME:**

Cosantano, Vince, Orchestra

Onawa Lodge, B. Shinnin, Proprietor

**NEW BRIGHTON:**

Fraternal Order of Eagles No. 1342

**LOYAL ORDER OF MOOSE:**

The

**NEW KENSINGTON:**

American Folk Musicians Association

**GABLE INN:**

NORRISTOWN:

Cross Roads Hotel, The, and Donald Tuffillaro

Holmes Orchestra, Eddie

**ORELAND:**

Sandy Run Golf Club

**PHILADELPHIA:**

Allen, James, Orchestra

Palladium Ballroom, and Moe Greenberg

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Club 22

**LUNT, GRACE:**

PUNKSUTAWNEY:

American Folks Musicians Association, and Bud Moore

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**ROBINSON:**

Fork's Tavern

**ROCHESTER:**

Turners Club, The

**ROULETTE:**

Brewer, Edgar, Roulette House

**SCOTTDAL:**

Moose Lodge No. 194

**SHAMOKIN:**

Cadet Hall

**MAINE FIRE COMPANY:**

SPANGLER:

American Legion

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**YORK:**

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**TIVERTON:**

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**WESTERLY:**

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**WOONSOCKET:**

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Cunningham, H. H.

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**PORT ARTHUR:**

De Grasse, Lenore

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Club Bel-Air, and John W. Moreland

**Hancock, Buddy, and his**

Orchestra

Rodriguez, Oscar

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Chic Chic Inn

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GILMANTON:

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Moede, Mel, Band

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**ACCORDION**, G. Izso Campobasso Paolo Soprani. Red pearl, 140 bass, 15 treble, 5 bass shifts; fine case. Over \$900.00 value, asking \$650.00. Jerry Cutick, 14 Highland Road, Amsterdam, N. Y.

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**OBOE**, plateau, with extra (F) key, \$275.00. Also one English horn, plateau, with double case, \$250.00. Nicholas Lannutti, 1117 McKean St., Philadelphia 48, Pa.

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**VIOLIN**, Peter Guarnerius of Mantua, about 1720. Papers from well-known appraiser; insured. Would consider trade. Salvatore Picardini, 254 West Tupper, Buffalo 1, N. Y. Phone: CLEVELAND 1928.

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**BOOKS**, The Cinema Organ by Reginald Whitworth, also A Dictionary of Organ Stops, by James I. Wedgwood, and any other books or magazines on pipe organ. Mrs. Ola Green, 1021 Riverside Drive, Dayton 5, Ohio.

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**INSTRUMENTS**, gambas, viola d'amore, lutes, in any condition, but must be authentic. Send price, full particulars and picture. Fine Arts Chairman, Westminster College, Salt Lake City 5, Utah.

**INFORMATION**, photos and programs about bands and orchestras that played at Willow Grove Park near Philadelphia, between 1896 and 1926. Arthur Wise, Stratford Dr., Philadelphia 11, Pa. 11-12-1

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**DRUMMER**, for established trio playing location work. Must play any style, read, cut shows. Ralph Gibbs, 50 Tarrymore Motel, Jackson, Miss.

**HARMONICA (Lead)**, young, to join very versatile trio in Chicago. Play jazz, sight read and fake. Will teach if talent is there. Contact: Bob Hernandez, 3446 North Olney St., Indianapolis 18, Ind.

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**MUSICIANS**, pianists, organists, duos, trios and quartets. Travel U.S. and also world-wide tours. Nite clubs, hotels, lounges. Include local numbers, age, instrumentation, professional pictures, publicity, money desired and recent past engagements in first letter. Artists Corporation of America, Wisconsin Hotel, Milwaukee, Wis.

**MUSICIANS**, experienced single, duos, trios and quartets. Send pictures, ages, local numbers, money desired, past engagements, and complete description of group. Immediate jobs available. Eddie Kaye Entertainment Agency, P. O. Box 2308, Fort Myers Beach, Fla.

**MUSICIANS**, trumpet, sax, bass men, top grade. Back every night. Write: Clem Brau Orchestra, Arlington, Minn.

**MUSICIANS**, conscientious, not afraid of hard work, to build top entertaining group for TV and stage bars. Established name, doubles preferred; sing parts, travel. Mail details, recent photo, age and experience. Leader, Twin Pines Trailer Park, West Columbia, S. C.

**MUSICIANS**, pianist, accordionist, duos, trios; male or female. Send pictures, experience, etc. Nino Rinaldo, 2223 N. W. 3rd St., Miami, Fla. 1-2

**ORGANIST**, for steady work with drummer. Prefer fer girl, must be willing to play all styles, including rock 'n' roll; sing or be willing to try. Personality is a must. Send photo, also money desired. First engagement four months. Eddie Kaye Entertainment Agency, P. O. Box 2308, Fort Myers Beach, Fla.

**PIANISTS (Girls)**, experienced entertainers for lounges and restaurants. Both pianists and pianist-vocalists wanted. Age limit 20 to 33 years of age. Salaries start at \$30.00 per day and up, steady work guaranteed. We have beautiful rooms. Ralph Williams Music Service, 203 North Wabash, Chicago, Ill. Phone: Central 6-0050. 12-1-2

**REPAIRMAN**, experienced, brass man who can shoot lacquer, also a woodwind repairman. McLean's Band Shop, Inc., 211 East 13th St., Kansas City, Mo.

**SINGER (Lyric tenor)**, for established pop group (quartet), waiting to sign recording contract. Contact: Joe Neglia, WY 8-5958.

## AT LIBERTY

**ACCORDIONIST**, play standards, old, and modern, also sing. Young, attractive, five-foot blond, 120 lbs. Desire work in Chicago area. Laura Fisher, 2130 North 75th Court, Elmwood Park 35, Ill. Phone: GL 3-6803.

**ACCORDION (double vibes)**, modern or society; fake, does jump vocals. Can supply trio. Traveling distance of Local 802 only. Martin Reisman, 357 Fair St., Paterson 1, N. J. Phone: Armory 4-0527.

**BASSIST**, age 30, "name" experience; jazz, commercial, recording experience; read, fake, excellent sound. Good showman, will travel. Working full time, desire change. J. Levinson, 3730 Lake Shore, Chicago, Ill.

**BASSIST (String)**, desire work in Florida, New Jersey, Pennsylvania, Connecticut or New York areas. Name background, show, jazz and recording experience; read, improvise, bow and solo. Dependable, good appearance. Local 802 card. Contact Musician, Box 15, Main P. O. Station, West New York, N. J. Phone: MI 7-4223.

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**CLARINET**, also tenor sax. Desires location, hotel, club, trio or quartet. Dixie, commercial; also teacher clarinet and sax and instrument repairman. Prefer south. Lew Lennan, 252 Park Ave., Portland, Maine. Phone: SP 3-3094.

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**DRUMMER**, good reference, colored. Open for engagements. Local 802 card. New address and phone: George Petty, 114-47 146th St., Jamaica 36, N. Y. Jamaica 9-2037.

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**DRUMMER-VOCALIST**, seeks travel with group. Prefer cocktail unit, modern jazz-pop music, etc. Age 30, name combo experience, ex-army bandman, song writer-publisher. Local 437 card. Consider all offers. Charlie Buck, 696 West Second St., Zumbrota, Minn.

**DRUMMER**, society, jazz, Dixieland; excellent rock 'n' roll and western. Sober, reliable, married; will travel. Locals 74, 433 cards. William Wood, 3217 1/2 Hampton Road, Austin 5, Texas. GR 2-6094.

**DRUMMER (Girl)**, young, attractive. Plays full set, read, fake, experienced in all types of music. Would like to join known combo, trio or big band. Local 802 card. C. Reed, SPRuce 6-0667 (after 7:00 P. M.)

**DUO**, the Wilson's; Ed, Conga drums and MC; Helen, organist, double on calliope. Own Hammond organ, Leslie speaker and Deagan chimes. Local 727 cards; travel, hotels, fairs, circus, shopping centers. Wilson, 220 East Fifth, Bloomsburg, Pa. Phone: ST 4-1681.

**GUITARIST-TEACHER**, 32, formerly with Geo. Shearing and Elgart orchestras. Take club dates, one to six nights, commuting distance. Lessons (12 years experience), given only at 343 Fair St., Paterson, N. J. Phone: Dick Evans, ARmory 4-0527 (preferably after 6:00 P. M.)

**GUITARIST (Electric)**, good lead, rhythm and vocal. Pleasing personality, free to travel; desires steady combo work. Photo on request. Tony Vincent, 4220 Arthur Ave., Brookfield, Ill.

**GUITARIST (Fender electric)**, doubles drums. Age 21, desires rock 'n' roll work in New York City area; Local 802 card. Joe Arlt, 129 Baltic St., Brooklyn 1, N. Y. Phone: UL 5-4705 (after 6:00 P. M.)

**GUITARIST (Electric)**, play all types, read, fake, rhythm and solos. Local 802 card; 1959-1960 night club permit card; have car. Available for Friday and Saturday. Bob Caffill, UN 4-0181, Mon. to Fri., 7:00 P. M.

**GUITARIST**, single, neat, desires weekends in Buffalo area. Doubles bass on guitar, fine single string, chord style; Rinehart rhythm. Have music, car, tape recorder; will consider traveling. Musician, 206 Center St., Waverly, N. Y.

**GUITARIST (Drummer)**, vocals and comedy routines. Read, fake, shows, Latin, commercial or jazz. No habits, have car, new equipment. Sing parts and solo; play solo, good beat. Write or wire: P. O. Box 5103, Kansas City 30, Mo.

**MUSIC INSTRUCTOR**, age 27, married, two children. Six years experience store operations of rental plan. Popular instruments, modern attention getting methods. Wishes to relocate in New England. Write: 3868 Elmwood, Warren, Ohio.

**ORGANIST**, doubles on piano, plays both simultaneously. Age 29, experienced in all styles; masters degree. Desire solo work. Local 5 card; will travel. Fred Fahrner, 12244 Cheyenne, Detroit 27, Mich. WE 4-9321.

**ORGANIST**, has own full size Hammond. Versatile, plays piano and organ simultaneously; does not sing. 38 years old, Local 802 and Miami cards. Harry Strat, Apt. 26, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. Phone: ASToria 8-5085.

**ORGANIST**, can play organ and piano simultaneously. Have custom Hammond with Leslie and Hammond speakers, chimes and solovox. All in beautiful white finish. Versatile, experienced, age 21. Organist, 1015 Broad St., Augusta, Ga.

**ORGAN-DRUM DUO**, smart boy-girl cocktail unit, solo and harmony vocals. Pictures on request. New York City and northern New Jersey area only. Matt Thomas, 422 South Tenth St., Newark, N. J. BI 2-2516.

**PIANIST**, all-around, concert, show, dance, gay 90's. Open for weekend job. Local 802 card. Harry L. Forman, 226 West 50th St., New York 19, N. Y.

**PIANIST (Girl)**, desires steady or weekend work with trio, male or female. Read or fake. Call evenings, CY 3-8945 (New York).

**PIANIST**, double accordion and organ; also vocals. Experienced, smart wardrobe. Prefer south. Musician, 128 North Fifth St., Baton Rouge, La.

**PIANIST**, doubling accordion, can cut shows. Desires club dates in Metropolitan area. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

**PIANIST**, read, fake, all-around experience; society dance, concert, show; clean living, congenial, dependable. Desires first class resort hotel, ship or comparable job. Also available as accompanist. Willie Marks, 922 East 15th St., Brooklyn 30. ESpLanade 7-3167.

**SAXOPHONIST**, commercial lead alto or tenor, doubles flute on Latin, jazz clarinet. Top name band, theatre and hotel experience. Hotel or combo work considered only. Write or wire: Ed Beau, Taycheedah, Wis. Phone: Fond Du Lac, Wis., WA 1-4429.

**SAXOPHONIST**, tenor, clarinet; twenty years all-around experience. Read, transpose, traditional jazz on both. Approximately 1,000 standards from memory. Good appearance, sober and reliable. Travel anywhere but prefer southern resort hotel. Musician, R. D. 3, Tamaqua, Pa.

**SAXOPHONIST**, alto, tenor, bari, soprano and clarinet. Play any chair in section; commercial arranger. White, married, sober, age 27; name and semi-name experience. Local 592 card; will travel, also location or niters. Available January 26, 1960. Warren E. Sheppick, R. D. 2, Charleroi, Pa.

**SAXOPHONE (Tenor)**, clarinet, vocals. Clean-cut, neat, personality; can handle M.C. chores. Wide experience, read, fake, society, Latin; in New York City area. Phone: Frank, TY 2-3789.

**SAXOPHONIST**, tenor, alto, clarinet. Read, fake, jazz, etc., any style. Locals 594, 245 and 228 cards. Dick Rench, 9 Grand Ave., Battle Creek, Mich. Phone: WO 3-6918.

**TRUMPET**, good tone, read well, all types of music; age 22. Interested in weekend or steady work in New York area; will consider road work. Gray L. Rains, 51-15 Hillier St., Elmhurst 73, L. I., N. Y. HA 6-3033.

**TRIO**, piano, bass and drums. Available for supper clubs, cocktail rooms and night clubs in the New York area. Phone: ULster 3-8500 (evenings after 6:00).

**TROMBONIST**, 20 years old; will travel anywhere with dependable group. Local 137 card. Russell Wilkins, 2709 Franklin Ave., N. E., Cedar Rapids, Iowa.

**TRUMPETER**, graduate of Navy School of music. Read or fake, double on bass; sing solo or part. Married, age 30, desire steady employment; available now. Joseph Brady, 419 North Monroe, Peoria, Ill.

**TRUMPETER**, society, Dixie, Latin, mainstream jazz. Desire work in Bergen County, N. J. area. Local 802 card. Phone: Winnie, GI 5-4175.

**VIBIST**, would like to make new contacts for weekend jobs. Have car and essentials. For particulars contact: Frank Mitkowski, 336 East Eighth St., New York 9, N. Y. Phone: CANal 8-2698 (Evenings).

**VIBRAPHONIST**, doubles on drums and vocals. Age 31, plenty of recommendations. Needs steady job around N. Y. C. area. Jerry Putnam, 150 Ocean Ave., Brooklyn, N. Y. IN 9-1095.

## Over Federation Field

(Continued from page sixteen)

We get notice from a member of Local 802, New York City, that the Crippled Childrens Hospital in Caracas, Venezuela, has its own orchestra and is badly in need of instruments. We thought our members might like to know. Anyone who has instruments to spare please contact Cantor Bela Herskovits, 305 Ocean Parkway, Brooklyn 18, New York.

Two Oklahoma toll highways keep their customers happy by using piano wire. This is not to make music, however. Its purpose was revealed when an accountant noticed a \$35.00 expenditure for piano wire. "We use it," said the turnpike manager, "to make those little rods that stick up from the pavement when you roll into a toll booth. They touch the bumper and cut static electricity so you won't get shocked when you hand the attendant your money . . . Just an invention of our own—call it a de-irritant."

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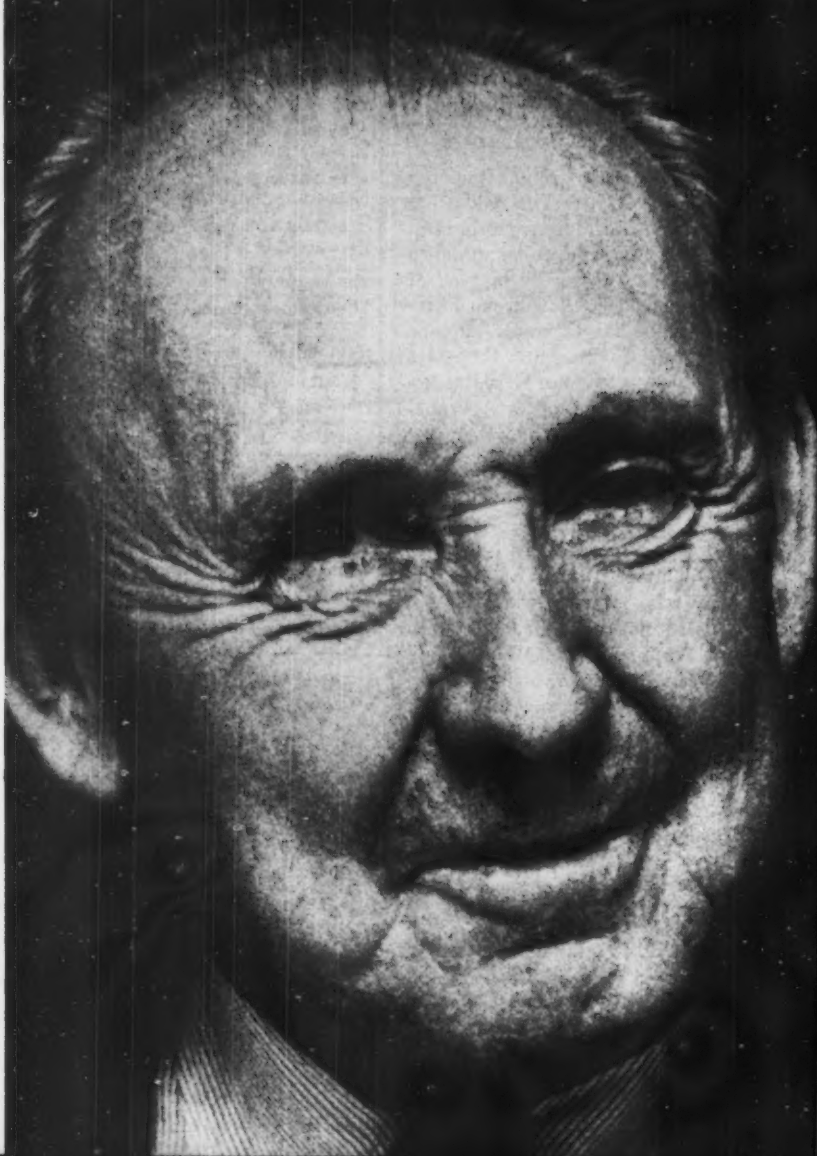
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