

MUSICIAN

international



October, 1960

A. F. of M. Gives \$1,000 to
Stan Kenton Clinic..... 7

Concert Halls in America —
Lincoln Center 12

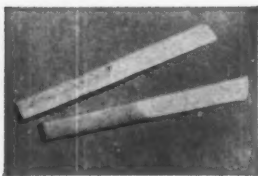
Gerry Mulligan
by Dom Cerulli 18

Eugene Ormandy • page 20

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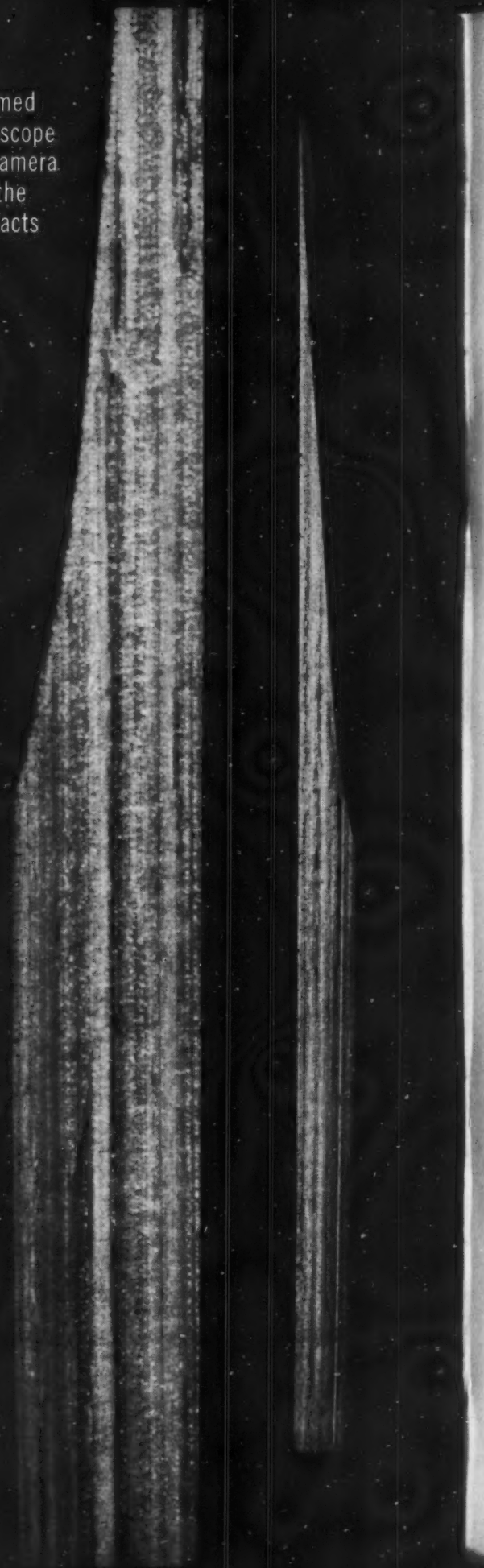
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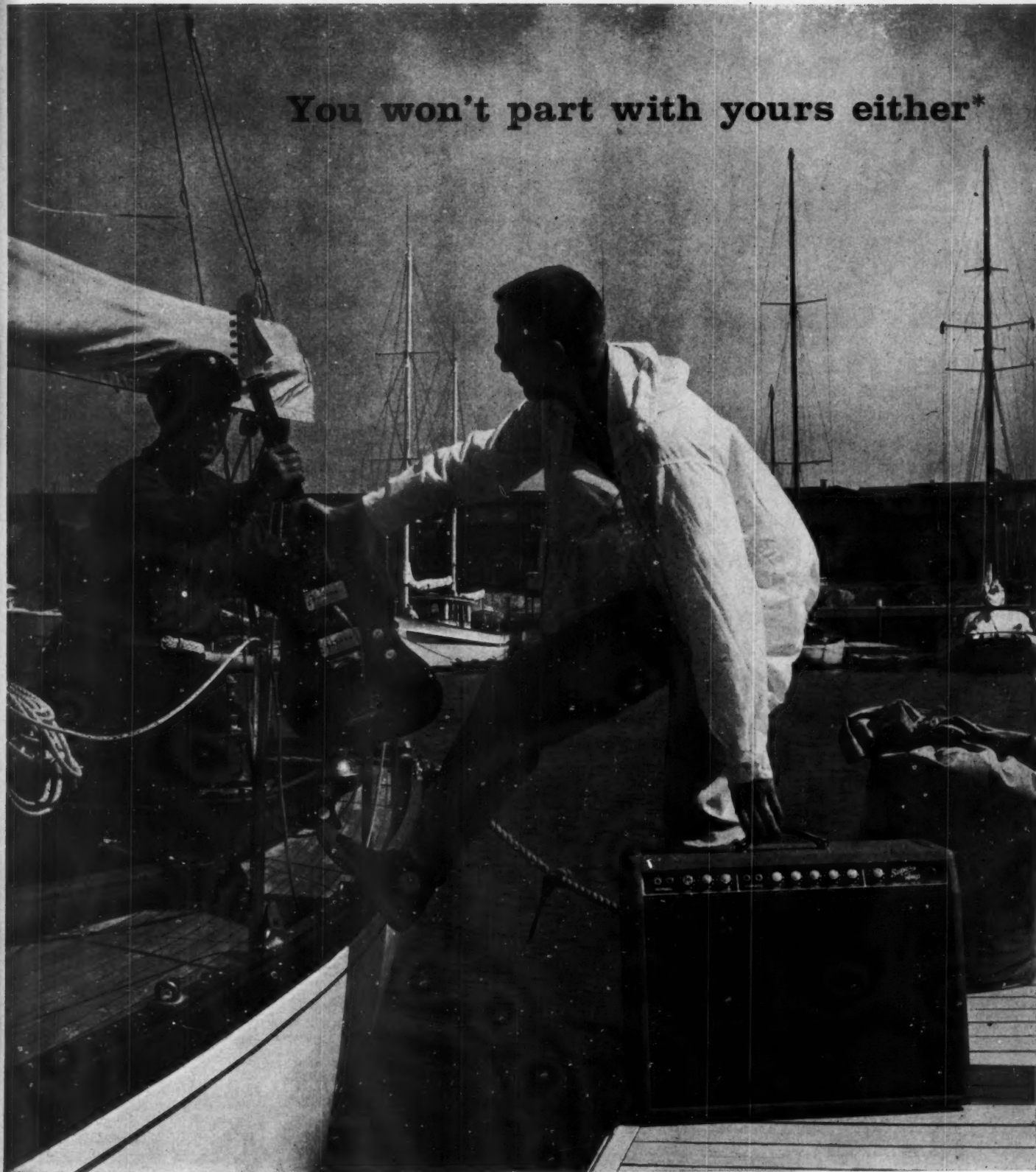


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MUSICIAN
international



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

Vol. LIX — No. 4



OCTOBER, 1960

STANLEY BALLARD, Editor

Hope E. Stoddard
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Advertising Manager

Published Monthly at 39 Division Street, Newark 2, New Jersey
New York Phone: WOrth 2-5264 — Newark Phone: HUmboldt 4-6600
Subscription Price: Member, 60 Cents a Year — Non-member, \$5.00 a Year
Advertising Rates: Apply to STANLEY BALLARD, Publisher, 39 Division Street, Newark 2, N. J.

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COVER

Eugene Ormandy

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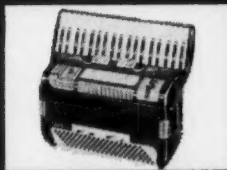


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President Kenin Hails Victory For Unionism

Victory by a 473-408 margin in the representation election that restored the American Federation of Musicians as bargaining agent for musicians employed in the major Hollywood film studios was hailed last month by President Herman Kenin as "a significant victory for trade unionism as well as for instrumentalists everywhere."

"It signals," he said, "the speedy end of dual unionism and the kind of unity of purpose that enables an honest trade union to represent its members effectively."

"I am sure I speak for the vast majority of our 265,000 members when I say that we re-

(Continued on page nine)

STAN KENTON CLINIC RECEIVES \$1,000 FROM A. F. of M.

BEST BAND CONTEST BRINGS NATIONWIDE RESPONSE

With some fifty locals in twenty-eight cities competing in the contest and the first regional competition assured, the Best New Dance Band of 1960 Contest has lived up to the popularity forecast by the National Dance Band Committee.

(Continued on page nine)

One thousand dollars was presented by President Herman Kenin on behalf of the American Federation of Musicians to the Stan Kenton Clinic Scholarship Fund shortly after it concluded its second annual, and amazingly successful, seminar this year at the University of Indiana, August 7-21.

"Out of such clinics," President Kenin said, "will come the great dance band musicians of tomorrow. Interest in dance and stage bands suddenly has been growing by leaps and bounds all over the country. I earnestly hope that this foreshadows a real awakening of the American public to the sublime pleasure of listening and dancing to live music."

Band leader Stan Kenton organized the first clinic in 1959 at the University of Indiana where a one-week seminar was conducted. Don Jacoby, special West Coast representative for President Kenin, was one of the instructors. It was so successful, he reports, that plans immediately were made to expand the program.

Accordingly, this year's seminar was lengthened and broadened to accommodate 276 students. Meanwhile, the faculty of Indiana University was so impressed by the enthusiasm and seriousness of the students, it has initiated three elective courses of similar musical study for its regular student body.

Plans for next summer include one-week clinics at the University of Southern California and Southern Methodist University, and a two-week course again at the University of

(continued on page sixteen)

Warner Brothers Case Reopened

Set back temporarily by an adverse ruling on an application to enjoin the transfer of 122 post-'48 feature movie films by Warner Brothers for TV showing, the A. F. of M. at edition time was planning new suits against the entire industry and to seek a reconsideration of the Warner Brothers' decision.

President Kenin has pledged that pro rata re-use payments to the instrumentalists who performed would be a condition precedent to any release of the films by the A. F. of M.

Ever since a contract stipulation was entered into with the A. F. of M. by all major feature film producers in 1948, that the Federation's "prior consent" would be obtained

before pictures made in the ensuing decade were released for TV showing, the producers had honored the agreement.

Recently, rumors of transfers to video became rife, culminating in an outright admission by Warner Brothers that it was transferring 122 feature films to Creative Telefilms & Artists, Ltd., for \$11,000,000 in cash and a half interest in all profits in excess of that sum. Other producers are rumored on the verge of completing such deals.

As soon as the facts became known, the Federation's general counsel, Henry Kaiser, instituted suit in Federal District Court for

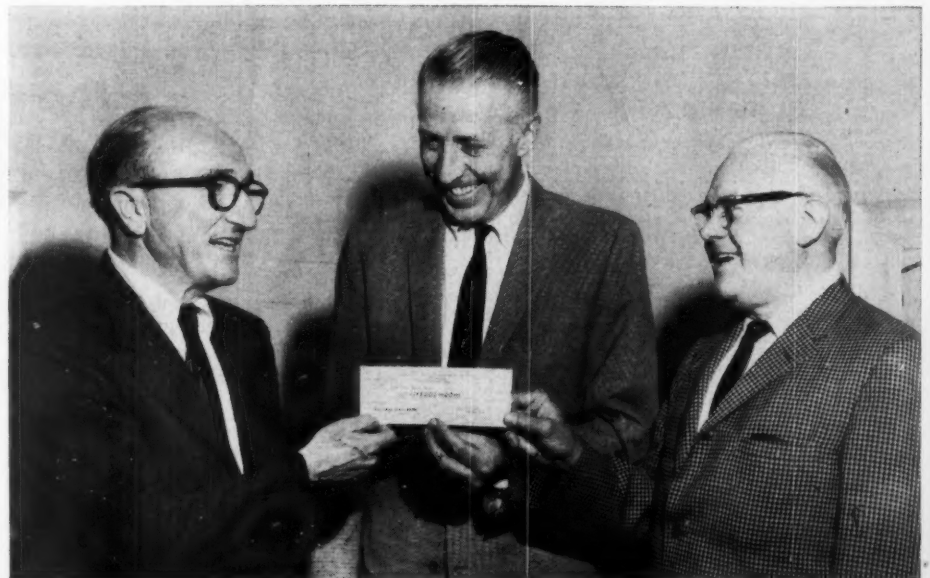
(Continued on page nine)

Ruppert Cancels Show Over Foreign Film Track

Ruppert Brewery in New York City, maker of Knickerbocker Beer, has informed Local 802 that it has succeeded in cancelling the foreign-tape TV show, "Sea Hunt," effective August 13, last.

Originally, Ruppert's contract with the "Sea Hunt" producers—Ziv—extended into 1961. At the time the contract was signed, Ruppert was unaware of the foreign-tape situation. When Local 802's protest campaign exposed the use of cut-rate foreign music for background sound track, Ruppert immediately cooperated to its best ability in dropping the show.

Now it has succeeded in advancing its cancellation date.



President Kenin and Treasurer Clancy present Stan Kenton with a \$1,000 check on behalf of the American Federation of Musicians, to go toward the Stan Kenton Scholarship Fund.



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"A highly important and valuable publication."—LEONARD BERNSTEIN

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International Musician, published monthly at 39 Division Street, Newark 2, N. J., for October 1, 1960.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher: Stanley Ballard, Newark 4, N. J.

Editor: Stanley Ballard, Newark 4, N. J.

Managing Editor: None.

Business Manager: None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership, or other unincorporated firm its name and address, as well as that of each individual member, must be given.) American Federation of Musicians, Herman D. Kenin, president, 425 Park Avenue, New York 22, N. Y.; William J. Harris, vice-president, 418½ North St. Paul St., Dallas 1, Texas; Stanley Ballard, secretary, 220 Mt. Pleasant Ave., Newark 4, N. J.; George V. Clancy, treasurer, 220 Mt. Pleasant Ave., Newark 4, N. J.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None other than American Federation of Musicians.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the twelve months preceding the date shown above was 247,100.

STANLEY BALLARD

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DOROTHY S. GALANTE,
Notary Public of New Jersey.

(SEAL)

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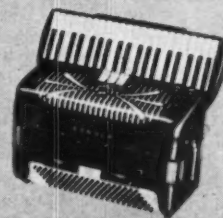
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INTERNATIONAL MUSICIAN

Film Council Congratulates A. F. of M.

The following telegram was received from H. O'Neil Shanks, Secretary of the Hollywood AFL Film Council:

"THE HOLLYWOOD AFL FILM COUNCIL COMPOSED OF UNIONS AND GUILDS REPRESENTING MORE THAN 24,000 EMPLOYEES IN THE MOTION PICTURE INDUSTRY WARMLY CONGRATULATES THE AMERICAN FEDERATION OF MUSICIANS AND ITS LOCAL 47 ON A STIRRING VICTORY FOR GOOD TRADE UNIONISM IN THE WINNING OF THE NLRB ELECTION FOR REPRESENTATION OF MUSICIANS AT MAJOR MOTION PICTURE STUDIOS WE HOPE AND CONFIDENTLY EXPECT THAT NOW ALL MUSICIANS IN THE SOUTHERN CALIFORNIA AREA WILL UNITE WITHIN THE AFM TO HELP THE AFL-CIO FIGHT AGAINST RUNAWAY FOREIGN PRODUCTION WITH BEST WISHES"

President Kenin Hails Victory for Unionism

(Continued from page seven)

gard the election result more as a reaffirmation of musicians' unity than as a victory over other musicians."

In the election conducted by the National Labor Relations Board in Hollywood, a majority of Hollywood studio musicians chose the A. F. of M. for their bargaining agent in preference to the Musicians Guild of America. The latter organization was formed less than three years ago and won bargaining representation at a time when the A. F. of M. was deadlocked with the studios in a strike.

OTHER NITERIES, PLEASE COPY!

Typical reactions of many cafe and club room managers to the halving of the twenty per cent cabaret tax were expressed in a note received by Local 365, Great Falls, Montana, from a local cafe. It read:

"Many thanks for your note on the cabaret tax reduction. We feel that both you and the A. F. of M. are to be commended for getting this tax cut as we all know taxes are easy to add but difficult to delete.

"In our cafe, we will be considering from time to time the use of more musicians in the light of this fact. Although at this time we have not determined exactly what we are going to do, you may rest assured that something will come along to provide more work."

BEST BAND CONTEST

(Continued from page seven)

The prophecy made by Federation Treasurer George V. Clancy, Chairman of the Best New Dance Band Contest, that this year's entries would exceed last year's, proved correct when a final tally of 176 official entries was announced on the August 31 deadline.

The first local competition winner registered with the committee was Bill Connor's Band of Geneva, Ohio, which passed the first hurdle at the Pier Ballroom, August 24, in a contest sponsored by Local 107, Ashtabula, Ohio, and Francis Montanaro's Band of Ashtabula was runner-up. As a result the Connor's Band moved on to the Ohio regional. The first regional contest covering the Northeastern area of the geographical divisions of the Best Band Contest was scheduled at the Eastern States Exposition at Springfield, Massachusetts, September 25. The contestants were Ronnie Drumm, Springfield, last year's runner-up nationally; Sam Costa, New Britain, Connecticut; Bobby Kaye, Hartford, Connecticut; Jimmy Mosher, Lynn, Massachusetts; Freddie Sateriale, Boston, Massachusetts; Art Tancredi, Providence, Rhode Island; Leo S. Ball, New York, New York; Johnny Butler, New York; and Bernie Mann, New York.

In Los Angeles, homeground of Claude Gordon, winner of the national title in 1959, eight bands competed at the Palladium in the 1960 contest before a large and enthusiastic crowd under the auspices of Local 47. Rene Bloch's Band which gave Claude Gordon close competition last year emerged the winner and will go on to the regionals in San Francisco. Others competing included bands led by Jack Millman, Joseph Epps, Johnny Catron, Keith Williams, George Andrews, Dave Wells and Pat Chartrand.

Local 5, Detroit, home local of the Best Band Chairman, attracted an enthusiastic crowd of 2,000 persons at Cobo Hall under the direction of Russell Kuhlman to see Jimmy Wilkins win over Tom Baldwin, Fred Netting

(continued on page sixteen)

Warner Brothers Case Reopened

(Continued from page seven)

the Southern District of New York to enjoin the transfer, declare the contract clause valid and binding and order Warner Brothers to negotiate with the A. F. of M. for "prior consent."

Judge William B. Herlands refused to issue a temporary injunction on the grounds that the A. F. of M. is no longer the bargaining agent in the movie industry—having lost the bargaining agent representation election to the Musicians Guild of America in 1958 while the movie industry was strikebound. An immediate appeal was taken to the Circuit Court of Appeals.

Judge Herlands held that "exclusivity" was a basic element in the bargaining agent capacity and that recognition of a right by the A. F. of M. to negotiate for re-use payments would violate MGA's exclusive bargaining right. An immediate appeal was taken but a stay of execution from Judge Herlands' ruling was refused by the Circuit Court of Appeals. The matter was put on the Appeal Court's calendar where it rested while Warner Brothers consummated the transfer. The Federation's only remedy in this transaction is to sue for damages. The suit is in preparation.

Meanwhile, however, the A. F. of M. has been restored by the National Labor Relations Board as the bargaining agent for the major studios, thereby removing the basis for Judge Herlands' decision. Accordingly, immediate steps were being taken by attorney Kaiser at press time to petition Judge Herlands for a reconsideration of his decision. Should that petition be denied, appeals will be taken forthwith to higher courts simultaneously with filing new suits against the entire industry.

ATTENTION LEADERS, CONTRACTORS AND BOOKING AGENTS

RE: MUSICIANS WORKING UNDER
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BY-LAWS — FAIRS, CIRCUSES,
RODEOS AND CARNIVALS.

Musicians working under the above article must receive the remuneration set forth in Article 19, Section 11, which reads as follows:

"For all the time required to carry a member either coming from or going to his destination, a further payment of \$12.00 per day or fraction thereof shall be paid to him."

Failure to comply with this section may subject members to charges under our Constitution and By-laws.



"Congress of Strings" group seated in the gallery of the General Assembly hall of the United Nations, New York, prepares to listen to a talk on the history and functions of the U.N., given by Ansar Kahn (shown standing), a member of the Pakistan Public Information Office and an attache to the under-secretary of Special Political Affairs.

THE SECOND INTERNATIONAL STRING CONGRESS

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● From the first day, June 21, when string scholarship winners landed in Puerto Rico to take in the Casals Festival, through the eight weeks of the actual Congress at the Inter-American University at San German, and the subsequent concert-giving tour of the island, up to the final presentation in mid-August—an orchestral concert by the students led by Roy Harris at the International Conference of Composers in Stratford, Ontario—the Congress more than fulfilled its aims. It has proved one of the most constructive and forthright means of dealing with the string predicament in the United States and Canada.

Those locals which have contributed scholarships or money to the project should be particularly gratified. The following have one or more scholarships to their credit:

Asbury Park, N. J. Austin, Minn.
Atlanta, Ga. (2) Bakersfield, Calif.
Aurora, Ill. Baltimore, Md.

Bozeman, Mont. Kansas City, Mo.
Chicago, Local 10 (4) Ketchum, Idaho
Chicago, Local 208 Las Vegas, Nev. (2)
Cincinnati, Ohio Los Angeles,
Cleveland, Ohio Calif. (2)
Coos Bay, Ore., and Madison, Wis.
Eugene, Ore.* Memphis, Tenn.
Dallas, Texas (3) Miami, Fla.
Denver, Colo. Middletown, N. Y.
Detroit, Mich. (2) Midwest Conference
Dover, N. J. Minneapolis, Minn.
Edmonton, Alta. (2) Montreal, P. Q.
Fort Worth, New Brunswick, N. J.
Texas (2) New Orleans, La.
Fresno, Calif. New York, N. Y. (6)
Hartford, Conn. Newark, N. J.
Houston, Texas Newport News, Va.
Indianapolis, Ind. Omaha, Neb. (2)
Jersey City, N. J. Paterson, N. J.
Joliet, Ill. (2) Pensacola, Fla.

*One scholarship in partnership.

INTERNATIONAL MUSICIAN



Orin J. Blattner, president of Local 153, San Jose, California, presents Susan Prior with an award certificate as winner of a scholarship to the Second Annual International String Congress.



Gay G. Vargas, secretary of Local 424, Richmond, California, presents Susan Winifred Minor with a Certificate of Scholarship for the 1960 String Congress. Douglas Kidd, chairman of the local's Congress of Strings Committee, is the other person.



Paul Ross, right, concertmaster of the Pittsburgh (Pennsylvania) Youth Symphony Orchestra, receives his eight-week scholarship to the Second Annual International String Congress from Hal Davis, president of Local 60, Pittsburgh.

- | | |
|-----------------------------------|---------------------------|
| Philadelphia, Local 77 (3) | San Diego, Calif. |
| Philadelphia, Local 274 | San Francisco, Calif. (2) |
| Pittsburgh, Pa. | San Jose, Calif. |
| Port Arthur-Fort William, Ont. | San Juan, P. R. (2) |
| Portland, Ore. | Santa Barbara, Calif. |
| Providence, R. I. | Saskatoon, Sask. |
| Reading, Pa., and Allentown, Pa.* | Seattle, Wash. |
| Richmond, Calif. | Shreveport, La. |
| Rochester, Minn. | Stamford, Conn. |
| Rochester, N. Y. | Toronto, Ont. |
| Sacramento, Calif. | Tri-State Conference |
| St. Louis, Mo. (2) | Tucson, Ariz. |
| St. Paul, Minn. | Tulsa, Okla. (2) |
| Salem, Ore. (2) | Uniontown, Pa. |
| Salt Lake City, Utah | Washington, D. C. |
| | Waukegan, Ill. |
| | Wilmington, Del. |
| | Winnipeg, Man. |

*One scholarship in partnership.

The following locals made contributions up to \$100.00 to this program. All are in Connecticut unless otherwise marked.

- | | |
|------------------|----------------------|
| Danbury—\$25 | Norwalk—\$25 |
| Meriden—\$10 | Peoria, Ill.—\$100 |
| Middletown—\$25 | Waterbury—\$25 |
| New Britain—\$10 | Yonkers, N. Y.—\$100 |
| New London—\$25 | |



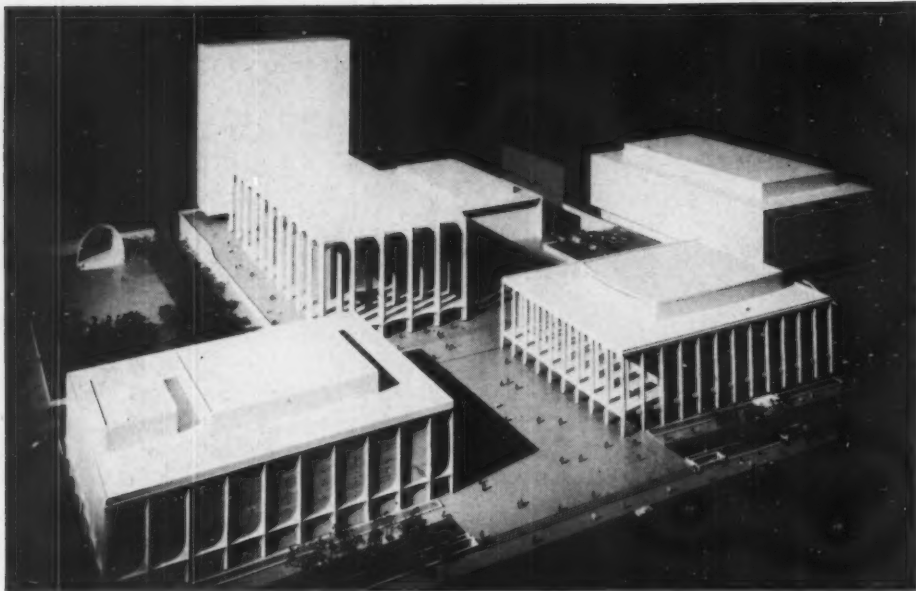
Top: Seven Canadian winners of the Second Annual International String Congress. From the left: Rosalyn Sins, Saskatoon, Saskatchewan; Broderick Olson, Edmonton, Alberta; Lydia Procopis, Edmonton; Raymond Taylor, Oshawa, Ontario; Lynne Rudiak, Winnipeg, Manitoba; Jack Wise, Montreal, Quebec; Gisela Depkat, Port Arthur, Ontario.



Middle: Ken Foeller, president of Local 72, Fort Worth, Texas, is shown presenting \$300 scholarships to the Second Annual International String Congress to Laurence Gibson, center, and Sam Woodward, right. Mr. Gibson attended the Congress of Strings for his second year at the special request of Congress officials.



Bottom: Violinist Suzanne McCarthy receives notice of scholarship to the Second Annual International String Congress from Francis Madeira, musical director of the Rhode Island Philharmonic Orchestra. Looking on is Arthur P. Patt, vice-president of Local 198, Providence, Rhode Island.



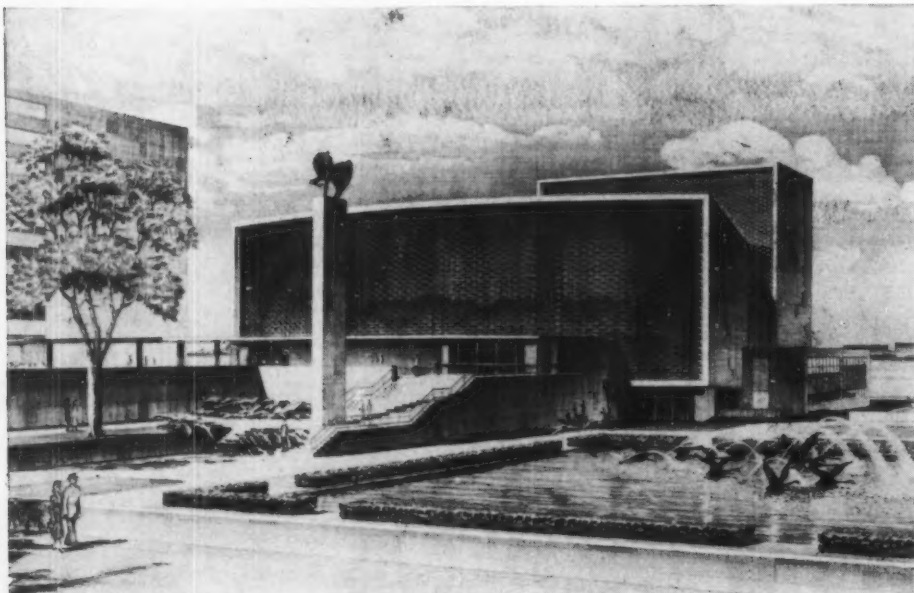
Lincoln Center for the Performing Arts. The four large buildings are Theater for the Dance and Operetta (lower left), Metropolitan Opera House (center back), Philharmonic Hall (front right), and Juilliard School and Chamber Music Recital Hall (furthest right).

America builds for

MUSIC

• Last May President Eisenhower broke ground for Lincoln Center, "Home of the Performing Arts," in New York City. This huge-scale development will have, conspicuous among its buildings, a Philharmonic Hall, a new Metropolitan Opera House, a theater for the dance and for operetta and a chamber music hall. New York music lovers also count

The Henry and Edsel Ford Auditorium, Detroit, Michigan



as a triumph the fact that Carnegie Hall, New York's concert center for seventy years, come May 5, 1961, is to be saved.

As far as we are concerned, this is all to the good. Nor does this mean that we are more concerned with bricks and mortar than with the artists who bring these inanimate things to life. For, if there is any one factor that can symbolize continued musical activity in a city or town, it is an acoustically good and architecturally satisfying music hall. We fully agree with the statement made by William M. Judd, of Columbia Artists Management, in a recent issue of *Musical Courier*, "An obstacle to greater activity (in the concert business) is the lack of proper concert halls in many leading cities. Too many cities are obliged to use convention halls, armories and other buildings unsuited to music."

Well-Housed Orchestras

Many of the great concert halls of the United States are to their orchestras as arteries to life-blood. Philadelphia's Academy of Music, built in 1855 and today the oldest concert hall in the United States in use by a major orchestra, is an inseparable part of the Philadelphia scene. Without it, the orchestra would not be the same, not at least to Philadelphians. Orchestra Hall in Chicago, planned by the trustees of that orchestra back in 1899, as "a source of income and security," has through the years met these requirements fully. Symphony Hall in Boston was opened in 1900 as the gift to the orchestra by its founder, Henry L. Higginson. Severance Hall in Cleveland, also the result of a private donation (a gift of \$1,000,000 by J. L. Severance on the orchestra's tenth birthday plus \$1,000,000 in public subscriptions) helped to bring that orchestra to its maturity. The opening of the Kleinhans Music Hall in Buffalo in 1940 proved a great asset to music in that city. It even helped to procure the Buffalo Philharmonic one of its best conductors, William Steinberg, who was on its podium from 1945 to 1952. When he was pondering whether or not to take over the conductorship of the Buffalo Philharmonic, he tells of stepping into the Kleinhans Hall and of being inspired by its beauty and spaciousness. "I saw the members of the orchestra waiting there on the platform. I knew I would have to accept."

The Henry and Edsel Ford Auditorium in Detroit, the joint gift of the City of Detroit (\$2,400,000), of the Ford family (\$1,500,000) and of Ford auto dealers throughout the nation (\$1,000,000), has put the Detroit Symphony on firm ground. Anyone who has attended one of its concerts since it moved into its new home in 1956 must feel confident of its future.

Municipal auditoriums, such as those built by the cities of San Francisco, Kansas City, Denver, Oklahoma City, St. Louis, Houston, Brooklyn, and Albuquerque, aid the cities' symphony orchestras through various services which often, though not always, include free rental.

Northrup Auditorium, located on the campus of the University of Michigan, serves as home for the Minneapolis Symphony. It works like this: the University of Minnesota engages the Minneapolis Symphony to give concerts at the Auditorium, charging nominal fees for the use of the building and for handling ticket sales, but allowing the orchestra to be on its own—see to getting its own personnel, solicit its own funds, manage itself.

So, via gifts of the wealthy, appropriations from industries and corporations, grants from foundations, allotments from city, state and federal governments, aid from educational institutions and contributions from plain citizens, music has acquired in a large number of our cities an environment in which it can fully develop, with acoustics and furnishings designed especially for its requirements. No longer need Mozart be distorted to fill an arena, nor Bach be exploited under Barnum and Bailey conditions. More and more are halls being built by the musically minded for live music's fullest and finest expression.

Now we have news that six cities—Seattle, Pittsburgh, Los Angeles, Chicago, Washington, D. C., and New York—are to have new art centers which will include symphony halls. Since the hall of New York City is nearest realization—it was the first to be started in Lincoln Center—and since it is planned perhaps on the most comprehensive scale, let us examine it closely.

Acres for Art

First, though, a preview of the steps leading to Lincoln Center itself. It is hard even for New Yorkers to realize the magnitude of this project. Before one stone was set upon another, fourteen acres not far from the center of the city had to be cleared and approximately 1,647 families and over three hundred business establishments relocated. Even while the site was being readied and the displaced population readjusted, blue-prints were being studied at board meetings and figures being pored over in legislative chambers. Materializing gradually from academic discussions, business meetings, executive huddles and popular pressure appeared plans for a Philharmonic Hall, a new Metropolitan Opera House, a Juilliard Music School, a chamber music and recital hall, a library-museum, a repertory theater, a dance-opera center and other buildings. Outdoor as well as indoor facilities were designed. A tree-shaded two-and-a-quarter-acre area, to be named Damrosch Park after one of America's most distinguished families of musicians, will have seats for 4,500 people. Its band shell will be a memorial to Daniel and Florence Guggenheim. It will be run by the city's Department of Parks.

Finances were found, naturally, to be of a magnitude to match the concept itself. A fund-raising goal of \$102,000,000 was announced last May. It included the cost of acquiring and clearing the fourteen-acre site (\$7,500,000), construction of Philharmonic Hall (\$13,200,000), the Metropolitan Opera

House (\$32,000,000), the Juilliard School building (\$13,000,000) which will include Lincoln Center's Chamber Music and Recital Hall (\$2,000,000), a repertory theater (\$7,500,000), central air-conditioning and other allied needs (\$6,800,000), contingencies (\$10,000,000), and a fund for education and creative artistic development (\$10,000,000).

Nor is that sum (\$102,000,000) the complete cost of the project. Exclusive of an underground parking area provided by Federal-City grant-in-aid (\$10,200,000), counting what other sources contribute, the total cost will come to \$131,400,000. We can well believe John D. Rockefeller 3rd when he states that the Lincoln Center project is one that could not be managed anywhere else in the world "on a private basis."

Now to center on the building which is to be the Philharmonic's home. Philharmonic Hall, which will become a reality in the Fall of 1961, will have an air-conditioned hall with a capacity of 2,600. This is decreased by about one hundred when a moveable apron is raised from floor level during performances which require a stage depth of fifty feet. A series of shallow terraces not more than four or five rows in depth will surround the main orchestra level and flow into the platform itself without any apparent proscenium divisions.

The hall will be thoroughly insulated from any disturbing outside noises and will be surrounded at each seating level by spacious promenades.

There will be adequate storage space, work areas, and comfortable rooms for the orchestra members to assemble and to enjoy moments of relaxation between rehearsals, as well as the traditional reception areas for artists. Facing a roof terrace on the north will be a large suite for the use of the "Friends of the Philharmonic." Managerial offices will be on the level immediately below.

Since this is the first home the Philharmonic will have had in its 118-year history, it is a source of satisfaction to know it will be one worthy of this great orchestra.

Cultural Maturity

The whole project of Lincoln Center, in fact, will prove that in America the arts have at last come of age. As President Eisenhower said at the ground-breaking ceremonies, "The beneficial influence of this great cultural adventure will not be limited to our borders. Here will occur a true interchange of the fruits of national cultures. From this will develop a growth that will spread to the corners of the earth, bringing with it the kind of human message that only individuals, not governments, can transmit."

Severance Hall, home of the Cleveland Orchestra



VOTED

How they

Here are roll-call votes of your Senators and Congressmen, taken directly from the Congressional Record, official publication of the United States Congress.

If the voters have full information about the record of candidates running for office, they will vote for the best ones. On that belief is built the political education program of the American Federation of Labor and Congress of Industrial Organizations.

AFL-CIO members have a right to know how their Congressmen and Senators actually voted from 1956 to 1960 on the important national issues. That is why the AFL-CIO Committee on Political Education has distributed a record of key Congressional roll call votes prior to each national election.

Votes are marked "right" or "wrong" (**R** and **W**) based on the judgment of the AFL-CIO Committee on Political Education of what best serves the great majority of the American people.

The votes had to do with such matters as the Area Redevelopment Act, grants to build classrooms and increase teachers' salaries, Federal home building, the Landrum-Griffin Anti-Labor Bill, the Emergency Home Ownership Act, the minimum wage bill, and curbs on monopolies.

These facts can help you decide who should represent you in the next Congress.

How the Senators Voted

(1956-60)

State	R.	W.	State	R.	W.	State	R.	W.
ALABAMA			INDIANA			NEVADA		
Lister Hill (D)	39	7	R. Vance Hartke (D)	7	2	Howard W. Cannon (D)	7	3
John Sparkman (D)	37	8	Homer E. Capehart (R)	10	35	Alan Bible (D)	21	10
ALASKA			IOWA			NEW HAMPSHIRE		
E. L. Bartlett (D)	7	3	Bourke B. Hickenlooper (R)	4	38	Norris Cotton (R)	3	30
Ernest Gruening (D)	8	2	Thomas E. Martin (R)	5	28	Styles Bridges (R)	4	36
ARIZONA			KANSAS			NEW JERSEY		
Carl Hayden (D)	33	9	Frank Carlson (R)	5	33	H. A. Williams, Jr. (D)	17	1
Barry M. Goldwater (R)	0	34	Andrew F. Schoeppel (R)	3	38	Clifford P. Case (R)	20	12
ARKANSAS			KENTUCKY			NEW MEXICO		
John L. McClellan (D)	14	29	Thruston B. Morton (R)	12	20	Dennis Chavez (D)	32	8
J. W. Fulbright (D)	23	18	John Sherman Cooper (R)	21	11	Clinton P. Anderson (D)	29	7
CALIFORNIA			LOUISIANA			NEW YORK		
Clair Engle (D)	36	6	Russell B. Long (D)	27	15	Kenneth B. Keating (R)	14	28
Thomas H. Kuchel (R)	17	20	Allen J. Ellender (D)	20	24	Jacob K. Javits (R)	32	7
COLORADO			MAINE			NORTH CAROLINA		
John A. Carroll (D)	31	0	Edmund S. Muskie (D)	9	0	Samuel J. Ervin, Jr. (D)	15	19
Gordon Allott (R)	11	22	Margaret Chase Smith (R)	29	15	B. Everett Jordan (D)	5	12
CONNECTICUT			MARYLAND			NORTH DAKOTA		
Thomas J. Dodd (D)	15	4	J. Glenn Beall (R)	15	18	Clarence Brunsdale (R)	0	3
Prescott S. Bush (R)	10	25	John Marshall Butler (R)	2	35	Milton R. Young (R)	15	26
DELAWARE			MASSACHUSETTS			OHIO		
John J. Williams (R)	1	44	John F. Kennedy (D)	31	1	Stephen M. Young (D)	10	0
George A. Smathers (D)	13	25	Leverett Saltonstall (R)	6	36	Frank J. Lausche (D)	8	15
FLORIDA			MICHIGAN			OKLAHOMA		
Spessard L. Holland (D)	11	35	Philip A. Hart (D)	10	0	A. S. Mike Monroney (D)	29	7
George A. Smathers (D)	14	22	Patrick V. McNamara (D)	32	0	Robert S. Kerr (D)	30	12
GEORGIA			MINNESOTA			OREGON		
Herman Talmadge (D)	9	17	Eugene J. McCarthy (D)	40	0	Wayne Morse (D)	44	1
Richard B. Russell (D)	15	25	Hubert H. Humphrey (D)	39	0	Hall S. Lusk	2	0
HAWAII			MISSISSIPPI			PENNSYLVANIA		
Hiram L. Fong (R)	2	1	John C. Stennis (D)	15	29	Hugh D. Scott, Jr. (R)	20	17
Oren E. Long (D)	3	0	James O. Eastland (D)	12	29	Joseph S. Clark, Jr. (D)	26	0
IDAHO			MISSOURI			RHODE ISLAND		
Frank Church (D)	20	3	Stuart Symington (D)	38	0	John O. Pastore (D)	37	1
Henry C. Dworshak (R)	3	39	Thomas C. Hennings, Jr. (D)	37	0	Theodore F. Green (D)	40	4
ILLINOIS			MONTANA			SOUTH CAROLINA		
Everett M. Dirksen (R)	6	31	Mike Mansfield (D)	33	5	Olin D. Johnston (D)	30	16
Paul H. Douglas (D)	44	0	James E. Murray (D)	35	5	J. Strom Thurmond (D)	6	23
			NEBRASKA			SOUTH DAKOTA		
			Roman L. Hruska (R)	2	31	Francis Case (R)	8	31
			Carl T. Curtis (R)	1	32	Karl E. Mundt (R)	7	37
						TENNESSEE		
						Albert Gore (D)	25	4
						Estes Kefauver (D)	38	4
						TEXAS		
						Ralph W. Yarborough (D)	19	4
						Lyndon B. Johnson (D)	30	11
						UTAH		
						Frank E. Moss (D)	7	2
						Wallace F. Bennett (R)	3	35
						VERMONT		
						Winston L. Prouty (R)	14	21
						George D. Aiken (R)	24	18
						VIRGINIA		
						Harry Flood Byrd (D)	2	41
						A. Willis Robertson (D)	4	42
						WASHINGTON		
						Henry M. Jackson (D)	38	0
						Warren G. Magnuson (D)	41	1
						WEST VIRGINIA		
						Robert C. Byrd (D)	28	7
						Jennings Randolph (D)	8	2
						WISCONSIN		
						William Proxmire (D)	21	0
						Alexander Wiley (R)	16	22
						WYOMING		
						Gale McGee (D)	7	2
						Joseph C. O'Mahoney (D)	25	7

How the Congressmen Voted

(1956-60)

State	R.	W.
ALABAMA		
Frank W. Boykin (D)	11	21
George M. Grant (D)	10	26
George W. Andrews (D)	17	24
Kenneth A. Roberts (D)	23	19
Albert Rains (D)	30	9
A. I. Selden, Jr. (D)	17	18
Carl Elliott (D)	30	7
Robert E. Jones (D)	34	8
George Huddleston, Jr. (D)	17	11
ALASKA		
Ralph J. Rivers (D)	10	0

ARIZONA		R.	W.	CONNECTICUT		R.	W.	KENTUCKY		R.	W.
John L. Rhodes (R)	6	28	Emilio Q. Daddario (D)	10	0	Dan Rostenkowski (D)	10	0	Frank A. Stubblefield (D)	7	3
Stewart L. Udall (D)	27	1	Chester W. Bowles (D)	10	0	Sidney R. Yates (D)	38	3	William H. Natcher (D)	23	8
ARKANSAS			Robert N. Giaimo (D)	10	0	Harold R. Collier (R)	4	19	Frank W. Burke (D)	10	0
E. C. Gatherings (D)	11	31	Donald J. Irwin (D)	10	0	Roman C. Pucinski (D)	10	0	Frank L. Chelf (D)	24	15
Wilbur D. Mills (D)	19	23	John S. Monagan (D)	10	0	Marguerite S. Church (R)	6	30	Brent Spence (D)	33	8
James W. Trimble (D)	30	12	Frank Kowalski (D)	9	0	Elmer J. Hoffman (R)	0	10	John C. Watts (D)	34	12
Oren Harris (D)	18	22	DELAWARE			Noah M. Mason (R)	0	36	Carl D. Perkins (D)	36	4
Dale Alford (D)	4	5	Harris B. McDowell, Jr. (D)	14	1	Leo E. Allen (R)	3	38	Eugene Siler (R)	7	21
W. F. Norrell (D)	13	29	FLORIDA			Leslie C. Arends (R)	6	35	LOUISIANA		
CALIFORNIA			William C. Cramer (R)	2	24	Robert H. Michel (R)	4	19	F. Edward Hebert (D)	16	25
Clement W. Miller (D)	10	0	Charles E. Bennett (D)	18	23	Robert B. Chipperfield (R)	5	37	Hale Boggs (D)	27	15
Harold T. Johnson (D)	10	0	Robert L. F. Sikes (D)	21	21	Edna O. Simpson (R)	1	9	Edwin E. Willis (D)	17	22
John E. Moss (D)	35	0	Dante B. Fascell (D)	16	12	Peter F. Mack, Jr. (D)	41	0	Overton Brooks (D)	15	24
William S. Mailliard (R)	18	16	A. S. Herlong, Jr. (D)	12	29	William L. Springer (R)	7	27	Otto E. Passman (D)	14	25
John F. Shelley (D)	36	1	Paul G. Rogers (D)	8	20	George E. Shipley (D)	10	0	James H. Morrison (D)	24	13
John F. Baldwin (R)	20	8	James A. Haley (D)	5	27	Melvin Price (D)	42	0	T. A. Thompson (D)	16	13
Jeffery Cohelan (D)	10	0	D. R. Mathews (D)	17	18	Kenneth J. Gray (D)	24	4	Harold B. McSween (D)	0	10
George P. Miller (D)	40	1	GEORGIA			INDIANA			MAINE		
J. Arthur Younger (R)	5	29	Prince H. Preston (D)	17	24	Ray J. Madden (D)	40	2	James C. Oliver (D)	10	0
Charles S. Gubser (R)	11	23	John L. Pilcher (D)	18	16	Charles A. Halleck (R)	5	35	Frank M. Coffin (D)	22	1
John J. McFall (D)	23	0	E. L. Forrester (D)	10	25	John Brademas (D)	10	0	Clifford G. McIntire (R)	7	29
B. F. Sisk (D)	27	1	John J. Flynt, Jr. (D)	5	22	E. Ross Adair (R)	4	32	MARYLAND		
Charles M. Teague (R)	5	23	James C. Davis (D)	8	33	J. Edward Roush (D)	10	0	Thomas F. Johnson (D)	5	5
Harlan Hagen (D)	31	4	Carl Vinson (D)	16	23	Fred Wampler (D)	10	0	Daniel B. Brewster (D)	9	1
Gordon L. McDonough (R)	7	35	Erwin Mitchell (D)	6	7	William C. Bray (R)	11	24	Edward A. Garmatz (D)	39	2
Donald L. Jackson (R)	3	38	Iris Faircloth Blitch (D)	10	16	Winfield K. Denton (D)	30	4	George H. Fallon (D)	25	14
Cecil R. King (D)	40	2	Phil M. Landrum (D)	12	22	Earl Hogan (D)	10	0	Richard E. Lankford (D)	24	3
Craig Hosmer (R)	10	25	Paul Brown (D)	19	23	Randall S. Harmon (D)	8	1	John R. Foley (D)	10	0
Chet Holifield (D)	40	2	HAWAII			Joseph W. Barr (D)	9	1	Samuel N. Friedel (D)	33	2
H. Allen Smith (R)	2	21	D. K. Inouye (D)	7	0	IOWA			MASSACHUSETTS		
Edgar W. Hiestand (R)	1	34	IDAHO			Fred Schwengel (R)	13	15	Silvio O. Conte (R)	5	5
Joe Holt (R)	6	29	Gracie Pfost (D)	33	2	Leonard G. Wolf (D)	10	0	Edward P. Boland (D)	34	1
Clyde Doyle (D)	37	2	Hamner H. Budge (R)	2	34	H. R. Gross (R)	11	30	Philip J. Philbin (D)	37	4
Glenard P. Lipscomb (R)	5	26	ILLINOIS			John Kyl (R)	2	5	Harold D. Donohue (D)	39	2
George A. Kasem (D)	10	0	William L. Dawson (D)	38	1	Neal Smith (D)	10	0	Edith Nourse Rogers (R)	20	19
James Roosevelt (D)	28	0	Barratt O'Hara (D)	38	2	Merwin Coad (D)	22	1	William H. Bates (R)	5	33
Harry R. Sheppard (D)	34	6	William T. Murphy (D)	10	0	Ben F. Jensen (R)	3	39	Thomas J. Lane (D)	39	2
James B. Utt (R)	0	34	Edward J. Derwinski (R)	1	9	Charles B. Hoeven (R)	9	31	Torbet H. Macdonald (D)	25	3
D. S. Saund (D)	22	1	John C. Kluczynski (D)	36	0	KANSAS			Hastings Keith (R)	2	8
Bob Wilson (R)	5	25	Thomas J. O'Brien (D)	41	1	William H. Avery (R)	9	17	Laurence Curtis (R)	16	19
COLORADO			Roland V. Libonati (D)	13	1	Newell A. George (D)	10	0	Thomas P. O'Neill, Jr. (D)	33	2
Byron G. Rogers (D)	35	1	CONNECTICUT			Denver D. Hargis (D)	10	0	John W. McCormack (D)	42	0
Byron L. Johnson (D)	10	0	Emilio Q. Daddario (D)	10	0	Edward H. Rees (R)	4	38	James A. Burke (D)	10	0
J. Edgar Chenoweth (R)	12	25	Chester W. Bowles (D)	10	0	J. Floyd Breeding (D)	20	2	Joseph W. Martin, Jr. (R)	12	20
Wayne N. Aspinall (D)	37	3	Robert N. Giaimo (D)	10	0	Wint Smith (R)	2	39	<i>(Continued on the following page)</i>		

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HOW THEY VOTED

(Continued from the preceding page)

MICHIGAN		R.	W.	MISSOURI		R.	W.	NEW MEXICO		R.	W.
Thaddeus Machrowicz (D)	36	0	Frank M. Karsten (D)	42	0	Gordon Canfield (R)	30	9	Dean P. Taylor (R)	10	30
George Meader (R)	7	28	Thomas B. Curtis (R)	9	27	Frank C. Osmer, Jr. (R)	16	20	Samuel S. Stratton (D)	8	2
August E. Johansen (R)	1	27	Leonor K. Sullivan (D)	35	0	Peter W. Rodino, Jr. (D)	40	0	Clarence E. Kilburn (R)	3	35
Clare E. Hoffman (R)	0	41	William J. Randall (D)	10	0	Hugh J. Addonizio (D)	41	0	Alexander Pirnie (R)	2	8
Gerald R. Ford, Jr. (R)	9	32	Richard Bolling (D)	40	0	George M. Wallhauser (R)	5	5	R. Walter Riehlman (R)	11	28
Charles Chamberlain (R)	9	14	W. R. Hull, Jr. (D)	13	15	C. E. Gallagher (D)	9	0	John Taber (R)	2	40
James G. O'Hara (D)	10	0	Charles H. Brown (D)	18	4	Dominick V. Daniels (D)	10	0	Howard W. Robison (R)	2	12
Alvin M. Bentley (R)	4	30	A. S. J. Carnahan (D)	38	0	NEW YORK					
Robert P. Griffin (R)	6	16	Clarence Cannon (D)	27	13	Stuyvesant Wainwright (R)	12	22	NORTH CAROLINA		
Elford A. Cederberg (R)	2	33	Paul C. Jones (D)	21	19	Steven B. Derounian (R)	6	29	Herbert C. Bonner (D)	16	24
Victor A. Knox (R)	5	28	Morgan M. Moulder (D)	36	4	Frank J. Becker (R)	7	26	L. H. Fountain (D)	18	17
John B. Bennett (R)	25	15	MONTANA			Seymour Halpern (R)	8	2	Graham A. Barden (D)	8	28
Charles C. Diggs, Jr. (D)	26	1	Lee Metcalf (D)	34	0	Albert H. Bosch (R)	6	29	Harold D. Cooley (D)	18	20
Louis C. Rabaut (D)	39	1	Leroy H. Anderson (D)	17	0	Lester Holtzman (D)	34	1	Ralph J. Scott (D)	6	16
John D. Dingell (D)	24	0	NEBRASKA			James J. Delaney (D)	39	1	Victor L. Anfusa (D)	26	1
John Lesinski (D)	34	1	Phil Weaver (R)	5	23	Eugene J. Keogh (D)	41	1	Alton Lennon (D)	7	19
Martha W. Griffiths (D)	25	1	Glenn Cunningham (R)	8	14	Edna F. Kelly (D)	36	2	A. Paul Kitchin (D)	5	18
William Broomfield (R)	11	12	Larry Brook (D)	3	7	Emanuel Celler (D)	42	0	Hugh Q. Alexander (D)	10	23
MINNESOTA			Donald F. McGinley (D)	4	6	Francis E. Dorn (R)	22	11	Charles R. Jonas (R)	3	32
Albert H. Quie (R)	1	11	NEVADA			Abraham J. Multer (D)	41	0	Basil L. Whitener (D)	6	17
Ancher Nelson (R)	1	9	Walter S. Baring (D)	25	3	John J. Rooney (D)	41	1	NORTH DAKOTA		
Roy W. Wier (D)	39	2	NEW HAMPSHIRE			John H. Ray (R)	5	30	Quentin Burdick (D)	10	0
Joseph E. Karth (D)	10	0	Chester E. Merrow (R)	23	18	Adam C. Powell, Jr. (D)	38	1	Don L. Short (R)	0	10
Walter H. Judd (R)	15	27	Perkins Bass (R)	12	16	John V. Lindsay (R)	5	5	OHIO		
Fred Marshall (D)	30	9	NEW JERSEY			Alfred E. Santangelo (D)	23	0	Gordon H. Scherer (R)	2	32
H. Carl Anderson (R)	6	36	William T. Cahill (R)	5	5	Leonard Farbstein (D)	22	0	William E. Hess (R)	3	33
John A. Blatnik (D)	40	2	Milton W. Glenn (R)	6	8	Ludwig Teller (D)	20	0	Paul F. Schenck (R)	9	27
Odin Langer. (R)	1	9	James C. Auchincloss (R)	15	26	Herbert Zelenko (D)	27	0	Wm. M. McCulloch (R)	2	38
MISSISSIPPI			Frank Thompson, Jr. (D)	28	0	James C. Healey (D)	24	0	Delbert L. Latta (R)	1	9
Thomas G. Abernethy (D)	11	30	Frank Thompson, Jr. (D)	28	0	Jacob H. Gilbert (D)	6	0	Clarence J. Brown (R)	4	38
Jamie L. Whitten (D)	10	30	Frank Thompson, Jr. (D)	28	0	Charles A. Buckley (D)	37	0	Jackson E. Betts (R)	3	33
Frank E. Smith (D)	20	15	Frank Thompson, Jr. (D)	28	0	Paul A. Fino (R)	26	8	Thomas L. Ashley (D)	26	1
John B. Williams (D)	7	35	Florence P. Dwyer (R)	13	10	Edwin B. Dooley (R)	7	15	Walter H. Moeller (D)	9	0
Arthur Winstead (D)	6	31	William B. Widnall (R)	19	20	Robert R. Barry (R)	1	9	<i>(Continued on page fifty-one)</i>		
William M. Colmer (D)	7	34				Katharine St. George (R)	5	36			
						J. Ernest Wharton (R)	7	26			
						Leo W. O'Brien (D)	33	2			

A. F. of M. Gives \$1,000 To Stan Kenton Clinic

(Continued from page seven)

Indiana. Courses of study include complete band rehearsals, section rehearsals, arranging, composing, interpretation and improvisation.

In addition to Stan Kenton, faculty members have included such distinguished names in the dance band field as Johnny Richards, Russ Garcia, Johnny La Porta, Jimmy Campbell and Conti Candoli.

Although most of the students arrive separately from widely scattered locales, the entire dance band of a Philadelphia high school arrived at the clinic en masse, its members determined to learn all they could so that the following year they could win the City of Brotherly Love's high school dance band championship instead of being awarded third place.

"Our only problem with the students," one instructor reports, "is seeing that they get enough sleep. They start class at eight o'clock in the morning and almost literally have to be forced to put down their instruments at midnight. Their enthusiasm is so intense they hang on to every last word of advice they can get on music and techniques. It is a pleasure and a rewarding privilege for us professional musician faculty members to draw on our stores of musical lore to teach them all we can."

BEST BAND CONTEST

(Continued from page nine)

and Johnny Trafton. Buddy Fields was the local chairman and Wilkins goes on to the Youngstown regionals.

Regional contests will be held in early October in the following cities: Philadelphia, Pennsylvania; Youngstown, Ohio; Louisville, Kentucky; St. Paul, Minnesota; St. Joseph, Missouri; Fort Worth, Texas; Seattle, Washington; San Francisco, California.

Those competing in the various regionals are as follows: Allen Jackson, Newark, New Jersey; Benny Snyder, Trenton, New Jersey; Johnny Nicolosi, Williamsport, Pennsylvania; Johnny Austin, Philadelphia, Pennsylvania; Bruce Stevens, Greensboro, North Carolina; Arlen Saylor, Baltimore, Maryland; Mal Arter, Sunbury, Pennsylvania; Pat Alparone, Plainfield, New Jersey; Al Russ, Cleveland, Ohio; Jimmy Wilkins, Detroit, Michigan; Jerry Lee, Buffalo, New York; Bobby Vinton, Pittsburgh, Pennsylvania; William J. Connor, Ashtabula, Ohio; Pat Riccio, Toronto, Ontario; Al Cobine, Indianapolis, Indiana; John Lanzillo, Louisville, Kentucky; Gene Gabbard, Hamilton, Ohio; Wayne Squires, Dayton, Ohio; Fred Grant, Lima, Ohio; Bob Baxter, Pontiac, Illinois; Ron Harvey, Fond du Lac, Wisconsin; Rod Aaberg, Minneapolis, Minnesota; Larry Charles, St. Paul, Minnesota; Richard M. Kress, Chicago, Illinois; Jim Hilt, Wichita, Kansas; Ray Alburn, St.

Joseph, Missouri; Don Verne Joseph, Jefferson City, Missouri; Felix Solis, San Antonio, Texas; Horace Puckett, Fort Worth, Texas; Euel Box, Dallas, Texas; Sammy Incardona, Waco, Texas; Hugo Lowenstern, Amarillo, Texas; Ron Bartley, Tulsa, Oklahoma; Rene Bloch, Los Angeles, California; Johnny Cordoni, San Francisco, California; Jimmy Cook, Las Vegas, Nevada; Jack Melick, Reno, Nevada; Henry Gallagher, Richmond, California; Herb Miller, Salinas, California; Steve Laughery, Moses Lake, Washington; Norm Houge, Seattle, Washington; Mike Sheppard, Renton, Washington; Gib Hochstrasser, Boise, Idaho.

ELEANOR ROOSEVELT BIRTHDAY TELECAST

On Friday, October 7, an unusual program will be telecast on NBC-TV from 9:00 to 10:00 P. M. (New York Time) in the interest of the Eleanor Roosevelt Cancer Foundation. David Susskind is producer, Bob Hope the master of ceremonies, and a most distinguished group of entertainers will contribute their talents to make this an outstanding show.

The telecast will take place in connection with Eleanor Roosevelt's birthday and will be in behalf of the forty million Americans now alive who will be stricken by cancer unless a cure and preventive is found.

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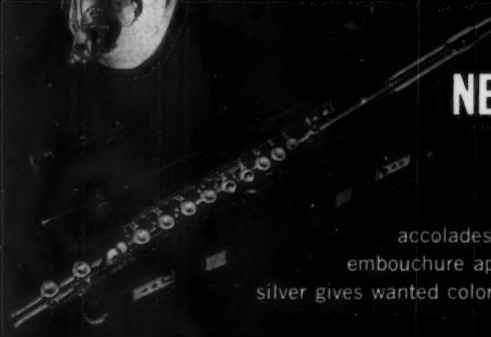
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Gerry Mulligan

by Dom Cerulli

Gerry Mulligan has himself a big band now.

The lean, red-haired, thirty-three-year-old baritone sax player has progressed steadily from his early days as a sideman in a band to these days as full-fledged leader of his own orchestra.

In between, he has been a composer-arranger of note, leader of a series of excellent small jazz combos, and a part-time movie actor. Although there have been lean years, Mulligan has parlayed an insatiable desire to play his virile-sounding baritone and an equally bottomless compulsion to write music into a career of real substance in this era of here-today, where-tomorrow popularity of jazzmen.

Mulligan's popularity, as evidenced by his constant leadership in the baritone sax division in the annual popularity polls conducted by *Down Beat*, *Metronome* and *Playboy*, among other magazines, has placed him in an enviable position as a budding bandleader. He has been sure-fire box-office of late, and

his large following will give his thirteen-piece band a ready-made audience for which to play. To Mulligan, the audience has always been of paramount importance. So much so, in fact, that once he attained a plateau of popularity on which he was able to pick and choose his engagements, he inevitably steered directly to those clubs and locations where people came primarily to *listen* to the music.

For Mulligan feels strongly that he has something to say in jazz.

He felt seriously and intently about his music as far back as his first professional days in Philadelphia, where he launched his career. Gerry was born in Queens Village, New York, on April 6, 1927, the youngest of four brothers. During his childhood, the Mulligan family moved often, and along the way Mulligan picked up some piano, more clarinet, and the first inkling that music would be the life he would follow.

The Mulligan family settled in Philadelphia in 1944, and that year Gerry went into the

reed section of the Alex Barth band. He soon switched to Tommy Tucker's orchestra, made a tour with the band, and caught many of the budding modern musicians in clubs along the way, taking particular delight in the Billy Eckstine band whose book was the most advanced and experimental of any band in that period. In a profile of Mulligan by Nat Hen-toff in *The New Yorker* magazine, one of a handful of profiles which have been done on jazz musicians by that periodical, Mulligan recalled, "I was much impressed by the Billy Eckstine band. I listened to it, and afterward wrote for Tommy in a way that made his hair curl." He and the band parted company after the tour, and Mulligan returned to Philadelphia.

At WCAU in that city, Mulligan obtained a staff arranger's job and wrote for the station's band, conducted by Elliot Lawrence. In 1946, he joined Gene Krupa's orchestra, playing alto and tenor, and contributing occasional arrangements. One of them, *Disc Jockey Jump*, was a big record for the post-war Krupa band.

After leaving Krupa's band, Mulligan rid himself of all horns but the baritone, and joined a group of aspiring young jazzmen who congregated at Gil Evans' one-room apartment in Manhattan, including such leaders of modern jazz as George Russell, Miles Davis, Johnny Carisi, and John Lewis, among others. Evans was chief arranger for the Claude Thornhill band, and Mulligan eked out a living by doing some writing for Thornhill, and some writing and playing for the Elliot Lawrence band.

But the most significant development in jazz as well as in Mulligan's career in those early New York years in the late 1940's, when the group of musicians and composers who gathered at the Evans' apartment had discussed for ages, finally came into being. The group, a nonet, played a three-week engagement at The Royal Roost, where leader Miles Davis insisted that the management place a sign on the street outside identifying the group's arrangers, Gerry Mulligan, Gil Evans, and John Lewis. After the three-week job at the club, the nonet folded. It might have slid into obscurity but for Capitol Records, which re-assembled the group in its studios and cut a series of single records. Even at that, not all of the records cut by the group were issued until much later, and scant attention was given them outside the really hard core of the jazz audience. Today, these records, dubbed "The Birth of the Cool," are generally acknowledged to have ushered in the era of so-called "cool" jazz. They sound today, more than a dozen years later, as fresh and stimulating as they did on first hearing. And the experimental elements in their construction and performance have now become standard in modern jazz.

But times were hard, for jazz and for Mulligan. At one point, Gerry and his musical colleagues were so lacking in funds that they rehearsed in Central Park. He struggled

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along, grasping at all kinds of work from writing for bands, to playing piano for a vocalist working up an act, to gigging on baritone with bands and groups. Finally, in 1951, with health and finances at their lowest ebb, he hitch-hiked from New York to California.

There, in Los Angeles, where conditions were slightly less bleak, he landed an arranging assignment for Stan Kenton. Although the pieces Gerry wrote, ten of them in all, were not of the biting brass and crashing crescendo style which Kenton then featured, the members of the orchestra loved them, and two of them, *Young Blood* and *Swing House*, are still in the Kenton book. Now able to finance rehearsals, Mulligan set about organizing his own group. At about the same time, he met Dick Bock, who, after a period with Discovery Records, was doing press work for the Haig, a Los Angeles jazz club. Bock got Mulligan's new group—Gerry on baritone sax, Chet Baker on trumpet, Chico Hamilton on drums, and Bob Whitlock on bass—booked into the Haig on an off-night, and although the result was a bit bewildering to audiences at the start, the quartet caught on and Mulligan's fortunes took a decidedly upward turn.

Some of the bewilderment may have stemmed from the fact that the group did not utilize a piano. "The idea of a band without a piano is not new," Mulligan wrote in the jacket notes to his first longplay record with the group a bit later. "The very first bands didn't use them . . . I consider the string bass to be the basis of the sound of the group, the foundation on which the soloist builds his line, the main thread around which the two horns weave their contrapuntal interplay . . . The piano's accepted function of constantly stating the chords of the progression makes the solo horn a slave to the whims of the piano player . . ."

More bewilderment might have been occasioned by the fact that for long stretches Gerry and Baker improvised simultaneously, and with a high degree of sensitivity to the composition being played as well as to each other.

Bock took a flyer and recorded Mulligan's group on a single 78 rpm record, *Lullaby of the Leaves* and *Bernie's Tune*. A 10-inch longplay record followed, and the group was on its way as a jazz record attraction. Mulligan moved into the six-nights-a-week spot, and lines began forming outside the tiny club. Personal difficulties and differences with Baker led to the group's break-up. In 1954, Mulligan reorganized his quartet with trombonist Bob Brookmeyer replacing Baker. If anything, the cohesion between Mulligan and Brookmeyer was closer and deeper than his collaboration with Baker.

The following year, Mulligan expanded the group to a sextet, adding Zoot Sims on tenor sax as the third horn, and Jon Eardley, on trumpet, as the fourth. Several years later he reverted to the quartet, using the brilliant young trumpeter, Art Farmer, as his colleague on the front line. This group stayed in existence until last year, when Gerry went to Holly-

wood to make several films, and Farmer collaborated with tenor saxist Benny Golson in a new sextet, *The Jazztet*.

In its own way, each of the groups headed by Mulligan has contributed something important to jazz. Mostly, it has been a supple and melodious brand of jazz, easy to assimilate no matter how complex its construction. It's a hard-to-define kind of jazz, perhaps best described as modern mainstream.

His new big band is something else. It sounds somewhat like his group, orchestrated to full size. It has three trumpets, three trombones, four reeds, bass, drums and Mulligan.

"I'm building a concert band," he noted during its rehearsal stage. "It's a jazz band for listening . . . I don't want to think about dance dates yet. But it's fun to play dances occasionally . . ."

Mulligan believes that the time is ripe for "a real out-and-out jazz band." Bands which have tried to be both dance and jazz bands these days, he feels, "have been trying to reach a happy medium, and that doesn't exist."

Initial reaction to the band was favorable, even enthusiastic, in engagements at Basin Street East and The Village Vanguard in New York. The band was scheduled to play several of the summer jazz festivals, booked sound unheard, on the strength of Mulligan's past performances and the drawing power of his name. It will be recorded by Verve Records.

Gerry Mulligan and his Band



Until last year, Mulligan's movie-making had been limited to some band shorts he had done while with the Krupa orchestra, a purely musical bit in *Jazz on a Summer Day*, and another straight musical assignment in the Academy Award winner, *I Want to Live!*

But through his association with actress Judy Holiday, Mulligan's thespian talents have come to light. He has played a small role in *The Rat Race*, the role of a clergyman in *The Subterraneans*, and a larger part in the forthcoming *The Bells Are Ringing*. Where that facet of his career will lead is anyone's guess, including Mulligan's.

"I'd like to do a lot of things in the movies," he said. "I would like to be a sort of independent producer and make my own TV films, records and movies."

"In TV, for instance, they mostly have no idea of how to present jazz. Like everyone, I have a lot of ideas on presenting jazz on TV, but I'm not in a position to do it."

"If they are going to use jazz on TV, I think it should be used intelligently—and really used. What we've been getting has been too often just a use of jazz with jazz getting nothing in return."

This comes from a man quite serious about his chosen profession. So serious, in fact, that he will rarely overlook an opportunity to play with musicians of all schools of jazz, and, not so oddly, he fits in very well with the traditional as well as the experimental.

One of this writer's favorite memories of Mulligan stems from the Great South Bay Jazz Festival a few years back. Mulligan played a set with a big band made up of alumni of the late Fletcher Henderson's band, to the delight of the audience and the musicians in the band. Many of the latter had almost swallowed their mouthpieces when Mulligan, following a warm introduction by cornetist Rex Stewart, strode onstage dressed in a bright red-checked sport shirt, khaki walking shorts, and white tennis shoes.

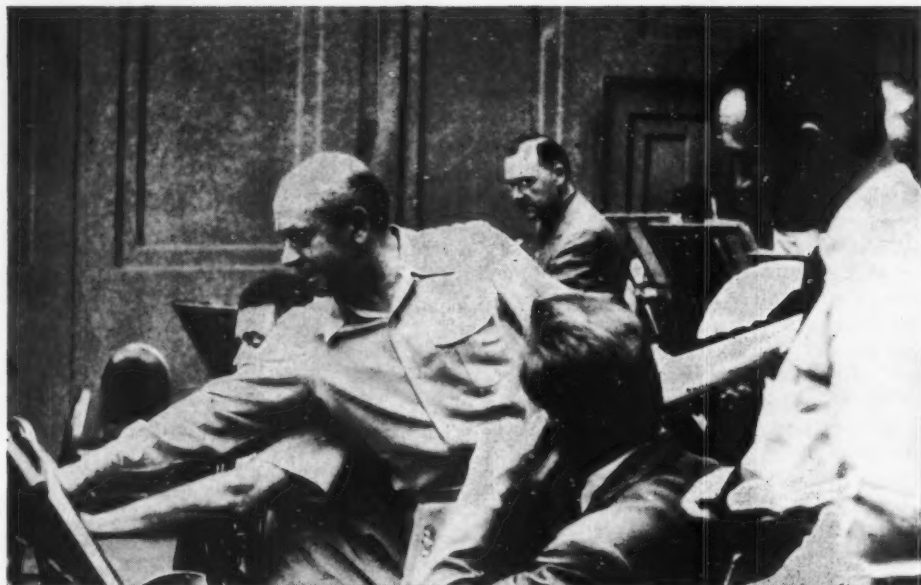
Their expressions of amusement changed to grins of approval when he started to play with the band. And, after his number was over, he acknowledged the applause, and then bowed in appreciation to the men in the band, many of whom had been professional musicians longer than Mulligan had been alive.

When last seen that night, Gerry was standing off in the shadows backstage, facing a bit of gaily-striped tent canvas, tootling his baritone to every number the band played, quietly and for himself.

In so many ways, this tableau is a summation of Mulligan and his place in jazz. He loves to play, and almost appears driven by some inner urging to play. He respects and enjoys the music of the older musicians, the ones on whose efforts he has built his style and his jazz philosophy. And, as indicated by his plumage that night, Gerry is fiercely an individual.

Gerry Mulligan has himself a big band now . . . and rather than a young musician's dream come true, it seems to be another logical step in the development of a major jazzman of our time.

THE PATH OF THE ARTIST



● This season is Eugene Ormandy's twenty-fifth as music director of the Philadelphia Orchestra—the only conductor of a major symphony orchestra who can claim so long a tenure of a currently-held podium.

These twenty-five years spell a triumph such as few conductors can boast. For it was by no means a wholly felicitous situation Ormandy found himself in when he mounted the podium of that orchestra on October 9, 1936, as Music Director. Leopold Stokowski during his twenty-five-year tenure had thoroughly identified himself with the Philadelphia scene, and the alarm and desperation with which many viewed a change—any change—in conductors was little short of panic. A new king crowned after the reign of a well-loved sovereign, a prize-fighter challenging a world champion, a captain volunteering to rescue

a ship caught in an ice-floe with its own captain among the missing, could use the sort of courage Ormandy displayed at that time.

To have tried to go Stokowski one better in the latter's own field would have meant disaster. That conductor's spectacular re-seatings of the orchestra, his untraditional interpretations, his mid-concert lectures, were Stokowski's territory—territory only the most foolhardy would ever have sought to invade. To have taken on any one of Stokowski's idiosyncracies would have spelled certain failure.

The Artist's Way

However, it never even occurred to Ormandy to court such a failure. His is the artist's calibre, with all of the artist's individuality and independence. He had already proved this both through the medium of his

violin and, in his recent five-year tenure with the Minneapolis Symphony, as conductor.

Ormandy's fervor for artistic perfection was inculcated in him by a zealous father. At four the boy was already playing—in perfect tune—a pint-sized violin. At fourteen, six years younger than any of his colleagues, he had received his diploma (violin) from the Royal Academy of Budapest. Two years later he got his state diploma and the title "artist violinist," and the following year his professorship. Before he was twenty he had made a tour of Germany and Hungary as soloist with the Blüthner Orchestra, and soon after toured Austria and France.

"I Will Take the Chance"

It was the courage of the artist which brought Ormandy to America at the age of twenty-two, as violin virtuoso. Because of the inexperience of his managers, however, the tour came to nothing. Then it was his courage that kept him in this country, first as concertmaster, then as conductor, at the Capitol Theatre in New York. And sheer courage it was that prompted him, in one of the Philadelphia Orchestra's crises, to accept the chance to substitute for guest conductor Toscanini, unexpectedly taken ill. Today Ormandy relates the incident gleefully: "Arthur Judson told me, 'Here's the opportunity to start your career or break your neck. Before you say "yes" or "no" think it over.' To which I replied, 'Mr. Judson, I will take the chance!'"

Ormandy shakes his head as he reminisces over those early days in America. "It was a hard time. They almost broke me. But I don't regret the struggle. It brought me up the American way. I just knew I had to work

INTERNATIONAL MUSICIAN

harder than anyone else and wait my chance. And at last it came!"

That such a tested artist should tread docilely in a previous conductor's steps was unthinkable. What Ormandy did with the great Philadelphia Orchestra is exactly what the true artist always does with the material he works in—shapes it to the best form his own capabilities and genius can contrive. And in Ormandy's case this is saying much.

Orchestral Stradivarius

Mr. Ormandy treats the Philadelphia Orchestra exactly as though it were a marvellous instrument and he the virtuoso playing on it. He is aware of every one of its capabilities, the least and the greatest, and those, moreover, both of the instrumental and the human varieties. He is aware of the lip tension and breathing of every single woodwind and brass player, and the bowing possibilities of every phrase scored for the strings. He is aware of every single player's human responses. However, this alone does not differentiate him, since as much could be said of a few other of our podium "greats." What does distinguish Ormandy in his conducting is his knack of utilizing every single instant during the performance. He has a sensitivity to time such as few, even of our podium geniuses, possess. Like a great painter who brings his whole canvas into play, each tiny segment related to the others, so Ormandy, painting on the musicians' canvas, *time*, leaves not one instant unaccounted for. There is no shade of lapse in his crescendos. His accelerandos have the momentum of a natural phenomenon. His diminuendos are like a gradually subsiding storm. Unlike the conductors who are masters of the stupendous effect, then let the music drift until the next high altitude attempt, Ormandy's flights have no air-pockets. He is always on his way and in absolute control. What can be done with a composition, that is done, every minute of the time.

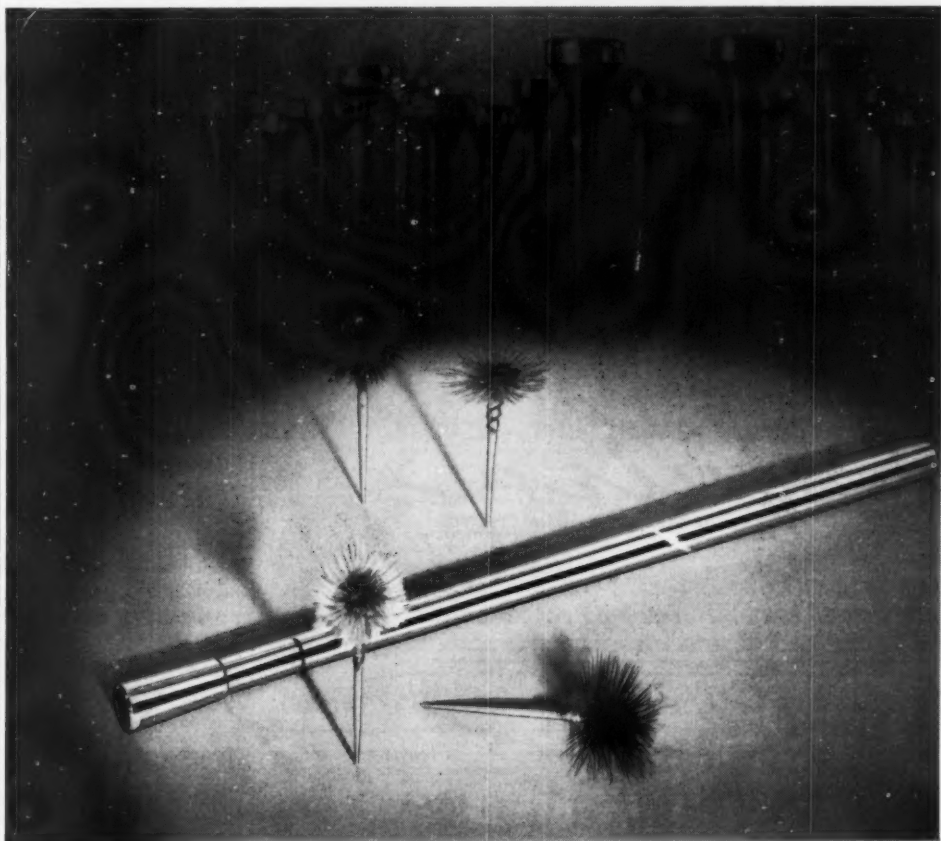
The Greatest Honor

Mr. Ormandy has received many citations—ten honorary doctorates from United States universities and the Order of Merit of Juan Pablo Duarte from the Dominican Republic. He has been made Commandeur of the French Legion, Knight of the Order of Dannebrog, by the King of Denmark, and Knight of the Order of the White Rose of Finland. But the honor he appreciates most is that given him in devotion by his audiences and his orchestra during his twenty-five-year tenure in Philadelphia. Expressing his gratitude for this, he adds, "My wish is to give as many years as the Philadelphia Orchestra Association wishes me to give. The men in the orchestra had confidence in me, a young, little-tried conductor from the Middle West. Mr. Stokowski decided to retire from Philadelphia. The honor fell on me to be chosen as his successor. Because of this honor, I must do everything to keep this orchestra as great as I found it. That is my aim. That is my success."—*Hope Stoddard.*

OCTOBER, 1960

IMPORTANT NOTICE

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



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SYMPHONY and OPERA

ON THE UPGRADE The Chattanooga Symphony is increasing the number of its concerts in the forthcoming season, from six to seven. In addition there will be the usual Youth Concerts, Tiny Tots Concerts, Family Concerts, and tours to neighboring cities. The orchestra's musical director is Julius Hegyi . . . Twenty-five years ago when Arthur Zack and a group of New Orleans music patrons organized the Civic Symphony it consisted of fifty-five men. That first season there were six concerts. Today under Alexander Hilsberg the eighty-one-member New Orleans Philharmonic presents fifteen subscription concerts, plays thirty concerts on its annual tour; sixteen free youth concerts; twelve concerts for tiny tots; six concerts on local college campuses. At the opening concert on October 25, of this, its twenty-fifth season, the orchestra will be guest-conducted by its founder-conductor, Mr. Zack, who is present music director of the Rockford (Illinois) Symphony Orchestra . . . The 1960-61 season of the New York Philharmonic will be thirty-eight weeks, including a twenty-eight-week New York season, a seven-week tour, one week of paid vacation, and two weeks of post-season activity. . . . Increases previously mentioned: Austin Symphony, subscription concerts from eight to ten . . . Cincinnati Symphony, one hundred members instead of ninety-two . . . D'Orchestra Symphonique de Québec, to a season of twenty-four weeks . . . The National Symphony (Washington, D. C.), increases in all its series.

GRANTS AND AWARDS The 1960-61 season of the Sunday evening concerts of the National Gallery of Art, Washington, D. C., will be supported by a grant from the Calouste Gulbenkian Foundation. This is the first European foundation to contribute to the assistance of the National Gallery of Art through a grant to its musical program. The concerts are under the general direction of Richard Bales . . . The National Orchestral Association (New York) will have ten "Accomplishment Awards" of \$250 each this season, five for the string section and five for the other sections of this training orchestra. The awards will be based on musicianship, professional aptitude, attitude and accomplishment in orchestral ensemble.

TOURS The New York Philharmonic is currently on a tour which began August 10 in Atlantic City and will end September 25 in Washington, D. C. Included are performances in Hawaii, the Hollywood Bowl, the Vancouver (B. C.) Festival and the West Berlin Cultural Festival. The Berlin segment will be sponsored by the Ford Motor Company Fund. Leonard Bernstein is conducting all the concerts (thirty-seven) on the tour.



Guest conductors of the Philadelphia Orchestra for the forthcoming season will be Leopold Stokowski, Georges Georgescu, William Steinberg and William Smith, the latter the orchestra's assistant conductor . . . James Sample, conductor of the Erie (Pennsylvania) Symphony, will guest-conduct the Winnipeg Symphony at one of the latter's concerts. On the same date, Victor Feldbrill, conductor of the Winnipeg Symphony, will guest conduct the Buffalo Philharmonic . . . The Cleveland Orchestra will have Robert Shaw, Louis Lane (the orchestra's associate conductors) and Georges Georgescu as podium guests . . . Guest conductors of the Chicago Symphony will be Pierre Monteux, André Cluytens, Hans Rosbaud and William Steinberg. Walter Hendl, in his third year as associate conductor of the orchestra, will conduct for one week of the season. Margaret Hillis, director of the Chicago Symphony Chorus, will participate in the production

Keep Music Alive — Insist on Live Musicians

of Beethoven's Ninth at the final concert in April, 1961 . . . Sir Malcolm Sargent, as the principal guest conductor of the Houston Symphony, will direct six pairs of concerts. The other podium guests will be Andre Kostelanetz and Ezra Rachlin. The orchestra's musical director is Leopold Stokowski . . . The three conductors who have been chosen for the international observance of United Nations Day October 24 are Ernest Ansermet (conductor of L'orchestra de la Suisse Romande), Paul Kletzki (conductor of the Dallas Symphony) and Eugene Ormandy (conductor of the Philadelphia Orchestra). Ansermet will conduct his own orchestra in Geneva, Switzerland; Kletzki will conduct the Diffusion Orchestra of Tokyo, Japan, in Paris; and Ormandy will conduct the Philadelphia Orchestra at Carnegie Hall, New York.

PREMIERES Herbert Weiskopf, conductor of the Beverly Hills Symphony, will present the world premiere of Ernest Zador's Symphony for Children in the current month.

BEYOND OUR BORDERS "The arts," says John Rosenfield in his column in the Dallas News, "apparently are the only language by which nations can talk to nations over the heads of their dictators and censored press." The Dallas Symphony Orchestra has been one proof of this. It has launched a program aimed at an exchange of international appreciation and understanding through the arts. While conducting in Latin America this summer, its conductor, Paul Kletzki, held auditions for Latin-American soloists to appear with the Dallas Symphony in the 1960-61 season. The artist must never before have appeared in professional presentation in North America. He or she will receive a fee of \$1,000 and round-trip transportation ticket. Representatives

of the State Department and the Pan-American establishments, looking with favor on the project, alerted the American cultural attachés, the press and the artists themselves. The first Latin-American soloist to appear with the orchestra will be Dinorah Varsi, twenty-year-old pianist of Montevideo, Uruguay.

CURTAIN CALLS The season of over fifty performances, which began September 16 and will end October 27, of the San Francisco Opera Company includes a west-coast premiere of Berg's *Wozzeck*, Bellini's *La Sonnambula* in its first San Francisco Opera production, and revivals of Puccini's *La Fanciulla del West* and Wagner's *Lohengrin*. Puccini's *Tosca* was the opener . . . The thirty-fourth season of the New York City Opera Company was launched September 29, with Leopold Stokowski conducting two Italian operas in a double opening bill: Monteverdi's *Orfeo* and Dallapiccola's *The Prisoner*. The season will run for six weeks, during which there will be thirty-nine New York performances. Werner Egk's opera, *The Inspector General*, will be given its American premiere by the company October 19. The composer himself will conduct the work. Americans will recall that the plot was used as a Danny Kaye vehicle in 1949, in the musical film bearing the same name . . . On October 2, the New York Opera Company will open the 1960-61 series at Hofstra College (Hempstead, Long Island), with a performance of Mozart's *Così Fan Tutte* . . . The Wagner Opera company's "New York Opera Festival's" Fourth Transcontinental Tour of the United States and Canada opened in Utica, New York, on September 28 . . . For the first time in its seven-year history the Fresno (California) Philharmonic will present an opera. It will be Mozart's *Così Fan Tutte* and will be fully staged and costumed.



(Continued on page forty-one)

ATTENTION! ... all leaders

• Good Music is a combination of Live Music, Live Musicians, and Live Specials. Below is a list of really "LIVE" specials—The **NEW COMPOSCRIPT SPECIALS FOR DANCE BANDS**. They are already in use by hundreds of Professional and School Dance Bands in the United States and Canada . . . Your band and your audience gets a musical treat each time you play them. **Satisfaction guaranteed or your money back within 60 days.**

NOTE: All material is specially arranged—No stock voicings! We do not recommend playing the big band specials with less than 3 brass, 3 saxes, and rhythm.

1. BIG DANCE BAND SPECIALS • Price, \$3.00 ea. (4 or more \$2.50 each)

How many?

....**CORNBALL SWING**—medium jump instrumental.
....**THE COUNT DOWN**—medium jump instrumental.
....**DREAM AWHILE**—a ballad instrumental.
....**I'M MYSTIFIED**—a ballad instrumental.

....**THEME FOR DANCERS**—a ballad instrumental.
....**THE CHARM WALTZ**—instrumental waltz in Viennese style and tempo.
....**DRUMMERS SPECIAL**—medium fast instrumental featuring the drummer.

....**YOU SET ME ON FIRE**—a medium fast male vocal background arrangement with instrumental cues.
....**CHRISTMAS, 1958**—instrumental medley including: "Jingle Bells," "It Came Upon a Midnight Clear," and "Hark the Herald."

2. BIG DANCE BAND SPECIALS • Price, \$3.00 ea. (4 or more \$2.50 each)

How many?

....**DOODLIN'**—medium jump instrumental.
....**THE SKIP'S THE LIMIT**—medium jump instrumental.
....**JUMP SESSION**—medium jump instrumental.
....**SWINGIN' AROUND THE MULBERRY BUSH**—medium jump instrumental.
....**RIF F TIME**—medium jump instrumental.
....**ROCK 'N' ROLL IT**—medium jump instrumental.

....**BY THE EMBERS**—a ballad instrumental.
....**MOON MIST**—a ballad instrumental.
....**EVENING SHADOWS**—a ballad instrumental.
....**O SOLE MIO**—a ballad instrumental.
....**THERE'S GOT TO BE A WAY**—medium slow vocal background arrangement for male or female with instrumental cues.

....**FANFARES**—Vol. 1—in Eb, Bb, F, C, and G.
....**FANFARES**—Vol. 2—in Gb, Db, Ab, D, and A.
....**CHASERS**—Vol. 1—4 short musical phrases in swing, beguine, dixie and bop. Used to signify intermission time. Price, \$1.25.
....**GAY 90'S MEDLEY**—march tempo. Contains: "The Old Grey Mare," "Tavern in the Town," "Ta-Ra-Ra-Boom De-Ay," "There'll Be a Hot Time in the Old Town Tonight." A perfect grand march medley.

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3. COMBO SPECIALS • Price, \$1.25 ea.

How many?

....**SWINGIN' OUT**—medium fast jump instrumental.
....**INDIAN TWILIGHT**—slow ballad instrumental.
....**CALYPSO BETTY**—medium fast calypso instrumental.

SCORED AND COMPLETE WITH PARTS FOR: Trumpet, Tenor, Alto, Piano, Bass, Drums. **Note:** also playable with Trumpet and Alto, or Trumpet and Tenor plus Rhythm.

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How many?

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....**TIGER RECORD No. 150**—"Swingin' Around the Mulberry Bush," and "Evening Shadows."

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How many?

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HIGH cracked NOTE!

by
Edna
White

Edna White, trumpet soloist and leader of symphonic brass groups, was Second Prize Winner in the recent "Contest for Musicians." An infant prodigy, she appeared as soloist with Arthur Pryor's Band at the age of eight. At eleven, she received a special grant to enter the Institute of Musical Art (now the Juilliard School of Music) and graduated at fourteen. At fifteen she launched her first brass quartet and, in the succeeding years, acted as soloist with various orchestras and was recording artist for three major companies. For two seasons the Edna White Brass Quartette broadcast over WOR. In 1949, Miss White gave a solo recital in Carnegie Hall and appeared on television and radio over CBS for the "We the People" program.



● When Warren G. Harding was elected President of the United States in 1920, I was very glad. Not because he was a Republican, but because at last a brass player, a baritone poomp-ta in his home town band of Marion, Ohio, would take this front position in American history. We had been conditioned to a pianist-premiere of Poland, a violinist-dictator of Italy and numerous other musical statesmen of the world—even a fiddling Nero. But not since Bible times, when the trumpet, my chosen instrument, was ordained as the sacred voice of national leaders, had a brass player led the political battle front.

In 1922 I married a European operatic singer—extremely handsome, extremely temperamental, extremely everything! I didn't want him out of my sight. Where could a rootin', tootin', trumpeter and a snooty opera singer work together? Vaudeville, of course.

It was a strange, new world for both of us. Our early adventures were often hilarious. Getting used to theatrical jargons, idioms, and vaudeville techniques delayed our acceptance on the Big Time for several months as we "broke in" over the small time circuits. Finally, the Pat Casey office which booked us stamped our offering "O.K." and gave us our first big time booking at Keith's Washington Theatre. We, Torcom Bezasian and Edna White, had second billing on the show. Headliner was Fannie Brice, then at the peak of a sensational success with a song imported from Europe, "My Man."

It was well known in Washington that President Harding loathed vaudeville. He had never once stepped foot in Keith's Washing-

ton. But Mrs. Harding wanted to hear Fannie Brice sing "My Man," and Presidents are no different from other husbands. The announcement came through that the President and his wife were to attend opening night.

The usual rehearsal squabbles were in session on opening day when the house manager sent word for the cast to assemble on stage. "Folks," he told us importantly, "President and Mrs. Harding, with a party from the White House, will attend this theatre for the first time tonight. Needless to say, I want you all to be on your toes. This *must* be the greatest show ever given in this theatre. I shall be expecting you to . . ." and a long exhortation followed on how to acquit ourselves for the great occasion.

Already nervous enough over this, our first Big Time Date, now, with a President—a horn-blowing one at that—looming on the horizon, neither my husband nor I could eat all day. The afternoon matinee became a glorified dress rehearsal for the night show. Through the hours our nerves were slowly stretched to unbelievable tension.

The evening performance was delayed to await the arrival of the Presidential party. Finally the orchestra sounded, "Hail to the Chief," and the show was on. We were the fifth act. I watched the first four from the wings, peeking out for a surreptitious gander at the President, in a mezzanine box at left of center. I planned to stage my trumpet solo directly in front of him.

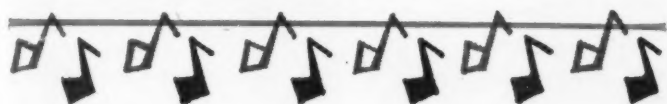
At last we were on. Torcom, looking unusually handsome, opened the act with two

songs. He was in excellent voice and was enthusiastically received. Then I took my place for my solo, a brilliant set of difficult variations on the *Carnaval of Venice*. I dashed through this with such a display of coordinated technique that it seemed some other person was playing until the last note, a powerful high C. I smashed into it confidently—and *didn't reach it*. The note shattered into a thousand pieces which scattered thunderously throughout the big theatre. The fiasco was final and irremediable. There was nothing to be done. I can still feel the chagrin which enveloped me and paralyzed my motor nerves. I stood rooted to the spot.

Then a wonderful thing happened. President Warren Gamaliel Harding got to his feet. He leaned far out over the box railing, so that all below and above could see. He stretched out his arms and with a resounding clap led the applause which rapidly grew into an ovation!

Because of this gracious gesture, our success in Washington was assured. Bezasian and White had the personal approval of the President and we could do no wrong! Unbeknown to either Torcom or me, a Keith booking scout was in the audience to check on our first Big Time date. His report brought us our first Big Time route — twenty-seven weeks of solid booking. It is probably the only known instance of such a fine contract being awarded on the strength of one high, cracked note.

WHERE THEY ARE PLAYING



EAST

Tommy Tucker has been named director of music at Monmouth College in Long Branch, N. J. He will also appear for occasional bookings with his band in the New York area . . . After five years of semi-retirement Smokey Warren has teamed up with his brother, Shorty, at the Copa Club in Secaucus, N. J., for Friday and Saturday evening entertainment.

NEW YORK CITY

The Camelot, which opened on New York's East Side on September 8, has signed Tony Pastor for three weeks starting October 3. Pastor, doing an act with his two sons, will be backed by six musicians . . . Russ Carlyle and his Orchestra return to Roseland Dance City for four weeks on October 4 . . . The Dorothy Donegan Trio remains at the Embers until October 8 . . . Sammy Kaye's run at the Roosevelt Hotel has been extended to October 31 . . . The Village Vanguard has booked Gerry Mulligan and his Band for a return date November 29.



Russ Carlyle

MIDWEST

Victor Lombardo has left Guy Lombardo's Royal Canadians to lead a Lombardo-like band at the Hotel Radisson in Minneapolis, Minn. . . . George Shearing is booked at Freddie's Cafe in Minneapolis for a two-weeker beginning October 17 . . . Duke Ellington, Dave Brubeck and the Dukes of Dixieland have been signed for an October 16 concert at the Milwaukee (Wis.) Auditorium. This is the first in a series of Jazz Cavalcade Concerts promoted by Ray Mitchell . . . Roger Nivan and his Dixieland All Stars are currently appearing at the Crest Lounge in Detroit, Mich. . . . The music of Leo Sunny and Stan Keller is featured at the Van Orman Graham Hotel in Bloomington, Ind. . . . Pianist-organist Marge Simmons Ackerman has passed her twentieth year of entertaining in the Steeple Chase Room of the Broadview Hotel in Galesburg, Ill.

Mardi Young leads a five-piece combo within a 150 mile radius of Springfield, Ill. In addition to leading the band she also plays the vibes and serves as its vocalist. Previously Mardi (it's a nickname derived from an abbreviation of her middle name, Mardelle) toured on the road with the Tommy Reed Orchestra. She also sang briefly with Paul Tremaine and Steve Walko and then went with Vic Alane and his Band. When Vic announced his retirement Mardi bought the band and is probably the only female band leader in the Central Illinois area.



Mardi Young

CHICAGO

Pianist-composer Bernard Yuffy is in his fifth year at Morton's Surf Club . . . The Sutherland Hotel has Dizzy Gillespie down for October 5-16 and Gerry Mulligan for October 19-23 . . . Cannonball Adderley is due at the Cloister on October 31 . . . The London House has signed Gene Krupa for a three-weeker beginning November 1.

SOUTH

Hank Thompson and his Brazos Valley Boys have been signed for the eighth consecutive year as a free attraction for the Texas State Fair in Dallas, October 8 through 23 . . . Buddy Bair opens at the Peabody Hotel in Memphis, Tenn., on October 17. He has already been booked

(Continued on page forty-one)

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In its column, "You Be the Judge," the periodical "The Search," published by the City Title Insurance Company and circulating among lawyers, gives details of a case of especial interest to musicians:

Question: Can a radio sponsor be sued for falsifying the nation's ten top tunes in a broadcast?

The Weed Cigarette Company sponsored a radio program that purported to broadcast the ten top tunes in the country. According to the announcer, the selections were based upon a weekly national survey of what was popular with the populace.

However, Harry, a music publisher, maintained that the alleged top ten were as phony as the Trojan Horse. Some of his tunes, he claimed, were actually among the top ten but were never played on the program.

Outraged, Harry finally sued the Weed Cigarette Company for damages. In court, he explained to the judge:

"As a music publisher, my business depends upon the sale of sheet music and its use by performers in the entertainment field. By omitting my tunes when they really belong on the program, the sponsor is damaging my business."

"People buy and use only what they think is popular," Harry continued. "If they think my songs have lost their popularity—because they're not played on the program—sales slow down to the speed of a long-playing record. The fake survey, therefore, has caused me to lose a lot of money."

"It's too bad," answered the attorney for the Weed Company, "but my client never intended to injure Harry's business. It's possible that mistakes may have been made in compiling the survey, but, without that intent to harm, my client can't be held accountable."

This was the decision: The Court ruled against the sponsor. It held, in effect, a person cannot make false statements, to the injury of another, with a wanton or reckless disregard to the true facts.

(Based upon a 1946 New York decision.)

Special festivities—a banquet, a general get-together and a dance—are on the agenda when Local 551, Muscatine, Iowa, celebrates its fiftieth anniversary October 4. Gold membership cards will be presented to several members, among them Fred L. Mannhardt who is the only charter member still active in the field.

Distinguished guests are expected to attend: locally, the Mayor of Muscatine; the secretary of the Chamber of Commerce; the president of the Muscatine Trades and Labor Assembly; and the Secretary of the Muscatine Development Corporation. Invitations have also been extended to the presidents and secretaries of neighboring locals.

Local 123, Richmond, Virginia, which will reach its sixtieth milestone October 14, salutes Jacob N. Kaufman, its only living charter member. Brother Kaufman's efforts were largely responsible for the chartering of that local. As musician, leader and officer, he served it faithfully, participated in Federation Conventions and held the post of regional repre-

sentative of the Federation. The title of Honorary Executive Board Member for Life has been bestowed on him, in recognition of his long service.

Local 207, Salina, Kansas, will celebrate its half-century milestone on October 3 with an open house to be held at the Memorial Hall Auditorium in that City. There will be a dance, with music provided by local bands, after which a social hour will be held for all members and their guests.

This is the Golden Jubilee year for Local 553, Saskatoon, Saskatchewan, Canada. There is one surviving member of that first meeting October 14, 1910, when a vote was taken and it was decided eighteen to one to organize and apply for a charter. This surviving member is Ernie M. Knapp. He has been the local's secretary for thirty-five years. He has been an integral part of the musical life of Saskatoon, hub of the prairie wheat belt, from the boom days in the early years of the local when theatres were plentiful and many musicians were employed, through the less prosperous years and the cash-less days of the "dirty thirties," to the present time, when Saskatoon enjoys a symphony orchestra and a university with a good music department.

Joe Fike, Secretary of Local 502, Charleston, South Carolina, in his alter ego gives instruction

to a group of pupils on silent practice keyboards. A master keyboard that is connected electrically with the small pianos is in full view of teacher and pupils. When correct keys are played certain lights show on the board. But when a student plays an incorrect note, the master board informs him of it and he hurries to correct it. Mr. Fike has applied for a patent for his process.

When Plainfield, New Jersey, recently staged a parade celebrating the seventy-fifth anniversary of North Plainfield Borough, Local 746 musicians rode by atop a huge float, playing "Jazz of Four Decades." It proved a high spot in the parade.

Wilbert Baranco, a member of Local 424, Richmond, California, and Local 6, San Francisco, has a "project." He is teaching jazz piano to boys at the California School for the Blind. He uses a tape recorder to record the parts of the lesson which he would ordinarily write out for the student—this for the student's permanent reference use.

The A. F. of M. label was the featured union label in the fireworks display at the California State Fair on Labor Day. Each year on this holiday a union label is a highlight of the fireworks show in front of the grandstand. This year marked the first time that the A. F. of M. label had been used.

(Continued on page forty)



George Loveless (left), secretary of Local 282, Alton, Illinois, hands Harry Laun, who joined the local fifty-two years ago, a life-time membership card at the local's annual party in June. Mrs. Laun stands beside her husband. Hank Penning (far right), president of the local, presents Eli Daniel, a member for thirty-five years, with his life-time membership card. Mr. Daniel's daughter-in-law, Mrs. Wiley Daniel, is at his side.



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Awards AND Honors

The American Bandmasters' Association announces its annual Oswald prize of \$500.00 for a composition written especially for band. The winning composition will be given a first public performance at the twenty-seventh annual convention, to be held in Long Beach, California, March 8-11, 1961. The contest closes on January 19, 1961. For further information write to Capt. John Yesulaitis, U. S. Air Force Band, Bolling Air Force Base, Washington 25, D. C.

The next Marguerite Long-Jacques Thibaud International Competition will take place in Paris from June 11 to 26, 1961. It is open to young pianists and violinists of all countries, born between January 1, 1929, and January 1, 1946. Its aim is not to recognize academic work but to give exceptional talent a chance to manifest itself. Besides cash prizes, the winners may expect concert engagements with the best symphony orchestras in France and in other countries. For further information regarding the competition, write to the Cultural Counselor to the French Embassy, 972 Fifth Avenue, New York City.

The Ford Foundation is offering a limited number of fellowships to assist persons not regularly associated with academic institutions to undertake or to complete studies in the creative arts. The fellowships are for research and study involving any one of the creative arts. Among those eligible for consideration are creative artists wishing to undertake studies useful in the fields of conducting and orchestras. The amount of each fellowship will vary in relation to the applicant's estimate of cost, but in

general will not exceed \$7,500 for a twelve-month period. Applicants whose salaries will be continued during their leaves of absence should apply only for travel and living expenses.

Letters of application for a fellowship should (1) describe the research or study intended and its potential usefulness to the field, (2) state the amount of time the application would devote to execution of the study, (3) indicate any plans for publication of the study, where publication is involved, and (4) estimate the cost to the applicant for carrying out his plans. The applicant should submit a brief biographical sketch and a list of the names of any persons familiar with his qualifications to carry out the study proposed. Postmarked no later than November 15, 1960, letters should be addressed to: The Ford Foundation, Fellowship Program for Studies in the Creative Arts, 477 Madison Avenue, New York 22, N. Y. Further information may also be obtained at this address.

The Northern California Harpists' Association has announced its thirteenth annual competition for new works for harp. A prize of \$300 is being offered for a harp solo or a work for one or more harps accompanied by one or more instruments. Another prize of \$50 is being offered for a not-too-difficult harp solo. December 15 is the closing date. For further information, write Yvonne La-Mothe, 687 Grizzly Peak Boulevard, Berkeley 8, California.

The contest periods for the Rudolph Ganz Midwest Award for Pianists are, for the preliminaries, March, 1961, and for the finals, (Continued on page thirty-eight)

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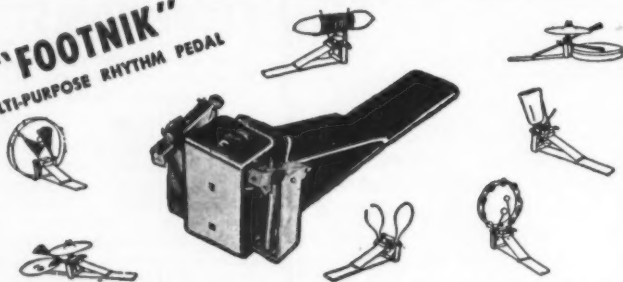
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Instrument You Play.....



by George Lawrence Stone



In a recent talk-fest, "piano man" Marian McPartland had this to say: "Some of the up-and-coming drummers I have heard overlook the importance of playing behind a soloist in a way that will make that soloist feel the most comfortable and inspired to do his best. Their one thought seems centered on the way *they* feel, which is not necessarily the best way to play for some particular soloist.

"To be one's self is all-important. But I don't think the younger drummer should be so concerned about this until he has learned that the main purpose of his job is to make the rest of the band or combo feel as free and relaxed as possible.

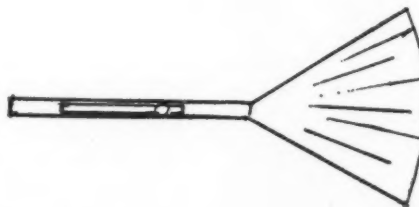
"How can a drummer become an individualist until he first has learned to play *on* and *with* the team?"

This lady certainly knows about drummers, for she has employed some of the best: Morello for one, until he joined Brubeck, and, for another, her current drummer, Boston's Jack Hanna.

Swat the Fly

Answering several recent inquiries about the origin of jazz brushes, alias fly swatters, alias sink cleaners, these have been with us for better than forty-seven years. But not all this time have they been put to use by drummers. According to the records, they were originally patented under the name "fly killer," with the purpose, as the name implies, of exterminating or at least reducing the fly population.

The same wires were sheathed and unsheathed in the same cylindrical casing as of today, by a sliding metal button situated at about the center of the casing, and they sold, I believe, for one thin dime apiece.



It was years later when some of us lit on the possibilities of this item being used to swat the drumhead. The first instance of such use might well have been a misguided dab at a fly lighting on a drumhead and the ensuing delighted surprise at the sound evoked. No one has come forward, however, to claim the honor of actually discovering the gadget's role in drumming. However, here in the East, it was I,

(Continued on page thirty-seven)



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Most jazz compositions and popular songs can be divided into sections of two or four measures which represent a complete musical thought. By the same token an improvisation based on such a two- or four-measure section may be a complete composition in itself, not necessarily connected with the previous or following section of the music. Analyzing this fact, most jazz ad-lib playing is constructed in two- or four-measure sections of music which could be called jazz phrases or jazz passages, depending on their length.

The amateur ad-lib musician will often find himself repeating the same jazz phrases whereas a creative artist encounters no limits in finding new and inspired improvisations. Many jazz phrases have been used so much over the years that they are now found in popular rock and roll music, while thirty years ago the same notes might have represented an inspired thought by some great jazz performer.

Actual study and practice of jazz improvisation should then start with composing two-measure jazz phrases to fit every chord or combination of chords. Following are a few examples of such jazz phrases to fit the chords of C, F, G, and E^b major. These examples are typical of today's commercial, popular jazz style:

E MAJOR CHORD

F MAJOR CHORD

G MAJOR CHORD

E^b MAJOR CHORD

In a more progressive modern style the following jazz phrases could be used with the same four chords:

E MAJOR CHORD

F MAJOR CHORD

G MAJOR CHORD

E^b MAJOR CHORD

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In jazz, rhythm and syncopation are of prime importance. Quarter notes, half notes or whole notes would not be used exclusively in improvisation unless the accompanying background features syncopated rhythms. If the rhythm accompaniment consists of even beats, then the ad-lib solo has to feature the syncopated rhythms so typical of the jazz style. Following are two examples of a four-measure section of music, first without syncopation, where the theme would never be identified as jazz, and then in a "jazzed-up" syncopated version:

THEME #1

JAZZ VERSION

THEME #2

JAZZ VERSION

The rhythmic patterns of a jazz melody are rather repetitious, that is why only certain timings of notes are associated with jazz. Close analysis of jazz ad-lib playing would have to concern itself with the rhythms and timing of notes, before getting into a choice of notes. A few of these rhythms are shown in the following illustrations. Only one note is used to demonstrate the two-measure rhythm patterns. Substituting a group of melody notes, times to each pattern shown here will offer a practical exercise in the development of your ad-lib technique.

RHYTHM PATTERNS

No matter how basic or advanced a musician may be, the scope of improvisation can be constantly enlarged by listening and testing new ideas. Organizing those ideas into two- or four-measure jazz phrases will offer a practical approach for the practice of ad-lib playing.

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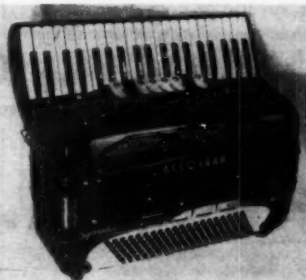
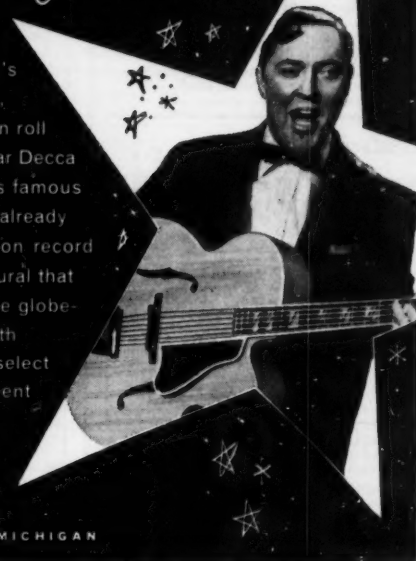
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The OBOIST Looks At His Problems

by Isai Belinsky

ISAI BELINSKY was for many years professor of Music at the Conservatory of Mexico City where he also performed with the Mexican National Symphony Orchestra.

In the United States, Mr. Belinsky has played under Arturo Toscanini and Leopold Stokowski and was solo oboist with the Chicago Opera Company. For several seasons he played oboe with the Adolph Busch Chamber Ensemble. He is at the present with the Mishel Piastro Symphonette.

He is a member of Local 802, New York City, and Local 10, Chicago.

Sensitive playing of the oboe can be achieved only by following certain hard and fast rules pertaining to embouchure and breath control.

First regarding *embouchure*: in order to produce the best sound, the mouth should be pursed as if for a whistle. Then the reed should be placed lightly over the under lip, the lip covering the lower teeth so that the reed part is not thrust too excessively into the mouth. This position will cushion the reed and enable the air column to vibrate it. The lips should never be stretched by drawing out each corner of the mouth as when smiling, and there should never be air between the gums and cheeks. The tone of the oboe should be even, from the lowest to the highest, and this also depends largely on the embouchure.

Breath control must be, as in singing, supported from the diaphragm. The chief difficulty is, not to get enough air, but to get rid of excess air. It is not possible for the oboist to exhale through the reed of the oboe all of the air breathed in. He finds it impossible to sustain the tone any longer, though he still has a volume of air to expire. The situation may be solved by simultaneously producing the sound and expanding the stomach forward, while projecting the air forward out of the mouth.

To keep the high register round and in tune, one should increase the amount of air projected and it should strike the palate near the nose.

Three exercises, if practiced regularly and carefully, will provide proper training in embouchure, breath control and sensitivity of phrasing. This one is to be used instead of long notes:



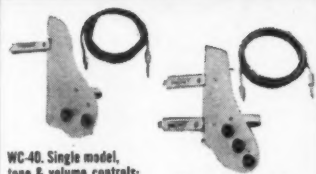
This one is for intonation and intervals:



(Continued on the opposite page)

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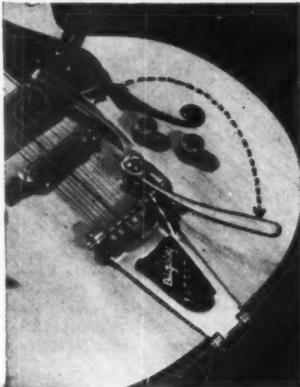
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Freedomland, one of the world's "Band of America," his "All largest entertainment centers, Stradivari Orchestra," and the which opened in the Bronx, New popular NBC series, "Chamber York, on June 19 and will run Music Society of Lower Basin Street," which he originated, through October 31, has attracted hundreds of thousands each week helped him in his music planning for Freedomland. Mr. Lavallo has under his direction the Freedomland Marching Band, which breaks up and becomes, via smaller units, two dixieland bands, two German oom pah bands, one western band and one clown band.



Paul Lavallo

because of its amusements, its over-all plan—it is laid out like a huge map of the United States with appropriate regional attractions—its educational aspects and certainly the music by live musicians which it has provided so lavishly. Paul Lavallo was chosen to be its musical director and events have shown he is the right man. His versatility demonstrated over the years on radio and television networks, through his

Walter Hautzig is presently engaged in a round-the-world concert tour with two appearances with the Berlin Philharmonic under the direction of Witold Rowicki, followed by appearances in Sweden, Norway, Finland, Belgium and France. Following his coast-to-coast American tour from late October to May, 1961, he will embark on a cultural mission to South East Asia under the auspices of the U. S. State Department.

The National Association of Schools of Music will hold its 36th Annual Meeting at the Palmer House in Chicago, Illinois, November 25 and 26. Attending the meetings will be the executive and administrative heads of the music departments of leading universities, colleges and conservatories in the United States.

The Oboist Looks At His Problems

(Continued from the preceding page)

This one is for cantilena of sound:



The exercises, in addition to being played as presented above, should be played chromatically. All dynamics should be observed.

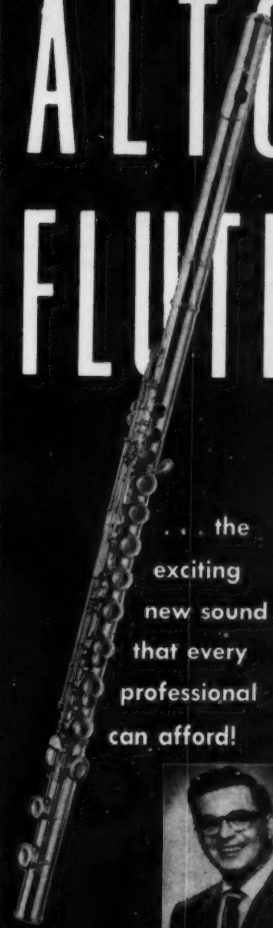
Two added suggestions:

Staccato: Whether the oboist plays on a finished reed which is twenty-seven or thirty millimeters from the tie of the tube, he will have better results and a faster staccato if he plays on a reed which is twenty-seven millimeters from the tie of the tube.

Vibrato: Since no pure sound is really beautiful, the oboist will have better results in producing vibrato if he sings "inside" his body. Vibrato is usually a personal feeling of phrasing and by singing "inside" he will control the expression of his phrasing.

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The Eddie Dirr Quartette, members of Local 809, Middletown, New York, is playing for its fifth season at the Penguin Room of the Nemerson Hotel in South Fallsburg, New York. Left to right: Kenneth Dirr, accordion; David Hulle, bass; Eddie Dirr, guitar and leader; Dominick Muer, guitar.

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.

Nick Lucas and the Troubadors, members of Local 47 Los Angeles, California, will return to the Holiday Hotel in Reno, Nevada, to play for five weeks starting December 1. The combo includes Mel Obsen on drums, Joe Bernas on bass, Clark Keen on piano and Nick Lucas leading on guitar.



Jim Hoeflinger's Combo, members of Local 35, Evansville, Indiana, is engaged at the Rolling Hills Country Club in Evansville. The personnel includes, left to right: Hayden Loge, piano; Roger Kinkle, sax; Dale Glyshaw, bass; Jim Hoeflinger, drums and leader; Gene Hayden, trumpet.



The Silvertones, all members of Local 504, Fort Dodge, Iowa, play engagements throughout Iowa and southern Minnesota. Left to right: Paul Silbaugh, guitar; Alvin Johnson, accordion; Kenneth Gustafson, electric bass and vocals; Vernon Clausen, sax; Bob Myers, Jr., drums; Lloyd Joiner, cornet.



The Stack Thomas Big Three, members of Local 658, San Antonio, Texas, have been performing at the Dream Dinner Club in San Antonio for the past year and are still going strong. Left to right: Frank Garrett, organ and vocals; Stack Thomas, drums and leader; Fred Bishop, sax and maracas.



The Patty Ray Trio is currently appearing at the Chancellor Lounge in Irvington, New Jersey. Left to right: bassist Joseph Milano (Local 373, Perth Amboy, New Jersey), accordionist Pat Imbriaco (Local 151, Elizabeth, New Jersey), and guitarist Pat Torella (Local 16, Newark, New Jersey).



Wes Tittle and his Tri-County Boys, all members of Local 700, Bend, Oregon, have been featured on Saturday nights at the V. F. W. Hall, Redmond (Oregon) Airbase, for the past six years. The group includes, left to right: Marvin Jacobs, Dale Brown, Bill Goldman, Bob Church and Wes Tittle.



TECHNIQUE OF PERCUSSION

(Continued from page twenty-eight)

George Lawrence Stone, who was truly the pioneer of swat, and I'll tell you how this came to pass.

I had discovered the calibre of the new sounds produced from merely wiping one brush across the drumhead while swatting down and around with the other, and for months I demonstrated this new and exciting method to all who would listen. However, the consensus of opinion of those who bothered to listen was that "Stone is beginning to lose his marbles." However, you can't keep a good idea down, and finally, through the years, jazz brushes have caught on to the extent that today's modern would feel lost without this now-so-important tool of his trade.

While mentioning drum gadgets, it might be interesting to note that cloth drumheads, also the process of coating heads with celluloid to make them waterproof, date back as far as 1880, according to patent office records. There are records, too, of fibre drum shells, ones of papier maché, and ones of solid celluloid. The *tone control* is not the Johnny-come-lately it is cracked up to be, either, the first one of its kind having been patented (hold your hat) in 1896. Nothing new under the sun, as they say.

Aim Before You Shoot

It has been said that a picture is sometimes better than a thousand words. The picture at the left is dedicated to the drummer-to-be who unthinkingly, unconsciously or unsomewhat-otherwise, habitually drums with his brawny right arm held aloft to wave in the breeze, forgetting that normally both sticks should be poised at the same striking level.

This work of art (no comments, please) is in answer to a wottle-I-do letter from an exasperated instructor whose sentiments regarding proper poising levels are not shared by some of his pupils.

Hold everything, *exasperated*. Paste a picture like this up on your studio wall for the aspirants



to gaze at and ponder. Maybe it will do the trick.

In the meantime relax, and hark back to those happy carefree days of your own youth, when *you* didn't think *your* teacher knew anything, either.

"Rolling In Rhythm"

Charley Wilcoxon, ace instructor of Cleveland, Ohio, has done it again with his latest published drumming textbook, "Rolling in Rhythm." It is dedicated to the drummers' rolls—and who among us doesn't need a brush-up on these?—and it is based on the standard rudimental stroke rolls set to various rhythmic figures and under various musical signatures.

The advanced performer looking for trouble in his conception and control of the various roll-forms encountered in every-day music will find in this book all the trouble he expects and then some.

Good luck, Charley, in this your latest contribution to the technical department of the art.

(Continued on page forty-seven)

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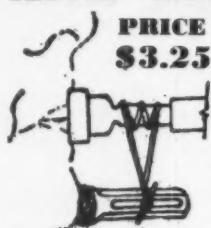
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Awards and Honors

(Continued from page twenty-seven)

April, 1961. The first prize is \$1,000 besides a guarantee of appearances in various orchestras; the second prize is \$300 and the third prize, \$100. The applicant must have studied music in mid-western states, must have attained the age of eighteen and be under the age of thirty-two, and must have been accepted as a competitor by the Executive Committee of the Board of Trustees of the Rudolph Ganz Midwest Award for Pianists. Applications (which must be sent in before March 1, 1961) may be obtained at Room 650, 220 S. Michigan Avenue, Chicago 4, Illinois.



The Arpa-Cello Duo, Assunta Dell'Aquila, harpist, and Daniel Vandersall, cellist, were featured in the premiere performance of a new concerto for cello and harp written especially for them by Robert Russell Bennett on July 31 on the Mall of New York's Central Park at the Founder's Day Concert of the Naumberg Orchestra under the direction of the composer.

John Rinehart, a graduate student of the Cleveland Institute of Music, has been selected as the winner of the ASCAP award of \$500 in memory of Ernest Bloch. He won the award for his Suite for Piano, a Piano Sonata, Song Cycle and Theme and Variations for Piano.

Ivan Davis, Texan-born pianist, is the winner of the first Franz Liszt Piano Competition Award. This guarantees him an orchestral appearance with the Little Orchestra Society, a recital tour under the auspices of the National Association of Concert Managers, and \$500 in cash and a Town Hall recital during the 1960-61 season. Davis, who had won many prizes

previous to this, has appeared with nine major symphony orchestras. He is twenty-eight years old.

G. Schirmer, Inc., American music publisher, has awarded its first Centennial Commission to Alec Wilder for the music and Arnold Sundgaard for the libretto of a new opera to be written especially for small community or college campus performance. The story will be about the one hundredth anniversary of a small American railroad, a theme developed out of a conversation between Sundgaard and Schirmer's director of publications, H. W. Heinsheimer. Mr. Heinsheimer happened to mention the fascination railroading has for composer Wilder, who is one of the country's leading train buffs.

For the first time in the five-year history of the National Symphony Merriweather Post Contest for young musicians, two first prizes of \$2,000 each were awarded unanimously by a panel of five judges in the finals, last May, in Washington, D. C. Sixteen-year-old cellist, Lynn Harrell of Dallas, Texas, and seventeen-year-old pianist David A. Brown of Salt Lake City, Utah, were the top prize winners. Both young musicians will appear as guest soloists with the National Symphony in the 1960-61 season.

The winner of the first prize of the 1959 Friends of Harvey Gaul Contest is Halsey Stevens (of Scott, New York) for his Sonata No. 3 for Violin and Piano. First Honorable Mention goes to William E. Bolcom of Everett, Washington, for his Sonata for Violin and Piano, 1958, and Second Honorable Mention (split three ways) went to George F. McKay of the University of Washington Music Department, Lothar Klein, also of Seattle, and Paul Glass of Princeton, New Jersey.

The National Symphony, Howard Mitchell, Music Director, has won the National Federation of Music Club's annual award in recognition of the orchestra's significant contribution to American composers and American music on

INTERNATIONAL MUSICIAN

last summer's twelve-week good-will tour of Central and South America. In nineteen different countries the National Symphony gave sixty-four concerts, each of which included at least one work by a United States composer. This award, which carries a \$1,000 prize, was presented last year to the Philadelphia Orchestra, Eugene Ormandy, Conductor.

An anonymous donor has made up to \$5,000 available annually for scholarship aid to third-year Oberlin Conservatory of Music students attending the Mozarteum at Salzburg, Austria. The scholarship grant will provide substantial aid for from twelve to fifteen Salzburg students each year beginning with the 1960-61 academic year.

Twelve young composers have been awarded fellowships by the Ford Foundation to write music for the ensembles of twelve high school systems in 1960-61. The composers, whose ages range from twenty-three to thirty-three, will compose music written for performance by the orchestras, choruses, bands and other musical organizations of the school systems with which each is associated. They are Michael White (school system, Amarillo, Texas), Donald Martin Jenni (Ann Arbor, Michigan), Emma Lou Diemer (Arlington, Virginia), William Ennis Thomson (Elkhart, Indiana), John Barnes Chance (Greensboro, North Carolina), Martin Mailman (Jacksonville, Florida), Richard Lane (Lexington, Kentucky), J. Peter Schickele (Los Angeles, California), D. Donald Cervone (Montana), William Wilson Coker (Philadelphia), Theodore S. Newman (Tulsa, Oklahoma), and Ronald B. LoPresti (Winfield, Kansas).

William Brent has informed us that through an announcement in

the February, 1960, issue of the *International Musician*, regarding tuition scholarships being offered by the New School of Music in Philadelphia for string players, he auditioned and won the prize for cello.

The world premiere of Louis Gesensway's new composition, Second Symphonic Poem, "Ode to Peace," was performed on April 18 by the Philadelphia Orchestra, Eugene Ormandy, conducting. This work was commissioned through Mr. Ormandy by Edward Benjamin of Greensboro, North Carolina, as part of the latter's project to further musical works of a tranquil nature. Composer - violinist Gesensway has been a member of the Philadelphia Orchestra since 1926.

Arturo Somohano has recently been awarded the Cross of Isabel la Catolica, by the Spanish government, and the Medal of Madrid. Mr. Somohano is a member of Local 468, San Juan, Puerto Rico.

Joseph P. Primavera, violist in the Philadelphia Orchestra, is recipient of the C. Hartmann Kuhn Award, given for "enterprise of such character as to enhance the musical standards and reputation of the Philadelphia Orchestra."

American composer Alan Hovhaness has been commissioned by Edward B. Benjamin of New Orleans to prepare a full symphony for up-coming twenty-fifth anniversary of the New Orleans Philharmonic Symphony. Hovhaness' Symphony No. 6, *Celestial Gate*, received its world premiere at Wilson, North Carolina, April 20 in a performance by the North Carolina Symphony.

Ten "Accomplishment Awards" of \$250.00 each will be presented



David A. Brown, pianist, and Lynn Harrell, cellist, winners of the National Symphony Merriweather Post Contest, play with the National Symphony directed by Howard Mitchell.

OCTOBER, 1960

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to members of the National Orchestral Association (a training orchestra in New York City), during the coming season. The awards, five for the string section and five for the other sections, will be applicable to musical tuition, fees for musical instruction, or travel expenses connected with the pursuit of such studies. The basis for judgment will be technical proficiency and advancement, musicianship, professional apti-

tude, and accomplishment in orchestral ensemble.

Carl Fischer, Inc., announces a contest for two secular choral compositions suitable for performances in high schools. The prizes are \$300 and \$150, plus a Carl Fischer royalty contract. The deadline for entries is December 30. For further information write: Choral Contest, Carl Fischer, Inc., 56-62 Cooper Square, New York 3, N. Y.

Over Federation Field

(Continued from page twenty-six)

Members of Local 320, Lima, Ohio, and their guests assembled at the Allen County Fairgrounds early in August to celebrate that local's fiftieth birthday—it was chartered on August 8, 1910. The party was planned as a semi-formal affair and the attendance was in the neighborhood of 450 persons. It was staked through the cooperative efforts of the members, each contributing 25 cents per engagement to provide the funds. The evening's music was supplied by Les Elgart and his Orchestra, Kai Winding and his Septet and Bobby Helms and his Band.

The musical revue, *This Is Puerto Rico*, written and produced by Marco Rosales, a member of Local 802, New York, and his wife, Sylvia Rosales, a member of Local 468, Puerto Rico, was chosen as part of the ceremonies at Ramey Air Force Base, Puerto Rico, to greet President Eisenhower when he landed there in March on his return trip from South America.

Harry Robkin who writes the "Sympho Notes" for *Podium*, Local 148's (Atlanta, Georgia) periodical, informs us that Sam Isaacson, who does a symphony column for his local (No. 147, Dallas), has written a resume of the various orchestral types. Seems to us these types exist in every orchestra and are therefore worth re-publishing. Just at the beginning of the symphony season like this is a good time to reprint the

CORRECTION

In the article, "The Army Needs Symphony Men," by Rex Underwood which appeared in the August, 1960, issue of the *International Musician* on page twelve, it was mentioned that Ramon Scavelli had become a member of the Philadelphia Orchestra. This is not correct. As a matter of fact, he has become a member of the National Symphony Orchestra of Washington, D. C.

article. Orchestra fellows might have fun sorting out their types. Here goes, then:

"1. *Timid*. Hasn't enough technique to wash a window, but has a tone like a radiator whistle. Always warms up *pp* on sustained notes in dark corners backstage. Never accents with the section but plays it safe by coming in a sixteenth late so that he can't possibly be heard alone.

"2. *Noisy*. Yells and whistles a lot. Goes through complete recital program in two minutes. Starts six concerts and several sonatas, and winds up with "St. Louis Blues." Never finishes anything. Talks about Heifetz's poor intonation. Always giving everybody lessons.

"3. *Clever*. Studied with every good fiddler. Should perform the twenty-four Paganini Caprices forward and backward. Practices before and after rehearsals. Also demonstrates how Mischa should have played the Brahms Concerto. Will play C instead of B and look the conductor square in the eye.

"4. *Worried*. Takes out a thermometer to register the heat of the hall in order to calculate the effect upon strings. Carries three violins and six bows. Also knows everybody in the section who has extra strings and violins, should an emergency arise. Pockets are full of pencils, strings, rosin, music clips and such. Always arrives at the hall two hours early.

"5. *Absent-minded*. Wears the wrong suit and socks and generally leaves instrument at hall. Never makes the repeats. Wears shoes with broken laces and a bow tie the third horn player threw away.

"6. *Social*. Gives free and sympathetic advice to all. Always comes to work with candy, cookies, old magazines and the latest type razor blades.

"7. *Shopper*. Visits all pawn shops to make careful survey of latest Strads. Proud owner of rare Italian fiddle date-marked 1748, but doesn't know his father bought it from a fellow who bought it at Ritter's for \$50.00.

"8. *Friend of conductor*. Shakes the maestro's hand before every rehearsal. Figures his job is safe

as long as the present maestro is in command.

"9. *Glamor boy*. Always smiles at the girls in the front rows. Thinks he's another Clark Gable. Is the first one to flirt with pretty soprano soloist.

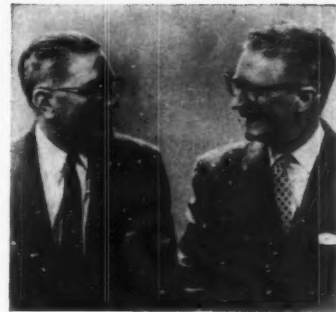
"10. *Can't be too safe*. Tunes up one hour before playing and every five minutes thereafter. Plays a little out of tune and walks into rehearsal room with eighteen circulars of future violin recitals. (Daily racing form in violin case.) Never has any rosin, but is loaded with peg-dope."

The All-Miami Youth Symphony happily had one of its members chosen for a scholarship (Local 655) at the International String Congress at Puerto Rico this summer. He is Kenneth Conklyn, bass player in the orchestra.

J. R. Watkins, Secretary of Local 80, Chattanooga, Tennessee, writes us that the Dance Band Clinic held this summer at the Central High School in that city—a Music Performance Trust Fund Project—turned out to be highly successful. For the first forty-five minutes the eight Local 80 men played jazz of all types from Dixieland to modern. Comments were made from time to time about the style, form and routines, so that the young high school musicians could thoroughly understand what was taking place. Questions were fully answered.

After this get-acquainted session the high school swing band of sixteen pieces took their places on the stand and played several of their "big band" arrangements. This gave them a feeling of full participation—a chance to show off before the professionals. It also gave the Local 80 men a chance to hear the level of ability of the young players, and to get some ideas about how they might help with their comments.

Finally, the local men sat in with the young band and thoroughly rehearsed several arrangements that normally would have been above the ability of the high school group. This proved to be the highlight of the evening. The young players will talk about it for a long time to come. It gave them the wonderful feeling that comes with playing fine arrangements in a big band.



The fourth concert of the "Starlight Concert Series," presented in Dallas's Fair Park Bandshell during the past summer, was dedicated to the sponsors of the summer series, and particularly honored W. J. Harris who has been president of the Dallas Local 147 for thirty-five years (and vice-president of the A. F. of M. for the past two years), and to Jack W. Russell, secretary of the Dallas local for fifteen years. Above, W. J. Harris (left) and Jack W. Russell give each other felicitations.

Since then, according to Morris Bales, Band Director of Central High School and a member of Local 80, "the young players have been working their heads off and they are all asking when we will be able to have another such clinic."

Local 122, Newark, Ohio, will be having quite a celebration to mark their sixtieth anniversary. On October 9 the members will foregather at the Teheran Grotto Home for a banquet, and to honor, among others, one of its charter members, Steward Caffee, who was a member of the first Executive Board and has been a Life Member of the local for several years.

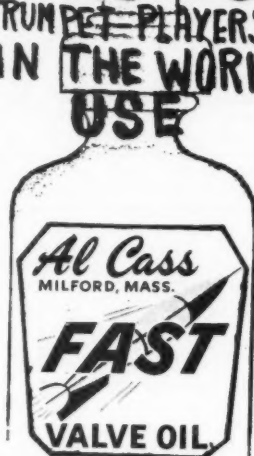
Another interesting item: in the sixty years of the local's existence it has had eleven presidents, six of whom are still living and active. These will also be honored at the celebration.

Guests will be officers of neighboring locals, Judge Charles B. Holtsberry, and the Mayor of Newark, Richard V. Fortune. An hour long concert by the Riley Norris fifteen-piece orchestra will be a feature of the occasion. Besides this every one of the local's orchestras will play for the dancing program.

Kate Thorne, a member of Local 6, San Francisco, has donated one hundred pints of blood to the Veterans Blood Donor Program at Veterans Hospital, Albuquerque. Kate has also regularly given of her services to entertain patients at the hospital.

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SYMPHONY and OPERA

(Continued from page twenty-three)

NEWLY ENGAGED Herbert Garber, former assistant to Fritz Mahler (conductor of Hartford, Connecticut, Symphony) is now associate conductor with Vladimir Golschmann, musical director of the Tulsa Philharmonic . . . Herbert W. Harp, associate professor of band at the State University College of Education at Fredonia, New York, has been appointed assistant conductor of the Erie (Pennsylvania) Philharmonic Orchestra . . . Frank Scocozza has been appointed concertmaster of the New Jersey Symphony. He has been a member of the RCA Recording Orchestra, the Little Orchestra Society and the Reginald Kell Chamber Players. He has been assistant concertmaster of the New Jersey Symphony for the past three years, and for the past five years music director of the Madison Chamber Music Society in Newark . . . Richard Marcus has resigned his directorship of the Easton (Pennsylvania) Symphony to become music director and conductor of the Royal Winnipeg Ballet of Canada . . . Sidney Harth, concertmaster of the Chicago Symphony, has additionally taken on the duties of conductor of the Evanston (Illinois) Symphony . . . Michael Brotman has been appointed General Manager of the Hartford Symphony.

AMERICAN The Creative Arts Festival of Charleston, West Virginia, has authorized its President, Geoffrey Hobday—he is Musical Director of the Charleston Symphony—to commission a work by a native composer each year. This has been the happy result of the success of Theron Kirk's Concerto for Orchestra, premiered by the Orchestra at the Festival last April . . . The Charleston Symphony will perform seven American works in the 1960-61 season: Takacs' *Semiseria*; Gould's *American Salute*; Scarmolin's *Night*; Kirk's Concerto for Orchestra; Kay's Suite for Orchestra; Kern's *Symphonic Story*, arranged by Bennett; and Weigel's *Prairie Symphony* . . . Samuel Barber's *Toccata Festival for Organ and Orchestra* had its premiere at the opening concert of the Philadelphia Orchestra, September 30. Eugene Ormandy conducted and Paul Calloway was the soloist.

WHERE THEY ARE PLAYING

(Continued from page twenty-five)

for two return engagements at Roseland Dance City in New York, March and September, 1961 . . . **Smokey Stover** and the Original Firemen are touring the south prior to a two-week appearance at the Peabody Hotel starting October 31 . . . Pat Trickey of Ray Franklin Orchestras has booked more than \$100,000 worth of bands and acts into Lakeland Playland in Memphis for the 1961 season, June 3 to September 4. The recreation center, which is now under construction, has scheduled such names as Guy Lombardo, Sammy Kaye, Jan Garber, Jack Staulcup, Snooky Lanson, Connee Boswell, Les Brown, Tex Benecke, Eddie Howard, Shep Fields, Ralph Marterie and Blue Baron . . . The **Dukes of Dixieland** are set for a month at the Roosevelt Hotel in New Orleans, La., beginning October 27.



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Upon completing his annual stand at Hollywood's Crescendo on October 10, **Louis Armstrong** takes off for a return visit to West Africa where he will play concerts from October 13 to 26 . . . The **Mary Kaye Trio** opens a three-weeker at the Crescendo on November 24 . . . San Francisco's **Blackhawk** has booked **George Shearing** for two weeks starting October 11 and **Earl Bostic** for a like period beginning November 29.

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MINUTES OF THE MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

(Continued from the September issue)

Riviera Hotel
 Las Vegas, Nevada
 June 3, 1960

The session is called to order by President Kenin at 10:00 A. M.

All members present.

Secretary Emeritus Leo Cluesmann also present.

The Board considers the proposal of Rosario Mazzeo, Personnel Manager of the Boston Symphony Orchestra, that the Boston Symphony Orchestra be permitted to make videotapes for release to television under an arrangement similar to that now being employed by the Boston Symphony Orchestra in their recordings of performances that are being released to radio. The receipts from the latter recordings is placed in the Pension Fund of the Boston Symphony Orchestra.

A communication is received from the New York Philharmonic Orchestra Committee in which they urge the Board to deny the request because they feel that if the request is approved, it would be to the detriment of all other symphony orchestras throughout the country.

The subject matter is discussed at some length and after due consideration, on motion made and passed, it is decided that the request be denied.

The proposal of Ted Lesser, that the Federation consider sponsoring a TV spectacular for musicians, is considered, and it is, on motion made and passed, decided that the matter be laid over.

The Board considers the request of Local 279, London, Ont., Canada, that a restriction be placed on member J. Dungail, of Local 149, Toronto, Ont., Canada, from playing in their jurisdiction for a period of two years. In this matter, Dungail had been found guilty by the local of having given a free audition, for which a fine of \$10.00 was imposed upon him.

On motion made and passed, it is decided that Dungail be restricted from playing at the "400" Lounge, London, Ont., Canada, for a period of two years from date.

The Board considers Case No. 1385, 1959-60 Docket:

"Claim of Executive Board of Local 802, New York, N. Y., against Milton Blackstone of Ramrod Records, New York, N. Y., and Eddie Fisher, Hollywood, Calif., for \$2,910.00 alleged monies due covering recorded shows, plus 8 per cent Pension Fund charges."

On motion made and passed, it is decided that the claim be denied. (Manuti abstaining).

A recess is declared at 12:00 noon.

The Board reconvenes at 2:00 P. M.

All members present.

The Board considers the following cases:

Case No. 1150, 1959-60 Docket: "Claim of General Artists Corporation, New York, N. Y., and request for an accounting for commissions alleged to be due from member Russ Morgan of Local 802, New York, N. Y., since payment of claim, and counter-request of member Morgan for release from exclusive management contract from said agency as of May 26, 1959."

On motion made and passed, it is decided that the claim be denied and to grant the request.

Case No. 1306, 1959-60 Docket: "Claim of member Russ Morgan of Local 802, New York, N. Y., against General Artists Corporation, New York, N. Y., for \$11,670.29 alleged to be due him."

On motion made and passed, it is decided that the claim be denied.

Case No. 1214, 1959-60 Docket: "Charges preferred by Local 626, Stamford, Conn., against member Skitch Henderson of Local 802, New York, N. Y., for alleged violation of Article 16, Section 1a of the A. F. of M. By-laws in the former local's jurisdiction."

On motion made and passed, it is decided that the charges be dismissed.

Case No. 1322, 1959-60 Docket: "Charges preferred by Local 437, Rochester, Minn., against member Buddy Knox of Local 532, Amarillo, Texas, for alleged violation of Article 12, Section 18, of the A. F. of M. By-laws, in the former local's jurisdiction."

On motion made and passed, it is decided that Knox be found guilty and a fine of \$100.00 be imposed upon him, \$50.00 of which is to be paid to the five specified local musicians who were available to play the engagement in question.

Case No. 1172, 1959-60 Docket: "Claim of Johnny Coon Agency, Kansas City, Mo., Booker's License No. 991, against member Jack Jackson of Local 34, Kansas City, Mo., for \$870.00 alleged commissions due; plus accruing commissions on his engagement at Hotel Robidoux, St. Joseph, Mo."

On motion made and passed, it is decided that the claim be allowed.

Secretary Ballard and Treasurer Clancy report that in accordance with the report of the Location Committee at the Seattle Convention, they have negotiated and signed an agreement for the 1961 Convention to take place in Atlantic City, N. J.

On motion made and passed, it is decided that this action be ratified.

The Board resumes consideration of the following cases:

Case No. 1073, 1959-60 Docket: "Claim of member Jack Oglesby of Local 208, Chicago, Ill., against Ivory Deek Watson, member of

AGVA (also former member of Local 802, New York, N. Y.), for \$600.00 alleged due him covering orchestrations, \$213.00 salary, \$105.00 covering uniforms, and \$334.80 transportation monies; total \$1,252.80."

On motion made and passed, it is decided that the claim be denied.

Case No. 668, 1959-60 Docket: "Claim of member Turk Murphy of Local 6, San Francisco, Calif., against Mrs. Jay's Circus Room, Asbury Park, N. J., and Tony Dell, manager, for \$4,000.00 alleged salary due him and his orchestra."

On motion made and passed, it is decided that the claim be allowed in the amount of \$2,000.00.

Case No. 973, 1959-60 Docket: "Claim of member William F. Fair of Local 802, New York, N. Y., against member Tony Pastor of Local 802, New York, N. Y., for \$1,480.00 alleged salary due him; plus \$135.00 covering transportation."

On motion made and passed, it is decided that the claim be allowed in the amount of \$370.00.

Case No. 1249, 1959-60 Docket: "Claim of member Johnny Paris (Pocisk) of Local 15, Toledo, Ohio, against the Lonely Pine Inn, Zenia, Ohio, and Mrs. Dorothy Puckett, owner, for \$4,000.00 alleged salary due 'Johnny and the Hurricanes' through breach of contract."

On motion made and passed, it is decided that the claim be allowed in the amount of \$2,000.00.

Case No. 1320, 1959-60 Docket: "Claim of Stanford Zucker and Associates, Beverly Hills, Calif., Personal Manager's License No. 621, against member Lawrence Andriani of Local 6, San Francisco, Calif., for \$1,538.33 alleged commissions due on engagement of 'The Andriani Bros.'"

On motion made and passed, it is decided that the claim be allowed in the amount of \$750.00.

Case No. 1361, 1959-60 Docket: "Appeal of member Richard Doede of Local 656, Minot, N. D., from an action of that local in imposing a fine of \$250.00 upon him and suspending him for a period of six months; and appeals from fines of \$1.00 upon Clyde Bradley, \$15.00 upon Jerald O. Paulson, \$25.00 each upon Mildred Pederson, James F. Rakness and Art Rakness, also by Local 656."

On motion made and passed, it is decided that this case be remanded back to the local for proper trial.

Case No. 1376, 1959-60 Docket: "Charges preferred by Local 218, Marquette, Mich., against member Bob Ollerman of Local 8, Milwaukee, Wis., and Artists Corporation of America, Milwaukee, Wis., for alleged violation of Article 17, Section 20, of the A. F. of M. By-laws, in the former local's jurisdiction."

On motion made and passed, it is decided that member Ollerman and Artists Corporation of America, Milwaukee, Wis., be found guilty as charged and a fine of \$50.00 is imposed upon Ollerman. Further, Artists Corporation of America be directed to show cause why their booking license with the A. F. of M. should not be cancelled for their actions in this case.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:50 P. M.

Riviera Hotel
Las Vegas, Nevada
June 4, 1960

The session is called to order by President Kenin at 10:00 A. M.

The Board considers Case No. 1173, 1959-60 Docket: Claim of Henry George of Park Lane Productions, Cleveland, Ohio, against member Harry C. (Doc) Bagby of Local 274, Philadelphia, Pa., and Local 802, New York, N. Y., for \$1,500.00 alleged damages sustained through breach of contract.

On motion made and passed, it is decided that the claim be allowed in the amount of \$750.00. Further, Local 550, Cleveland, Ohio, is instructed to file charges against member Harry C. (Doc) Bagby for failure to appear on the engagement.

The Board considers the request of Local 1, Cincinnati, Ohio, for permission to reinstate Courtney Lawrence Gilbert, who resigned in good standing from Local 1, Cincinnati, Ohio, on February 19, 1957, with the acknowledged intent of immediately beginning employment at WKRC-TV, Radio Cincinnati, Inc., Cincinnati, Ohio, which station was on the local's unfair list since 1948.

This application was previously considered by the Board on May 5, 1958, and on August 3, 1959, at which times the Board decided to postpone action.

On motion made and passed, it is decided to reconsider the request of Local 1.

On motion made and passed, it is decided that Courtney Lawrence Gilbert be permitted to reinstate in Local 1, Cincinnati, Ohio, upon payment, in addition to proper local fees, of a National Initiation Fee of \$500.00.

On motion made and passed, it is decided to ratify the agreement entered into between CBC and the A. F. of M. covering the employment of our members.

Treasurer Clancy reports on bonding requirements under the Labor-Management Reporting and Disclosure Act of 1959.

Consideration is given to Resolution No. 14 which authorizes the purchase of blanket coverage of all locals of the A. F. of M.

Treasurer Clancy reports that after thorough investigation, coverage for the entire Federation can be obtained for less than \$25,000.00 per year annual premium (probably nearer \$22,000.00). He reports the Federation's annual premium at the present time is in excess of \$12,000.00 and with savings that will be realized in personnel now handling bonds, Federation could assume the entire responsibility of the premium payment with only a net approximate increase in cost to the Federation of \$8,000.00 per year.

On motion made and passed, it is decided that the Federation will pay the necessary premiums in connection with this program.

A recess is declared at 1:00 P. M.

The session reconvenes at 6:00 P. M.



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A communication is received from Ice Capades, Inc., in which they request an explanation as to how the Board arrived at its decision in allowing the claim of member Donald Roy Knapp against them for \$552.19. (Case No. 1399, 1959-60 Docket.)

On motion made and passed, it is decided that we reconsider our previous decision in this matter. It is found that the claim, in reality, amounts to \$254.30, plus \$548.39, or a total of \$802.69, and not \$552.19. On motion made and passed, it is decided that the claim for \$802.69 be allowed.

Case No. 107, 1960-61 Docket: Appeal of the Dallas Symphony Orchestra Association, Dallas, Texas, from a decision of Local 147, Dallas, Texas, that the contracts of Robert Hoffman and David Herfort must be renewed for the 1960-61 Season.

On motion made and passed, it is decided that the appeal be sustained. (Vice-President Harris abstaining.)

Case No. 1438, 1959-60 Docket: Charges preferred by Local 9, Boston, Mass., against members Dottie Dooley, John Bosco, Paul Palo, Bob Lombardi and Samuel Marcus of that local, for alleged violation of Article 24 of the A. F. of M. By-laws.

On motion made and passed, it is decided that the charges be dismissed.

Case No. 1233, 1959-60 Docket: Claim of Associated Booking Corporation, New York, N. Y., against member Eddie Gomez of Local 47, Los Angeles, Calif., for \$8,960.00 alleged commissions due covering his engagement at El Rancho, Las Vegas, Nevada.

On motion made and passed, it is decided that the claim be denied.

Case No. 1573, 1959-60 Docket: Claim of member Red Norvo of Local 47, Los Angeles, Calif., against Easy Street, San Francisco, Calif., and Don Duff and Dixie Furst, employers, for \$7,000.00 alleged salary due him and his orchestra.

On motion made and passed, it is decided that the claim be denied.

Case No. 1389, 1959-60 Docket: Claim of member Bobby Daye (Robert Pappas) of Local 291, Newburgh, N. Y., against Willie's Hi Fi Club, Mobile, Ala., and Jack Scanlan, manager, and Willie Williams, owner, for \$5,000.00 alleged salary due him and "The Bachelors."

On motion made and passed, it is decided that the claim be denied.

The following three cases are considered together:

Case No. 1198, 1959-60 Docket: Claim of World Artists Management Agency, License No. 4791, Los Angeles, Calif., against member Chuck Cabot of Local 47, Los Angeles, Calif., for \$1,971.43 covering commissions withheld by Cabot on engagements of the "Sensational Ink Spots" and claim of member Russ Gary of Local 385, Fort Smith, Ark., against member Chuck Cabot for \$1,300.00 alleged commissions withheld on engagements of the "Sensational Ink Spots"; and counter-claim of Cabot vs. Gary for \$1,234.52 covering cancellation of engagement, balance on deposits collected and damages sustained.

Case No. 1199, 1959-60 Docket: Claim of member Chuck Cabot of Local 47, Los Angeles, Calif., against Charles Owens of "The Sensational Ink Spots" of A.G.V.A. and/or World Artists Management Agency, Los Angeles, Calif., License No. 4791, for \$1,610.00 alleged damages sustained in cancellation of contract and cost of overtime services required.

Case No. 1200, 1959-60 Docket: Claim of member Chuck Cabot of Local 47, Los Angeles, Calif., against World Artists Management, License No. 4791, Los Angeles, Calif., for \$1,650.39 covering alleged damages sustained for cancellation of engagement of "The Sensational Ink Spots."

On motion made and passed, it is decided that these three cases be referred to a committee consisting of the President, Secretary and Treasurer, with power to act.

The session adjourns at 8:00 P. M.

Riviera Hotel
Las Vegas, Nevada
June 7, 1960

The session is called to order by President Kenin at 9:15 P. M.
All members present.

The Board considers Case No. 1587, 1959-60 Docket:

Charges preferred by Local 655, Miami, Fla., against member Rudy Vallee of Local 47, Los Angeles, Calif., and Local 802, New York, N. Y., for alleged violation of Article 24, Section 6A, of the A. F. of M. By-laws.

Delegate Cipriano, Local 234, New Haven, Conn., appears in defense of Rudy Vallee's action.

On motion made and passed, it is decided to refer this case to the President with power to act.

Delegates Milne, Local 529, Newport, R. I., and Patt, Local 457, Attleboro, Mass., appear. They request that Local 529 be permitted to impose a 10 per cent surcharge on performances at the Newport Jazz Festival. They are advised that these performances are not subject to the 10 per cent surcharge, but if broadcasts emanate from the Newport Jazz Festival, same may be subject to the 15 per cent radio and TV tax.

They are advised to take this matter up with the President's office.

Due to the recent merger of Local 669 and Local 6, San Francisco, the former delegates and officers of Local 669, Lowe, Landers, and Simpson, who are attending this Convention as guests of the Federation, are admitted. They express their complete satisfaction with which the amalgamation was completed.

Delegates Hornbuckle, Bohman and Boutwell, Local 444, Jacksonville, Fla., are admitted. Discussion is held regarding conditions in Local 444. On motion made and passed, it is decided that the matter be referred to the President.

Other matters of interest to the Federation are discussed.

The session adjourns at 1:05 A. M.

Riviera Hotel
Las Vegas, Nevada
June 8, 1960

The session is called to order by President Kenin at 9:00 P. M.
All members present.

Delegate Patt, Local 457, Attleboro, Mass., is admitted and requests that Case No. 859, 1959-60 Docket, be reopened.

On motion made and passed, it is decided that the Board's previous action apply.

Delegates Foy, Sims and Werner, Local 369, Las Vegas, Nev., appear and explain the local's position in regards to a problem which arose in connection with the Town Tavern, Ltd. They also request an interpretation on certain practices in which package shows are bought by management of a hotel with the resultant displacement of local musicians.

On motion made and passed, it is decided that accompanists must stay with the act with which they were engaged; and the matter of the accompanists working the seventh day will be taken under advisement.

Delegates Kaufman, Emerson and Sheaffer, Local 161, Washington, D. C., are admitted.

Discussion is held regarding the minimum number of men law.

It is agreed that where the total minimum number of men are employed, even though in two separate units, the minimum number of men law is being complied with.

Delegates Charette and Pleau of Local 406, Montreal, Que., Canada, appear requesting that a special scale be given to companies recording French-Canadian artists in Canada.

On motion made and passed, it is decided to postpone action on the request.

Delegates Winstein, Scheuermann and Tadin, Local 174, New Orleans, La., appear. They explain difficulties which they have had with the Marian Hardy Enterprises, booking agency; that that agency signed two contracts for the same engagement, thereby enabling her to collect excessive commissions. On motion made and passed, it is decided that Marian Hardy be directed to show cause why her booking license should not be revoked.

Other matters of interest to the Federation are discussed.

The session adjourns at 1:00 A. M.

Convention Center
Las Vegas, Nevada
June 9, 1960

The session is called to order by President Kenin at 2:00 P. M.
All members present.

Delegates Boston and Hults, Local 806, West Palm Beach, Fla., appear and protest a ruling made by one of the President's assistants which they contend was not in conformity with Article 1, Section 1N, of the Federation By-laws.

The Board is advised that the assistant in question tried unsuccessfully for three days to get in

touch with President Boston, and the situation required that a ruling be made without further delay.

Delegates Boston and Hulst are informed that the Board will take this matter under advisement.

The following delegates, representing locals in Canada, are admitted:

Al Saunders, V. Snowden, James W. K. Lytle, Local 180; P. E. Jobin, M. Rosseau, G. Amyot, Local 119; Andy Tipaldi, Ed Charette, Local 406; G. Snowden, J. McGrattan, Local 518; Charles W. Hunt, Wm. F. Tickle, D. W. Townsend, Local 247; G. C. Anderson, Norman Harris, Local 149; R. T. Ward, Ervin F. Street, Gerald E. Naugler, Local 571; John S. Bach, Wm. Morris, J. R. Hurrell, Local 547.

Discussion is held regarding Section 35, Article 13, of the Federation By-laws and its application in Canada. There is a difference of opinion among the delegates present as to the effect of this law in various local jurisdictions.

On motion made and passed, it is decided that these delegates go back to their respective home locals and have a membership meeting called, after due notice to the membership as to the exact purpose of the meeting, after which they are to submit their local's action to the International Executive Board for further consideration.

It was pointed out to them that even if our laws should be changed to permit them to accept servicemen, such membership would carry a condition that transfer privileges would not be permitted.

Delegate Kaufman, Local 161, Washington, D. C., appears and requests the International Executive Board to allow a reopening in Case No. 1133, 1959-60 Docket.

He is advised to submit in writing to the Board reasons why a reopening should be granted.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:15 P. M.

Riviera Hotel
Las Vegas, Nevada
June 10, 1960

The session is called to order by President Kenin at 10:00 A. M.
All members present.

Pension Fund Manager, George Clarke, is admitted. He advises that several locals have taken preliminary steps to have their membership and/or officers qualify for pension benefits under the American Federation of Musicians-Employers' Pension and Welfare Fund. Consideration is given certain aspects of the Pension Welfare Plan. George Clarke is excused.

The Board considers the request of Delegates Charette and Pleau, Local 406, that a special scale be given to companies recording French-Canadian artists in Canada.

On motion made and passed, it is decided that the request be denied.

Discussion is held regarding other problems in connection with phonograph recordings.

A recess is declared at 12:30 P. M.

The session reconvenes at 2:00 P. M.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:30 P. M.

Riviera Hotel
Las Vegas, Nevada
June 11, 1960

The session is called to order by President Kenin at 10:30 A. M.

All members present.

Phil Fischer, Federation representative in the Motion Picture Studios, and Delegate Al Knopf, Local 802, are admitted.

A general discussion is held regarding the wage scales applying on work being done by our members in the Independent Motion Picture studios. Brother Knopf explains problems in this field applying to the Local 802 area.

It is reported that foreign sound track is being made in Munich, Germany, by member David Mendoza.

On motion made and passed, it is decided that inasmuch as David Mendoza is a member of Local 802, it is deemed advisable for that local to institute proceedings for alleged violation of the A. F. of M. By-laws.

A request is received that Virginia Tiu who is under 16 years of age, be permitted to become a member of the Federation.

On motion made and passed, it is decided that the matter be referred to the President.

A recess is declared at 12:50 P. M.

The session reconvenes at 2:45 P. M. All members present.

Consideration is given to the request of member Martin Denny for a reopening of Case No. 1342, 1959-60 Docket. He submits new evidence.

On motion made and passed, it is decided that a re-opening be granted.

Consideration is given to the request of Dr. Roy Harris that we offer no objections to recordings being made of the International String Congress orchestra during the time it is playing in Stratford, Ont., Canada, with a view towards the possible use of these recordings being used over CBC and abroad.

On motion made and passed, it is decided that the matter be left in the hands of the President, Secretary and Treasurer.

Communications are received from the AFL-CIO, the International Typographical Union, and the American Newspaper Guild, urging us to support proposed legislation in Congress, which has for its purpose the prohibition of transporting strike-breakers across state lines.

Inasmuch as we are entirely in sympathy with the purposes of the strike, and the transporting of strike-breakers across state lines could also affect members of our Federation, it is on motion made and passed, decided that the requests be granted.

Don Jacoby, Special Assistant to President Kenin in the West Coast

Office, and Sidney Merz are admitted. A general discussion is held regarding the Los Angeles situation.

A communication is received from Vance Beach, member of the Los Angeles Philharmonic Orchestra, urging President Kenin to call a conference of major symphony orchestras.

On motion made and passed, it is decided that the communication be filed.

The session adjourns at 6:40 P. M.

Riviera Hotel
Las Vegas, Nevada
June 12, 1960

President Kenin calls the session to order at 10:30 A. M.

All members present.

Discussion is held regarding a controversy which has arisen in Local 274, Philadelphia, Pa. Certain charges have been made by James E. Adams against President James Shorter.

On motion made and passed, it is decided to process the case through the usual channels.

In accordance with the recommendation of the Convention, the Board discusses the matter of increasing wage scales which come within the jurisdiction of the Federation, such as ballet, opera, etc.

On motion made and passed, it is decided that the matter be referred to a committee composed of the President, Secretary, Treasurer, Executive Officer Manuti and Jack Ferentz, Assistant to President Kenin.

President Kenin advises that he ruled that payments to the Music Performance Trust Funds should not be made on transcription recordings by symphony orchestras when the proceeds from said transcriptions were allocated to the Pension Funds for the orchestras.

On motion made and passed, it is decided that the President's action be ratified.

On motion made and passed, it is decided to postpone any action on the Ted Lesser proposal for a TV spectacular for musicians, in view of the number of programs in which the Federation is presently engaged.

On motion made and passed, it is decided that the authority to handle the publicity campaign on foreign tapes be left in the hands of the President, Secretary, and Treasurer.

Discussion is held regarding a communication received from Victor Borge, Chairman of the Musicians' Aid Society, Inc., requesting assistance to "Museum" in establishing a musicians' home for the aid of indigent and aged musicians.

In connection with this plan, the President reports that his office has received inquiries from our locals which were solicited for a contribution, and in order to ascertain the complete details so that we will be in a position to advise our locals, it is decided that the President should seek a meeting with the sponsors and report back to the Board.

President Kenin reads an interesting communication from Gerald Flore, member of Local 4 and Local

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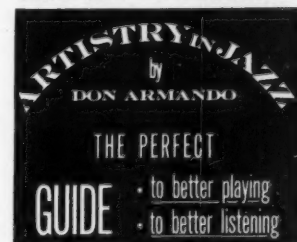
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802, concerning the plight of the
professional musician.

A recess is declared at 12:35 P. M.

The session reconvenes at 2:15
P. M.

A request is received from the
Symphony League that the Feder-
ation establish a "Placement Cen-
ter."

On motion made and passed, it is
decided that the matter be referred
to the Secretary.

A communication is received from
the management of the Westlake
College of Music, requesting that
the Federation contribute a scholar-
ship.

On motion made and passed, it is
decided that the communication be
filed.

The Board considers a request for
a financial contribution to the Ha-
waiian flood sufferers.

On motion made and passed, it is
decided that we make a contribu-
tion of \$1,000.00 to this cause.

Communications are received
from member Sandy L. Perry, Vice-
President of the Omaha Central
Labor Union, regarding the Amer-
ican University School of Interna-
tional Labor Studies, requesting
that the Federation sponsor a schol-
arship to this organization.

On motion made and passed, it is
decided that the Federation cannot
participate because we have many
meritorious labor schools through-
out the United States and Canada,
and to subscribe to one without sub-
scribing to similar scholarships for
all would be discriminatory.

Discussion is held concerning the
recommendation of the Board of the
Penn-Del-Mar Conference that we
occupy ourselves with a "Buy Amer-
ican" policy and that we lend our
interests to the damage being done
to American workers by the impor-
tation of steel, cement, etc.

Discussion is held regarding the
"Voice of America" program and
music used thereon.

On motion made and passed, it is
decided to refer the matter to the
President.

A communication is received from
Frank Baldau, Executive Director
of the Ohio Civil Rights Commis-
sion, in which he encloses a copy of
letter sent to all cities in Ohio,
wherein a white and colored local
exists. He advises that these locals
must merge prior to January 1,
1961.

Other matters of interest to the
Federation are discussed.

The session adjourns at 5:40
P. M.

Riviera Hotel
Las Vegas, Nevada
June 13, 1960

The session is called to order by
President Kenin at 10:00 A. M.
All members present.

The Board now considers the re-
quest of Delegate Kaufman, Local
161, Washington, D. C., for a re-
opening of Case No. 1133, 1959-60
Docket. He presents written argu-
ments and evidence to justify his
request.

On motion made and passed, it is
decided to grant a reopening of this
case.

The Board now considers the fol-
lowing resolutions which have been
referred to it by the Convention:

RESOLUTION No. 3

WHEREAS, The conditions of
working hours under Article 27 of
the Federation Constitution and By-
laws are archaic, and in the face of
modern union demands for union
members ridiculous, the following
change is proposed in Article 27 . . .
in order that not only the working
conditions of the traveling musician
playing fairs, circuses, rodeos and
carnivals will be improved, but also
so that no traveling group so em-
ployed can enter a jurisdiction and
take away employment rightfully
belonging to members of the local
in whose jurisdiction such a group
has entered, and

WHEREAS, A musician employed
under the terms of Article 27 may
be on call for 10 hours out of 24 and
only receive pay for six, for in-
stance, make himself available for
work at the whim of his employer
from the hour of 1:00 P. M. in the
afternoon until 11:00 P. M. in the
evening, and get paid as if he had

worked from 5:00 P. M. until 11:00
P. M., and

WHEREAS, By so doing he could
prevent local musicians from doing
at least part of the performing
necessary, as well as subject him-
self to a form of slavery which
should have been left behind with
the 1920's, therefore,

BE IT RESOLVED, That the sen-
tence under Section 1 of Article 27,
reading, "Services to consist of six
(6) hours per day within any ten
(10) hours," be changed to read,
"Services to consist of six (6) hours
per day within any seven (7)
hours."

On motion made and passed, it is
decided to refer this resolution to
the President.

RESOLUTION No. 30

WHEREAS, The territorial juris-
dictions as designed by the Feder-
ation, in many cases are impractical
and not properly serviced, therefore,

BE IT RESOLVED, The Presi-
dent appoint a committee to study
and correct the situation.

On motion made and passed, it is
decided to refer this resolution to
the sub-committee on jurisdiction
for study and report back to the
next Convention.

RESOLUTION No. 33

WHEREAS, The first four lines
in Section 19, Article 7, of the Con-
stitution and By-laws of the A. F.
of M., states that fines imposed by
locals upon members of traveling
bands and orchestras, or upon mem-
bers of other locals, must be paid
into the treasury of the Federation,
and

WHEREAS, When a local im-
poses a fine upon members of travel-
ing bands and/or orchestras or
upon members of other locals, and

WHEREAS, Said members very
often appeal the actions of the local
imposing the fine to the Executive
Board of the A. F. of M., thereby
causing the office or the secretary
of the local imposing the fine to
answer appeals, rebuttals, etc.,
therefore,

BE IT RESOLVED, To amend,
and/or add to the first four lines of
Section 19, Article 7, of the Consti-
tution and By-laws of the A. F. of M.
to read as follows: Fines imposed
by locals upon members of traveling
bands and orchestras, or upon mem-
bers of other locals, shall be paid
into the treasury of the Federation,
and 25 per cent of said and all fines
imposed by locals upon traveling
bands and orchestras or upon mem-
bers of other locals shall be re-
turned by the treasury of the Feder-
ation to the locals imposing said
fines.

On motion made and passed, it is
decided not to concur with this
resolution.

RESOLUTION No. 37

WHEREAS, In most industrial
and craft unions, the five-day week
now prevails throughout the United
States, and

WHEREAS, In Article 33, Section
16, By-laws of the American Federa-
tion of Musicians, the five-day work
week is endorsed by the Federation,
and

WHEREAS, In Article 32, Section
3, the Federation urges the six-day
week upon its locals, now, there-
fore,

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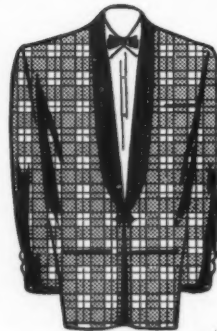
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BE IT RESOLVED, That Article 32, Section 3, be amended as follows:

"The A. F. of M. concurs in the principle of the five-day week and urges all locals to adopt same wherever possible," and

BE IT FURTHER RESOLVED, That Article 16, Section 13, be amended as follows:

"A week consists of five days, unless otherwise provided. This law shall not be so construed as interfering with any local rule governing its own members," and

BE IT FURTHER RESOLVED, That wherever, in the Federation By-laws reference is made to actual wage scales, such as in Article 20, these scales shall be based upon a work-week of five days.

It is noted that the Convention concurred in the first "resolve" and the second and third "resolves" were referred to the International Executive Board.

On motion made and passed, it is decided to concur with the second "resolve" and that the third "resolve" be referred to the President.

RESOLUTION No. 38

WHEREAS, The provisions of Article 25, with reference to Personal Managers can no longer be administered and enforced with equity to all our members in that said Personal Managers do not adhere to the 5% maximum fee, but require members to pay in excess of this amount, and consequently, in violation of our laws, said Personal Managers are acting in many cases as Booking Agents, therefore,

BE IT RESOLVED, That the provisions of said Article 25 pertaining to Personal Managers be eliminated.

The Convention substituted this resolution as follows:

"Recommend that the International Executive Board review Section 5 of Article 25 and increase the percentage of compensation personal representatives, personal managers and personal agents may receive. This increase to be commensurate with the economic conditions of today and not in conflict with existing State Laws, and further that a distinction between a personal manager and a booking agent be clarified."

On motion made and passed, it is decided that action be postponed for further study.

RESOLUTION No. 39

Resolution A:

Scales for Orchestrating and Copying

Music preparation services such as orchestrating and copying are not at present under strict Federation or local control. Many locals have no scales set up for these fields.

The necessity becomes apparent when the amount of music preparation is considered on which no tax is paid and over which the Federation exerts no surveillance. Acts traveling throughout the country, and bands on tour, find highly talented orchestrators and competent copyists away from the centers of music preparation. They exploit the talents of these musicians, paying them little or nothing for their work.

Local scales should be set in conformity with those prevailing in music preparation centers, so that orchestrators and copyists would be paid prevailing wage scales. Union

performers would be assured of playing from music prepared under Union conditions, and locals would collect tax on work done, therefore,

BE IT RESOLVED, That the Federation direct each local to set up basic minimum scales and working conditions for orchestrating and copying by December 31, 1960, and that these regulations be incorporated in each local's price list book and be publicized to its members by each local.

Resolution B:

Orchestrator's and Copyist's Identification Stamp

In modern practice, very little printed music is used. Most bands and acts buy original arrangements and carry libraries of manuscript music with them.

Much of this cannot be identified as to its source. Was it orchestrated and copied in Europe? In Japan? In the United States or Canada? Our members are called upon to play this music without being able to tell readily whether it was produced under AFM Union conditions or not.

In conjunction with Resolution A, requesting that the Federation direct each local to set scales and working conditions for music preparation, we propose the following means of identification:

RESOLVED, That the Federation provide a rubber stamp to identify work done by AFM orchestrators and copyists. This stamp, renewable yearly, shall show the year of issue, the member's name and local number, and the Federation emblem. It shall be made available to members at cost, but shall remain the property of the Federation.

BE IT FURTHER RESOLVED, That the Federation require orchestrators and copyists to stamp every sheet of music orchestrated or copied by them with their own AFM stamp.

It is noted that the Convention did not concur with Resolution "A" and Resolution "B" was referred to the International Executive Board.

It is on motion made and passed, decided to refer Resolution "B" to the President for study.

On motion made and passed, it is decided that officers of locals of the Federation be advised that in those cases in the past where they have listed as addresses only P. O. boxes for the Secretary and/or President, they now must also list a street address and, if possible, a telephone number.

A letter is read from the American National Theater and Academy (ANTA) requesting permission to make tape recordings for the purpose of accompaniment for the Jose Limon Ballet.

On motion made and passed, it is decided that the matter be referred to the President.

Consideration is given to the request of the British Musicians' Union that our members be prohibited from accepting engagements to record the accompaniment to the musical fantasy entitled "The Princess."

On motion made and passed, it is decided that the request be granted.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 7:20 P. M.

TECHNIQUE OF PERCUSSION

(Continued from page thirty-seven)

That Awful Feeling

Stage fright, *J. W. W., Tennessee*, is a common affliction, suffered by many amateur musicians and not a few professionals. It often can be traced to a lack of preparation, which results in a corresponding lack of confidence in one's efforts.

If, musically, you are certain you are fully prepared to do your best, self-confidence plus continued professional appearances will generally make this bugaboo vanish into the thin air.

I say *generally*. For there are those unfortunates among us who never entirely succeed in sweeping away this wet blanket. For years I played alongside one of the finest trombone soloists of his time, who confided to me that he never stood up to play without a few preliminary shivers. Why? Because he felt that with his reputation as one of the best, he actually was afraid that if he gave a poor account of himself his listeners would surmise that he was on the down grade.

Stage fright is one form of that old *inferiority complex* that the successful musician must subdue before he can do his best. *Practice* (my favorite word) will work wonders for you, *J. W. W.*, in helping you keep your chin up. Further, keep a confident attitude at all times. This is a morale builder. It is better for you, in this business of entertaining the public, to appear *even a little conceited* rather than bowed down.

Musical Definitions Up to Date

(To augment those appearing in a recent issue titled *The Drummers' Glossary*):

Accompanist: The chief annoyance of the marimba soloist.

Oboe: Maiden aunt of the bassoon. This instrument is generally played by the oboe player.

Bassoon: The accomplice of the English horn in grand opera.

Tacet: Music composer who doesn't know how to write drum parts.

Humoresque: A wild animal imported into this country by Dvorák. Easy to capture but difficult to suppress.

Special Arrangement: Concerto for drums, cymbals, tom toms, cowbells, woodblock, and hi hat, with dance band accompaniment.

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Go-Go-Go!: The same as you have been doing but louder and faster.

TO ALL LOCALS

The AFL-CIO labor press serves a valuable purpose in communities throughout the United States, not only in that it provides the primary means of communication between members of organized labor but also in that it presents views which in many communities would otherwise be slighted or totally neglected. It remains a clean, sharp and effective tool in presenting labor's purposes and ideals not only to members of the AFL-CIO but to the general public.

We therefore urge our A. F. of M. locals to support and patronize the labor press and in so far as is possible see that its contents are made available to our members in their respective communities.

QUESTIONS from the floor

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To meet the needs of a growing, spreading-out city, the City Band of Casper, Wyoming, has gone mobile. Last year the band directors purchased a portable band shell. The shell folds up like a trailer house for easy transit and can be opened in minutes. While Casper does have the Schallenberger Shell in Washington Park, it no longer is possible to reach the many listeners due to limited parking adjacent to the park.

Two big shopping centers provide good space for the portable shell, and listeners have adequate parking facilities. Increasingly large crowds this season reflect the usefulness of the new shell.

The Casper City Band is frequently called on to perform in other cities throughout the state and is taking the new shell on these trips this year.

The City of Casper together with the Trust Funds of the Recording

Industries provide incentive for the best musical talent to play in the band. All fifty musicians are members of Local 381.

The band has been continuously active since 1889. Its Director, Merle Prugh, has been with the group for the past eighteen years.

Arthur Fiedler, Conductor of the Boston Pops Orchestra, will lead the Sixth All American Bandmasters' Band in the Grand Finale Concert of the 14th Annual Mid-West National Band Clinic in Chicago on December 17. Any school music teacher may apply for membership in the AABB of one hundred members from all parts of the United States and Canada, now being organized by John Paynter, Director of Bands at Northwestern University; Ray Dvorak, Director of Bands at the University of Wisconsin; and Lee W. Petersen, Executive Secretary of the Mid-West National Band Clinic. In addition to the AABB there will be seven other excellent bands, ten instrumental clinics, displays of music, uniforms, fund raising ideas. All sessions of the four-day convention, December 14 to 17, are free. Write to Mr. Petersen, 4 E. 11th Street, Peru, Illinois, for complete program, hotel reservation information, or AABB application blank.

Four past presidents of the American Bandmasters' Association will guest conduct the All-

American Bandmasters' Band in the Grand Finale concert of the Mid-West National Band Clinic at the Hotel Sherman in Chicago, December 17. They are Karl L. King, director for forty years of the Fort Dodge (Iowa) Municipal Band; Dr. Peter Buys, director for forty years of the Hagerstown (Maryland) Municipal Band; Harold B. Bachman, retired director of bands at the University of Florida, Gainesville, and presently acting head of the department of music there; and Col. Earl D. Irons, director of bands at Arlington State College (Texas) for thirty-three years, now retired.

The Hagerstown (Maryland) Municipal Band has a new director: Kenneth B. Slater, who is also the director of the Almas Temple Shrine Band of Washington. Mr. Slater, a native of Cohoes, New York, has been a member of the United States Army Field Band, with which he has appeared as soloist. He has studied under Leonard Smith, Bob Clarke, Oscar Short and Winfred Kemp.

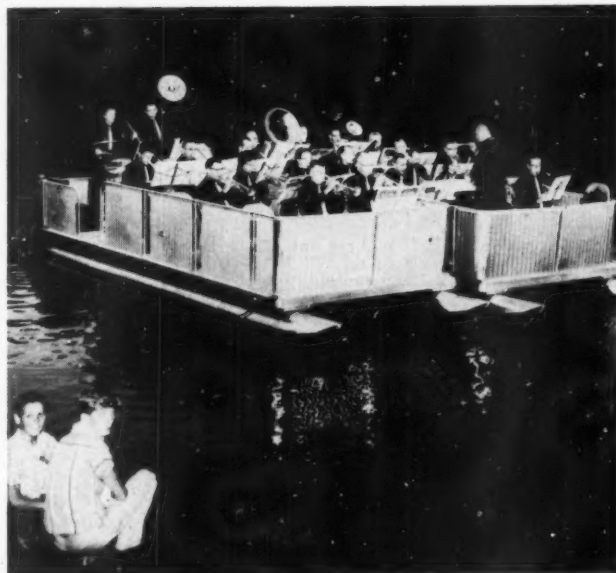
Mr. Slater's compositions include two cornet solos, "Mohawk View" and "The Dells" and a march, "Almas on Parade." He is a member of Local 770.

In Hartford, Connecticut, the Insurance City Symphony Band conducted by Dayton Palmer is fortunate in having many of its concerts sponsored by the Music

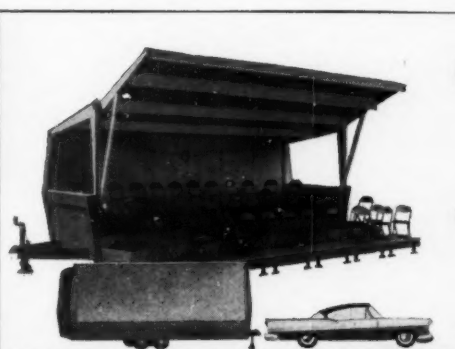


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Performance Trust Funds of the Recording Industries, with the cooperation of Local 400 of that city.



The Municipal Band of Elkhart, Indiana, recently took to the water aboard two aluminum sampan pontoon boats. They played a concert for the annual Elkhart Water Carnival. The musicians took the whole affair in stride without even a soggy drumhead or flat "high C." Both band and audience enjoyed the experience.



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OWATONNA MINNESOTA

CLOSING CHORD

HANS LANGE

Conductor Hans Lange, a member of Local 618, Albuquerque, New Mexico, and a member of Local 802, New York City, died on August 13 after a long illness. He was seventy-six years old.

Born in Constantinople of German parentage on February 17, 1884, he started the study of the violin at the age of five and two years later gave his first concert. He was only eleven years old when he was accepted at the Conservatory of Prague where Otakar Sevcik was one of his teachers. He was graduated with highest honors at the age of seventeen. In 1903 he made his debut as soloist with the Berlin Philharmonic Orchestra and two years later was engaged as concertmaster of the Frankfurt Opera House and also of the Frankfurt Museum Concerts.

In 1923 Mr. Lange came to America and joined the New York Philharmonic as assistant concertmaster and also had the post of assistant conductor. While in New York he founded and conducted the New York Philharmonic Chamber Orchestra and the Hans Lange String Quartet. In 1936 Mr. Lange was invited to be guest conductor at Ravinia Park for one week. As a result he was engaged as associate conductor of the Chicago Symphony Orchestra, remaining until 1946. During this time he organized the Chicago Chamber Orchestra and the St. Louis Little Symphony. He then settled in New Mexico where he

founded the Santa Fe Sinfonietta and Choral Society. In 1950 he became conductor of the Albuquerque Symphony, retiring in 1958.

DESIRE DEFAUW

Désiré Defauw, former conductor of the Chicago Symphony Orchestra, died of pneumonia on July 25 at the age of seventy-four.

Born in Ghent, Belgium, in 1885, he studied at the Ghent Conservatory and at the Royal Conservatory of Music in Brussels. In 1906 he became conductor of the New Symphony Orchestra of London. He led this orchestra for four years, appearing meanwhile as guest conductor of leading European orchestras. In 1913 Dr. Defauw organized his own string quartet and two years later he was engaged as conductor of the Society of Classical Music in London. Back in Brussels in 1922 he founded the *Societe des Concerts Defauw*. His fame as conductor grew and when the post of director of the *Concerts du Conservatoire*, leading Belgian orchestra, became vacant, he was the natural choice. In 1937 he realized his ambition of establishing a permanent national orchestra in Belgium, the *Orchestre National de Belgique*.

Dr. Defauw first came to the United States in 1939 at the behest of Arturo Toscanini. He was conductor of the *Les Concerts Symphoniques de Montreal* before taking the Chicago Symphony Orchestra post in 1943. He returned

to *Les Concerts Symphoniques de Montreal* as full-time conductor in 1947. In 1954 he conducted the Grand Rapids (Michigan) Symphony and retired a year and a half ago as director of the Gary (Indiana) Symphony Orchestra because of ill health.

ANTHONY (TONY) E. BAUER

Anthony (Tony) E. Bauer, former president of Local 153, San Jose, California, passed away on August 12. He was sixty-three years of age.

Mr. Bauer had been active in the Labor movement for many years. He was president of Local 153 for nineteen years, retiring in 1959, president of the Musicians Credit Union in that area and past president of the Western Conference. He attended the Conventions of the Federation from 1946 through 1958.

OSCAR PETTIFORD

Oscar Pettiford, one of the most gifted of bassists in the modern jazz idiom, died September 8 in Copenhagen, Denmark, at the age of thirty-seven. He had been in Europe for the past fifteen months making his headquarters in that city.

Born on an Indian reservation in Oklahoma on September 30, 1922, Pettiford was trained by a musically gifted family. In 1943 he joined Charlie Barnet and then worked with Roy Eldridge and Dizzy Gillespie before organizing his own outfit in 1944. From November, 1945, to March, 1948, Pettiford was with Duke Ellington and rejoined him for brief periods several times thereafter. He had also played with Woody Herman and Erroll Garner.

In addition to his large-toned, superlative technique on the bass,

Pettiford showed extraordinary skill in adapting his style to the cello. He won the *Down Beat* 'critics' poll, 1953, the *Esquire* Gold Award, 1944-45, and the *Metronome* poll, 1945. He was also composer of such numbers as "Swingin' Till the Girls Come Home," "The Gentle Art of Love," and "Beat Me, Dimitri."

In recent years Pettiford toured Europe with Bud Powell, Stan Getz and Kenny Clarke. He was a member of Local 802, New York.

ADOLPH E. BLASER

Adolph E. Blaser, treasurer of Local 302, Haverhill, Massachusetts, died August 21. He was seventy-three years of age.

Born in Boston August 9, 1887, Mr. Blaser was a drummer in the Colonial Theater Orchestra for many years, played with Harold MacDonald's Orchestra, Hampton Beach, New Hampshire, and was a member of Arnold Chick's Band, York Beach, Maine. During World War I Mr. Blaser was a member of the 334th Artillery Band in France. More recently he played in Jack Shepherd's Orchestra. He was also a member of the Haverhill Commandery Band.

Mr. Blaser had been treasurer of Local 302 for twenty-three years and was also a life member of Local 372, Lawrence, Massachusetts, and a member of Local 378, Newburyport, Massachusetts.

WILLIAM H. ADAMS, JR.

William H. Adams, Jr., an honorary life member of Local 109, Pittsfield, Massachusetts, passed away on August 25 at the age of seventy-one.

At the age of sixteen Mr. Adams played piano in various hotels in Bermuda and Pinehurst, North Carolina. He returned to Pittsfield in 1912 to join his father in the piano tuning business. During World War I he played the French horn in an army band.

Mr. Adams had been a member of Local 109 for the past forty-eight years and organist at Morning-side Baptist Church for twenty-five years.

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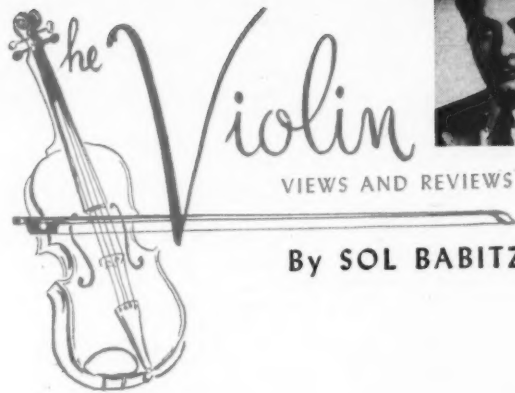


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VIEWS AND REVIEWS

By SOL BABITZ

ON MEMORIZATION

A common sight in the days of vaudeville was the man who played violin while walking a tightrope or riding upside-down on a unicycle. The actual quality of the performance on the violin was less important than what he was doing *while* he was playing. This love for irrelevant visual tricks is the basis for the present-day fad for memorized performances.

There are a few brave performers today (like Myra Hess) who dare to perform a concerto with the music open before them. The bulk of performers, however, including many conductors and chamber music groups, memorize everything. Now if memorization of a piece of music is the natural result of long familiarity with it, well and good. But if long hours must be spent on drill-like memorization instead of free practice, then it is not so good.

The absence of music in earlier times was an indication that the performer was improvising. But today's memorized performances are too rigid and brittle to tolerate any last minute inspirations.

Artistic Limitations

It may be argued that since it takes longer to prepare a memorized performance than an unmemorized one, the memorized performance is better worked out. Actually the reverse is true. The mechanical drudgery of playing the music over and over until it is memorized does not bring artistic improvement. This occurs not from repetition but from *not* repeating the first impressions of the piece. Since a memorized performance must be fixed with respect to fingering, bowing and such in order to permit the establishment of a permanent performance pattern, changes of fingering and bowing cannot be made without upsetting the memorization equilibrium.

The performer who is not obliged to memorize a piece will see that the musical contents of the concerto develops in a normal fashion and will gradually find the bowings and fingerings which best carry out his conception of the piece.

The performer who must memorize the piece, on the other hand, will have to establish the *final* fingerings and bowings on the basis of half-digested understanding of the music, then will play this fixed version over and over, day and night, so that no accident of forgetting will occur during the performance.

Performers constantly undergo some kind of artistic growth—a development which results in new insights into a composition. The performer who does not memorize the concerto will be able to find new fingerings and bowings to carry out his new understanding of a piece of music, for none of these patterns will have been too strongly established during the initial learning process. The memorizer, on the other hand, will not dare make any significant changes in the performance since this would involve changes in the firmly entrenched fingerings and bowings.

HOW THEY VOTED

(Continued from page sixteen)

	R.	W.		R.	W.
Robert E. Cook (D)	10	0	Joe L. Evins (D)	22	17
Samuel L. Devine (R)	1	9	J. Carlton Loser (D)	7	15
A. D. Baumhart, Jr. (R)	11	17	Ross Bass (D)	19	9
William H. Ayres (R)	14	22	Tom Murray (D)	11	30
John E. Henderson (R)	3	25	Robert A. Everett (D)	6	7
Frank T. Bow (R)	1	35	Clifford Davis (D)	19	17
Robert W. Levering (D)	10	0			
Wayne L. Hays (D)	36	2	TEXAS		
Michael J. Kirwan (D)	41	1	Wright Patman (D)	24	12
Michael A. Feighan (D)	37	5	Jack B. Brooks (D)	23	11
Charles A. Vanik (D)	25	2	Lindley Beckworth (D)	15	14
Frances P. Bolton (R)	11	30	Sam Rayburn (D)	6	1
William E. Minshall, Jr. (R)	3	24	Bruce Alger (R)	0	28
			Olin E. Teague (D)	12	28
OKLAHOMA			John Dowdy (D)	6	25
Page Belcher (R)	4	31	Albert Thomas (D)	20	20
Ed Edmondson (D)	28	6	Clark W. Thompson (D)	21	17
Carl Albert (D)	31	9	Homer Thornberry (D)	22	16
Tom Steed (D)	23	12	W. R. Poage (D)	16	24
John Jarman (D)	18	16	Jim Wright, Jr. (D)	15	13
Tobby Morris (D)	20	7	Frank Ikard (D)	17	18
			John Young (D)	10	11
OREGON			Joe M. Kilgore (D)	11	17
Walter Norbald (R)	12	27	J. T. Rutherford (D)	13	15
Al Ullman (D)	23	0	Omar Burleson (D)	14	25
Edith Green (D)	27	1	Walter Rogers (D)	12	20
Charles O. Porter (D)	22	0	George Mahon (D)	13	29
			Paul J. Kilday (D)	17	23
PENNSYLVANIA			O. C. Fisher (D)	6	33
William A. Barrett (D)	40	0	Robert Casey (D)	3	7
Kathryn E. Granahan (D)	23	0			
James A. Byrne (D)	34	0	UTAH		
Robert C. N. Nix (D)	11	0	Henry A. Dixon (R)	11	17
William J. Green, Jr. (D)	39	0	David S. King (D)	9	1
Herman Toll (D)	10	0			
William H. Milliken, Jr. (R)	2	8	VERMONT		
Willard S. Curtin (R)	13	10	William H. Meyer (D)	10	0
Paul B. Dague (R)	7	33			
Stanley A. Prokop (D)	10	0	VIRGINIA		
Daniel J. Flood (D)	32	2	Thomas N. Downing (D)	0	10
Ivor D. Fenton (R)	11	30	Porter Hardy, Jr. (D)	14	28
John A. Lafore, Jr. (R)	2	11	J. Vaughan Gary (D)	10	32
George M. Rhodes (D)	40	1	Watkins M. Abbitt (D)	8	33
Francis E. Walter (D)	31	8	William M. Tuck (D)	6	28
Walter M. Mumma (R)	6	28	Richard H. Poff (R)	4	31
Herman T. Schneebeli (R)	1	3	Burr P. Harrison (D)	7	35
James M. Quigley (D)	15	0	Howard W. Smith (D)	5	37
James E. Van Zandt (R)	21	20	W. Pat Jennings (D)	13	15
John H. Dent (D)	13	1	Joel T. Broyhill (R)	6	29
John P. Saylor (R)	20	18			
Leon R. Gavin (R)	10	32	WASHINGTON		
Carroll D. Kearns (R)	10	31	Thomas M. Pelly (R)	14	20
Frank M. Clark (D)	24	4	Jack Westland (R)	9	25
Thomas E. Morgan (D)	39	2	Catherine May (R)	1	9
James G. Fulton (R)	33	8	Walt Horan (R)	13	29
Wm. S. Moorehead, Jr. (D)	10	0	Thor C. Tollefson (R)	31	9
Robert J. Corbett (R)	33	9	Don Magnuson (D)	33	0
Elmer J. Holland (D)	25	0			
			WEST VIRGINIA		
RHODE ISLAND			Arch A. Moore, Jr. (R)	13	10
Aime J. Forand (D)	38	1	Harley O. Staggers (D)	38	3
John E. Fogarty (D)	38	4	Cleveland M. Bailey (D)	34	4
			Ken Hechler (D)	10	0
SOUTH CAROLINA			Elizabeth Kee (D)	33	2
L. Mendel Rivers (D)	11	29	John Slack, Jr. (D)	10	0
John J. Riley (D)	10	26			
W. J. Bryan Dorn (D)	9	27	WISCONSIN		
Robert T. Ashmore (D)	8	23	Gerald T. Flynn (D)	10	0
Robert W. Hemphill (D)	5	18	Robert W. Kastenmeier (D)	10	0
John L. McMillan (D)	8	33	Gardner R. Withrow (R)	23	17
			Clement J. Zablocki (D)	41	0
SOUTH DAKOTA			Henry S. Reuss (D)	28	0
George S. McGovern (D)	20	1	William K. Van Pelt (R)	1	34
E. Y. Berry (R)	4	32	Melvin R. Laird (R)	4	31
			John W. Byrnes (R)	5	37
TENNESSEE			Lester R. Johnson (D)	29	2
B. Carroll Reece (R)	7	23	Alvin E. O'Konski (R)	32	7
Howard H. Baker (R)	15	19			
James B. Frazier, Jr. (D)	25	13	WYOMING		
			Keith Thomson (R)	3	25

Memorization and New Music

There are many performers eager to play new music but aware that they cannot devote the time required to memorize a new concerto. If an unmemorized performance should become more acceptable, then much new music, hitherto neglected, would obtain a hearing. Let us hope that audiences will mature to the point where a good unmemorized performance is acceptable.



OFFICIAL BUSINESS

COMPILED TO DATE

WISCONSIN STATE CONFERENCE

The regular fall Conference of the Wisconsin State Musicians' Association will be held in Eau Claire, Wisconsin, on Saturday and Sunday, October 1 and 2, 1960. Detailed information will be sent to the affiliated locals by host Local 345 and the state secretary. Important meeting — please plan to be present.

Fraternally yours,
ROY E. SMITH, Secretary
Wisconsin State
Musicians' Association

SOUTHERN CONFERENCE MID-YEAR MEETING

The Southern Conference of Locals will meet Saturday and Sunday, November 12 and 13, 1960, in the Lake Room of the Captain Shreve Hotel, Shreveport, Louisiana. Opening session starts at 2:00 P. M., Saturday, November 12.

Fraternally yours,
STEVE E. GRUNHART,
Secretary-Treasurer,
Southern Conference of Locals.

CORRECTION

Local 516, Hillsboro, Illinois. In the August issue there appeared the following: "Pres. & Sec'y. Hermon Guile. Change to Herman Guile." This was an error. The proper spelling is and should remain *Hermon* Guile.

CHANGE IN ADDRESS OF OFFICER

Local 116, Shreveport, La.—Secretary, Steve E. Grunhart, P. O. Box 507, 517 Cresswell St., Shreveport, La. Phone: 442-5183.

Local 268, Lincoln, Ill.—Secretary, Winton C. Hoose, P. O. Box 181, 106 Vine St., Atlanta, Ill.

Local 333, Eureka, Calif.—Secretary, Robert H. Armstrong, 2604 Eye St., Eureka, Calif.

Local 358, Livingston, Mont.—Secretary, James L. Copenhaver, 225 South "L" St., Livingston, Mont.

Local 444, Jacksonville, Fla.—Secretary, Mrs. Eileen E. Marell, Room 212, 1143 Mary St., Jacksonville 7, Fla. President, H. C. Boyd, Room 212, 1143 Mary St., Jacksonville 7, Fla.

Local 628, Sarnia, Ont., Canada—President, Charles C. Harrison, 840 McKay Ave., Sarnia, Ont., Canada. Secretary, Lyle W. Hipple, 124 Pearl St., Sarnia, Ont., Canada.

Local 641, Wilmington, Del.—President, Herman Williams, 602 French St., Wilmington 1, Del.

Local 645, Sayre, Pa.—Secretary, Frank G. Bowman, P. O. Box 31, 332 Broad St., Waverly, N. Y. Phone: LN 5-4641.

Local 746, Plainfield, N. J.—Secretary, William S. Peifer, Apt. 48, 318 West Seventh St., Plainfield, N. J. Phone: PL 5-4430.

CHANGES OF OFFICERS

Local 329, Sterling, Ill.—President, Maurice Miatke, 1612 17th Ave., Sterling, Ill. Phone: MA 5-6960.

Local 203, Hammond, Ind.—Secretary, George H. Navarre, P. O. Box 4096, 7414 Indianapolis Blvd., Hammond, Ind. Phone: Tilden 5-0666.

Local 244, Glasgow, Mont.—Secretary, Sim Northup, 939 Fourth Ave. South, Glasgow, Mont.

Local 447, Savannah, Ga.—Secretary, Arthur W. Harrington, P. O. Box 1942, 220 Drayton St., Savannah, Ga.

Local 473, Dayton, Ohio—Secretary, Theodore Webb, Jr., 23 Bish Ave., Dayton 17, Ohio.

Local 552, Kalispell, Mont.—President, Lyle Manning, 1027 Seventh Ave. East, Kalispell, Mont.

Local 590, Cheyenne, Wyo.—President, Harry E. Stringfellow, 1008 West 27th St., Cheyenne, Wyo. Phone: 7-7328.

Local 634, Keene, N. H.—Secretary, James F. Fletcher, Jr., 47 Wilson St., Keene, N. H. Phone: ELmwood 2-0964.

WANTED TO LOCATE

John Alberts, former member of Local 550, Cleveland, Ohio.

Barbara Browne, former member of Local 477, Mankato, Minn.

Lyle Ludwig, former member of Local 228, Kalamazoo, Mich.

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

DEATH ROLL

Akron, Ohio, Local 24—Alvin F. Billings.

Antigo, Wis., Local 638—Ben Barta. Asbury Park, N. J., Local 399—Mae Geller.

Bay City, Mich., Local 127—Larry McVannell.

Belleville, Ill., Local 29—Edward P. Baum.

Boston, Mass., Local 9—Armand N. Starita.

Cleveland, Ohio, Local 4—Frank Albergro, Guy Craig, Henry Kulhanek, Alvin Turins.

Detroit, Mich., Local 5—Philip G. Kesselmayr, George H. Markham, Walter Nowicki, Gaston J. Rossignol, Roderrick Beliveau, John E. Cooper, Sr., John W. Howard.

Haverhill, Mass., Local 302—Adolph Blaser.

Houston, Texas, Local 65—Lambert F. Moebes, Barbara N. Torres.

Indianapolis, Ind., Local 3—Herbert Spacke, William Swain.

Lansing, Mich., Local 303—Marjorie C. Stone.

Manchester, N. H., Local 349—John Dobzanski, Frank Dudka, Sr., George Rajotte, Horace Vaillancourt.

Miami, Fla., Local 655—Imogene Waldron, Freddy Calo.

Minneapolis, Minn., Local 73—Elsie Arrivee, Arthur A. Donnay, Wm. A. Roeth, Gladys Bell, Louis Epstein.

Mobile, Ala., Local 407—Arthur V. (Whitey) Hunt.

Montreal, Que., Canada, Local 406—Edouard Mathieu, Charles Ed. Roy, Lucien Lafortune, Ovila (Pete) Morin, Marie-Therese Lenoir.

New York, N. Y., Local 802—Theodore Cella, Muron Berlin, Josef Goldfisher, Ralph Grauso, Carl C. Gray, August Huescher, Louis Kramer, W. George Reeves, Fannie Wilensky, Peter Reiter Albrecht (Pete Andrews), Ralph Donovan, George Greenberg, Benne Rapfogel, William Stone, Ernest Fiorito, Morris (Monte) Fried, Ben Karnow, Martin J. Miller, Verna Arnold, Charles Dicker, Franz Ditchman, Simon Greenberg, J. Harrison Isles, Hans Lange, Peter McNulty, William Pellman.

Pittsfield, Mass., Local 109—William H. Adams, Jr.

Sacramento, Calif., Local 12—Bruce Riddle.

Saginaw, Mich., Local 57—Anthony Joseph Abbenante, John W. Howard, Jack Patterson.

St. Louis, Mo., Local 2—Ernest Hares, Arthur W. Lengfelder, Tyrice W. Lyon, Anton Steppan.

St. Paul, Minn., Local 30—Arthur A. Donnay, Ivan B. Tator, James W. Baloga.

San Francisco, Calif., Local 6—Leva Fidler, Ralph A. Elliott, John J. Lagorio, William E. Olsen, Samuel Catalano, Michael Conte, Harry Thomas.

San Jose, Calif., Local 153—Tony Bauer.

San Juan, P. R., Local 468—Jorge Feliu.

Toronto, Ont., Canada., Local 149—Donald J. Burns.

Washington, D. C., Local 161—Fredrick Tovornick.

Waupaca, Wis., Local 629—Walter L. Morey.

Wilkes-Barre, Pa., Local 140—Adam Kajda, Joseph Gomer.

Wisconsin Rapids, Wis., Local 610—E. A. Lambert, Irwin Prebbonan.

PLACED ON NATIONAL DEFAULTERS LIST

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

ARIZONA

Phoenix:
Ray Odom, \$329.20.

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High Fidelity Recordings, Inc., \$1,458.05.

Richmond:
John Finetti (also listed under Miscellaneous), \$340.00.

Santa Cruz:
Bill Sutton, \$1,871.00.

COLORADO

Denver:
The Melody Club, Victor Lederman, Ernest Vigil, Phyllis Vigil and LeRoy Archuletta, \$1,350.00.

Montrose:
Andy Rasmussen, \$325.00 (added).

FLORIDA

Cocoa:
The Patio Club and Harriet Washington, \$169.00.

MIAMI:

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GEORGIA

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ILLINOIS

Chicago:

Club LeFemme, Bert Ross and Norma Depree, \$450.00.

The Sands Cocktail Lounge, Harold Moscovitz and M. Medlevine, \$300.00.

KANSAS

Wichita:

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MICHIGAN

Detroit:

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The Community Civic League and Elvester Williams, \$375.00.

St. Louis:

The Embers and Boris Johnoff, \$1,173.00.

Kansas City:

L. R. Canton, \$975.00 (restored).

NEW JERSEY

Asbury Park:

Irving Kolker (also listed under Miscellaneous and Miami, Fla.), \$5,489.00.

Mt. Freedom:

Klode Hotel, \$118.00.

Newark:

The Broad and Kinney Lounge and Joseph Heyman, \$265.00 (added).

Paterson:

The Palms Club Bar and Anthony Ray Ryles, manager, \$1,158.00.

NEW YORK

Parkville:

Klein's Hillside and Ben Fishman, \$500.00.

NOTICE TO SECRETARIES

Because of a lack of understanding of many new secretaries we are again calling attention to Article 11, Section 2, and Article 11, Section 4, Constitution and By-laws.

This means any changes concerning the mailing list of the INTERNATIONAL MUSICIAN must be furnished by the local secretaries on forms provided for that purpose.

These forms are IBM 1, IBM 2, IBM 3 and IBM 4. IBM 1 is for new members, IBM 2 is for changes of address, IBM 3 is for cancellations, IBM 4 is to be used for reasons other than those covered by IBM 1, 2 or 3. Any type of complaint could be used on IBM 4.

DO NOT send a LOCAL REPORT any changes that you wish to make on the International Musician mail list.

You can appreciate it is quite a problem keeping a mailing list as large as the International Musician corrected, especially if correspondence must be transferred from one department to another.

Fraternally yours,
STANLEY BALLARD,
Secretary.

INTERNATIONAL MUSICIAN

Pulaski:

U. S. A. Jamboree and Leon D. Moody, \$211.50.

OKLAHOMA

Ardmore:

Petroleum Club and Ray Walker, \$250.00.

PENNSYLVANIA

Chester:

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Somerset:

The Oakhurst Tea Room and Ernest W. Baker, \$199.30.

TEXAS

Abilene:

The Banders Club and A. R. Vessels, \$375.00.

Dallas:

Big D Jamboree and Ed. Watt, \$500.00.

Odessa:

The Silver Saddle Club, R. W. Batson and O. C. Francis, \$100.00, and Charles Barry (restored).

VIRGINIA

Norfolk:

Leroy Little, \$125.00.

CANADA

Toronto, Ont.:

M. Ferris and "Multilingua," \$57.00.

MISCELLANEOUS

John Finetti (also listed under Richmond, Calif.), \$340.00.

Irving Kolkner (also listed under Asbury Park, N. J., and Miami, Fla.), \$5,489.00.

BOOKERS' AND PERSONAL MANAGERS' LICENSES CANCELLED

Hirman's Booking Agency, Kingston, Ont., Canada2945
Batman Theatrical Agency, East Greenville, Pa.4981

BOOKERS AND PERSONAL MANAGERS' LICENSES RESTORED

Joe Grable, Coleston, Norristown, Pa.4505
Jules Klein Agency, Detroit, Mich... 702

NOTICE

TO LOCAL SECRETARIES

You are urged to send the orders for your local's 1961 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

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The City of Hartford (Connecticut) under the capable leadership of Mayor James H. Kinsella, an Honorary Member of Local 400 of that city, voted through the Council, for thirteen live concerts to be given by the Hartford Little Symphony Orchestra for grades 6 to 12 in public and parochial schools. The concerts are to be broadcast by WTIC-FM at no cost to other students not in the live audience. However, each grade level will have an opportunity to see and hear at least one live concert.

A personal toast to thirty of America's greatest bands of the 1930's and '40's will be tendered by Lawrence Welk on his ABC-TV network program on October 8. The show, "Great Dance Bands on Parade," will give exact-copy arrangements of the melody for which each band is most noted. Included will be the band numbers of Glenn Miller, Tommy and Jimmy Dorsey, Guy Lombardo, Benny Goodman, Glen Gray, Kay Kyser, Woody Herman, Wayne King, Ted Weems, Russ Morgan, Frankie Laine, Paul Whiteman and others.

William Smith, Assistant Conductor of the Philadelphia Orchestra, has had his own radio show over Philadelphia station WFIL-FM for over a year. During the orchestra's thirty-two-week season, the show is called "Philadelphia Orchestra Previews." Off season it is known as "Challenge of Music."

On Friday, October 7, a program in the interest of the Eleanor Roosevelt Cancer Foundation will be telecast on NBC-TV from 9:00 to 10:00 P. M., New York Time. David Susskind is producer and Bob Hope master of ceremonies.

Gian Carlo Menotti has been commissioned to do another opera for NBC. The one-hour work, of which Menotti will do both the music and the libretto, will be ready for production in the 1961-62 season.

Station WLOL-FM in Minneapolis presented a twelve-hour show as a benefit for the Minneapolis Symphony. The program both raised a substantial amount of money and stimulated the season ticket sale.

Music of the U. S. A. will be presented on the Bell Telephone Hour programs over NBC-TV on October 28 and November 11, 9:00-10:00 EST. On the first date "One Nation Indivisible," with Robert Preston of "Music Man" fame as host and narrator, will present music from the four corners of the nation as well as popular election campaign songs of the last century. Peter Palmer, Jimmie Rodgers, Jo Stafford and the Dukes of Dixieland will be featured. On November 11, Veterans' Day will be honored with a musical program entitled "And Freedom Sings."

Louis Armstrong will guest star on "An Hour With Danny Kaye" comedy special to be presented Sunday, October 30 (8:00-9:00 P. M., EST) on the CBS Television Network.

NEWS NUGGETS

The Horn Club of Los Angeles will present a concert at Schoenberg Hall at the University of California's Los Angeles campus, on October 23. New Compositions written for the group will be performed.

The Violoncello Society, Inc., of New York, has opened its 1960-61 season and plans five meetings, beginning in October. Address inquiries to 850 Seventh Ave., New York 19, attention Signe Sandstrom.

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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 Southerner 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
Jones, S.
King, David
Smith, Moss

ENTERPRISE:
Brooks, Bernest
Sessions Company, Inc., The, and Clarence Weeks
FLORENCE:
Valentine, Leroy
GEORGIANA:
Foreman's Arena, and Neal Foreman, Jr., Owner

MOBILE:
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager
Cavalcade of Amusements
Moore, R. E., Jr.
Tucker, Ed
Williams, Harriell
MONTGOMERY:
Club Flamingo, and Aneff 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:
Cocoon Grove Nite Club, Perry T. Hatcher, Owner
French Casino, and Joe Sanfratello, Proprietor
PHENIX:
241 Club, and H. L. Freeman
SELMA:
Elks Club, The, and E. L. D. Moss

ALASKA

ANCHORAGE:
Hayes, James G., and Eddie Oaks
International Club, and Burley Broussard, Owner and Manager
Stage Coach Inn, and Midge Starns, Employer
Stevenson, Doan
FAIRBANKS:
Barbary Coast Club, Jack Glass and Ann DeLano
Brewer, Warren
Club El Rancho Motel, and Miles F. Beaus, 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.
Grayson, Phil
Johnson, John W.
Miller, Casper
Nevada Club, Inc., and Jean Johnson
Shangri La Club
Stampede Bar, Byron A. Gillam and The Nevada Kid
Stoltz, Lorna and Roy

KETCHIKAN:
Channel Club
ARIZONA
FLAGSTAFF:
Carlos, Arthur

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Hott, Producer
Caddis, Joe
Gardina Bros., Inc.
Hoshor, John
Jones, Calvin R.
LeRonde Club, and Gary Daymus
Malouf, Leroy B.
Odum, Ray
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.
Willert, R. Paul
Zanzibar Club, and Lew Klein
TUCSON:
Desert Inn Supper Club, and Wally Jacobs
Hula Hut, and Anthony Marcione, Employer
Hutton, Jim
Wells, Macco
Williams, Joe

ARKANSAS

BLYTHEVILLE:
Brown, Rev. Thomas J.
FORT SMITH:
Willis, Sam
HOT SPRINGS:
Long Island Yacht Club, and Frank Thompson
Pettit, 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. Recc Saxton 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
ANTIOCH:
Live Oak Village, and Wm. Lewis
ARCADIA:
Cass, Bob, and Eric Lanslow
ARTESIA:
Carver, Ross
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager
Keene, Gene (Eugene Schweichler)
AZUSA:
Peace, Vance
Roese, Joe
BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George
BELLFLOWER:
Freider, Irving
Stern, William
BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter

BEVERLY HILLS:
Bert Gervis Agency
Mestuis, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE:
Cressman, Harry E.
BURBANK:
Elbow Room, and Roger Coughlin, Manager
Irvin, Frances
Merry Mac's, The (Ted and Carolyn McMichael)
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:
Pango Pango Club
DECOTO:
Howard, George
DEL MAR:
Hendricksen, Harry
DUNSMUIR:
McGowan, J. B.
EUREKA:
Eureka 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.
Alison, David
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.
Babb, Kroger
Berg, Billy H.
Birwell Corp.
Bozage Room, Leonard Vannerson
California Productions, and Edward Kovacs
Carroll, Richard
Ciro's, and Herman C. Hover Club 22 (Troadero), and Sam Einstoss, Pat Coleman, Turk Prujan, Employers
Coiffure 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.
Gayle, Tim
Gray, Lew, and Magic Record Company
High Fidelity Recordings, Inc.
Kline, Wally, Enterprises, and Associates, Inc.
Hire, David, Productions, and David Hire
Kappa Records, Inc., Raymond L. Krauss
Kolb, Clarence
Mode Records, Maurice Janov, Red Clyde and Charles Weintraub
Morros, Boris
National Booking Corporation
Patterson, Trent
Piano Playhouse, The, and Margy Fisher, Producer
Robitchek, 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

HOLLYWOOD:
Edwards, James, of James Edwards Productions
El Zarape Club, and E. Garcia and S. Ross
Extra Special Day Company, and Donald Young
Fortson, Jack, Agency
4527 S. Western Ave. Catering Corp. D/B/A Morocco Supper Club and George Hubbard and Mr. and Mrs. L. A. Ewing
Halfont, Nate
Hass, Lester, Promotions
Henneghan, Charles
Hollywood Cafe, and Lore Elias
Jemo Recording Enterprises, and Elliot B. Machit
Martino, A.
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, Clarence
Morris, Joe, and Club Alabama
Mosby, Eavan
New Products Institute of America, and Joseph H. Schulte
Pierce, Pops
Raymond, Marc
Royal Record Co.
Ryan, Ted
Silver Screen, Inc., and John Murray Anderson
Smyth, Gloria
Stern, Max N.
Troadero, The, and Thomas Stone
Van Hall and/or Van Hall Productions, and Bill Lackenbauer
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Fugh, Archie Gayer, Co-owners, and L. F. Stotz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Wilshire Bowl

MARIN CITY:
Pickins, Louis
NEVADA CITY:
National Club, and Al Irby, Employer
NEWHALL:
Terry, Tex
NICE (Lake County):
Mattos, Mr. and Mrs.

Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper
Western Recording Co., and Douglas Venable
"Wild Bill Hickok" Radio Show
Zardi's Jazzland, and Ben Arkin and Sam Donato, Employers

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Holstun, Robert W.
Homme, James
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippio, Sec., Evalyn Riechart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDougall, Owen
Rosenberg, Fred, Employer
Sullivan, Dave

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Benevolent Variety Artists, Inc., and Suzette Bailey and Juanita Burris
Bergerac, Jacque
Bentley, Ted, and Ted Bentley Productions
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer
Blue Light Ballroom, and Bill Iorzy
Briak Enterprises
Club Ebony, and Wally Berg
Coiffure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Dancing Cavalcade, Inc., and Jody Elder (also listed under Albuquerque, New Mexico)
Edwards, James, of James Edwards Productions
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Fortson, Jack, Agency
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SAN FRANCISCO:
Blue Angel
Brown, Ruben (Swingin' Deacon)
Brown, Willie H.
Cafe Society Uptown (now known as Emanon Breakfast Club)
Champagne Supper Club, and Mrs. Mildred Mosby
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DeSena, Barney
Fox, Eddie
Franger, George
Giles, Norman
Knaudson, 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 Kellock Catering, Inc.
Paradise Gardens, and John A. Gentry and William Carthen
Primal Ballroom, Mrs. Carrie O. McCoy, Prop.
Reed, Joe, and W. C. Rogers and Chase Co.
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Tolk-Watkins, Peggy
Waldo, Joseph

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

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 Wicks, Partner, and/or The Terraine Room
Lark Cocktail Lounge, and Glen Chapman
OAKLAND:
Carlos, Jess
53 Club, and Joe Mendus
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club, and Robert Moran
OXNARD:
Cove, The, and Branko Gegich
McMillan, Tom, Owner, Town House
PALM SPRINGS:
Bering, Lee
La Paz Hotel, and George Wesson
PASADENA:
Hazelton, Mabel
Ware, Carolyn E.
Zebra Room, Lou Warner, Employer

RICHMOND:
Downbeat Club, and Johnnie Simmons
Finetti, John (Also listed under Miscellaneous)
Jenkins, Freddie
ROSAMOND:
County Line Club, The, and Allan Morris, Owner
SACRAMENTO:
Douglas, Glac
Jelliffe, Father Robert
Peters, Robert L. (See Boston, Mass.)
SALINAS:
Gutteriez, John
SAN DIEGO:
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Campbell, Arlie C., and Maria P.
Evans, John D.
Flame Club, The, and William Pickney
Le Chlet Club, and Peter St. Schwimley, Max A. (Don Howard)
Washington, Nathan
Winegardin, J. L., and Ariel

SAN MATEO:
Plaid Piper, The, and The Plaid Piper Corp., and Joel Adams
SANTA BARBARA:
Castello, Mario
Talk of the Town Restaurant, Richard Lipiana, Prop.
Trade Winds, and Burke Mowatt
SANTA CRUZ:
Rightetti, John
Sutton, Bill
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., Owner
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:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
WINTERHAVEN:
Curran, Frank
Johnny's Top Hat, and John E. Shaffer

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Curran, Frank
Johnny's Top Hat, and John E. Shaffer

WATSONVILLE:
Ward, Jeff W.
WINTERHAVEN:
Curran, Frank
Johnny's Top Hat, and John E. Shaffer

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Ward, Jeff W.
WINTERHAVEN:
Curran, Frank
Johnny's Top Hat, and John E. Shaffer

WALLINGFORD:
Drum Enterprises, Inc., and
Clarence Drum

WESTPORT:
Goldman, Al and Marty

DELAWARE

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

ELLENDALE:
Heavy's Chicken Shack, and
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
Kirkwood Inn, Inc., Restaurant
and Cocktail Lounge, and
Mary J. Casalvera

FLORIDA

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

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

DANIA:
Paradise Club, and Michael
F. Slavin

DAYTONA BEACH:
Beach Club, The, and James
(Jungle Jim) Bradley
Bethune, Albert
Cockrell, Chuck
Deverner, Henry
Elks Lodge, Pen City No. 503,
John L. Slack, Employer
Ford, Henry (Hank)
Phillips, Bill
Schmidt, Carl
Wagner, Maurice
Walters, Donald W.

DEL RAY BEACH:
Cassidy, Edward
Raxlaw, Lou

EAU GALLEE:
Fair, James, Jr.

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

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

FORT LAUDERDALE:
Purple Onion, and Walter Roy
Wilson, Pres.

FORT MYERS:
Bailey, Bill—All Star Minstrels,
Inc., and Si Rubens
McCutcheon, Pat

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

HALLANDALE:
Caruso's Theatre Restaurant,
and Marion Kaufman and
Robert Marcus
Zarcadoolas, Henry

HOLLYWOOD:
Stage Door, The, and Fred Beck

JACKSONVILLE:
Blane, Paul
Blumberg, Albert
Florida Food and Home Show,
and Duval Retail Grocers As-
sociation, and C. E. Winter,
President; Paul Bien, Man-
aging-Agent
Forrest Inn, and Florida Amuse-
ments, Inc., and Ben J., Mary
Allen
Jackson, Otis
Newberry, Earl, and Associated
Artists, Inc.
Zumpt Huff Associates

KEY COLONY BEACH:
Dupree, Norman

KEY WEST:
Allard, Genevieve C. (Jeanne
Delta)
Club Mardi Gras, and A. G.
Thomas, Employer
Delta, Jeanne (Genevieve C.
Allard)
Habana Madrid
Happy Hour Club, and
Ruth Davies, Employer
Mambo Room, The, and Herb
Rosenberg

**PREVIEW Lounge, The, and
Gil Weiss
Regan, Margo
Weavers Cafe, Joseph Bucks and
Joseph Stabinski**

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

LAKELAND:
King, R. E.

LAWTEY:
Kelly's Nite Life, and Clifford
Kelly

MAITLAND:
Gunter, Elmer

MELBOURNE:
Moonlight Inn, Jake Gunther,
Owner

MIAMI:
Aboyoun, Tony
Brooks, Sam
Cece, Albert R.
City Club, Philip and Herbert
Berman
Civetta, Dominic, and Romeo
Civetta
Corbett, Frank
Florida Youth Forum, and Gail
Ruth Laine
Gardner, Monte
Girard, Nicholas
Kolker, Irving (Also listed un-
der Miscellaneous and
Asbury Park, N. J.)
Miami Music Theatre, Inc.,
Bennett T. Waites and Harry
Lashinsky
Perlin, David, and Ben DeCosta
Prior, Bill (W. H. P. Corp.)
Ricchio's Rest., and Joseph
Ricchio, Owner
Smart, Paul D.
Talavera, Ramon
Vanity Fair, and Last Frontier
Corporation, and Joseph
Tumolo and Irving Kolker
Weiss, J.

MIAMI BEACH:
Amron, Jack, Terrace
Restaurant
Cadillac Hotel, and Jack Lear
Caldwell, Max
Chez Ami, Mayflower, Inc.,
Peter Arnold, Ollie Arnold,
and Sam Cohen
Chez Parce, Mickey Grasso, and
Irving Rivkin
Cohen, Sam
Cotton Club, The, and Sam
Barken, Owner
Cromwell Hotel, Jack Yoches,
Label Spiegel, Milton Lee
Edwards Hotel, and Julius
Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Leshnick, Max
Macomba Club
Macomba Restaurant, and Jack
Friedlander, Irving Miller,
Max Leshnick, and Michael
Rosenberg, Employers
Meyle, Henry
Miller, Irving
Morrison, M.
Musumecio Festival, Inc., and
Sam Hirsch, Manager
Permitter, Julius J.
Poinciana Hotel, and Bernice
Frassand
Scott, Sandy
Strauss, George
Weills, Charles

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

OCALA:
Conover, William

OPA LOCKA:
Arabian Nights Pageant Com-
mittee

ORLANDO:
Hastings, W. J.
Redman, Mike J.
Sunbrock, Larry, and his Rodeo
Show, and Sunbrock Speed-
way

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

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

PENSACOLA:
Associated Promoters, and Al-
fred Turner and Howard
Miller
Hodges, Earl, of the Top Hat
Dance Club
Keckling, Alec (also known as
A. Scott), and National Or-
chestra Syndicate and Amer-
ican Booking Company, and
Alexander Attractions
Piccadilly Club, and J. J.
(Chips) Nolan

**WATSON, Frank
Williams, Kent**

PUNTA GORDA:
Charlotte Harbor Spa and Coun-
try Club, and Martin Fleisch-
man and George W. Durkin

QUINCY:
Monroe, Reg

SARASOTA:
Dean, William, and Dick Brown

SOUTH BAY:
Witherspoon, Leroy

ST. AUGUSTINE:
Islander Club, The, and
Edward Drozd

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

STARKE:
Camp Blanding Recreation
Center
Goldman, Henry

STUART:
Sutton, G. W.

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

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

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

VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and
John Clarke
Sparks Circus, and James Ed-
gar, Manager (operated by
Florida Circus Corp.)

WEST PALM BEACH:
Ballerina Club, and Bill Harris,
Operator
Larocco, Harry L.
1001 Club, The, and C. R. Ande
Parrish, Lillian F.

ALBANY:
Lemac Supper Club, and
Gordon Leonard, Employer,
Robert A. McGarrig, Owner
Seay, Howard

ATHENS:
Holmes, E. T.

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

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

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

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

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

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

GEORGIA

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

THOMASVILLE:
Club Thomas, and Terry
Maxey, Operator

VALDOSTA:
Dye, J. D.

VIDALIA:
Pal Amusement Co.

WAYCROSS:
Cooper, Sherman and Dennis

HAWAII

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

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

IDAHO

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

KELOCG:
Korner Club, and Gene Werner
and Donald Fink

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

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

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

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

ILLINOIS

BELLELEVILLE:
Crivello, Joe

BLOOMINGTON:
McKinney James R.
Thompson, Earl

CAIRO:
Sergent, Eli

CALUMET CITY:
Club Riviera, The, and Adolph
Alafia
Paradise Club, and Ed Nowak,
Owner

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

CHICAGO:
Associated Artists Corp.
Associated Select Attractions,
Inc., and Jules Pfeiffer
Barrett, Perk
(See Stage Lounge)
Basin Street Club, The, and
Elsworth Nixon, Owner
Bee-Hive Lounge, The, and
Sol Tannenbaum, Owner
Black Diamond, The, and Don
Wolf, Edward Grusin and
Richard C. Kroll
Black Orchid, The, and
Pat Fonticello, Employer
Brown Company, Inc., B. F.
and Mr. B. F. Brown
Casino Modern Ballroom, and
Butler Adams, Owner (Also
under Misc.)
Central Booking Office
Chance Records, Inc., Ewart G.
Abner, Jr., Pres.
Cid, Barbara (See: Thomas
Sullivan, Jr.)
Club Boston, and Jim Karris
Club Chesterfield, Delefield
Cocktail Lounge, Inc., Vir-
ginia Ann Mublex, Dick Dell-
sandro and Tommy Savas
Club LeFemme, and Bert Ross
and Norm Dupree
Cole, Elsie, General Manager,
and Chicago Artists Bureau
Crown Propeller Lounge, Inc.,
and Eddie J. Cohen, Employer
Daniels, Jimmy
David, Allan, and Allan David,
Inc.
Fine, Jack, Owner "Play Girls
of 1938," "Victory Follies"
Foreign Trade Training Center,
and Jules Kohena
Gayle, Tim
Hale, Walter, Promoter
Hill, George W.
Hungarian National Theatre,
and Miklos Metzger

**Imperial Food Service Manage-
ment, Inc., Imperial Lounge,
and Mr. and Mrs. Henry D.
Witt**

**International Music Fair, Inc.,
and Irving Stolar
King, Victor
Knob Hill Club, and Al Fenston
Kunack, Zbigniew
Lullaby of Broadway, Harry G.
Stollar, and Erwin (Pinky)
Davis, Employers
Magnum Talent Corporation,
and Greg Harris
Majestic Record Co.
Mansfield, Philip
Marlowe, Frank E. (also under
Miscellaneous)
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Mocambo Club, Trin Acevedo,
Owner
Monte Carlo, The, Mike Songi-
acconco, Emil "Moe" Monaco
and Steve Schickie
Monte, Tony
Montique, Nathaniel
(Magnificent)
Musarts Concert Management,
and George Wildeman
Music Bowl, and Jack Peretz
and Louis Cappanola, Em-
ployers
Music Bowl (formerly China
Doll), and A. D. Blumenthal
Moore, H. B.
Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L.
O'Connor, Inc.
Olson Shows, and Charles
Teichner
Parker, Tom, Theatrical Enter-
prises (Also under miscel-
laneous)
Redeeming Church of Christ,
and Rev. J. L. Anderson
Roberts Show Club, and
Herman Roberts
Sands Cocktail Lounge, The,
and M. Medlevine and
Harold Moscovitz
Stage Lounge, and Norman
Schlossberg (See Perk Barrett)
Stoner, Harlan T.
Sullivan, Thomas, Jr. (See:
Barbara Cid)
Tele-model Studios, and
Connie Sykes
V. I. P. Restaurant, and Tom
Brown
Webb, Ben K.
Williams, Ward (Flash)
Ye Olde Cellar, and Bob Bil-
tone and Edward Karoff
Ziggie's Gridiron Lounge, and
Ziggie Gzarowski, Owner**

CREVE COEUR:
Club 29, and Louise Jones,
Employer

DANVILLE:
Robinson, Bennie

DECATUR:
Brenning, B. Parker
Facen, James (Buster)
Glass Hut Club, The, James C.
Dowd and Donald S. Drake
Wells, Edward J.

DES PLAINES:
Deville Motor Hotel

DOLTON:
Junior Football Clubs of
America, and Ray Anderson,
President, Carl H. Brandt,
F. Ray Hinkle, Bert Huff,
Carl Slager and Nicholas
Altavilla

EAST ST. LOUIS:
Blue Flame Club, and Welborn
Phillips
Terrace, Inc., The, and Phil
Moody, Mgr.

EVANSTON:
Educational Music Service, Inc.,
and William A. Sandberg

FRANKLIN PARK:
Club Hollywood, and Olga
Harris

GRANITE CITY:
Club Deville, The, J. W. Simp-
son, Employer

JOLIET:
Candlelight Restaurant, and
Jolene Lynn

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

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

PEKIN:
Candlelight Room, and Fred
Romane

PEORIA:
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Thompson, Earl

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

QUINCY:
Hechtor, Sherman (See
Minneapolis, Minn.)
Higham, John

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

ROCK ISLAND:
Barnes, Al

SOUTH BELOIT:
Derby, Henry Piazza, Owner
and Operator

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

WASHINGTON:
Thompson, Earl

WAUKEGAN:
Case, Jimmy

INDIANA

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

BEECH GROVE:
Mills, Bud

BLUFFTON:
Lane, Don

ELWOOD:
Yankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Tri-State Oil Show, and Virgil
Kays

FORT WAYNE:
Brummel, Emmett
McAfee, Mrs. Jeanette
Walker, James

GARY:
Hayes, Rudie
Johnson, Kenneth

GREENBURG:
Club 46, Charles Holzhouse,
Owner and Operator

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

MADISON:
Retail Merchants Assoc., and
Oscar Bear, Jr., Employer

MUNCIE:
Bailey, Joseph

RICHMOND:
Newcomer, Charles
Puckett, H. H.

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

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

TERRE HAUTE:
Terrell, Mrs. H. A.

IOWA

CARROLL:
Brown Derby, and Mabel Brown

CLARION:
Miller, J. L.

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

HARLAN:
Gibson, C. Rex

MUSCATINE:
Kiwanis Club, The

POWERSVILLE:
Powersville Pavilion, and Mrs.
Nick (Gladys) Jensen

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

VAIL:
Hollywood Circus Corp., and Charles Jacobson
WATERLOO:
Hastings, W. J.
Stepoc, Benton L.
WOODBINE:
Danceland, J. W. (Red) Brummer, Manager

KANSAS

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

KENTUCKY

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

LOUISIANA

ALEXANDRIA:
Greystone Grill, The, and Eric Sawyer, Owner
Smith, Mrs. Lawrence, Proprietor, Club Plantation
Sters and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager
Weil, R. L.
BATON ROUGE:
Broussard, Bruce
Claiborne, Billy
Williams, Fred
CROWLEY:
Young Men's Progressive Club, and J. L. Buchanan, Employer
COVINGTON:
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
LEESVILLE:
Capell Brothers Circus
MONROE:
Keith, Jesse
Thompson, Son
Williams, Fred
NATCHITOCHE:
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
Stovall, Percy
OPELOUSAS:
Cedar Lane Club, and Milt Delman, Employer
PORT ALLEN:
Club Carousel, and Kelly Shaw
SHREVEPORT:
Reeves, Harry A.
Roppolo, Angelo
Stewart, Willie
SPRINGHILL:
Capers, C. L.

MAINE

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

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasarsky, Proprietor
Byrd, Olive J.
Carter, Charles
Chipperette's, Inc.
Comedy Club, The, and Mrs. Evelyn Dixon
Cox, M. L.
Dorsey, Bertram I.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Ford-Flax Agency, The (Lou Flax and Rose Ford), and Sunnyside Records, Inc.
Greber, Ben
Hartley's Restaurant, and H. Martin Landsman, Owner
Jabot, Dawn
Jed, David
Kerman, Charles
Las Vegas Club, John B. Lucido and Joe Morea
LeBlanc Corporation of Maryland
Lorenzo, Joseph
Lorenzo, Mimi
Mazer, Joe
Miller, Ben, Jr.
Miss Universe's Contest, and W. J. Adams
New Jazz City, The, and Lee C. Higdon
Perkins, Richard, of Associated Enterprises
Piccirilli, E. Michael, Josephine Piccirilli and Charles Martin (Rothlein), P/K/A "Charles Players"
Spring Valley Country Club
Surf Club, The, and Jerry Harle 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 Theodore James, Owner
CHAPEL OAKS:
Hamilton, Alfred
COLMAR MANOR:
Crutchfield, Walter
Macon, Harold (See Rustic Cabin and Walter Crutchfield)
Rustic Cabin (See Harold Macon and Walter Crutchfield)
CORAL HILLS:
Schendel, Theodore J.
CUMBERLAND:
Al's Chateau, and Al Cromwell
Waingold, Louis
EASTON:
Hannah, John
FENWICK:
Repsch, Albert

HAGERSTOWN:
Bauer, Harry A.
Rainbow Room of the Hamilton Hotel, and Chris Trantules Yeskey, Robert and Helen
HAVRE DE GRACE:
Firetide Inn, and R. B. (Bud) Delp, Employer
NORTH BEACH:
Mendel, Bernard
OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Sea Scape Motel, and Robert S. Harman, Employer
SALISBURY:
Matherly, Edward
Scott, Donald
Wagon Wheel Nite Club, Calvin Pusey and Ben Friedman
TURNERS STATION:
Thomas, Dr. Joseph H., Edgewater 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
Harpoed Concerts, and Harry Goodman
Harriott, Eric
L. J. B. Productions, and Lou Rudnick
Mayfair Club, Tiny Wright and Larry Drionia
Peters, Robert L. (also under Sacramento, Calif.)
Regency Corp., and Joseph R. Weiser
Richards, Jack (Also under Fitchburg)
Rubin, Marty
Sunbrook, Larry, and his Rodeo Show
Walker, Julian
Younger Citizens Coordinating Committee, and George Mouson
BRAINTREE:
Quintze Manor
BUZZARDS BAY:
Blue Moon, and Alexander and Chris Byron, Owners
Chez Rick, The, and Hrach Adrian
Mutt's Steak House, and Henry M. K. Arenovski, and Canal Enterprises, Inc.
Palmerino, Daniel A.
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Andrade, William
Cosgrove, Mabel D.
FALMOUTH:
Wilson, Charles E.
FITCHBURG:
Richards, Jack (Also under Boston)
GARDNER:
Colonial Hotel, and Margaret Vautour
HAVERHILL:
Assad, Joe
HINGHAM:
Masa Laboratories, Frank, and Frank Massa, Jr.
HOLYOKE:
Kanc, John
HYANNIS:
Sherwood Forest Ballroom, and Anthony Alosi and Louis Ferratti
LOWELL:
Don's Cafe, and Don Marione
MILLERS FALLS:
Rhythm Inn, and R. M. Thabault and James Del Nigro, Jr.
MONSON:
Canegallo, Leo
NANTASKEET BEACH:
Seabreeke, The, and Nicholas J. Kallis
NEWTON:
Thiffault, Dorothy (Mimi Chevalier)
NORTH TRURO:
Diego, Frank, T. Fitzpatrick, and Peter's Hill Restaurant
OAK BLUFFS:
Haywood, Douglas (also see miscellaneous)
OXFORD:
Oxford Club, and Paul Quinn

SALEM:
Larkin, George and Mary
SHREWSBURY:
Veterans Council
SPRINGFIELD:
Cobbs, Robert
Kashmanian, John
Strong, Clara, and Andrew Travers
TEWKSBURY:
White Rock Club, Inc., Rocco De Pasquale, John Connolly, Employers

MICHIGAN

ALPENA:
Globe Hotel, The, and R. E. Fitzpatrick, Owner
ANN ARBOR:
McLaughlin, Max
McLaughlin, Ollie
BATTLE CREEK:
Smith, David
Waugh, Adolphus D.
DETROIT:
Barnes, Duane
Bibb, Allen
Briggs, Edgar M.
Cody, Fred
Crystal Lounge and Bar, Edmour H. Bertram, Owner-Employer
Dance Attractions, Inc., and Ioan C. Pyle
Eddie's Record Shop, and Les (Zeph) Wilson
Fink, Arthur W.
Frolics Night Club, and Morry Baker, Employer
Payne, Edgar
Penthouse Records, and Harry Nivens
Smith, Duane
Smith, Homer
Smith, Howard
United Negro Advancement Council, The, and Charles Whitfield
Zakon, A. J.
DOUGLAS:
Harding's Resort, and George E. Harding
FERNDALE:
Club Plantation, and Doc Washington
FLINT:
Grover, Tiff
GRAND RAPIDS:
Town Pump, and Fozee Yared
HOUGHTON LAKE:
Rustic Frontier Dance Hall, and Charles Chandler
KALAMAZOO:
Tompkins, Tommy
LANSING:
Abraham, George W.
Ellis, Dock
MUSKEGON HEIGHTS:
Rollarena, The, and Matt Durdie
Wilson, Leslie
NEWAGO:
Parker's Resort, and Mace Parker
RIVER ROUGE:
Rouge Lounge, The, and Augustine J. Evangelista
SAGINAW:
Chase, William
SISTER LAKES:
Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buz" Miller
SKANDIA:
Idle Time Bar, The, and Floyd Atherton
SOUTH HAVEN:
Biltmore Hotel, The, and Maurice W. Steuben
TRAVERSE CITY:
Langin, Ray
UTICA:
Spring Hill Farms, and Andrew Sneed
WAYLAND:
Macklin, William and Laura

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
HARMONY:
Carson, Manford
KELLOGG:
Byer, Leslie
MINNEAPOLIS:
Black, D. P., Presentations
Follies Theatre
Hecht, Sherman (See Quincy, Ill.)
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under St. Paul, Minn.)
Ross, Edward
PIPESTONE:
Coopman, Marvin
Stolzman, Mr.

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

MISSISSIPPI

BELZONI:
Thomas, Jake
BILOXI:
Atkinson, James H. (also listed under New Orleans, La.)
Beachwater Club, and Devoy Colbet
Gay 90's, The, and William Cook (See El Patio Club, New Orleans, La., and William Cook)
Joyce, 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, Flendord
Reed, Jimmie
GULFPORT:
Plantation Manor, and Herman Burger
JACKSON:
Carpenter, Bob
Poor Richards, and Richard K. Head, Employer
Sabre Club, and James Farr, Employer
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)
KOSCIUSKO:
Fisher, Jim S.
LELAND:
Lillo's Supper Club, and Jimmy Lillo
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie Koerber
POPLARVILLE:
Ladner, Curtis (Red)

MISSOURI

CHILLICOTHE:
Hawes, H. H.
FESTUS:
The Golden Rule Hotel, and N. J. McCullough and Wayne Beck, Employers
INDEPENDENCE:
Casino Drive Inn, J. W. Johnson, Owner
JEFFERSON CITY:
Community Civic League, The, and Elvester Williams
KANSAS CITY:
Am-Vets, and Bill Davis, Commander
Canton, L. R.
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Graham, 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 Guinyard, Co-owners
Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bomber Bar

Caruth, James, Cafe Society
Chatman, Charles
Chesterfield Bar, and Sam Baker
D'Agostino, Sam
Embers, The, and Boris Johnoff
Encore Club, and Ted Fishery
Ford, Ella
Graf, George
Markham, Doyle, and Tune
Town Ballroom
Molina's Lounge, and John Molina
New Show Bar, and John W. Green, Walter V. Lay
Nieberg, Sam
Peacock Alley, and Al Fein
Probst, 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:
Aero Club, The, Robert Griswold 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, H.
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Gruver, President
OMAHA:
Camello's Dancing Academy, and Larry Camello
Lee, Elroy V. (Lee Barron)
SIDNEY:
Long, Jim (Also under miscellaneous)

NEVADA

LAKE TAHOE:
Lewis, Joby and Helen
LAS VEGAS:
Adeavans Club, Inc., Clifton Powell, Employer
Desert Spa
Johns, Claude M., Jr.
Manchon, Louis
Meredith, Gene
Mittel, George
Moulin Rouge
Patio Club, and Max Stettiner, Sid Slate, Joe Cohen
Purple Sage Corp., D/B/A Desert Spa
Royal Nevada Hotel, and Morey Friedman, Employer
Spencer, Lorenzo V., Earl Turmon, and John B. Winter
Zwilmeyer, Lud
LOVELOCK:
Fischer, Harry
OAKLAND:
Mendus, Joe, and the 53 club
RENO:
Blackman, Mrs. Mary
Jelliffe, Father Robert
Twomey, Don

NEW HAMPSHIRE

PORTSMOUTH:
Assad, Joe
NEW JERSEY
ASBURY PARK:
Kolker, Irving (Also listed under miscellaneous and Miami, Florida)
ATLANTIC CITY:
Bobbins, Abe
Butler, James, and The Musical Bar
Casper, Joe
Cheatam, Shelby
Dixon, Roy, and Henry Brogden
Entin, Lew
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A. Irby, Operator
Lockman, Harvey

INTERNATIONAL MUSICIAN

Lodge, Dave (Also under Philadelphia, Pa.)
 Mack's Mambo Inn, and Lawrence McCall, Owner
 Olshon, Max
 Pilgrim, Jacques
 Prouse, Ed (Also under Philadelphia, Pa.)
 Senator Hotel, and Edwin Levin

BAYONNE:
 Mullaney, Ronald

BERNARDSVILLE:
 Fair, James, Jr.

BLOOMFIELD:
 Club Evergreen and Henry Omelczuk
 Thompson, Pult

BRIDGETON:
 Continental Room, and Tony Scarpa

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

BURLINGTON:
 Hutton, Oscar

CAMDEN:
 Downey's, Jack Downie and Frank Crane, Prop.
 Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
 New Camden Theatre, and Morris Lev, Operator

CAMDEN COUNTY:
 Somerdale Inn, and Albert Perla and Albert Alfieri

CAPE MAY:
 Anderson, Charles, Operator

EAST ORANGE:
 Hutchins, William

ELIZABETH:
 Buza, William (Billy)
 Cutro, V.

HACKENSACK:
 Petretti, Vito, and Abe Wagner

HADDONFIELD:
 Kreson Manor, and James Penness, Employer

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

HILLSIDE:
 Consumers Buying Service and Arnold Sheff

HOBOKEN:
 Sportsman Bar and Grill

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

LAKE HOPATCONG:
 Dunham, Oscar

LAKEWOOD:
 Garfinkel, Leon

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

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

LYNDHURST:
 Cassiliano, Alfred

MARGATE:
 The Margate Casino, and James Schott, Employer

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

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

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

MOONACHIE:
 Brancato, John

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

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

MT. HOLLY:
 Shinn, Harry

NEWARK:
 Alfano, Al
 Beadle, Janet

Blum, Gil (See New Sugar Hill Club)
 Broad and Kinney Lounge, and Joseph Heyman
 Bruce, Ramon
 Club Elgar
 Cocuzza, Arulia
 Crackshot Hackley
 Forte, Nicholas
 Gold Coast Bar and Grill, and Joseph Heyman
 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
 Hour Glass, The, and Morris Feigenbaum and Jack Weiner
 Janus Club, and Joe Ferrara
 Joe Rae Restaurant, The, and Gus Campini, 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)
 Nitecap Club, Inc., and Donald J. Couzza
 Nitecap, The, and Charles Wells Norman, Sam
 Oetgen, Herbert
 Prestwood, William
 Red Mirror, and Nicholas Grande, Proprietor
 Rollison, Eugene
 Shawns Cocktail Lounge, and Bob Humphrey
 Silhouette Lounge, and Ida Lanno
 Simmons, Charles
 Tucker, Frank
 Weissman, Bernard (See New Sugar Hill Club)
 Wilson, Leroy
 Yavne, Emanuel
 Zarcadri, Jack, Galanti A. A.

NORTH ARLINGTON:
 Petruzzi, Andrew

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

OAK TREE:
 Dutch Mele's Dugout

OCEAN CITY:
 Pontiere, Stanley

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

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

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

PENNSAUKEN:
 Beller, Jack

PINE BROOK:
 Paonc, Fred

SALEM:
 Evans, Emsie, Jr.

SOMERS POINT:
 Troiano Country House, The, and Raymond Troiano

SPRING LAKE:
 Broadcasters and Mrs. Josephine Ward, Owner

SUMMIT:
 Ahrons, Mitchell

TEANECK:
 Suglia, Mrs. Joseph

TRENTON:
 Cordial Inn

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

VAUX HALL:
 Carillo, Manuel R.

VINELAND:
 Rainbow Club, and Joseph Tedesco

WESTFIELD:
 Cohen, Mack
 Samurine, Jaroline

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

WILLIAMSTOWN:
 Pippo, Rocco

NEW MEXICO

ALBUQUEQUE:
 Dancing Cavalcade, Inc., and Jody Elder (Also listed under Los Angeles, Calif.)
 Mary Green Attractions, Mary Green and David Time, Promoters.
 Halliday, Finn
 Hilebrand and Associates
 LaLoma, Inc., and Margaret Ricardi, Employer
 Lopley, John
 Richardson, Gary D.
 White, Parnell

AZTEC:
 V. F. W. Post 3370, and Claude Kirkpatrick

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

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

HOBBS:
 Strafe, Pete

ROSWEEL:
 Russell, L. D.

RUIDOSO:
 Davis, Denny W.

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

SOCORRO:
 Fence Acres, and Sonny Weatherly

NEW YORK

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

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

AUSABLE CHASM:
 Young, Joshua F.

BINGHAMTON:
 Stover, Bill

BOLTON LANDING:
 Galea's Restaurant, and Dominic Galea

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

BROOKLYN:
 Arnovich, Ira (Mr.)
 Baldwin, Lindsay Duke
 Balinese Club, and Sid Rosenthal
 Beckels, Lionel
 Bello-Mar Restaurant, Felix Garcia, Proprietor
 Borriello, Carmino
 Bryan, Albert
 Carol Bar & Grill, Inc., and Nathan Berkman
 Community Center, and Walter C. Pinkston (NYC)
 Continental Cafe, and Clyde Check
 Continental Cafe, and Vito Militano
 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
 M.S.G. Ltd., The, and Giovanni Mazzola
 Park Terrace, and Joseph Cesaria, Operator
 Polajaks, 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
 Susman, Alex
 Zaslau, Jack

HUFFALO:
 Bourne, Edward
 Calato, Joe and Teddy
 Cheifetz, Jacob, and Frank Collura
 Clore, Joseph, Operator, Vendome Hotel
 Cosmano, Frank and Anthony DiStefano, Jimmy
 Harmon, Lisa (Mrs. Rosemary Humphrey)
 Jackson, William
 Jasinski, Stan
 Nelson, Art and Mildred
 New Club Moon Glow, Bernard Ginsberg, Hyman Greshin and Max Hogen
 Parisi, Joe
 Ray's Bar-D, and Raymond C. Demperio
 Sportstowne Bar, and Mr. and Mrs. Les Simon
 Vendome Hotel
 W. J. Amusement Corp.
 Williams, Ossian V.
 Zywicki, Stanley J.

EAST GREENBUSH:
 Hughes, Richard F.

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

FERRDALE:
 Clarendon Hotel, Leon Garfinkel, Owner
 Gross, Hannah
 Pollack Hotel, and Eliss Pollack, Employer

FLEISCHMANN:
 Churs, Irene (Mrs.)

FRANKFORD:
 Reile, Frank
 Tyler, Lenny

GLEN WOOD:
 Lewis, Mack A.

GRAND ISLAND:
 Williams, Ossian V.

HUDSON:
 Goldstein, Benny
 Gutto, Samuel

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

ILION:
 Wick, Phil

KAUNEONGA LAKE (White Lake):
 Gruber, Paul

LAKE LUZERNE:
 Munck, Svend A.

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

LOCI SHELDRAKE:
 Capitol Hotel and Day Camp
 Hotel Leroy, and Ida Kranas

MALONE:
 Club Restaurant, and Louis Goldberg, Manager

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

MONTICELLO:
 King, Charles

NEW YORK CITY:
 Adams, Jack, and Co.
 Alexander, Wm. D., and Associated Producers of Negro Music
 Allegro Records, and Paul Piner
 Allen, Jimmy
 Arnold Agency
 Arnold, Sheila
 Aurora Film, and Ralph B. Serpe
 Bachelor House
 Barbieri, Al, Agency
 Bender, Milton
 Bourbon Street, and Jack Gordon
 Bradley Williams Entertainment Bureau
 Browne, Bridget
 Bruley, Jesse
 Butler, John
 Butler, Marion
 By-Line Room, Inc., and Mildred Ramshai
 Cameo
 Cappola, Antoinette
 Carlin, Roger
 Caruso, Mrs. Madelina
 Catala, Estaban
 Chambard Restaurant, Phil Rosen, Owner
 Charles, Marvin, and Knights of Magic
 Club Continental and Dave Panzer
 Club Pleasant Gents, Lee Chambers and Rudolph Johnson
 Cobb, Buf
 Coffery, Jack
 Conlin Associates, and Jos. H. Conlin
 Continental Record Co., Inc.
 Continental Variety
 Cora, Luis
 Cross, James
 Crovdon, Michael, Theatrical Agency
 Cutter, George H., Jr.
 Davis, Don (Pers. Mgr's. License No. 3453)

DEMARCO, Tony
 Dickson Hall
 Dubonnet Records, and Jerry (Jerome) Lipskin
 Edelson, Carl, and Club Records
 Estate of Cass Franklin
 Estrada, Mrs. Dolores
 Fillet, Helen
 Finch Records, and Samuel Finch
 Finck, Jack
 Gala Shows, Inc.
 Getts, Clark, and Clark Getts, Inc. (See San Antonio, Texas)
 Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade
 Goodman, Richard D. (Dick), Eldorado Records and Luniverse Record Corp.
 Gordon, Mrs. Margaret
 Gronoff, Budd
 Gray, Lew, and Magic Record Company
 Hello Parce, Inc., and Wm. L. Taub, President
 Imperial Attractions, Inc., and T. J. Foley
 Imps, Inc., and Ben Gradus
 International Food Show, Gordon Saville, President
 Isaacs, Lester
 I.X.L. Records, L. J. Reynolds and M. Axelrod
 Jones, Gerald
 Katz, Archie
 Kent Restaurant Corp., Anthony Kourtos and Joe Russo
 Kessler, Sam, and Met Records
 Knight, Marie
 K.N.S. Associates
 Krellberg, S. S.
 Kunkis, Mrs. S. R.
 Kuhnner, David and Jack La Rue, James
 La Vie (en Rose) 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 (Pigment)
 Martin, Betty (also listed under miscellaneous)
 Matthews, Willard
 Metz, Phil
 Metro Coat and Suit Co., and Joseph Lupia
 Mogie, 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.
 Oetgen, Herbert
 Palecos, Alexander
 Penachio, Reverend Andre
 Pinkston, Walter C., and Community Center (Brooklyn)
 Ponz, John
 Production Russell Peterson
 Sketch Book, and Chauncey S. Olman
 Rey-Reid Music Publishing Co.
 Riley, Eugene
 Robbins, Sydel
 Rosen, Matty
 Sage, Miriam
 Sands, Vic
 Santiago, Ignacio
 Santos, Victor
 Sawdust Trail, and Sid Silvers
 Saxon, Don
 Scott, Roderick
 Shapiro, Honora Rubel
 Shurr, Louis, Agency, and Don Rondo
 Sinclair, Carlton
 Sledge, James
 Strauss Agency, Fred Stump & Stumpy (Harold Crommer and James Cross)
 Sunbrook, Larry, and his Rodeo Show
 Tackman, William H.
 Terry Tell Time Prod., and Irving Gartenberg
 Vivere and Provost, Charles and Burns, John
 Walker, Aubrey, Maisonet
 Social Club
 Wallach, Joel
 Warner, Joseph
 Watercapers, Inc.
 Watson, Ivory Deck
 Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau
 Westminster Records, Inc.
 Winley, Paul
 Wolper, Dave
 Zakon, A. J.

NIAGARA FALLS:
 Greene, Willie
 James Restaurant, and James Doyle
 Ontario House, and Julia and Robert Minicucci

Paizzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Proprietors

NORWICH:
 McLean, C. F.

OSSINING:
 Wallace, Alvin

PARKSVILLE:
 Klein's Hillside, and Ben Fishman

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

RAQUETTE LAKE:
 Weinstein, Abe

RICHMOND HILL:
 Diamond, Seymour

ROCHESTER:
 Cotton Club, The, and Harry Spiegelman, Owner
 Gals, Alfred
 Ken Recording Company
 Music Unlimited, and Abraham Hamza
 Noce, Lou
 Terrace Gardens, The, and Robert and Shirley Balmer Valenti, Sam

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

SOUTH FALLSBURG:
 Silvers, Abraham

SPRING VALLEY:
 Benjamin, Martin

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

SWAN LAKE:
 Swan Lake Inn, and Samuel Ticke

SYRACUSE:
 Luigi's, and Carl Mancino
 Mahshie, Joseph T.
 Moore, Jim, and Jim Moore Associates
 Volpert, Howard

TROY:
 Cat and The Fiddle Club, and Thomas Polito

UTICA:
 Block, Jerry

WALDEN:
 Warren Gould, and Robert Gould

WATERTOWN:
 Duffy's Tavern, Terrance Duffy

WATERLIET:
 Cortes, Rita, James E. Strates
 Shows
 Kille, Lyan

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

WHITE PLAINS:
 Brod, Mario

WILLIAMSVILLE:
 Jasinski, Stan

WINDHAM:
 Fitros, Markos

WOODRIDGE:
 Waldorf Hotel, and Morris Signer

WURTSBORO:
 Bliss, Samuel

YONKERS:
 Sinclair, Carl

LONG ISLAND (New York)

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

BAYSHORE:
 Moore, James J.

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

COPIAGUE:
 Enaco Corporation

CORONA:
 Canary Cage Corp., Ben Casikane, Owner

ELMHURST:
 Miele, Mrs. F.

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

FLORAL PARK:
 Black Magic, and Jos. Benigno

GARDEN CITY:
Savales, Telly

HEMPSTEAD:
Junda, Leo
Manciar, Archille
Turci Club

HUNTINGTON:
Old Dutch Mill, and Frank Reid

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

JAMAICA:
Haas, Mrs. Edward

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

LAKE RONKONKOMA:
Club Clare, and Nancy Clare Smith

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

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

LONG BEACH:
Hamilton Club, and Mickey Hasinsky

MONTAUK:
Montauk Island Club, Harry Greenberg, Employer

NORTH WOODMERE:
Klar, Irving D.

PATCOGUE:
Kay's Swing Club, Kay Angeloso

PORT WASHINGTON:
Rivage, Beon, Beaus Caterers, and M. Finkle and/or Mr. Finklestein

ST. ALBANS:
Jackson, Hal

SAYVILLE:
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 Polakas, Brooklyn, N. Y.)

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

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

HENDERSONVILLE:
Livingston, Buster

JACKSONVILLE:
Marine Bar, and Jim Pittman

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales, and Jack Dunn

REIDSVILLE:
Ruth, Therman

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

WILMINGTON:
Barn, The, and Charlie Whitty

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

WINSTON-SALEM:
Adams, W. L.

NORTH DAKOTA

BISMARCK:
Andrews, Lee K. (Bucky)

GRAND FORKS:
Seay, J. J.

WHITE EARTH:
Royer, F. W.

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred Scrutchings, Operator
Holloway, Fred B.
Louthan, Walter M.
Namen, Robert
Sari's and Richard Farr
Thomas, Nick
Tropicans Club, Martin M. Winters, Employer
Zenalis, George

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

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

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

CHESAPEAKE:
Valley Lee Restaurant, Richard (Dick) Deutsch

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

CLEVELAND:
Artists 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.
Dearling
Colfield, Charles
Dixie Grill, and Lenny Adelman
Dixon, Forrest
Ebony Club, The, and Dan Boone
The Hanna Lounge, and Oslet Lowry, Jr., Employer
King, Ted, Agency
Lawrence, Ray
Lockett, Roy
Lowry, Fred
Manuel Bros. Agency, Inc.
McNeal, Joe
Spero, Herman
Stutz, E. J., and Circle Theatre
Swing Club, Wm. McDougall, President
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walthers, Carl O.

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

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

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. Recording Company
Town and Country Club, and Robert Close, Manager

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Copa Casino, and Nick Costantino
Firebird 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
J. E. Ranch Rodeo, and Col. Jim Eskew
Petroleum Club, The, and Ray Walker

ENID:
Norris, Gene

GAGE:
Busby, Douglas

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

LAWTON:
Zimmerman, Clifton and Era

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

OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

SHAWNEE:
DeMarco, Frank

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

OREGON

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

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

EUGENE:
Weinstein, Archie, Commercial Club

GARIBALDI:
Marty de Joe Agency
Walker, Sue

HERMISTON:
Rosenberg, Mrs. R. M.

LAKE SIDE:
Bates, E. P.

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

PORTLAND:
Harry's Club 1500, and Wm. McClelland
Ozark Supper Club, and Fred Baker

Pacific Northwest Business consultants, and J. Lee Johnson

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Martini, Arthur

PENNSYLVANIA

ALLENTOWN:
Embrieth, The, and William Max and Bill "Jazz" Max, Downtowner

ALTOONA:
Blake, Arthur

BLAIRSVILLE:
Moose Club

BLYTHEDALE:
Offshore Club, The, and James Thaxton

BOOTHWYN:
Shady Oak Cafe, and Ralph Penna

BRAEBURN:
Mazur, John

BRISTOL:
ABM, Inc., and Ralph Romano

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

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

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

COLUMBIA:
Golden Eagle, The
Kelley, Harold

COOPERSBURG:
Hoff Bar, Adolph Toffel, Owner

DELAWARE:
Dutch's Tavern
Far View House, Jolly Roger Room, and Roger Tamballo
Jolly Rogers Room, and Rog-Mon Associates, and Monas Feterman and Roger Tambella

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 Williams, Harry Mogur
Dupree, Hiram K.
DuPre, Reese
Essex Records
Gerson, Bill
Goldberg, Sam
Gordon, Mrs. Margaret
McAllister Jazz Associates, and Lester McAllister
La Petite, and Thomas W. Malone, Owner
Lodge, Dave (Also under Atlantic City, N. J.)
Masucci, Benjamin P.
Montalvo, Santos
Muziani, Joseph
Pacey's
Pinsky, Harry
Prouse, Ed (Also under Atlantic City, N. J.)
Stiefel, Alexander
Ukrainian Junior League,
Branch 52, nad Helen Strait, Sec., Victoria Melnick,
Chairman of Music
Velez, L.
Vincent Enterprises, Inc., and Margaret White and Solomon Burke
Warwick, Lee W.

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

POTTSVILLE:
Graham, Len, and George Yulick

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

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

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

SCRANTON:
Alto Cafe, The, and Tony Paone
McDonough, Frank
Omar Supper Club, and Tom Hashem
Santora, Vito

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

SOUTH LANGHORNE:
Playwicki Park Tavern, and Playwicki Park

STRAFFORD:
Poinsette, Walter

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko

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

WASHINGTON:
Lee, Edward

WILLIAMSPORT:
Pinella, James

YORK:
615 Club, The, and Frank Frederick

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.)
Zelmar 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

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

PARIS:
Cavette, Eugene

TEXAS

ABELINE:
Bandera Club, The, and A. R. Vessels, Employer

ALTAIR:
Cervnka's Night Club, and August Cervnka

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

AUSTIN:
Wimberly, Billy

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

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

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

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

DALLAS:
Big D Jamboree, and Ed Watt
Davis, Tony
Jefferys, T. J.
Morgan, J. C.
Mynier, Jack
Sky Club, The, and W. D. Satterwhite and Julius Schwartz

DENISON:
Club Rendezvous

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

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

RHODE ISLAND

JOHNSTON:
Club Chez Paree, and Bill Carillo
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

Lawhon, Sgt. Harry A.
Leahy, J. W. (Lee)
Levenson, 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
Magge, Floyd
Mann, Paul
Markham, Dewey (Pigmeat)
Marks, Al
Marlowe, Frank E. (Also under
Chicago, Ill.)
Martin, Betty (also listed under
New York, N. Y.)
Mason, Richard, and John
Krisanda
Matthews, John
Maurice, Ralph

Mayberry, Leroy Edward (See
Great Falls, Mont.)
McCarthy, E. J.
McCarthy, Robert J., Jr. (Bobby
Jay), (See Los Angeles, Calif.)
McCaw, E. E., Owner, Horae
Follies of 1946
McFinn, Dan (A/K/A Wm. H.
Branning) (Also listed under
Waukegan, Wis.)
McGowan, Everett
Meeks, D. C.
Meredith, Gene
Merry Widow Company, Eugene
Haskell, Raymond E., Mauro,
and Ralph Poonessa, Managers
Miller, George E., Jr., former
Booker's License 1129
Miquelon, Y.
Mitchell, John
Montalvo, Santos
Morton, H. W.

Mynier, Jack
Nelson, A. L.
Newbauer, Lillian
Nicholson, B. W. (See San Fran-
cisco, Calif.)
Nixon, Elsworth
Oliveri, Mike
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Oto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Parker, Tom, Theatrical Enter-
prises (Also listed under Chi-
cago, Illinois)
Peth, Iron N.
Pfau, William H.
Pinter, Frank
Pope, Marion
Rainey, John W.

Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Rice, Jerry
Roberts, Harry E. (Hap Roberts
or Doc Mel Roy)
Robertson, T. E., Robertson Ro-
deo, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Rougier, Jacques (see also Mon-
treal, P. Q., Canada)
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Seary, J. J.
Shambour, Farris
Shuster, Harold

Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George
McCall
Bert Smith Revue
Smith, Coy
Smith, Ora T.
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stover, Bill (also of Binghamton,
N. Y.)
Stover, William
Straface, Pete
Straus, George
Stump & Stumpy (Harold Crom-
mer and James Cross)
Summerlin, Jerry (Mars)
Sunbrock, Larry, and his Rodeo
Show
Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.

Thomas, Mac
Thomas, Ward
Tompkins, Tommy
Travers, Albert A.
Wallin, Bob
Walters, Alfred
Ward, W. W.
Watson, N. C.
Watts, N. Y.
Weills, Charles
Weinmann, John
Weintraub, Mr.
Wesley, John
White, Robert
Williams, Bill
Williams, Frederick
Williams, Ward (Flash)
Willis, Sam
Wilson, Ray
Wimberly, Otis
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous

ALABAMA

MOBILE:
McDaniels, Luke
McGer, Montey

ARIZONA

NOGALES:
Colonial House
SIERRA VISTA:
Military Inn
TUCSON:
El Corral
Kensley Ranch, The, Dean
Short, Manager
Panda Bar, and Joe Beauchamp
Skyroom, The
Ye Olde Lantern, Dean Short,
Manager

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Har-
age, 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
Valley Inn, The

ESCONDIDO:
Saddle & Sirloin Restaurant
FRESNO:
Cross, Mr. and Mrs. Elwin

HOLLYWOOD:
Notris, Jorge
Vescio, Pete

IONE:
Watts, Don, Orchestra
JACKSON:
Watts, Don, Orchestra

LA MESA:
La Mesa American Legion Hall
LONG BEACH:
Cinderella Ballroom, John A.
Bartley and Jack P. Merrick,
Proprietors

Tahone, Sam
Workman, Dale C.
MENDOCINO COUNTY,
CALPELLA:
Big Oaks, The

NAPA:
Gus Sauer's Steak House
OCEANSIDE:
Oceanside Bowladrome
"101" Club
Town House

PITTSBURG:
Bernie's Club
PRINCETON:
Harbor, The

REDDING:
Jerome Organization, and
Jerry McCleod

RICHMOND:
Broderick, Earl Warren
Gailoway, Kenneth, Orchestra
Lavender, Wm. (Bill)

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

SACRAMENTO:
Capps, Roy, Orchestra
SAN DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Civic Productions
Copeland, Ina
Day-Time Productions, and
George W. Daye, Jr.
Famous Door
Fazio, Jim
Hurricane Cafe
Mantiki Cafe
Sanchez, Belas
(Formerly with Cotton Club)
San Diego Speedboat Club
Silver Saddle Cafe
Thursday Club
Turner, Max
Uptown Hall
Vasa Club House
Wednesday Club

SAN FRANCISCO:
Frenias, Carl (also known as
Anthony Carle)
Jones, Cliff
Kelly, Noel
Somers, Walt (Alias Peterson
and Cohn)
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Connors, Ralph
TULARE:
T D E S Hall
VALLEJO:
Vallejo Community Band, and
Dana C. Glaze, Director and
Manager

VENTURA:
Sidcar, The
COLORADO
ASPEN:
Le Rendezvous
DENVER:
Killarney Lounge, and
Mr. Lapin
Thunderbird Supper Club and
Restaurant, and Verne Byers,
Prop.
GRAND JUNCTION:
Flamingo Lounge, and Roy
Dinkins
RIFLE:
Wiley, Leland

CONNECTICUT

DANBURY:
Danbury Fair, and John W.
Leahy

DANIELSON:
Pine House
HARTFORD:
Burt's Tavern, Frank S. De-
Locco, Prop.

MOOSUP:
American Legion
Club 91
MYSTIC:
Sea Horse Rest
V.F.W. Club

NAUGATUCK:
Zembruski, Victor—Polish
Polka Band
NORWICH:
Polish Veteran's Club
Wonder Bar, and Joseph
Skindzier

FLORIDA

CLEARWATER:
Moose Club, The
FORT LAUDERDALE:
Aloha Club
FORT MYERS:
Rendezvous Club
Rendezvous Lounge, and Eddie
Smith
HALLANDALE:
Ben's Place, Charles Dreisin
JACKSONVILLE:
Standor Bar and Cocktail
Lounge
KENDALL:
Dixie Belle Inn
KEY WEST:
Logun's Lobster House, and
Stewart Logun, Employer

MIAMI:
Heller, Joseph
MIAMI BEACH:
Fried, Erwin
ORLANDO:
Larson, Dellaire and Della
PANAMA CITY:
White Circle Inn, and Mrs. Matie
B. Shehans, Cedar Grove
Shrimp Boat Lounge, The
Shrimp Boat, and W. L.
Smith

POMPANO:
Julenes
TAMPA:
Diamond Horseshoe Night Club,
Joe Spicola, Owner and
Manager
WEST PALM BEACH:
Chi-Chi Club, The
WINTER PARK:
Vallejo Avenue Bar, and Albert
Kausek

GEORGIA

ATLANTA:
Camellia Garden Restaurant
and Wisteria Garden Cock-
tail Lounge, and Angelo
Nicholas
SAVANNAH:
Bamboo Club, and Gene Dean

HAWAII

HONOLULU:
49th State Recording Co.
Sereuo, Eddie

IDAHO

MOUNTAIN HOME:
Hi-Way 30 Club
TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
Tallo's Club 51
Turf Club, The, and Ed McKee
CHICAGO:
Harper, Lucius C., Jr.
Kryl, Bohumir, and his Sym-
phony Orchestra
CHICAGO HEIGHTS:
Svoboda, Albert, and Svoboda's
Nickleadon Tavern and
Museum
FAIRFIELD:
Eagles Club
GALESBURG:
Boots and Saddles Club
JOLIET:
Pohler's Recording Studio, and
Al Pohlers

MOUND CITY:
Bellview Park Club, and George
Heisler, Operator
NASHVILLE:
Smith, Arthur
OLMSTEAD:
Clark, Tom
FEORIA:
Combs Club, and Jimmy
Shepard
Marshall-Putnam County Fair
Assn., and the Henry Fair
Miller Park, and Harry Miller
Palace Theatre
Silverleaf Pavilion
SCHELLER:
Andy's Place, and Andy Kryger
STEZER:
Reno, Sam, and Reno's Tavern
and Tap
TAMMS:
Tamms High School

INDIANA

BEAN BLOSSOM:
Barn, The
CEDAR LAKE:
Bud Meyers Tap
EVANSVILLE:
Elliott, George
GARY:
Coration Club, Lodge 170
HOBART:
Jimmy's Hobart Tap
INDIANAPOLIS:
Lee and Ray Club
Sheffield Inn
LAFAYETTE:
Eagles Lodge No. 347, The
LEBANON:
Moose Club
MUNCIE:
Mikesell, Gerald
NEW CHICAGO:
Green Mill Tavern
SOUTH BEND:
Chain O'Lakes Conversation
Club
Hi-Hat Club
Midtown Rest.-Bar
PNA Group 83 (Polish National
Alliance)
St. Joe Valley Boat Club, and
Bob Zaff, Manager
St. Joseph County 4-H
Association

IOWA

ARNOLDS PARK:
Elm Brooks Country Club, and
C. W. Butterfield, Manager
BURLINGTON:
Old Town Hall, The, and
Kenneth Anderson
B Square Circle Modern Square
Dance Club, The
CEDAR FALLS:
Women's Club
FAIRFIELD:
Huff, Leiu (Lew)
SIoux CITY:
Eagles Lodge Club

KANSAS

PAOLA:
Pla-Mart Dance Hall, and
Elmer Hagemeyer, Prop.
TOPEKA:
California Club, The, and Jerry
Bond, Mgr.
Downs, Red, Orchestra
Old Moon, alias the New Moon,
and Red Est, Mgr.
Rainbow Club, The, and Jerry
Brooks, Mgr.
Vinewood Dance Pavilion

KENTUCKY

ASHLAND:
Crisp, Denny
Smith, Curley, and the Stoncy
Mountain Boys
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
LOUISVILLE:
Golden Horse Lounge, and
O. P. Edwards
MOREHEAD:
Link, Gary, and the Rocka-
fellows
LOUISIANA
BUNKIE:
Blue Moon Club, and Vines
Harris
Huey, Oliver
LEESVILLE:
Capell Brothers Circus
NEW ORLEANS:
New Orleans Opera Guild, Inc.,
and Mrs. Nella Ludwig

MAINE

GARDINER:
Jackie Nichols Lodge
LEWISTON:
Manoir Hotel and Night Club
LITCHFIELD:
Whip-O-Will Dance Hall
PORTLAND:
103rd Inf. Nat'l. Guard Hdqrs.,
Engineers and Tank Co. (See
Co. D, 103rd Inf., R.C.T.,
Westbrook, Me.)
PURGATORY:
Homestead Ballroom
TACOMA:
Linton, Clarence
WESTBROOK:
Co. D, 103rd Inf., R.C.T. (See
103rd Inf., Portland, Me.)

MARYLAND

BALTIMORE:
Benjamin's, and Benny Ben-
jamin and Morris Brown,
Owners
New Jazz City, and Robert
Jervis
Straw Hat Theatre
EASTON:
Start, Lou, and his Orchestra

MASSACHUSETTS

FAIRVIEW:
Manning's Cafe, Inc.
FALL RIVER:
Durfce Theatre
Harmony House, and Lawrence
Prezalar
LAWRENCE:
Zajec, Fred, and his Polka Band
LYNN:
Simpson, Frank
METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers
MILLBURY:
Granite Recreation Club
NORTH OXFORD:
Raymor Club, The
NORTH READING:
Levaggi Club, Inc.
SHIRLEY:
Rice's Cafe, and Albert Rice
SPENCER:
Reardon, Bernard
STERLING:
Green Meadow Lodge
WORCESTER:
Holmes, Alan Gray

MICHIGAN

BATTLE CREEK:
El Grotto
BAY CITY:
Bay City Optimist Club
COLDWATER:
O'Shanahan's, Gracie, Tavern
Club 105
ISHPEMING:
Congress Bar, and Guido
Bonetti, Proprietor
MARQUETTE:
Johnson, Martin M.
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi
NILES:
Kubiak's Stateline White
House, The
PONTIAC:
Bob's Chicken House, and
Robert Dorman, Owner
QUINCY:
Quincy Hotel
ST. IGNACE:
Sophie's Tavern, and
Sophie Heise
UNION LAKE:
Morey's Golf and Riding Club,
and Ed Morey

MINNESOTA

MINNEAPOLIS:
Lolies, Wes
Milkes, C. C.

MISSISSIPPI

HATTIESBURG:
Alpha Tau Omega Fraternity
(Epsilon Upsilon Chapter)
Dusty Club
Hattiesburg High School Pan-
hellenic Council
Phi Kappa Tau Fraternity
(Beta Epsilon Chapter)
Royal Order of Demolay
Swann, Jimmy
JACKSON:
Roepcke, Robert P.
(Bobby Peters)
VICKSBURG:
Roger's Ark

MISSOURI

KANSAS CITY:
Coates, Lou, Orchestra
El Capitan Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Proprietor
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson
Rainbow Club, The, and
Toby Scarcello
LOUISIANA:
Rollins, Tommy, Orchestra
POPULAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall
WELLINGTON:
Wellington Missouri Fair, and
Robert Riesmeyer, President,
Wellington Fair Board

MONTANA

BOULDER:
Diamond S. Ranchotel, The
WEST YELLOWSTONE:
Teepee Bar

NEBRASKA

ARLINGTON:
Arlington Ballroom, and Floyd
Paig

CRETE:
Blue River Lodge Dance Hall,
and Henry Zahoureck, Mgr.

GERING:
Lost Park, and Melvin Roach

LINCOLN:
Arens Roller Skating Club
Lees Drive Inn, Lee Franks,
Owner
Royal Grove
Shar-Mar
Sunset Party House

MINATARE:
American Legion Club, and
Commander Leo Elverhardt

NORTH PLATTE:
Eagles Club

SCOTTS BLUFF:
Moose Lodge, and F. C. "Bud"
Breedon

NEVADA

ELY:
Little Casino Bar, and
Frank Pace

LAS VEGAS:
Soukup, Robert

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron
Colby, Leader

CONCORD:
New Hampshire Highway Hotel

PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader

WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Columbian
Institute)
Polish-American Home
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

EDISON TOWNSHIP:
Ye Cottage Inn, and Ray Wilch

ELIZABETH:
Twin Cities Arena, William
Schmitz, Manager

HACKETTSTOWN:
Hackettstown Firemen's Band

HIGHLAND PARK:
Delaney, Edward (See J. Stan-
ley, New Brunswick, N. J.)

KEYPORT:
Stager, Walter, Orchestra

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Montclair Theatre

MOUNT HOLLY:
Hill Top Inn, and Stan
Strobuck

NETCONG:
Kiernan's Restaurant, and
Frank Kiernan, Proprietor

NEWARK:
I & B Tavern, and
John Bobowsky
Newark Opera House
Pelican Bar
Reilly, Terry P., Association

NEW BRUNSWICK:
Carlano, John
Olsen, George
Stanley, Joseph (See Delaney,
Edward, Highland Park,
N. J.)

NEW MARKET:
Nick's Grove

PASSAIC:
Haddon Hall Orchestra,
J. Baron, Leader

PENNSAUKEN:
Holly House, and Burt Ross
(effective August 1, 1960)
Ivystone Inn, and Burt Ross
(effective August 1, 1960)

SOMERS POINT:
Gateway Play House, and
Jonathan Dwight

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

TOTOWA:
St. Michael's Grove

WILDWOOD:
Hunt's Ballroom

NEW MEXICO

ANAPRA:
Sunland Club

RUIDOSO:
Davis Bar
Ruidoso Bar, and Bob Smith

NEW YORK

ALBANY:
Bombardier, Joe, Jr.
Club Rocket, The, and Tony
Aliberti

BALDWIN, L. I.:
Michael Della Rocca, and
Major Opera Co. of the U. S.

BROWNVILLE:
Monnat, Joseph

BUFFALO:
Hall, Art
Wells, Jack
Williams, Buddy

CATSKILL:
Jones, Stevie, and his Orchestra

COHOES:
Sports Arena, and Charles
Guphill

CONESUS LAKE:
Lake Shore Inn, The, and
Doc Hayes

**Moulin Rouge Inn, The, and
Mrs. Le Fay**

CORNING:
Corning Lodge & Moose Club,
No. 274

CUBA LAKE:
Evans Roller Rink

GREENWOOD LAKE:
Bamboo Inn, and Louis Fer-
rara, Proprietor

HARRISVILLE:
Cheesman, Virgil

HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor

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

MAMARONECK:
Seven Pines Restaurant

MONROE:
Lemko Resort Hotel, and
Joseph Frych, Proprietor

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. Bertram
Morales, Cruz
Richman, William L.
Stork Club
Urasia Restaurant

NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Proprietor

PEEKSKILL:
Vagabond House, and Stephen
P. Denorio

POTSDAM:
Roman Gardens, and Frederick
Giuliani, Prop.

RAVENA:
VFW Ravena Band

RIDGEWOOD, L. I.:
Joseph B. Garity Post 562,
American Legion, Com-
mander Edmund Rady

RIVERHEAD, L. I.:
Reggula's Corners, and Michael
Demchurk

ROCHESTER:
Loew's Rochester Theatre, and
Lester Pollack
Thrall, Raymond
West End Hotel, The, and
Doc Hayes

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hats Orchestra

SYRACUSE:
Miller, Gene

TRUMANSBURG:
Alumni Association of the
Trumansburg Central School

UTICA:
Russell Ross Trio (Salvatore
Coriale, Leader)

VESTAL:
Vestal American Legion Post 89

NORTH CAROLINA

ASHEVILLE:
Propes, Fitzhough Lee

KINSTON:
Parker, David

WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

NORTH DAKOTA

MINOT:
Minot Fair Grounds

OHIO

AKRON:
Fraternal Order of Eagles,
No. 555
South Akron Eagles Club
and Hall

ALLIANCE:
Lexington Grange Hall

BELLEVEUE:
Fraternal Order of Eagles Club
V. F. W. Club

BRADFORD:
Johnny's Danceland, and John
Baxley

CANFIELD:
Canfield Fair Grounds

CINCINNATI:
Golden Lounge, The

CLEVELAND:
Algiers Lounge
German Centrale Farm

COLUMBUS:
Ben's Tavern, and Lou
Schilling
Ranch, The, and Paul Hirshman

COLUMBUS GROVE:
Reynold's Tavern, and Kie
Reynolds

CUYAHOGA FALLS:
Fraternal Order of Eagles Club
and Hall

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

EAST LIVERPOOL:
Brandt, Slim
Young, Slim

ELYRIA:
Heck, Charles "Chuck," and
his Band
Palladium Ballroom, and James
Solet, Owner

GENEVA:
Blue Bird Orchestra and Larry
Parks
Municipal Building
North Center Tavern

HARRISBURG:
Hubba-Hubba Night Club

HOLGATE:
Swiss Gardens, George K.
Bronson

PAINESVILLE:
Chagrin Tavern

PIKETON:
Technical Division Recreation
Committee of the Goodyear
Atomic Corporation

PORT CLINTON:
Avalon Nite Club
Fraternal Order of Eagles Club

RAVENNA:
Ravenna Theatre

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

SALINA:
Mercer County Fair, and
W. F. Archer

VAN WERT:
Underwood, Don, and his
Orchestra

OKLAHOMA

KINGSTON:
Lake Tenoma Lodge, and Boyce
Harkey, Manager

OREGON

ALBANY:
El Rancho Club, and Floyd
Wilson

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr.
Peffley, Grange Master

PENNSYLVANIA

ALLENTOWN:
Arens Gardens Roller Skating
Rink, and Jos. Bonenberger

ALTOONA:
Catholic War Veterans Associa-
tion, Post 1691

AMBRIDGE:
Loyal Order of Moose No. 77

ANNVILLE:
Washington Band

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. Kilgore, Manager,
and Mrs. Waters, Owner

CLEARFIELD:
American Folks Musician As-
sociation, and Bud Moore
Wysc, Sandy

DANVILLE:
Palace Cafe

DOWNTOWN:
Brandywine Home Association,
Post 845, Veterans of Foreign
Wars

EAST STROUDSBURG:
Hotel Pines

ERIE:
Angelotti's Supper Club, and
Meade Verdecchio
Haena Orchestra, The

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.

LARGE:
Ross the Caterer, and Sam Ross,
Proprietor

LEHIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Proprietor

MONACA:
Polish National Alliance
No. 841

MT. CARMEL:
Civic Hall

MOUNTAIN HOME:
Coutanzo, Vince, Orchestra
Onawa Lodge, B. Shinain,
Proprietor

NEW BRIGHTON:
Fraternal Order of Eagles
No. 1342

NEW KENSINGTON:
American Folk Musicians
Association
Gable Inn

NORRISTOWN:
Cross Roads Hotel, The, and
Donald Tuffloro
Holmes Orchestra, Eddie

ORELAND:
Sandy Run Golf Club

PHILADELPHIA:
Allen, James, Orchestra
Palladium Ballroom, and Moe
Greenberg

PITTSBURGH:
Club 22

READING:
Bac, Stephen S., Orchestra

ROBINSON:
Fork's Tavern

ROCHESTER:
Turners Club, The

ROULETTE:
Brewer, Edgar, Roulette House

SCOTTDALE:
Moose Lodge No. 194

SHAMOKIN:
Cadet Hall
Maine Fire Company

SPANGLER:
American Legion

TYRONE:
Blazing Arrow Hook and Lad-
der Fire Co., The (The
Hookies)

WHITNEY:
Pipetown Hotel

YORK:
14 Karat Room, Gene Spangler,
Proprietor

RHODE ISLAND

BRADFORD:
Rendezvous Restaurant

TIVERTON:
Billy's Cafe (The Crossroads),
and Joseph Pereira

WESTERLY:
Continental Cafe, The
WERI Radio Station

WOONSOCKET:
Jacob, Valmore

TENNESSEE

JACKSON:
SPO Fraternity
Supper Club

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
La Terraza Club, and Florencio
Gonzales
Luna, Leopoldo
Santikos, Jimmie
Tamez, Genaro
Tinan, T., and his Band

EDINBURG:
Barn, The, and Harold L. Smith

EL PASO:
Club Society, and Melvin Gar-
rett, Owner-manager

FORT WORTH:
Cunningham, H. H.

GALVESTON:
Sons of Herman Hall

FORT ARTHUR:
De Grasse, Lenore

SAN ANTONIO:
Club Bel-Air, and John W.
Morland
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

OGDEN:
Chic Chic Inn

SALT LAKE CITY:
Avalon Ballroom
Reiske, Bill, Enterprises,
and/or Beehive Agency

VIRGINIA

ALEXANDRIA:
Nightingale Club, and George
Davis and James Davis

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

WASHINGTON

OMAK:
Moran, Rita
Pauls Cafe
Schaller, Carl A.

SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

BEDDINGTON:
Isaac Walton Club

BERKELEY SPRING:
Moose Club

FAIRMONT:
Fox, Mrs. Harvey
Gay Spots, and Adda Davis and
Howard Weekly
Maple Inn, and Leonard (Jake)
Romino, Manager
Ulom, A. B.

GRAFTON:
City View, Tony and Daisy
Olivio, Proprietors

KEYSTONE:
Calloway, Franklia

NEW CUMBERLAND:
Hawkins, John

PARKERSBURG:
Moore, Wayne

WEITON:
Kiciszko, T., PNA Lodge No.
3001

WHEELING:
Jai Lai Club, and Myron W.
Laney, Owner

WISCONSIN

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

AVOCA:
Melody Kings Orchestra, John
Marshall, Leader

DURAND:
Weiss Orchestra

GILMANTON:
American Legion Memorial
Hall

MARSHFIELD:
Cameron Club, and Linus Lord

MENASHA:
Trader's Tavern, and Herb
Trader, Owner

MILWAUKEE:
Moede, Mel, Band

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

OREGON:
Village Hall

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

PARK FALLS:
Stub's Nite Club, and Jack
Idea a/k/a Jack and Doris
Club

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

WYOMING

AFTON:
Valeion Ballroom and Hotel

BIG PINEY:
Farrell's Club
Silver Spur

LA BARGE:
Ward's, Cal, Bar

DISTRICT OF COLUMBIA

WASHINGTON:
Elmer's Franklin Park Cafe
Hotel 2400
Johnny's Grill

**Star Dust Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack**

CANADA ALBERTA

CALGARY:
Calgary Stampeder Football
Club

BRITISH COLUMBIA

VANCOUVER:
Cullen, Jack
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre

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

BRANTFORD:
Silver Hill Dance Hall
Switzer, John

BRUSSELS:
Wilbec, Ken, and Orchestra

CUMBERLAND:
Maple Leaf Hall

EASTVIEW:
Eastview Recreation Center,
and Jofre Belanger

FORT ERIE:
Wm. Hodgson's Pom Poms
Orchestra
Si Sherk's Orchestra

INGERSOLL:
Beacham, Wm., and his Melody
Ramblers

KINGSTON:
Corporation of the City
of Kingston
Parks Board, The
City's Buildings, The
City's Parks, The

LISTOWEL:
Canadian Legion Memorial
Home, Branch 259, f/k/a
Parkview Gardens

LONDON:
Ondellwells Temple, and E. B.
Hale

NIAGARA FALLS:
McGregor, Mrs. Helen
Radio Station CHVC, Howard
Bedford, President and Owner
Ross, Bob
Winters, Tex (Hector Fangeat)

OSGOODE:
Lighthouse

OTTAWA:
Capitol City Jazz Band
Drifters Orchestra, Smokey
Rand and Hugh Scott
Metcalfe, Robert (Shorty), and
his Orchestra
Navan Community Centre, and
Wesley Savage, Manager

ST. CATHARINES:
Allen, George

SARINA:
Moose Hall, The
Polish Hall

SCARBOROUGH:
Crust, Stanley

SEAFORTH:
Seaforth Community Centre
Seaforth Memorial Arena, The

STRATFORD:
Avenue Theatre, and Leslie Yeo,
Manager
Besoyan, Richard (also listed
under New York, N. Y.)
John D. Bradley Co. Advertis-
ing, and John D. Bradley
Canadian Theatre Tours Co.,
Ltd., and Terence Fisher
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
Mercury Club
Minc Club, The, Donald E.
Towns and Melvin Jackson
Miford, Bert
Three Hundred Club
Toronto Ladies' Pipe Band

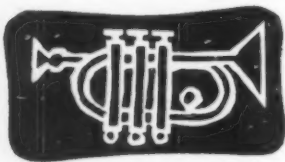
WELLAND:
Welland County Agricultural
Society, and Welland County
Fair

(Continued on the following page)

BAND NOTES

Frederick Fennell, conductor of the Eastman Wind Ensemble, will conduct the All-Eastern High School Band at the Eastern Division Meeting of the M. E. N. C. in Washington, D. C., on January 16, 1961. The group which Dr. Fennell will conduct is a select band of 150 chosen from among the most outstanding high school musicians of the twelve northeastern seaboard states that comprise the Eastern Division of M. E. N. C.

The town of Kerdrade, Holland, stands host to a music festival periodically. This town, most of whose inhabitants are miners, has long been having its own bands—small groups which practice enthusiastically during evenings after working hard daytimes in the mines. Bands from other countries have taken to visiting them and competing in friendly spirit. The next get-together will be in the summer of 1962. Among the contestants already lined up are the police band from Barcelona, Spain, with thirteen "Banda de Trompetas" on horseback, the famous Hoch und Deutschmeister Kapelle from Vienna and probably the Hong Kong Police Band. If your band would like to compete, write to Helge W. Leeuwenburgh, World Music Festival, Kerkrade, Post Office Box 3172, Grand Central Station, New York 17, New York.



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(NON-COMMERCIAL ONLY)

FOR SALE, EXCHANGE, WANTED TO BUY, LOST OR STOLEN; payable in advance, 30 words, \$1.00—HELP WANTED, AT LIBERTY; 30 words, no charge. Type or print your ad and send with check or money order by the 12th of the preceding month. Monthly basis only. GIVE THE NUMBER OF YOUR LOCAL. Please notify the INTERNATIONAL MUSICIAN, 39 Division St., Newark 2, N. J., of any advertiser using these columns for commercial purposes. PRINT or TYPE advertising copy on SEPARATE sheet of paper.

HELP WANTED

BASSIST, doubling on tuba if possible, for weekend work in Philadelphia area with well established band featuring Dixieland. Preferably a college student but musical ability of prime importance. Wm. Harman, 3rd, 224 Indian Creek Road, Philadelphia 31, Pa.

DRUMMER, for weekend work in Philadelphia area with well established band featuring Dixieland. Preferably a college student but musical ability of prime importance. Wm. Harman, 3rd, 224 Indian Creek Road, Philadelphia 31, Pa.

MUSICIANS (String Quartet), plus occasional pianist and double bass player; accomplished, dedicated. State instrument, age, musical background, marital status, supplementary occupational income if applicable. Northern Jersey accessibility helpful. Write: International Musician, Box 75, 39 Division St., Newark 2, N. J.

PIANIST, for weekend work in Philadelphia area with well established band featuring Dixieland. Preferably a college student but musical ability of prime importance. Wm. Harman, 3rd, 224 Indian Creek Road, Philadelphia 31, Pa.

REPAIRMEN, for musical instruments. Reeds, brass, buffers, strings. \$2.50 per hour starting salary, 40 hour week. Year-round work, no layoffs, paid vacation. Must be A-1, for expanding company. Sid Sherman Musical Instrument Co., 226 South Wabash Ave., Chicago 4, Ill.

SAXOPHONE, doubling clarinet, accordion or trumpet, for an established territory band. Year-round job, home most every night; hire cut or no notice. Don't misrepresent please; no drinkers wanted. Contact Johnny Hider's Orchestra, P. O. Box 113, Mandan, N. D. Phone: 2434.

SECTION TENOR MAN, for established traveling orchestra. Contact: Jess Gaylor Orchestra, 1612 North Broadwell, Grand Island, Neb.

FOR SALE or EXCHANGE

ARRANGEMENTS, specials by Win Neher for two altos, tenor, trumpet and piano. Current standards and medleys; excellent for new band. North Hutten, 801 West Third St., Sterling, Ill. 9-10

AMPLIFIER (Epiphone), A-1 condition, for guitar or accordion; \$50.00. John Greklek, 4040 Carpenter Ave., Bronx 66, N. Y. Phone: TULIP 1-4278.

AMPLIFIERS, Fender (Bassman model), 50 watts. Cost \$339.00, sell for \$150.00. Also an Ampeg (Twin Twelve model), 35 watts, vibrato plus stereo channel and two separate channels. Cost \$425.00, sell for \$175.00. Both like new, must sell. Frank Martorella, 45-41 Utopia Parkway, Flushing 58, N. Y. Phone: HI 5-0904.

BANJO (Tenor), Gibson Mastertone. Pearl inlay, no rust, new Rogers head, perfect condition. Good case, few small scratches on resonator; \$160.00. John Miraglia, High School, Limestone, Maine.

BANJO, Vega-Vox, new condition, complete with plush-lined case. Must sell, \$245.00. John A. DiBuono, Hosmer St., Marlboro, Mass.

BASS (Fender Precision), Bassman amplifier and case; hard and soft cases for bass. New (six months), cost \$700.00, will sell for \$430.00. John Schwartz, 1738 East Columbia St., Evansville, Ind.

BASS FIDDLE, Kay, blond, like new, with zipper bag and heavy duty stand; \$135.00. Wally Myers, 320 Mill St., Johnsonburg, Pa.

BASSOON (Heckel), in excellent condition, used only six months. Willing to sacrifice. Heinz Lutz, Apt. 2, 604 Seventh St., Racine, Wis. Phone: ME1906 4-0971.

BASS (String), fine old Italian (Venetian school), excellent condition, beautiful tone, \$695.00. Also a sturdy wooden bass trunk (with bow and string compartments), \$95.00. Marvin Topolsky, 1604 Bedford Ave., Brooklyn 25, N. Y. Phone: IW 7-2987.

CLARINETS, set (B \flat and A), Buffet, old but like new condition. Selmer A, 18-7, beautiful tone; Conn 424N-B \flat ; French make B \flat ; excellent horn. All just recently overhauled or checked; reasonable. Richard Pottenger, 858 42nd St., Sacramento 19, Calif.

CLARINETS, Buffet, Boehm system, B \flat No. 22,000 series; A, No. 21,000 series. Both are in excellent condition, tune perfectly and have a beautiful sound; \$250.00. Milton Moskowitz, 67-11 165th St., Flushing 65, N. Y. FL 9-6920.

DRUM SET, Gretsch, green pearl, chrome. 22 x 14 bass; two 14" K. Zildjian; one 16" A. Zildjian; 14 x 14 tom-tom; 4 x 14 snare; cases. Used three months; sell for \$300.00 or best offer. Ruth Young, 501 West Virginia, Peoria, Ill.

ENGLISH HORN, Cabart-Lare, like new, with case; \$425.00. Write: Lare Wardrop, 1574 East Jefferson, Detroit 16, Mich.

EXCHANGE, will swap a set of 2 $\frac{1}{2}$ octave "Ludwig" Vibes; or a Vega-Vox tenor banjo, for $\frac{1}{2}$ or $\frac{3}{4}$ size blonde Kay bass. Allen, 15 Amber Lane, Levittown, N. Y. PE 5-4633.

FREE TO FEDERATION MUSICIANS. Set of (4) Symphonic Trios for three trumpets with extra trombone part for optional quartets. Please send \$1.00 to cover handling. Al Mancini, 1949 Carmen, Hollywood, Calif.

GUITAR (Steel), Magnatone model G-85 double-neck. Complete with legs and case, practically new, played only at home. Bill Gwaltney, 3514 Highland Ave., Cairo, Ill.

GUITAR, Fender Jazzmaster. Two pickups, three position switch, rhythm switch, tremolo, fast action neck, adjustable bridge, deluxe case. Excellent condition, one year old. Sells new, \$380.00; a real buy at \$250.00. Bob Henderson, 212 Wilber St., Vincennes, Ind.

LIBRARY, used, for three tenors, trumpet and rhythm; standards. Send stamp for list to Bolton, 815 Smith, Manhattan, Kansas.

LIBRARY, used "stocks," many standards, some jazz. All in excellent condition. Big savings, 50% off retail price. Free list on request. Harold Molter, 608 13th St., New Brighton, Pa.

Learn to Compose and Arrange Your Own Marches!

Write today for FREE sample lessons from this new Home Study Course, written and supervised by Dr. Ervin H. Kleffman, well-known Composer and Band Director.

UNIVERSITY EXTENSION CONSERVATORY Dept. 100A, 2000 S. Michigan, Chicago 16

LIBRARY, 80 excellent danceable modern arrangements, playable with sextet, septet, or octet. Inst.: three rhythm, alto, horn, trumpet, tenor and trombone. All commissioned arrangements of the best tunes, arranged by the top men in the field: Ernie Wilkins, Johnny Mandel, Hefti, Pierce, Mulligan, etc., acquired from name professionals. Used very successfully commercially with all three combinations. Must sell immediately, will sacrifice to best offer received; will sell whole or in part. Write and I'll send list, maybe tape. Paul Winter, 2247 Sheridan Road, Evanston, Ill.

MARIMBA (Degan), four octave, with cases. Excellent tone and condition; beautiful appearance for stage and broadcast work. \$225.00 or best offer. Also a Stromberg banjo in good condition, \$50.00. P. Porras, 68 Clarendon Ave., Somerville, Mass. PR 6-6473.

ORCHESTRATIONS (Dance), used, from stage and screen musicals. Also movie "themes," 15 assorted, \$3.00 postpaid. A. Corotis, 4725 North Camac St., Philadelphia 41, Pa.

UNFAIR LIST of the American Federation of Musicians

(Continued from the preceding page)

WOODSTOCK:
Capitol Theatre, and Thomas Naylor, Manager

QUEBEC

AYLMER:
British Hotel, and Anton J. Lazarowich and Joseph Tchorewski, Proprietors Chamberland Hotel, and Mrs. Noranda Chamberland, Operator

EAST TEMPLETON:
The R-100, and Ernest Denault, Proprietor Williams, Russell

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

Phillips, Max (owner, National Hotel, Masson, P. Q.)

GRANBY:

Royal Hotel

GRAND-MERE:

Windsor Hotel, and Mr. Genais

HUDSON:

Chateau Du Lac

HULL:

Windsor Hotel, and W. A. Croteau, Mgr.

L'ACHIGAN, ST. HIPPOLYTE:

Gay Nineties (See L'Hirondelle)

L'Hirondelle (Gay Nineties), (See Gay Nineties)

L'ASSUMPTION:

Au Miami Hotel, Roland Alix, Owner

MASSON:

National Hotel (see Max Phillips, owner, Gatineau, P. Q.)

MONTREAL:

Arlequin Club

Bacardi Cafe

Bal Tabarin

Clover Cafe, and Jack Hora

Continental Club

Dis-Q-Ton

Fiannagan Ice Show

Gagnon, L.

Gauchet, G.

Havana Club

Lantera Cafe

Lapierre, Adrien

Latin Quarter

Main Cafe

Monte Carlo Club, and Eugene

Soverain

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