

MUSICIAN

International

APRIL, 1961

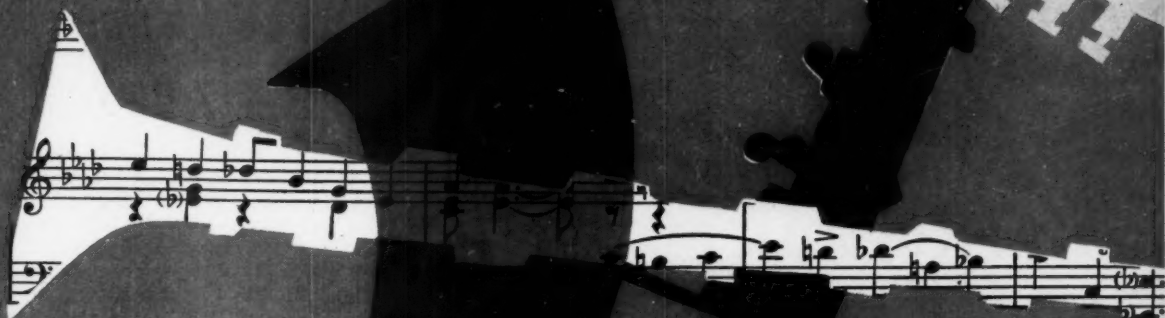
F. C. C. RULING TO
HELP LIVE MUSIC 5

TAX REDUCTION BRINGS
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OF MUSIC 10

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BY JOHN BRIGGS 20

DUKE ELLINGTON
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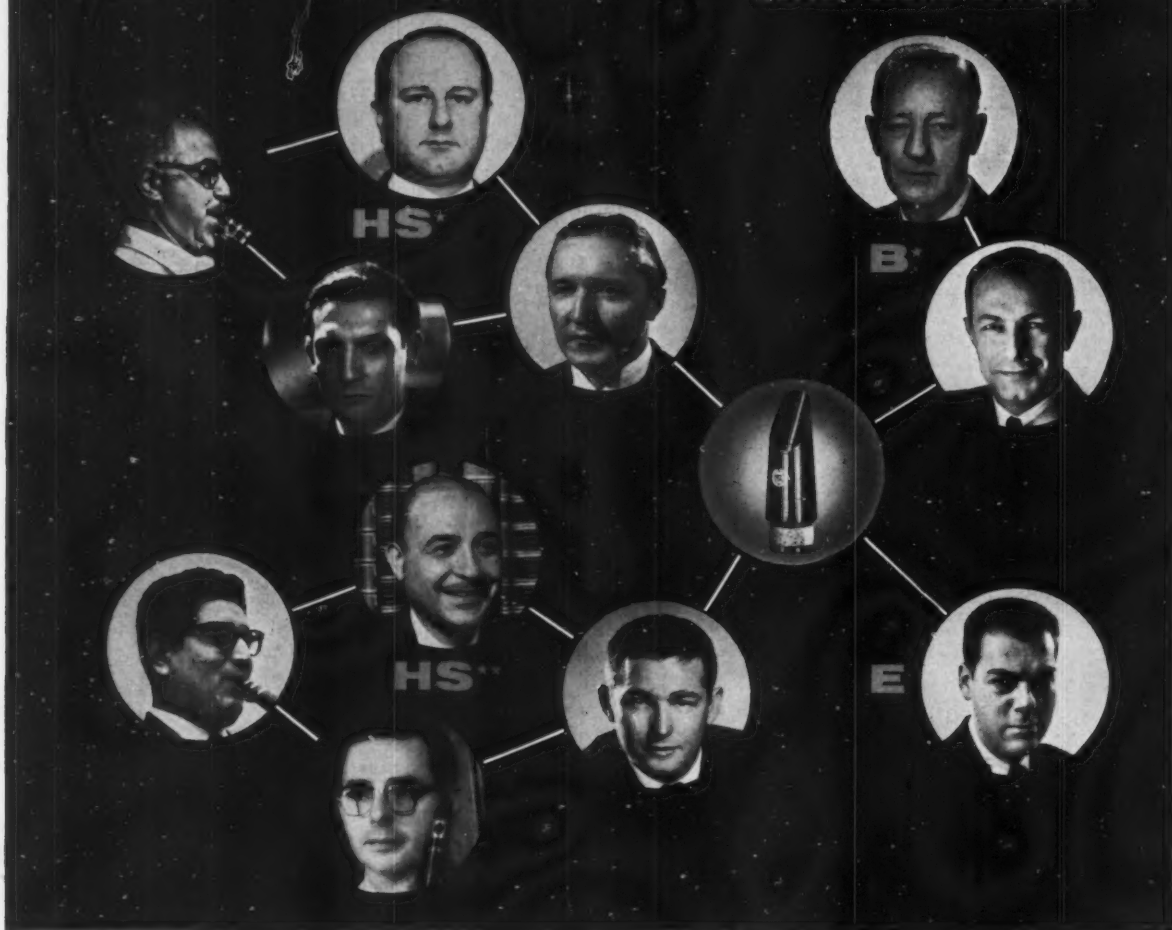
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THEY PLAY HS FACING:**

Clockwise left to right:

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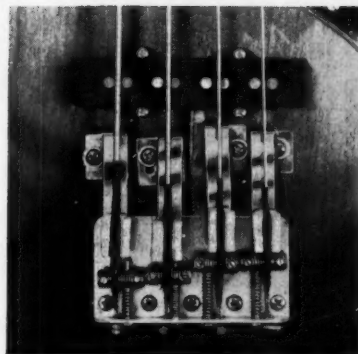
INTERNATIONAL MUSICIAN

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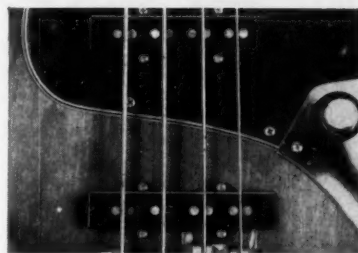


°Patent Pending

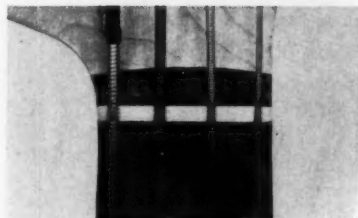
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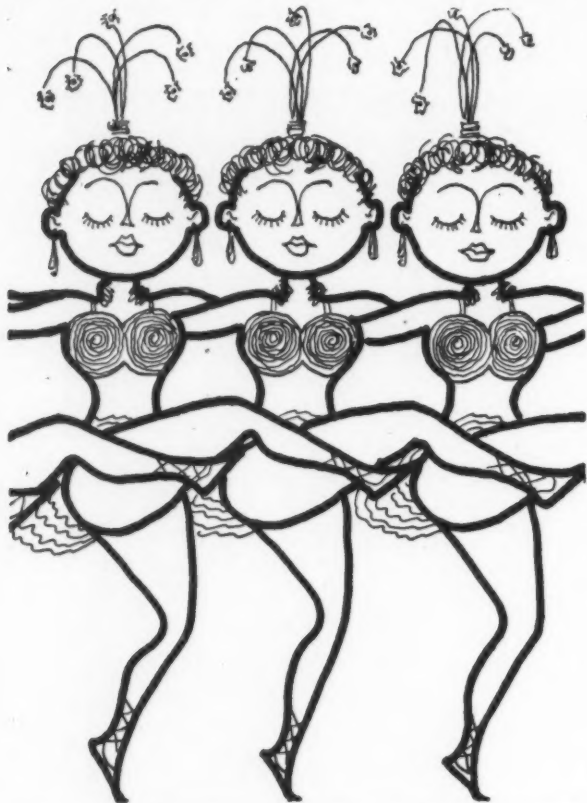
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international MUSICIAN



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

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APRIL, 1961

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COVER

Duke Ellington
(Cover designed by William Kiehm)

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INTERNATIONAL MUSICIAN

NEW RULING WILL AID MUSICIANS

Kenin Urges F. C. C. Act On Live Music Issue

The Federal Communications Commission has instituted a rule-making proceeding which may have substantial impact on employment of A. F. of M. members. It has proposed changes in the radio and television license application and renewal forms which may broaden its policing of programming performance by licensees. President Kenin has instructed A.F.M. General Counsel Henry Kaiser to file a brief on behalf of A.F.M. and its members urging that the F.C.C. insist on the utilization of live talent, particularly musicians, by the licensees. Briefs are presently due April 3, and decision by the F.C.C. on what rules it will adopt can be expected by late summer.

Factors leading up to the rule-making proceeding are outlined in an adjoining column. A close reading of the records on which that outline is based creates a distinct impression that the FCC finally is going to use at least some of the control it has always had but rarely exercised. Perhaps changes of Commission membership in recent months are partly responsible for reversal of the full Commission's attitude.

The A. F. of M. always has urged that radio and television stations have a responsibility to the communities they cover to encourage musical talent through the programming of live music. Thus, President Kenin expressed himself as "highly gratified" that once again the A. F. of M. would be given an opportunity to put itself on record regarding programming.

"We covered this just a year ago January 7th," President Kenin said, "when I testified at the hearing beginning this cycle of events. At that time, apparently, the Commission recognized the fact that stations were not living up to their commitments, but it was reluctant to take immediate action.

"The licensees' performance has not improved since then. They seem to be proceeding on the assumption the FCC has no backbone. Until recently that assumption has been justified, but I trust the tide has begun to turn.

"I am convinced that this time—with its new membership and a new Presidential Administration—the very basic philosophy that the airwaves belong to the people at large, not to a privileged few seeking personal enrichment, will be given full weight. I foresee that the newly constituted FCC membership will compel station operators to fulfill the pledge

to program their broadcasts in the public interest."

Foreshadowing of the present situation lies, perhaps, in an introductory remark made by President Kenin before the FCC at the January, 1960, hearing when he said:

"The uniqueness of this occasion lies in the fact that this is the first time that the compelling story of the professional musician and his relationship to the Radio-TV industry is being told directly to the public officials who are empowered and, in my opinion, even required to give that story a more happy turn. For this unprecedented opportunity and on behalf of the American professional musician, my sincerest expression of gratitude."

President Kenin went on to comment, "My theme may be succinctly summarized. The economic interest of the professional musician (which is my responsibility) and the public interest (which is your responsibility) are identical, and both interests have been sorely neglected by an insensitive industry, and I am constrained to say, by an unwise and improper execution of clear public policy.

(Continued on page twelve)

F. C. C. Policy Change Focuses On Public Service

New concepts of "public service" responsibilities on the part of radio and television station operators—long urged by the American Federation of Musicians—appear to be taking shape as the Federal Communications Commission announces a rule-making proceeding on revisions of licensee application and renewal forms.

Sequence of events leading up to these proceedings are significant. About a year ago, the FCC refused to renew the licenses of four radio stations in the Boston area, basically on the grounds that they had failed to perform the "public service" aspects of programming they had pledged in their license renewal applications.

When hearings on the applications were announced, the A. F. of M. filed briefs and sought permission to intervene in the hearings as a party having a basic interest. Nevertheless, the license of one station was renewed last July 29 and the A. F. of M. noti-

(Continued on page twelve)

Tax Reduction Boosts Job Opportunities

In the face of somewhat grim economic conditions in many parts of the country, night club bookings for professional musicians rose at the rate of more than \$9,000,000 annually in the three-month period ending last January 31st, a survey conducted by the office of President Kenin has established.

"This rise in employment under most unfavorable conditions," President Kenin said, "is traceable in large part to the halving of the cabaret tax effective last May 1st after a long, hard campaign by the A. F. of M. for Congressional relief from this discriminatory, job-destroying measure that was imposed to discourage 'luxury spending' away back in World War I days."

Returns have been received from 426—approximately two-thirds—of the A. F. of M. locals in the United States, comparing cabaret-type engagements for the November, December, January, 1960-61, quarter with those

of the similar months a year earlier. Returns received include all of the major population centers.

Increases total 34,861 work-hours per week, or—on the basis of a four-hour engagement—8,715 additional engagements per week throughout the three-month period. Figuring the national average at \$20.00 per day per engagement, this comes to \$174,300 per week, \$2,265,900 for the three-month period. Projected over a year, this amounts to \$9,063,600 in additional earnings for A. F. of M. members annually, despite the distress of the American economy in general.

It was not feasible to survey in detail the additional jobs that were created in cabarets in related occupations, such as waiter, bartender, busboy, etc., but the survey in depth by an independent research organization on which the A. F. of M.'s campaign for tax re-

(Continued on page nine)

The President Acts on Resolutions

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 employed can enter a jurisdiction and take away employment rightfully belonging to members of the local in whose jurisdiction such a group has entered.

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 instance 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 himself to a form of slavery which should have been left behind with the 1920's, therefore,

BE IT RESOLVED, That the sentence 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."

This resolution, referred by the Convention to the International Executive Board, was referred by the Board to the President. Serious study convinced your President that this resolution required much further discussion, and therefore was added to the agenda of the mid-winter meeting of the Board.

The Board realizes the seriousness of any change in the working conditions due to the decreasing amount of employment in this field. Therefore, the Board has asked the President to study this situation further, and report back to it at the Convention meeting.

RESOLUTION No. 4

WHEREAS, Statistical information will be of prime importance in convincing the Congress that the Cabaret Tax of 10% should be completely removed from the Public Law, and such information will be readily obtainable from each local secretary if he is provided with the necessary forms and reminders, therefore,

BE IT RESOLVED, That some statistical forms be made up and be made available to all locals for the purpose of keeping a record of the employment opportunities increasing directly from the decrease of the cabaret tax. Such statistics to be submitted monthly to the Federation and used as ammunition to prove that the complete elimination of the tax would result in still further increased revenue to the Treasury in the form of personal income tax, and would more than offset the loss of the revenue from the cabaret tax.

This resolution was referred to the President's office by the Convention. It has been acted upon favorably: forms have been sent to the locals, and the information received is being used to compile the statistical survey called for in this resolution.

RESOLUTION No. 24

WHEREAS, The "International Cooperation Administration" of the United States Government, more

popularly known as "foreign aid," furnishes monies to support certain desirable projects of foreign government, and

WHEREAS, Some of the foreign governments supported in part by appropriations from the United States Government expend large sums of money for the training, education and employment of their musicians and entertainers, and

WHEREAS, Such help from the United States Government would enhance the culture and arts of America, and

WHEREAS, The United States Government should logically give its own citizens the same benefits as it gives to citizens of foreign governments, therefore,

BE IT RESOLVED, That this Federation does hereby request the United States Congress and the administration of the United States Government to set up a "National Cooperation Administration" to give the same benefits in the training, education and employment of United States citizens that are supported by foreign governments receiving aid from our "International Cooperation Administration."

This resolution was referred to the President's office by the Convention. Since the Federation intends to initiate a program to attempt to obtain subsidies for symphony orchestras, we feel that these efforts should not be diluted with the suggestion contained in this resolution, laudable though it is.

RESOLUTION No. 25

WHEREAS, The Federation has at this time no symbol which can be placed before an orchestra or band stating that there are members of the Union performing,

BE IT RESOLVED, That the Federation look into the advisability of having made symbols similar to the Federation hat ornaments, and made available for locals who wish to show the public they are members of the Union. Also they be properly copyrighted for our protection.

This resolution was referred to the President by the Convention. The International Executive Board is now exploring the possibility of having a plaque designed, which could be displayed by establishments using union music. This would also fulfill the intent of this resolution.

RESOLUTION No. 26

WHEREAS, In recent months electronic devices have been developed which simulate the sounds of musical and percussion instruments, and

WHEREAS, Manufacturers of these devices have released advertising which recommended their use "in restaurants," "in combos," "in dancing schools," etc., for the purpose of augmenting a single or a group of live musicians, and

WHEREAS, The use of these mechanical devices are a real menace to many existing and potential job opportunities of the professional instrumental musician, therefore,

BE IT RESOLVED, That members of the Federation are prohibited from using or performing with any mechanical device which simulates the sounds of musical and/or percussion instruments automatically, which could be used to displace the services of live instrumental musicians.

This resolution was referred to the President's office by the Convention with a favorable recommendation.

RECORDING INFORMATION NOTICE FOR ALL LOCALS, OFFICERS AND MEMBERS

Recording separate sound tracks at phonograph recording sessions for the convenience of artists or soloists or recording companies is prohibited. In the event of an emergency where, after a recording session has been called and the soloist becomes unavailable due to illness or other uncontrollable circumstance which arises after the musicians have been called, tracking will be allowed only if advance permission has been obtained from the President's office.

As a result the following directive was sent to all locals on August 12. (See letter A.)

The reaction to this directive was such that the following (Letter B) was sent to all locals on October 12.

After an analysis of the replies received from our locals the following directive was issued on December 28. (Letter C.)

LETTER A

August 12, 1960

TO ALL LOCALS OF THE AMERICAN FEDERATION OF MUSICIANS
Dear Sir and Brother:

At the 63rd Annual Convention of the American Federation of Musicians held in Las Vegas, Nevada, the following resolution was introduced:

WHEREAS, In recent months, electronic devices have been developed which simulate the sounds of musical and percussion instruments, and

WHEREAS, Manufacturers of these devices have released advertising which recommend their use "in restaurants," "in combos," "in dancing schools," etc., for the purpose of augmenting a single or a group of live musicians, and

WHEREAS, The use of these mechanical devices are a real menace to many existing and potential job opportunities of the professional instrumental musician, therefore,

BE IT RESOLVED, That members of the Federation are prohibited from using or performing with any mechanical device which simulates the sounds of musical and/or percussion instruments automatically, which could be used to displace the services of live instrumental musicians.

This resolution was referred to the President's office.

After careful consideration, I have decided to concur in this resolution. Therefore, effective with the date of this letter, members of the Federation are prohibited from using or performing with any mechanical device which simulates the sounds of musical and/or percussion instruments automatically.

Fraternally yours,
HERMAN KENIN
President

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INTERNATIONAL MUSICIAN

IMPORTANT TAX INFORMATION

It has been called to our attention by an alert member (H. W. Madnek of Local 8, Milwaukee, Wisconsin) that the article, "Outline of Income Tax Highlights for Musicians," in the February, 1961, issue did not inform members that a taxpayer need not file a Declaration of Estimated Income (I. R. S. Form 1040-ES) if his total estimated tax can be reasonably expected not to exceed \$40.00 more than his withholding, if any. Thus, if line three of Form 1040-ES is expected to be less than \$40.00, no declaration is required.

San Francisco Local 6 Holds Reception in Honor of President and Mrs. Kenin

An overflow crowd of members—and their wives—of Local 6, San Francisco, turned out recently to extend a royal welcome to President Kenin and Mrs. Kenin at a reception held in their honor at the club headquarters. High point of the event was the presentation of a gold honorary membership card to Mr. Kenin by the local's President and International Board member, Charles H. "Pop" Kennedy.

President and Mrs. Kenin were greeted by a number of old friends in the local, following their arrival from attending the Western Conference meeting at Monterey. They were escorted to the podium by four members of Mr. Kenin's original dance band, to the music of one of the recordings made by them in 1930 when they were popular headliners in the leading clubs of the West Coast. Included in the happy reunion were Don Fowler, Ellis Kimball, Jesse Jessup and Phil Bovero, all members of Local 6. President Kenin was presented with an album of five of these recordings.

Following the ceremonies, President Kenin talked to the membership for almost an hour. He reported on the Federation's active support of governmental subsidy for music and the arts, the union's campaign against importation of foreign-made music used as background in television programs, the continuing fight to eliminate the existing 10 per cent entertainment tax, and the successful results obtained by the International Executive Board in contract negotiations. He devoted another thirty minutes to answering questions from the members.

California Acts on Foreign Film Track

California, through its State Assembly, has added its voice to the storm of protest generated by the A. F. of M. against the practice by "fast buck" producers of surreptitiously dubbing foreign-made background music into the sound tracks of American-appearing television shows to sell American products to the American public.

Spurred by Sacramento's Local 12, President Tom Kenny, Assemblyman Edwin L. Z'berg introduced a Resolution calling for federal legislation to curb the practice. Assemblyman Don Mulford, an ex-musician of San Francisco's Local 6, joined Mr. Z'berg as a co-sponsor. The Resolution was passed March 7th.

As did the Resolution passed by Rhode Island a year ago, the California resolution is to be forwarded to the Administration and both Houses of Congress for remedial action. It reads:

HOUSE RESOLUTION No. 128
Relating to the unregulated importation of foreign-made musical recordings.

WHEREAS, The Assembly of the State of California, in its concern for the future of American music, deplors the widespread substitution of foreign-made recordings for the skills of American musicians in the production of television film programs designed to sell American products to the American consumer; and

WHEREAS, The unregulated importation of foreign-made musical recordings is a deplorable circumvention of federal laws designed to protect American instrumentalists

from cut-rate competition that contributes nothing to the desirable exchange among nations of genuine musical and artistic expressions; now, therefore, be it

Resolved by the Assembly of the State of California, That the members of this body express their condemnation of the unregulated importation of foreign-made sound tracks and their use in wholly American television productions, and do hereby call upon the Congress of the United States to enact laws to prevent these abuses; and be it further

Resolved, That the Chief Clerk of the Assembly be hereby directed to transmit copies of this resolution to the President and Vice President of the United States, to the Speaker of the House of Representatives, and to each Senator and Representative from California in the Congress of the United States.

PRESIDENT ANNOUNCES NEW APPOINTMENTS

Gilbert R. Rogers, who until March 1 served as President of Local 55, Meriden, Connecticut, has joined the staff of the President's office as an Assistant to the President.

Mike Werner, former Assistant to President Jack Foy of Local 369, Las Vegas, Nevada, has joined the Federation family as a Traveling Representative.



Charles H. "Pop" Kennedy, President of Local 6, San Francisco, and International Executive Board member, presents President Kenin with an honorary gold membership card during his recent visit to the local.



● Atlantic City, Convention City of the A. F. of M. during the week beginning June 12, lies southeast of Philadelphia on the New Jersey coast. It is actually located on an island—Absecon Island. With its scenic beauties, its long gradually sloping beach and its temperature six to ten degrees cooler in summer than Philadelphia, New York and Washington, it was inevitable that it should become a resort and convention area. Today, in fact, housing, feeding and entertaining its 150,000,000 annual visitors is its chief industry.

It is easy to get to by car, by train, by air, even by water. By car, you are about two and one half hours from New York via the New Jersey Turnpike or the Garden State Parkway, and about one and a half hours from Philadelphia over first class highways. From the South, the Delaware Memorial Bridge is the connecting link for Atlantic City highways and, if one is air-minded, two major lines connect with the Atlantic City airport at Pomona. For those who come by train, the Pennsylvania-Reading Seashore Lines offer connecting service from practically all points.

Once one is there, transportation is even less of a problem. Modern buses skim down Atlantic Avenue, the town's main business artery. On Pacific Avenue, the miniature Jitneys run along smoothly. The mammoth auditorium, Convention Hall, has an under-Boardwalk weather-protected tunnel which accommodates automobiles and even double-deck buses, delivering passengers to the street level entrance. From there modern escalators carry them up to the main lobby on the Boardwalk level. This under-Boardwalk is used also extensively by those who prefer to walk the short distance from the hotels.

A recent \$3,000,000 face-lifting program has made Atlantic City's mammoth auditorium even more outstanding among the nation's convention halls. It now has three exhibit halls, thirty-three meeting rooms, new escalators, new lighting effects.

The huge organ in the main hall is equipped with two giant consoles, one with seven manuals and the other, a moveable one, with five. There are 1,255 speaking stops and 33,000 pipes ranging from three-sixteenths of an inch to sixty-four feet in length.

The delegates will find Convention Hall an ideal working place for their business sessions. The committee rooms are sound proof as well as air cooled and the hall itself has almost perfect acoustics.

On the ocean at the center of the Boardwalk and an easy stroll to Convention Hall is the Traymore Hotel, residence of our delegates while in Atlantic City. This has a new Olympic-size outdoor pool which overlooks the ocean, the beach and the Boardwalk's passing parade. The new indoor pool allows one to tan under sun lamps no matter what the weather, and to swim to one's heart's content. The new Cabana Club, also in the hotel, is a half-acre playdeck where delectable buffets are served right by the side of the pool. Also you can enjoy Traymore guest-privileges at three championship golf courses, horseback riding along the hard-packed beach, sailing, thoroughbred racing and deep-sea fishing.

The tremendous building program in Atlantic City has brought into existence 10,000 hotel and motel rooms that were non-existent at the time of the A. F. of M. Convention there in 1956.

One inexhaustible source of interest is the famous Boardwalk, with its shops, piers, ex-

hibits, and the ever rolling ocean. Many famous restaurants are strung along it, with lobsters, steamed clams, and fish dishes of every sort. From six to nine A. M. bicycling is permitted on the Boardwalk. However, mostly, it's just leisurely walking, or settling down to the luxury of the famous rolling chairs. These chairs, incidentally, trace their origin back to 1887 when they first served as invalids' conveyances, then, on catching the public's fancy, were put in use for all. In 1889 the city established regulations for their operation. The National Safety Council, by the bye, advises that the Boardwalk is one of the safest places in America.

The famous Atlantic City Steel Pier must receive a visit from every delegate. As Show Place of the Nation, it presents top names in the world of entertainment: famous dance bands, circus acts, water sports, movies, special children's shows, vaudeville.

Also sea-going urges are easily satisfied. Fleets of boats for fishing or sightseeing are on hire. The double-deck sight-seeing cruisers, licensed to carry up to 170 passengers, leave daily, starting at 11:00 A. M. and every hour thereafter, until 11:00 P. M., weather permitting. Speed boats capable of carrying thirty-five passengers operate along the coast, also sail boats, sport fishing boats, moonlight cruisers. The U-Drive-It boats are in particular demand.

Music concerts will be given at the Traymore—Johnny Peck, leader; at the Marlborough Blenheim—William Stokking, leader; at the Dennis—Louis Costan, leader; and at the Shelburne, Eddy Bradd, leader. The 500, Le Bistro, Jockey, Harlem, Hialeah and Paradise will feature nightly dance band music, as well as musical bars and hotel grills.

INTERNATIONAL MUSICIAN

Getting off on the right foot with proprietors of establishments who employ live music is an important factor in subsequent employer-employee relations, in the opinion of Secretary Aime Triangolo, Local 198, Providence, R. I., and he does something about insuring a good start. Each new proprietor receives a telegram on opening night that reads something like this:

"Congratulations and best wishes on the opening of Restaurant. Many, many thanks for the employing of live music, the combo, for the patrons' enjoyment."

Tax Reduction Boosts Job Opportunities

(Continued from page five)

duction was based established that there are five and one-half to six other persons employed in cabarets for each musician employed. This would mean more than 9,000 five-day-a-week other jobs for cabaret personnel during the quarter.

Giving an average weight of \$80.00 per week to these related jobs would project a weekly payroll of \$720,000 during the period. Spread over a fifty-week year, this would mean another addition to cabaret payrolls of \$36,000,000 annually. This, coupled with the \$9,000,000 in additional pay for musicians, amounts to \$45,000,000 earned income subject to income taxes per year during a time when the national income was shrunken alarmingly. Additional taxable income realized by cabaret operators would swell this total substantially.

Analysis of cabaret tax returns for a ten-year period shows that the expected annual gross for the federal government at the 20 per cent rate amounted somewhat in excess of \$40,000,000, or \$10,000,000 per quarter. The last available quarterly report of cabaret tax returns—the period ending December 31st, 1960 — shows \$8,473,000 was collected by Uncle Sam, at 15 per cent, or \$1,527,000 reduction from the previous average which scarcely covers the cost of policing tax collection.

Foes of cabaret tax reduction had based a large part of their opposition on "the fact" that halving the 20 per cent tax to 10 per cent would decrease the yield to the federal government by 50 per cent.

A realistic appraisal of income tax returns, compiled by the Internal Revenue Bureau in 1958, shows that wage earners in the \$4,000 bracket pay approximately 10 per cent of their gross earnings in income taxes. On this basis, the additional \$45,000,000 yearly cabaret workers' income made possible by the tax reduction would yield the government an ad-

Salt Lake City Local No. 104 Makes Survey of All Night Clubs

An excellent approach to obtaining accurate information on increased employment due to the cabaret tax reduction—and one that went far toward improving relations with cabaret operators—was worked out by Local 104 in the Salt Lake City area of Utah. The following letter, along with locally produced report forms, was mailed to each employer of musicians:

AN INVITATION

"We are going to Washington, D. C., en masse, and we are inviting you to join us.

"Who's inviting whom? The American Federation of Musicians, through every local in the United States, has set out to complete the job of abolishing the Cabaret Tax *completely*.

"We need your help in proving to our lawmakers in Washington that the reduction made by the last session of Congress—from twenty per cent to ten per cent—has had a stimulating effect upon your business—a happier clientele and increased returns to you.

"The following message to all locals of the American Federation of Musicians, which appeared in the *International Musician*, should be emphasized again and again:

President Kenin urges Secretaries
of all locals in the United States

ditional \$4,500,000 annually in income taxes, or \$1,125,000 per quarter.

When the additional business or income taxes paid by cabaret operators are added to employees tax liabilities, it is obvious that the annual yield in taxes to the government has remained at least equal, while at the same time the general economy has been bolstered by making possible all this additional work.

Again, it is essential to bear in mind that 1960 was a bad year, financially, in the United States and that cabarets, as a form of luxury spending, would be one of the first types of businesses to feel the pinch.

With this in mind, every effort was made to verify conclusions indicated from the survey returns. A great many local secretaries forwarded the statistical information requested without comment. Remarks that were forwarded in many instances were illuminating.

Howard P. Greene, Secretary of Detroit's Local 5, wrote:

"According to our figures covering the quarter ending January, it would appear that the reduction in the cabaret tax helped considerably, even with conditions worse in Detroit than they have been for many years. Our figures show that we did approximately \$25,000 more business in clubs above a year ago for the same quarter."

From Seattle, Business Agent Lee Newman of Local 76, commented:

to make every effort to forward to his office promptly reports on how the halving of the cabaret tax has affected the employment of musicians. Resolution Number Four, adopted at the 1960 Convention, requires compilation of this data by locals. In addition, the A. F. of M. is obligated to its friends in Congress to make this information available to them to justify this excise tax reduction by showing how increased employment and resulting income taxes more than offset the reduction. Moreover, the data compiled will be extremely useful in attempts to have the tax eliminated entirely.

"As we, and you, I am sure, are very desirous of seeing this tax abolished, it is necessary that we furnish all information possible from our part of the country. Therefore, will you please fill out the enclosed form and return it to this office as soon as possible. Please—we're in this together. Give a hand—'The Lord helps those who help themselves.'"

Very sincerely,

(Signed) Guy W. Heric, President,
Local 104, A. F. of M.

"Although wages reported in the second, third and fourth quarter of 1960 for 'local engagements' showed a seven per cent increase over the like periods of 1959, it is most interesting to note our records indicate earned income for 'traveling engagements' which occur in those establishments most effected by cabaret tax relief, increased an incredible 44 per cent during the same comparable periods."

A check with records in A. F. of M. Treasurer George V. Clancy's office, verified that there has been an upsurge in "traveling engagements"—the only kind for which national statistics are readily available.

Reports of no increases in employment were received from 255 locals. Of the locals that did offer comment on these negative reports, approximately half cited restrictive state or local option laws as a cause. The other half reported generally depressed economy. In fact, several of the 171 locals that reported gains offered the opinion that employment gains would have been greater were it not for generally poor economic conditions.

Many others suggested that, had it not been for the tax reduction, many of the clubs within their jurisdictions would have had to abandon live music because of depression in the areas. Others were convinced that the presentation of live music under the tax relief conditions by competitors had forced additional operators to innovate or resume employment of musicians.



FEDERAL SUBSIDY OF MUSIC

SINCE MUSIC IS A FUNCTION OF
AND SERVICE TO SOCIETY, IT
SHOULD BE SOCIETY'S CONCERN.

FINE music performance is expensive. It requires a concert hall with good acoustics and with a large staff to keep it going: superintendents, custodians, electricians, sound technicians, ticket takers, ushers. It requires conductors and managers of orchestras. It requires instruments to play: strings, winds, percussion—all of them costly. And it requires players—well-fed, well-housed, and, since they are human, well-respected. And these last, what with the long years of study they must undergo and the hours daily they must spend to keep in practice, are the most expensive items of all.

Music performance thus is far more expensive than plumbing, than well-kept lawns, than roofing. And, unlike these comforts of the home, music requires more than installation like an electric refrigerator or pruning like a hedge. It is a community affair.

If music is costly and cannot be dealt with family-wise, who is to pay for it? In towns from California to Maine, from Florida to Montana, this is being decided in about as many ways as there are communities to decide. The wealthy sponsor, the pooled resources, industry's contributions, ticket sales—these have all been resorted to in varying blends. But because of the haphazard and

sporadic quality of such means, orchestras have fallen into some sorry practices: symphony conductors being chosen as much for their way with words as for their wizardly batons; musicians become adept at living in-cognito as insurance men, clerks and office workers; and music lovers resigning themselves to waiting for the millennium when music, instead of being a hanger-on "on the town," will be cherished and supported as its true love.

Lately, United States citizens have had reason to hope that the millennium might be within sighting distance. Newspaper-readers have been getting used to seeing that word, "subsidy," in headlines, in business reports and in editorials. Just this past February periodicals from coast to coast carried the news that Representative Frank Thompson, Jr., of New Jersey and Senator Jacob K. Javits from

New York State had introduced a bill calling for the establishment of a United States Department of the Arts. At about the same time word got around that Congressman Carroll D. Kearns of Pennsylvania had introduced legislation to provide Federal aid for the fine arts through allocations to be administered by the various States. Among the bill's aims are: assistance to the States in making inventories of already existing musical organizations; help in establishing new ones, including symphony orchestras; aid toward the construction of cultural centers; and encouragement of educational institutions in the development of their musical programs.

Federal support of the Arts was debated on the NBC-TV network on February 11 before a nationwide audience. J. Kenneth Galbraith, special consultant to President John F. Kennedy and Fellow of the American Academy of Arts and Sciences, who took the affirmative in the debate, scattered a few hopeful hints that President Kennedy's administration may do something for the Arts.

On March 3, *The New York Times* headlined on its front page, "Cultural Subsidy is Asked of State—\$400,000 Urged in Aid for Areas Lacking Art." Though this was a state rather than a national effort, still the essentials were there for all to see. "The State Council on the Arts," the article read, "urged today (March 2) that the state underwrite a share

of the cost of presenting theatre, ballet, classical music and art to the public in areas lacking such activities."

Here are three of the seven projects outlined by the New York State Council (formed in 1960 in an exploratory capacity):

"A three-week state tour of a leading opera company, with the state guaranteeing to cover losses up to \$70,000.

"A three-week state tour by a leading, non-profit ballet company, with a repertory including at least one new work. The state would be prepared to meet up to \$65,000 in losses from the ballet tour. In addition, \$5,000 was asked to increase the dance program at the Empire State Summer Arts Festival.

"Extended tours in the state by leading symphony orchestras, with the state guaranteeing a total of \$110,000."

State subsidy of music in the United States is no new thing. Twenty-three states have enabling legislation for band and orchestra support. North Carolina, Vermont, Massachusetts, Rhode Island, Kentucky and Arkansas are states which have long allocated funds for orchestral enterprises. Among cities providing for such activity in one way or another are Philadelphia, Chicago, Cincinnati, Los Angeles, St. Louis, Indianapolis, Salt Lake City, New Orleans, Houston, Baltimore, Atlanta, Buffalo, San Francisco, Detroit and Denver.

This not only shows which way the wind is blowing but also shows that the American people believe in this form of subsidy. Moreover, there are evidences that they make expert use of it when they do get it. Detroit earmarks \$25,000.00 in the music budget for the purchase of tickets to sixteen concerts for school children. The city of Chicago allocates a budget of approximately \$135,000.00 for Grant Park summer concerts, thus providing music in an otherwise dull period of the year. Since with regular municipal or state allocations for music, activities may be scheduled far ahead and be planned in terms of benefit to the whole people, orchestras in the cities offering subsidies are usually stable, well-manned, and thoroughly integrated in the community.

If state subsidies serve the purpose, one might ask, "Why institute Federal subsidies?" Because our great musical organizations are hampered when geographical limits are imposed on them. In the case of the New York State Bill, for instance, one can see the New York Philharmonic presenting a state-spon-



sored concert to citizens in Olean, New York; then, on being eagerly approached by Bradford citizens just across the Pennsylvania border—"While you are in the vicinity can't you arrange to give us a concert, too?"—having to refuse. So long as New York remains New York and Pennsylvania remains Pennsylvania, governmental subsidy in America, to fulfill its whole function, must include Federal grants. This boundary business comes into proper focus in government-sponsored trips of musical organizations abroad. When a great American orchestra plays in Berlin, Bangkok or Iceland no one bothers even to inquire about its state derivation.

Moreover, some musical projects by their very nature must be dealt with on a national scale: a national cultural center built in Washington, D. C.; a national conservatory, such as America almost built in the 1890's; a national orchestra. As things stand, the "National" Symphony of Washington, D. C., not only does not receive Federal aid, but, since it is situated in no state, cannot derive benefit from state subsidies. One promising note: in the Washington, D. C., budget this year is a recommendation by the District of Columbia Commissioner for an extra \$25,000 with which to further cultural activities, among which figure the National Symphony, the Washington Opera Company and the Washington Ballet.

Probably a combination of state and national subsidies would serve music best, as it already serves education. Witness the 1957-58 allocations to our educational system: \$1.2 billion from the state and local governments and \$701 million from the Federal Government. (Figures for 1960 show a proportionately greater increase for Federal contributions.)

The mention of Federal subsidies brings up that bugaboo of Federal control. A straight

(Continued on the following page)

(Continued from preceding page)

look at the matter will lay this ghost once and for all.

It is understood that there must be careful control in so far as allocation goals are concerned. The government must consider carefully the end purpose of every taxpayers' dollar, see that each cent contributes to the cultural well-being of the whole society. Control of this sort, however, is a quite different matter from tampering with the internal structure of musical organizations. What is the danger of our government being guilty of that?

To judge from its record, none. Under the President's Program, by which many leading orchestras and artists have been sent abroad via our International Cultural Exchange Service, the government, although footing the bill—a sum of about \$2,000,000 each year—has left the selection of artists to qualified professionals who serve without pay as part of the ANTA management arrangement. Institutions of long standing which are supported by the government—the Library of Congress, the Smithsonian Institute, the Geological Survey, the Fulbright Grants—are impeccably run, and not by political party appointees. It seems we have already taken to heart the lesson of government sponsorship in Europe where every country has established a system which removes the specific allotment of funds from the sponsoring agency and gives these decisions to competent leaders in the arts.

Safeguards would of course be provided from the start. An Arts Council would be appointed to examine the field thoroughly; consider ways of administering the funds; lay before citizens of the United States a comprehensive picture of the musical situation; point out enterprises most worthy of assistance. For the special boost they would give to musical endeavor, without interrupting the general scheduling of musical events, the following projects would no doubt stand high on the list, as they already do in subsidized Canada: special tours, summer series, children's concerts, scholarships to promising young artists, commissions to composers.

Once one concedes that fine musical performance is necessary to the cultural health of the nation and that institutions like symphony orchestras, opera companies and schools of music must by definition be run at a deficit, then everything falls into its proper place. As our nation requires scientists to keep us abreast of modern devices, engineers to build our facilities, librarians to service us with books, and judges to dispense justice, so it requires musicians to give meaning to our daily lives. These must be helped not only as one lavishes money on Olympic sportsmen, as propaganda, but also as one provides for those members of society—poets and painters, sculptors and architects—who give identity to the nation and spirit to each of its inhabitants.

—Hope Stoddard.

What You Can Do!

Jacob K. Javits, Senator from New York State, answered an inquiry of a music lover, asking what he could do to assist in getting subsidy legislature passed. "My suggestion to you is to have as many of your friends, as well as yourself, write to each of the members of the Committee of Labor and Public Welfare urging the passage of the bill calling for the establishment of a United States Arts Foundation which would aid symphony orchestras, opera, ballet and repertory theaters. I am enclosing a list of the Senators who are members of this Committee. I appreciate your interest and assistance."

Members of the Senate Labor and Public Welfare Committee are Lister Hill (Alabama), chairman; James E. Murray (Montana); Pat McNamara (Michigan); Wayne Morse (Oregon); Ralph Yarborough (Texas); Joseph S. Clark (Pennsylvania); Jennings Randolph (West Virginia); Harrison A. Williams, Jr. (New Jersey); Quentin N. Burdick (North Dakota); Barry Goldwater (Arizona); Everett McKinley Dirksen (Illinois); Clifford P. Case (New Jersey); Jacob K. Javits (New York); Winston L. Prouty (Vermont).

Each A. F. of M. member who believes in subsidy of music as a goal for musicians should write also to his Representative in Congress:

F. C. C. Policy Change

(Continued from page five)

fied that its brief "did not constitute grounds for withholding action" on the station's application.

Last September 8th, the AFM again was notified a second application had been approved. However, this time the Commission said "the policy questions posed by your petition will be considered further in connection with the Commission's proposed revision of Section IV of its broadcast application forms relating to programming." No action, as of this writing, has been taken on the two remaining applications.

Meanwhile, the FCC had taken under advisement testimony presented in January of 1960, where, among others appearing at the hearing, President Kenin had said:

"Perhaps the most conspicuous failure of the industry and one which lends itself to complete remedy by the Federal Communications Commission has been the industry's de-

New Ruling Will Aid Musicians

(Continued from page five)

"You gentlemen are perhaps aware of the musicians' contribution in launching the radio industry. Names like Jan Garber, Coon-Sanders, George Olsen, Ben Bernie, Kay Kaiser, Ted Weems, and a host of others, may refresh your recollection of the dominant, pioneering role of music and musicians in the early days of radio.

"In virtually every local community with a radio station, the uncompensated cooperation of the outstanding musicians in the locality was solicited and obtained on the commitment—explicit or implicit—of ample monetary reward upon achieving economic stability.

"Well, as you know, more intimately than I, 'stability' has long since lost any meaning in this context. And the compounded millions of dollars that have filled the pockets of those who pay nothing for the monopolistic exploitation of the public's airwaves still stem primarily from music.

"But it is music without musicians, music out of the can, frozen on wax tape, music that almost never costs the licensee anything, and, as everybody now knows, sometimes pays for its own way to the disc jockey's turn-table."

"Thus," President Kenin continued, "radio's and television's truly tremendous potential for American music and musicians and for the public's enlarged appreciation of them, has been utterly frustrated.

"Indeed, the ironic reality has been a progressive diminution of live musical performances everywhere because of that industry's competitive intrusion into traditional areas of musical entertainment."

A full report on the A.F.M.'s comments to the F.C.C. will appear in a subsequent issue.

plorable record with respect to the utilization and development of available local talent.

"It is, of course, axiomatic that the cultivation of local talent is a significant aspect of the 'public interest' which the statute makes the principal guide for programming policy.

"It is doubtless pursuant to this clear-cut policy that each licensee applicant is required to list the amount of time given weekly to live programs in the past and proposed for the future. Yet, because the Commission has not cancelled the licenses of those who broke their promises, this requirement has become an empty, mocking formality."

As a result of the January, 1960, hearings, the FCC on last July 29th issued a statement that stressed the importance of "Opportunity for Local Self-Expression" and the "Development and Use of Local Talent" as elements of good programming in the public interest. It also announced that a study of programming then under way would probably lead to a rule-making proceeding in the future. It is this proceeding which has now been instituted and on which A.F.M. will comment.



NEW One of our new orchestras, the Milwaukee Symphony, began its fuller existence when, in March, 1960, the Board approved the appointment of Harry John Brown as permanent musical director. In May, 1960, a Milwaukee Symphony Women's League was officially launched. At present over three hundred members of this "working arm" of the symphony are giving support to the annual ticket campaigns and fund drives. For the 1960-61 season, the Symphony Board scheduled an expanded season with four symphony concerts, four popular concerts, five teen-age concerts, two children's concerts and two community concerts.

CONDUCTORS Leonard Bernstein's appointment as Music Director of the New York Philharmonic, in effect since the beginning of the 1958-59 season, has been extended for an additional seven years. The new agreement covers the period from May 15, 1961, to May 15, 1968. Mr. Bernstein's association with the Philharmonic began in 1943 when he was the orchestra's assistant conductor for one season. . . . Paul Paray has asked that his podium responsibilities as conductor of the Detroit Symphony be shared in the 1960-61 season with several co-conductors. His request is made because of the demand for his services as guest conductor of major orchestras both in the United States and in Europe. His current contract runs until March, 1962 . . . Franco Auteri, former associate conductor of the New York Philharmonic, has been appointed musical director and conductor of the

Tulsa Philharmonic, in that Oklahoma City. . . . Paul Kletzki has resigned as musical director of the Dallas Symphony because of his health . . . Edvard Fendler has been re-appointed music director of the Beaumont (Texas) Symphony for the next three years. . . . Otto Lehmann has been engaged by Guido Salmaggi to conduct a performance for the Brooklyn (New York) Opera on April 8 . . . Dr. Walter Charles, conductor of the Wichita Falls (Texas) Symphony, takes his "message of music" to numerous public schools in the community, meeting the children in small groups, demonstrating instruments . . . Geoffrey Hobday's contract as conductor and musical director of the Charleston (West Virginia) Symphony Orchestras, has been renewed for the 1961-62 season . . . Frederick Fennell, conductor of the Eastman Wind Ensemble, was final guest conductor of the New Orleans Philharmonic as it ended its 1960-61 season March 21.

TRAINING ORCHESTRAS

The Civic Symphony Orchestra of Boston is proud of the fact that during the past sixteen years 129 of its members have been placed in major symphony orchestras throughout the country. Its conductor is Paul Cherkassky. . . . The Chicago Civic Orchestra is maintained by the Orchestral Association of the Chicago Symphony. It holds its rehearsals in Orchestra Hall and uses the library of the Chicago Symphony Orchestra . . . Its conductor is John Weicher who is also principal of the second violin section of the Chicago Symphony.

CONVENTIONS

The American Symphony Orchestra League will present its ninth Annual Musicians' Workshop in Philadelphia in conjunction with its sixteenth National Convention, June 21-24. The workshop will be jointly sponsored by the League and Broadcast Music, Inc. The teaching roster will include the following first-desk men from the New York Philharmonic and the Philadelphia Orchestra: David Madison, violin; Lorne Munroe, cello; James Pellerite, flute; John de Lancie, oboe; Anthony Gigliotti, clarinet; Bernard Garfield, bassoon; Mason Jones, horn; William Lincer, viola; Robert Brennan, bass; John Ware, trumpet; Lewis Van Haney, trombone; William Bell, tuba; and Saul Goodman, tympani. . . . The National Federation of Music Clubs will hear the Kansas City Philharmonic Orchestra, as part of its biennial convention program, April 20-26, in Kansas City, Missouri.

OPERA

The San Francisco Opera will produce the world premiere of an American opera during its 1961 fall season, under the terms of the new Ford Foundation program. The work, *Blood Moon*, has music and scenario by Norman Dello Joio,

libretto by Gale Hoffman. Dello Joio is a native of New York City, where he was born in 1913 into a family of professional musicians. He received his early training as a pianist and organist from his father and later studied at the Juilliard school of music and Yale University. He has won both the Pulitzer Prize, in 1957, for his *Meditation on Ecclesiastes* for string orchestra, and the New York Music Critics' Circle award, once in 1948 and again in 1960, for *The Triumph of St. Joan*, which was offered by the New York City Opera . . . The New York City Opera has commissioned Lee Hoiby and William Ball to write an opera for presentation by that company . . . Six operas will be presented in the War Memorial Opera House of San Francisco, May 2 through 19, as the first season of the Spring Opera Company. The six operas, *Romeo and Juliet*, *La Boheme*, *Martha*, *La Traviata*, *The Magic Flute*, and *Carmen*, will be sung with American singers. This company is not connected with the San Francisco Opera Company.

AMERICAN

Three symphonies of Alan Hovhaness received world premieres in March: his Symphony No. 10, *Dawn*, commissioned by the Wichita Falls (Texas) Symphony and performed it; his Symphony No. 11, in New Orleans; and his Symphony No. 12 in Delaware, Ohio . . . A new American "Jazz Mass" will be given its first professional performance by the Omaha Symphony under music director Joseph Levine on April 17. "The Jazz Setting of the Ordinary of the Mass," a work based on the eleventh century mass, "O Peter Excelsa," is scored for chorus and jazz combo. The composer is Frank Tirro, young Omaha, Nebraska, musician, who is at present working on his master's degree in composition at Northwestern University . . . At its March 26 concert, the Charleston Symphony Orchestra performed Eugene Weigel's *Prairie Symphony*. Weigel is composer in residence at Montana State University . . . Eddy Manson's Symphony No. 1 was batoned by its composer when it received its premiere last month with the Florida Symphony in Orlando . . . J. Shaffer Smith's *Rendición* will be performed at the Contemporary Music Festival held in San Jose, California, in May . . . The premiere of Ben Weber's *Concerto for Piano and Orchestra*, Opus 52, was given by the New York Philharmonic, under the direction of Leonard Bernstein, March 23. It was commissioned through a grant from the Ford Foundation.

TOURS

The New York Philharmonic, assisted by a Columbia Broadcasting System grant, will make its first visit to the Orient starting April 17 and ending May 15. This trip will also include the Philharmonic's first appearances in Alaska and concerts in seven additional cities of the United States and in Canada. Leonard Bernstein will conduct the tour's twenty concerts in the thirteen cities to be visited.



BUDDY MORROW and his

HOLTON

Long one of the top ranking personalities in the dance field, Buddy Morrow is widely respected as the "trombone man's trombonist" *par excellence*. Buddy's big rich sound and flawless technic testify not only to his own superb artistry but to the truly amazing capabilities of the Holton trombone which Buddy uses exclusively. The Model 69, Holton's latest triumph in trombone design, features a full robust tone with a high register that is beautifully in tune, free and resonant. The Holton slide action is, as always, a miracle of lightness, speed and smoothness. For full information write FRANK HOLTON & CO., ELKHORN, WIS.

NEW PIANO MIKE HIGH QUALITY CUSTOM MADE

The most powerful dynamic contact mike with a beautiful deep or mellow sound. Separate volume and tone controls placed at the side of the keyboard. Newly designed perfect mike holder installed in a second. Different sound effects, from bells to bass fiddle—by regulating the tone control. Many recording studios, with most expensive sound equipment, successfully using this new contact piano mike. There is nothing on the market equal or similar to this mike in quality, sensitivity and convenience. Even a small 3-tube A.C. amplifier is sufficient for a medium or even large noisy place. But not only noisy and large rooms have use for this piano mike. You will enjoy its rich mellow tone also in a quiet place or at home—by playing with the soft piano pedal. Mike with a holder without controls, \$12.50. With volume-tone controls and a holder, \$15.00. The same plus foot volume control, \$19.00. The foot control may be connected or disconnected in a second. Those who have bought my piano mike before, may exchange it for a new one (\$19.00), adding \$8.00.

MIKES FOR BASS, CELLO and other string instruments with volume-tone controls and adjustable mike holder, \$15.00. For violin with volume control and mike holder, \$10.00. All mikes are custom made, have a rich tone and great sensitivity. They are unbreakable and guaranteed for one year. (May last a life-time.) Orders may be paid by check, money order or C.O.D. Twenty per cent discount on all mikes in lots of two or more. Money refunded within 30 days withholding 10%.

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MAX ROACH SAYS:

"Jim teaches the drummer to play ALL figures with the left hand and bass drum while the right hand keeps rhythm on the cymbal."

DON LAMOND SAYS:

"CHAPIN'S method gives the left hand control and finesse equal to the right. Playing different rhythms at the same time becomes easy."

"Advanced Techniques for the Modern Drummer"

A complete method of progressive exercises to develop independent control of hands and feet against the cymbal rhythm. Postpaid in U. S. \$2.50

Send check or money order.
JAMES F. CHAPIN 50 Morningside Drive • New York 25, N. Y.

Keep Music Alive - Insist on Live Musicians

President Acts on Resolutions

(Continued from page six)

LETTER B

October 26, 1960

TO ALL LOCALS OF THE
 AMERICAN FEDERATION
 OF MUSICIANS

Dear Sirs and Brothers:

At the 63rd Annual Convention of the American Federation of Musicians held in Las Vegas, Nevada, the following resolution was introduced:

WHEREAS, In recent months, electronic devices have been developed which simulate the sounds of musical and percussion instruments, and

WHEREAS, Manufacturers of these devices have released advertising which recommend their use "in restaurants," "in combos," "in dancing schools," etc., for the purpose of augmenting a single or a group of live musicians, and

WHEREAS, The use of these mechanical devices are a real menace to many existing and potential job opportunities of the professional instrumental musicians, therefore,

BE IT RESOLVED, That members of the Federation are prohibited from using or performing with any mechanical device which simulates the sounds of musical and/or percussion instruments automatically, which could be used to displace the services of live instrumental musicians.

The Convention's action was to refer this resolution to the President. On August 12th, 1960, your President acted upon this resolution by issuing the following order effective on that date:

Members of the Federation are prohibited from using or performing with any mechanical device which simulates the sounds of musical and/or percussion instruments automatically.

When this order was drafted its language was made broad enough to include many mechanical devices already being used, but which had not been dealt with by the Federation. The order actually was directed at the "Side Man," the most widely used device. Other devices in use will be judged individually.

Since the issuance of the above order, this office has received countless letters from our members. Many organists and pianists, who work only as singles, have objected strenuously to the restriction placed upon them, and contend that they are not in any way using the "Side Man" to displace musicians. Many of these members had already purchased the "Side Man," and now find themselves with an expensive contraption which will be useless to them.

I have learned from many of our members who either own or work in music stores that they regard the order of prohibition announced by this office as too drastic. On the plus side, I have a letter from one local which acted upon the order, and prohibited the use of the "Side Man," which resulted in the employment of a bass player in its stead.

The Wurlitzer Company, which manufactures the "Side Man" sent two representatives to this office for a conference with us. Secretary Ballard and Treasurer Clancy were in attendance at that conference. The Wurlitzer Representatives contended, of course, that Wurlitzer did not in any way intend to have this instrument used to displace musicians, and regretted indeed that we had drawn that conclusion.

On behalf of the Federation, we expressed our displeasure at the advertising used in connection with the sale of the "Side Man"—much of it used by aggressive retail outfits to merchandise the contraption. The Wurlitzer Company disclaimed any responsibility for the excesses in this action of retail outlets.

We have explained to the Wurlitzer representatives that the Convention action dictated the necessity of the order issued by the President's office and that we felt that the Wurlitzer Company ought to take a public position with respect to the contraption. We told them that they should state publicly that it was not in any way calculated to take the place of a live musician, and in fact it was not manufactured for that use.

Since they have been making use of the Dave Garroway and Jack Paar shows to advertise the Wurlitzer product, we asked them that as a demonstration of good faith that they produce advertising copy consistent with their proclamation that the device was a novelty and not intended for commercial use. Your officers agreed that if they showed good faith in respect to these widely seen shows, I would write a letter to our locals seeking counsel with respect to a relaxation of order issued and set forth above.

I have just now received from the Wurlitzer Company copy of the script which will be used on the Dave Garroway Today show for November 2nd, and I quote an excerpt for your information: "The Wurlitzer Side Man isn't intended to replace—but you folks who play piano and organ at home will find it wonderful as rhythm accompaniment."

Having now obtained an understanding that the Wurlitzer Company with respect to the "Sideman" I want to get in touch with all of the locals immediately so that I can have your views. The last thing any of us want to do is to harm any of our members yet many of them have complained that continuation of the drastic order will do them irreparable injury. In addition to the above declaration of the Wurlitzer Company of its intent not to displace musicians we will have other safeguards which we will, of course, insist upon.

(1) That the "Side Man" is not to be used in show performances of any kind where normally a percussion instrument is used.

(2) That the "Side Man" is not to be used where dancing is performed.

(3) That the "Side Man" is not to be used to displace a live performer.

After you have read this letter I would be very happy to hear from you and to receive advice about how you feel about a relaxation of this rule as indicated above.

If your views are to the effect that the order is drastic, as I now believe it is, I would then issue a new order which would clarify our position and which instead of prohibiting the use of the "Side Man" would place certain limitations upon its use by Federation members.

Would you be good enough to write me immediately?

Fraternally yours,
 HERMAN KENIN
 President

LETTER C

December 28, 1960

TO ALL LOCALS OF THE
 AMERICAN FEDERATION
 OF MUSICIANS

Dear Sirs and Brothers:

Following my letter to you dated October 26, 1960, relating to electronic device (Continued on page forty-one)

INTERNATIONAL MUSICIAN

Kenin Takes Action Against Tracking Abuse

President Kenin has served written notice on some 1,200 recording companies that the union will not tolerate "fast buck" practices by some segments of the industry in violation of contract provisions.

Spelling out definitions in areas where the Federation claims abuses are costing recording musicians many thousands of dollars, Mr. Kenin emphasized that the Federation will police recording sessions throughout the United States and Canada and act against violators. At the same time he made it clear that the Federation has no present intent to bring retroactive claims against responsible employers who may have erred honestly to the disadvantage of recording musicians.

In telegrams that went out on March 23rd to about fifty of the major recording entities, with following letters to the total list of signatories, Mr. Kenin pointed out that he deemed it only fair to spell out in detail certain areas in which widespread abuses are reported. He said that, while his memorandum did, in fact, serve notice upon all employers, it was his hope that they would cooperate by prompt compliance to the end that cordial relations be unimpaired.

The Federation's action followed the creation several weeks before of a field staff, headed by Georgie Auld, an Assistant to President Kenin, to investigate and enforce uniform contract procedures in the music recording industry.

The eight areas emphasized by President Kenin's memorandum defined: three-hour limitation on recording sessions; no free rehearsals; no "tracking" (recordings for which vocals are subsequently added) except by prior permission; split sessions banned; wages to be paid upon conclusion or no later than fourteen days after recording session; Federation prior approval for all contracts for services; exclusive term recording engagements subject to prior approval by the Federation; provision for arranger credits on albums and reserving solely for the President's office the right to make contract waivers and approval of postponements.



The fiftieth anniversary banquet of Local 379, Easton, Pennsylvania, celebrated on February 16. Left to right: Anthony J. Muratore, vice-president; Neal T. Conway, assistant business agent; Kenneth E. Brader, Jr., treasurer; Ray McKinley, band leader; Alois P. Trux, president; Paul T. M. Hahn, secretary; and Raymond J. Paul, business agent.

William H. Seibel was the local's president for twenty-three years until his death in August, 1957. He was succeeded by Alois P. Trux, who has served three years. Anthony Muratore has been its vice-president for three years, Paul T. M. Hahn its secretary for twenty-five years, and Kenneth E. Brader, Jr., its treasurer for nine years.

The local's attorney, Herbert Toff, was toastmaster for the affair.

Invited guests included officers of Local 411, Bethlehem, Pennsylvania; Local 561, Allentown, Pennsylvania; Local 577, Bangor-Stroudsburg, Pennsylvania; mayors of the cities of Easton and Phillipsburg, New Jersey; manager of radio station WEEX, and representatives of radio stations WEST and WGPA; representatives of the Easton Express; and J. Wharton Gootee, A. F. of M. Representative in the Music Performance Trust Funds office.

WISCONSIN STATE CONFERENCE

The regular Spring Conference of the Wisconsin State Musicians' Association will be held in Manitowoc, Wisconsin, on Saturday and Sunday, May 6 and 7, 1961. Any local not yet affiliated with this organization is invited to send delegates and actively participate.

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

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Name.....Age.....

Street.....City.....State.....

Music experience.....

Film-Making Abroad by American Producers Shows Signs of Reversed Trend

In view of the Federation's active participation with the Hollywood Film Council and others, in speaking out against runaway film-making for the purpose of “economizing” in the employment of American musicians and technicians, the following, from the Los Angeles Mirror of March 2, 1961, reflecting a reversal of the trend, will be of interest.

Actor-Producer Kirk Douglas recently announced that he would make no more motion pictures overseas, and it may be the beginning of a trend.

Douglas said that the economic advantages of making movies abroad were overrated, and that the headaches encountered in dealing with foreign red tape make it both cheaper and more sensible to make films here.

This is particularly good news locally, and there are indications that Douglas only voiced what a number of other U. S. producers have discovered.

And, more importantly, the main reason for making pictures abroad may soon be eliminated.

Hollywood producers started their trek to foreign parts in the postwar era because nearly all foreign governments imposed currency restrictions which blocked bringing dollars earned by showing films overseas back to this country.

Producers initiated production abroad to use up the blocked dollars.

The reasons that impelled foreign governments to impose currency restrictions no longer exist. (In fact, it's the United States that's fretting about the gold drain.)

And the United States government is putting on effective pressure to get these restrictions rescinded.

Several countries recently abolished or modified their regulations on currency. More will likely follow.

A while back, the unions involved in movie production here threatened a nation-wide boycott of foreign-made films. This column counseled some sober second thoughts on a boycott, and suggested the unions might catch more flies with sugar than with vinegar, by going halfway to cooperate to woo production back home.

With things breaking in favor of film-making here, the advice is still pretty good.

MUSIC WEEK

National Music Week, which is always the first full week in May, will be celebrated for the thirty-eighth year on May 7-14, under the sponsorship of the National Federation of Music Clubs. The theme is “Let's Make Music Around the World.” A. F. of M. locals have always cooperated wholeheartedly in this project and undoubtedly will do much to further it this year.

The 1961 objectives are: to make music the language of all peoples; to develop more extensive understanding and appreciation of music; to encourage community participation in music; to increase musical knowledge through study.

Many types of Music Week events that have been used successfully all over the country are: public band concerts, chamber music and organ recitals, symphony orchestras, recognition of local music celebrities, jazz sessions, American music festivals.

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see her con- fide sway. A

love- ly lo- so- the mo- tion keeps my eyes
wa- ys out on the Am D7

re-ar- range. She's PO- ET- RY IN MO- TION, all that I a-
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A jazz genius at sixty

DUKE ELLINGTON

by Leonard Feather

It has often been claimed that jazz is a young man's game. Certainly almost every major figure in the history of this music has made his first real impact before the age of thirty; but it would be presumptuous to infer that by the same token he is past his creative peak a decade or two later.

No more striking example exists in the world of music today than the case of Edward Kennedy Ellington, who in a few months will reach his sixty-second birthday. The pivotal point in Ellington's career, the event that brought him to world prominence, was the night of December 4, 1927, when his ten-piece orchestra (a big band by the standards of that era) opened at the Cotton Club in Harlem, which was as important to Negro show business as the Palace on Broadway was to vaudeville.

Ellington, then, was recognized internationally as the foremost jazz composer-arranger when he was twenty-eight. But today, looking over the immeasurably broader jazz scene in which talented writers abound and in which jazz opportunities are offered for

study in schools and colleges, we find that the "young man's game" still has no more inspired and skilled craftsmen than Ellington and his forty-five-year-old associate arranger, Billy Strayhorn. (Ironically, the closest thing to competition they have encountered has come from the pen of Gil Evans, who will soon enter his fiftieth year.)

Ellington, of course, is much more than a writer. He has spent most of the past thirty years on tour as leader of what remains the world's most colorful, multi-textured, erratic, alternately infuriating and fascinating orchestra. A tall (6' 1"), dignified, suave figure, he has become a global symbol of the artistry and cultural heights to which this once-despised music can aspire. Stifled for years by social, esthetic and racial segregation, jazz gained immeasurably both from the maturity he gave it with his music and the elegance he offered it with his person.

Duke at sixty-one is more restlessly ambitious than most men half his age. In 1959 he attained an objective long withheld from him: he was assigned to write the score for a motion

picture. The film was *Anatomy of a Murder*; Duke and a few of his sidemen made a brief visual appearance and the full orchestra recorded his background music. The production inaugurated a new career: recently Ellington put his band on a rare leave of absence while he took off for Paris to complete his score for *Paris Blues*. Strayhorn, whose role in the Ellington creative pattern is unique in jazz, preceded Duke to Paris.

Obviously, with unlimited film scoring opportunities now available to him, and with an income from ASCAP and from literally thousands of recordings of his compositions, Ellington could comfortably sit back, keep his key men on salary, round out the personnel with studio musicians whenever necessary, and limit his orchestral activities to films, records and occasional concert tours. But Ellington still insists, against the advice of many friends with the best interests of his health and career at heart, that he must retain his band on a full-time basis, must keep at the grind of one-night stands in cow-palaces and dance halls. "I must keep my men around

me to play my music," he says. "I'm not worried about creating music for posterity, I just want it to sound good right now!"

The theory that poverty and suffering are an essential part of the background of a major artist is handsomely refuted by Ellington's history. His father was a butler, later a blue-print maker for the Navy; and the Ellington family was always reasonably secure financially. By the time he had begun his piano studies at the age of six, Ellington had acquired his nickname (bestowed on him arbitrarily by a young neighbor), and some of the grandeur and self-esteem that seemed to belong with it. When he was late getting up for school, Duke's biographer Barry Ulanov once reported, his mother or his aunt would rush him out of bed. But once dressed, he would alter his tempo. "He would come downstairs slowly . . . stop and call to his mother and aunt: 'Stand over there . . . Now, listen . . . This,' he would say with careful articulation, 'is the great, the grand, the magnificent Duke Ellington.' Then he would bow. Looking up at his smiling mother and aunt, he would say, 'Now applaud, applaud.' And then he would run off to school."

Duke's complete assurance has dominated his life, his thinking, his playing and his writing. Technically he is not a pianist of exceptional ability. But the combination of early formal study and careful assimilation of the early ragtime styles he heard around Washington, D. C., and later in New York, provided him with a warmth and grace of style that would have done credit even to Art Tatum, his own idol in later years. His skill at orchestration similarly stems more from the ability to lend personality and vitality to his ideas than from any exceptional academic qualifications. As a weaver of tonal fabrics Ellington has virtually used the orchestra as his instrument, his plaything, his supremely personal voice. André Previn, himself one of the most brilliant orchestrators in both jazz and popular music, once commented, "Another bandleader can stand in front of a thousand fiddles and a thousand brass and make a dramatic gesture, and every studio arranger can nod his head and say, 'Oh, yes, that's done like this.' But Duke merely lifts his finger, three horns make a sound, and I don't know what it is!"

There are, of course, many aspects to Duke's talents beyond his skill at orchestration. Though the definitive performances of almost all his works are those played by his own ensemble, many of his melodic themes have passed from his hands into the world of music at large. As the writer of "Solitude," "Sophisticated Lady," "Mood Indigo," "Satin Doll" and all the other 16- and 32-bar ditties that have descended to banality through a glut of "Tribute to Duke Ellington" albums, Duke is a songwriter, operating on the same level as Irving Berlin or Cole Porter. But as the creator of the *Deep South Suite*, *Diminuendo and Crescendo in Blue*, *Such Sweet Thunder* and hundreds of other works varying in length from three to forty-five minutes, Ellington is

a force in music of incalculable power and influence, whose orchestral innovations have profoundly affected the whole course of jazz.

Duke's appears to have been the first orchestra to use the human voice as a wordless musical instrument. Thirty-three years ago on a blues record called *Creole Love Call*. He was also probably the first real jazz writer to burst out of the three-minute time girdle that the old 78 r.p.m. record imposed on early composers: his *Creole Rhapsody* in 1931 ran to eight minutes and the 1935 *Reminiscing in Tempo* to twelve, both astonishing innovations for that time. He was probably, moreover, the first to build a whole composition around a particular soloist (*Clarinet Lament* for Barney Bigard, *Echoes of Harlem* for Cootie Williams, both in 1935, were the precursors of hundreds of similar showcases by later writers.) It seems he was also the first to use the string bass as a solo melody instrument, when the late Jimmy Blanton revolutionized the concept of jazz bass playing during his 1939-41 tenure in the band; the first to make full use of the Latin-American rhythms now commonplace in jazz; the first to play regular Carnegie Hall concerts, back in the days when a jazz event there was considered unusual and, by some critics, not a little improper.

In 1960 Ellington accomplished another, even more remarkable first. He laid waste the long-held belief that the process of "jazzing the classics" serves no constructive purpose either for jazz or for the classical sources involved. Though Ellington's only previous experience along these lines had been a popular-song transformation entitled *Ebony Rhapsody*, based on the best known theme from the Liszt *Hungarian Rhapsody*, he decided to tackle Tchaikovsky's *Nutcracker Suite*.

The result was startling. Though the main outline of each theme was carefully traced, the skilful blending with typical swinging jazz orchestration and with improvisation by some of the band's extraordinary soloists resulted in a superbly integrated series of performances covering both sides of an LP. Recorded around the same time but released later was Grieg's *Peer Gynt Suite*, which occupied one side of an LP, backed by a new Ellington work, *Suite Thursday*, written for last season's Monterey Jazz Festival and inspired by the works of John Steinbeck.

These highly successful amalgamations of the Ellington orchestra and classical sources came about as the result of a suggestion by Columbia Records' head, Goddard Lieberson. Duke's artist-and-repertoire man at Columbia, Irving Townsend, who has played a vital role in the band's renaissance in recent years, says: "The idea was for Duke to try a change of pace from the usual procedure of making an album of his own music, but at the same time to use the music of another writer whose works had a long-established popularity.

"Duke stewed and fretted for weeks about the idea; he seemed to be afraid that it might cause some resentment. But finally he was convinced that works of this type are not sacred cows, not the kind of classic that nobody has

a right to touch; and that nobody would accuse him of tampering."

Actually most of the writing in both the Tchaikovsky and Grieg ventures was the work of Strayhorn, who has often been called Duke's "write-hand man." A member of the organization since 1939, he has contributed a bulk of work to the Ellington library that history, unfortunately, will never be able to assess, partly because the collaboration is such a close one that it is often impossible even for members of the band to determine where Strayhorn's writing ends and Duke's takes over; and partly because both men are casual to the point of utter confusion about the credit lines on their respective works. But Duke still does an occasional score single-handed, and frequently doctors, revoices or improvises changes on Strayhorn's scores during the recording sessions. Certain voicings remain unmistakably Duke's while some of the subtlest tone colorings and more complex examples of orchestrational skill can safely be credited to Strayhorn.

Like the Duke himself, Strayhorn has a temperament that seems to dovetail magically with the peculiar demands and limitations of the musicians. Easy-going, hedonistic and low-pressured, he may delay a given project for months and get to work on it so late that he winds up finishing the score right in the studio during the session while a copyist stands beside him frantically extracting the parts. But this is part of the normal, everyday chaos that those close to Ellington have come to expect. Musicians may stroll in an hour or two late, wander off without leave or get into jams that no other leader would tolerate. Yet it is hard to argue about Duke's *laissez-faire* methods when the recorded ends justify so magnificently the turbulent means. His attitude as an employer is further vindicated by the frequent return through the years of former sidemen who, after a few months or years away from the band, decided to come back home. (The present personnel includes at least five such men: Johnny Hodges, Lawrence Brown, Ray Nance and Willie Cook and Paul Gonsalves.) Fifty-year-old Harry Carney joined the band at sixteen and has never left. His colleagues in the sax section includes Jimmy Hamilton, who joined in 1942, Russell Procope, a member since 1945, Johnny Hodges (1928-51 and '55 to date), and Paul Gonsalves (1950). In its thirty-three years as a major jazz unit the Ellington band has suffered less personnel turnover than any other.

But perhaps the clearest answer concerning the mystery of Duke's consistency of contribution, after more than three decades as the world's foremost jazz composer and bandleader, can be found in the supreme self-confidence that enabled him, more than half a century ago, to describe himself as "the great, the grand, the magnificent Duke Ellington." Seldom has self-praise been more thoroughly justified, and never, in the sixty-year history of the music with which he has been concerned, has it paid off more gratifyingly in terms of artistic success.



Morton Gould

— "vertically integrated"

by JOHN BRIGGS

● A "vertically-integrated" company is one which manufactures its product from scratch, starting with the basic raw materials.

In this sense, Morton Gould is a vertically-integrated musician. He conducts concerts, organizes orchestras to play the concerts, and composes music for the orchestras to perform. In addition, he appears throughout the country as piano soloist, records his own music and his arrangements of popular tunes, puts in as regular hours as possible in his office at the music publishing firm of Chappell and Company, and serves as chairman of the symphony and concert committee of the American Society of Composers, Authors and Publishers.

In his spare time he endeavors to dream up ideas likely to stimulate fresh musical activity in America and contribute "financial, moral and psychological support," as he puts it, to the American composer.

Gould already has done his share of creating concerts where no concerts existed before, in the forty-odd years which have elapsed since, as a boy of three in his Richmond Hill, Long Island, home, he discovered that the keys of a player-piano could also be operated by hand.

Under the guidance of neighborhood musicians, young Gould made such rapid progress that he was soon playing Bach and Beethoven, unsimplified, and improvising on themes sub-

mitted by others. When he was six years old his father discovered on the piano music rack a waltz which the youngster had composed. Its title, appropriately enough, was "Just Six."

His parents, neither of them a musician, did not quite know what to make of this child who, it daily became more obvious, had phenomenal musical gifts. But their minds were made up on one point: insofar as possible he was to have an average, normal childhood. He was neither pampered nor exploited, and the Goulds tried to show no favoritism. Gould recalls that when the dining-room table, his favorite spot for writing music, was wanted by his brothers for a ping-pong game, he had to move.

At ten, young Gould began study with Abby Whiteside, a remarkable teacher to whom he credits much of his musical development. Besides laying the foundation for his technical facility as a pianist, she also convinced him that jazz was a lively and valid form of music which could be utilized in serious composition.

After graduating from the New York University School of Music, where study with Vincent Jones comprised his only formal training in counterpoint and orchestration, Gould worked as an arranger for Radio City Music Hall and the National Broadcasting Company.

In 1934 Jules Seebach, program director of Station WOR and an admirer of Gould's talent, proposed that the young musician try conducting his own radio program. He was to conduct his own orchestra and compose music especially for the program.

It was an inspired opportunity for the twenty-one-year-old musician. No other composer, European or American, had his own radio program. If the assignment of writing music which would keep listeners coming back week after week was challenging, it also gave Gould a chance to experiment, to improvise, to try out new ideas. Today, when his skill in orchestration is praised, Gould credits the days when new pieces were put in rehearsal as soon as the parts were copied. His orchestra in those days was both a performing medium and a creative laboratory. That one learns by doing, he says, is as true of instrumentation as of anything else.

Gould's "Music of Today" was a success from the start. It ran nine years and spanned WOR's formation of the Mutual network. Fan letters ran into the thousands. Many works originally written for the broadcast graduated to the concert hall, either as separate pieces or as movements of larger works. They included his "Pavanne," one of the most widely-performed contemporary orchestral works.

When people ask him what was the inspiration for "Pavanne," Gould is happy to tell them. He had a broadcast coming up, and five minutes of air time still had to be filled.

"Music for Today" eventually was succeeded by a sponsored program, the Cresta Blanca show. For such guest soloists as Jose Iturbi, Lauritz Melchior, Joseph Szigeti and Oscar Levant, Gould composed special music.

His "American Concertette" and "Boogie-Woogie Etude" were written for Iturbi, and the Concertette later served as the musical score for Jerome Robbins' ballet, *Interplay*.

Those were the Golden Years of radio, when sponsors were plentiful and well-heeled. Each network had its staff orchestra, the largest being the full-size N.B.C. Symphony led by Arturo Toscanini. By the late forties radio had begun to be the stepchild. Advertising dollars began increasingly to be channeled into television, whose combination of sight and sound made it irresistible as a sales medium. The radio orchestras began to be disbanded.

It was a significant sign of the times and of the trend that in the 1947-48 season Gould, taking leave of the airwaves, organized an orchestra to tour the United States, with soprano Mimi Benzell and baritone Wilbur Evans as soloists.

The handwriting on the wall was plain for all to see. Gould knew as well as anybody else that the plushy days of radio were gone and that it would be a long time, if ever, before they returned. But, he points out, this did not mean the end of concert life in America.

Other opportunities for performance are sure to turn up elsewhere. Finding and encouraging these is one function of the Committee which he heads at ASCAP. For example, if an extra rehearsal means the difference between performance and non-performance of a new ASCAP work, the Committee feels it is justified in paying for the rehearsal.

Gould's own imagination, at the moment, is leading him toward the theater. Among his plans for the future, the most ambitious is a ballet score which he is writing for choreography by George Balanchine. It will be a full-length ballet, taking up an entire evening in the theater, which means about two and a half hours of Gould's music.

Also taking shape in his musical workshop is a major orchestral piece for Fritz Reiner and the Chicago Symphony Orchestra. In addition he is planning a piano concerto, a violin concerto and two large-scale orchestral works.

And he still finds time to function as a music publishing executive as an ASCAP spokesman, and to conduct the recordings by Morton Gould and his Orchestra which have been appearing regularly since the Thirties.

What is still more astonishing is that Gould tackles his big creative projects two at a time. He usually evolves his works in pairs. He says it refreshes his creative imagination to let one work lie fallow, so to speak, and work at the other for a while.

"Of course if you do this you get all sorts of wonderful ideas for the piece you are *not* working on," Gould says. "This can be very frustrating."

Still in his own individual "vertically-integrated" company—his own musicianship—everything comes out even in the end.



Don Lamond is his own severest critic! Here he's listening to his cymbals on a playback of the great new RCA Victor stereo album, "Son of Drum Suite."

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Don Asch, who, with the present story, received honorable mention in the "Contest for Musicians," was born in 1894 in the City of Vilna, Russia. In 1911 he graduated from the Imperial Music School and in 1917 from the St. Petersburg Conservatory as a Laureate. For one season he played with the Yalta Symphony, then took a job as the leader of a trio in the Yalta Hotel. From then the accompanying story tells of his happenings until he reached Sevastopol, Turkey. Once in Sevastopol he went to Constantinople, Turkey, where he gave several recitals, following them with a concert tour through Turkey, Greece and Paris. In the latter city he earned enough money to come to the United States. Here he was successively a regular extra man with the CBS Symphony and an extra man with NBC Symphony under Arturo Toscanini. For the past fifteen years Mr. Asch has been a regular member of Andre Kostelanetz' and Percy Faith's recording orchestras.

HOW MY FIDDLING EXTRICATED ME FROM A DEATH TRAP

by Don Asch

When the Russian Revolution of October, 1917, broke out, I was engaged in the Crimean sea resort, Yalta, as leader of a trio at the Yalta Hotel. When the Revolution was violently raging in central Russia, life in Yalta went on peacefully until the middle of 1918. Then the Reds stormed the town and the Yalta Hotel was practically destroyed. I was left jobless.

For a few months I had nothing to do but practice my violin. By then the White Armies were descending upon Crimea from the Ukraine and, as they approached Yalta, the Reds fled by sea. I decided to get out of Yalta before my savings were gone and go to Kharkhov, a big Ukrainian city then in the hands of the Whites. I hoped to find a job there. With my good credentials, a diploma of the St. Petersburg Conservatory, I had no trouble getting a pass, and two days later I was on a train to Kharkhov. Then things began to happen.

Several hundred miles before reaching Kharkhov the train stopped at a small rural station to pick up some farm products, and was peppered by machine-gun fire. The conductor told all of us to run for cover behind the station. Once there, he told us that since the fire was probably coming from hit-and-run Red guerrillas, we should seek protection in the farmhouses and return to the train an hour after the firing stopped. By then he said they would have checked everything, would have loaded the train, and would be ready to proceed.

I ran to a farmhouse where the farmer received me sympathetically, offered me a bite and a generous portion of vodka.

Soon the firing stopped and I began counting the minutes until an hour would have gone by. But, either I got drowsy from the vodka or was too slow in getting to the station, but when I got there, I found the train was gone—and with it my suitcase and my fiddle.

Now what was I to do? The farmers told me that, since trains stopped there only on days when they had orders to pick up farm products, my best bet would be to walk along the rails to the nearest town, Alexandrowsk. I felt desperate and so miserable I scarcely cared any more what happened to me. I walked and walked. By midnight I reached the town of Alexandrowsk and checked in at the nearest hotel.

Next morning I sat down in the lobby to think about what to do next. Also in the lobby was a young lawyer, a Mr. Olchovsky. I told him my whole story. "I've an idea," he said. "My wife is a professional pianist and I'm opening a music school here. I'm looking for a good violin teacher. If you are what you say you are, you can have the job. As for your luggage, I'll contact the station master at Kharkhov. If no one has stolen it, we'll get it back." Incidentally, it turned out that my luggage had indeed been stolen, so I was all the more happy to find a steady job.

My life in Alexandrowsk was a very happy one. Even after the Reds took over the town



in the middle of 1919, I was allowed to continue my teaching. However, toward the end of the year, the White Armies occupied the entire Crimea and were on the march in great numbers toward the Ukraine. The Red leaders became panicky and declared total mobilization. I was ordered to appear for a physical examination. Since I was declared fit as a fiddle, I was inducted the very next day into the militia and was assigned to sentry duty. Every day at 7:30 P. M. I was to report to the Red armory, pick up a rifle, and, with half a dozen others, march to the railroad station to guard it until two in the morning. At this time we would be relieved by another sentry. At 2:30 A. M., after bringing my report and my rifle to the armory, I was allowed to go back to my room to sleep.

For eight days I performed my duties without encountering any trouble. After my eighth watch, however, and after taking my regular sleep, I woke up late in the morning and stepped out for a cup of coffee. I got the shock of my life. I learned that, when the Reds found out that they were about to be

encircled by the White Army, they had slipped quietly away. As a result, the White Army had taken over the town at 6:00 A. M. without firing a shot.

Now I was really frightened. If some White sympathizer, who had seen me with a rifle in the company of the Reds without knowing that I had simply been mobilized, reported me to the White Army, I would immediately be arrested. And, as everybody who lived through the Russian Revolution knows, once you were arrested by the Reds or the Whites on suspicion of cooperating with the opposite side, you seldom came back. You just disappeared. Or, as the Reds called it, you were "liquidated."

I ran quickly to my room. There I decided that I must leave town immediately and try to get back to the Crimea, then totally occupied by the Whites. But could I get a pass this time, with all my credentials left in my lost valise? There was nothing to do but try. I went at once to the White Army headquarters, taking my violin with me under my arm—perhaps for comfort.

When I arrived there a sergeant asked me roughly what I wanted. When I tried to tell him, he brusquely shouted out, "Your identification!" When I tried to speak further he cut me off rudely with "What, no papers?—You're probably a lousy Red who just missed the boat!"

At this point the head lieutenant came out of the adjoining room and asked what all the racket was all about. Now I was permitted to tell my story. The lieutenant looked me over from head to toe, gave a quizzical glance at my fiddle, and said, "So you claim to be a stranded artist here? Well, come into my room and let's hear you play!" Once there, I took out my violin, and, without losing time to tune it up, began to play the "Gypsy Air" by Sarasate. Before I had reached the Andante he stopped me. "I can see that you're an artist," he said. "I'm an amateur violinist and often tried to handle this piece. I could manage all of it but the shivering slides." (He meant the chromatic glissandos and, what with my nervousness, that's probably the way they came out from under my fingers.) He then handed me a pass and even wished me *bon voyage*.

The very same day I was on a train to Simferopol, the capital of Crimea. From there I could go either to Yalta or the port of Sevastopol. I chose Sevastopol, hoping to get a job in a night club there or to meet a sea captain who might carry me out of the country on his ship.

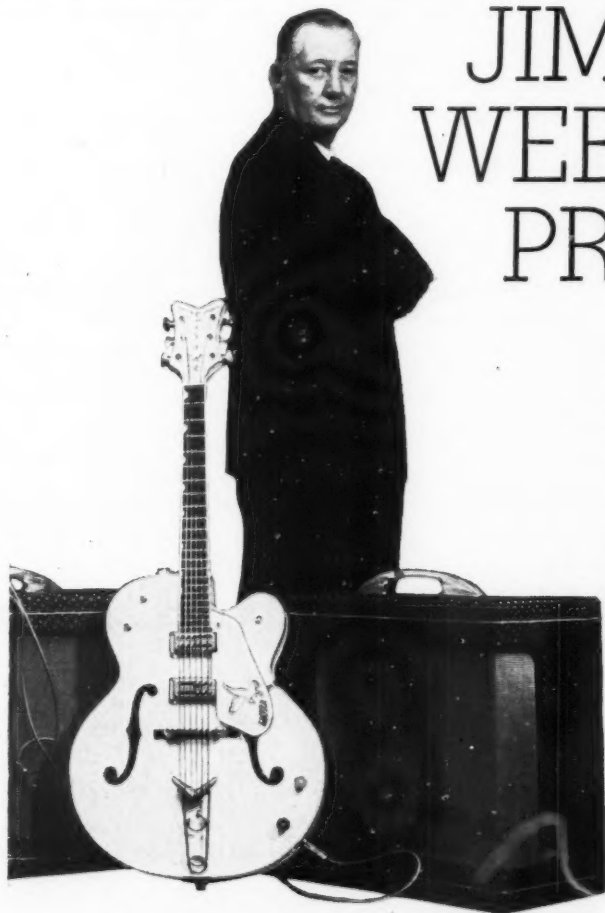
All these things materialized as I hoped, and I can look back now and truly thank my fiddling for extricating me from a death trap, and eventually bringing me to the good old U. S. A.

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by **George Lawrence Stone**

FLEXIBILITY IN ROLLING

Thanks to the many who have commented on my presentation of the two-beat roll versus the buzz which appeared in the January issue. It seemed to have clicked with a surprising number of instructor-readers who heretofore have hesitated to approve and combine, in their proper form, the dual function of the respective rolls, so frequently called for in everyday playing.

From the comment received I quote from one instructor: "I believe that drummers of every class should be induced to become more roll-conscious. Exploration into more rolling technique and the various applications of rolling—our long tone—to musical form, could well be a part of the student's daily practice and study."

From another source: "If more of us could visualize *our* long tones as comparable to those of the *other* players and strive for similar gradations in tone and volume, we not only could become better *drummers* but, more to the point, better *musicians*. After all, in playing *with* musicians we are expected to play *as* musicians."

* * *

For other readers seeking further roll-practice, I append the following set of conditioners involving rolling with hand-pattern speeds at variance with those of surrounding figures. These exercises are designed to do their share in the development of more flexibility in rolling *against* the rhythm as opposed to rolling *with* the rhythm.

(Continued on page twenty-six)



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TECHNIQUE OF PERCUSSION

(Continued from page twenty-four)

Timing on the Drum Set

To R. McG., Philadelphia, who is experiencing difficulty in maintaining an accurate bass drum beat: the use of a metronome might help indirectly, but I do not believe that it will entirely solve your problem.

Lack of accurate timing on the bass drum often originates from a similar lack on the snare. In other words, the timing of the *foot*, which controls the pedal, will follow that of the *hands*, which manipulate the sticks. Thus, if your hands are not well trained and, furthermore, in the groove (by which I mean *well practiced*), your foot timing is apt to be shaky.

Possibly a little more attention to rudimental practice might take some of the lassitude out of your stickwork. My term *rudimental* is not limited to "the original 26," for any note-group that can be played on a striking surface is properly a rudiment, and you can find thousands of these.

Other reasons for faulty timing can be traced to tension: the jitters, lack of confidence, just plain nervousness. Any one of these can work havoc with accurate and effortless performance.

Since you mention that you often practice on your drumming from ten to twelve hours a day and in addition are playing around a bit with vibes and tympani—well, how can I spell this out any other way than to say that you are doing too much and, that, unless you possess the qualities of one of these legendary supermen, you are draining out more mental and physical stamina. In the long run you are getting less in return for it than nature will be able to replenish.

It takes times, patience and intelligent planning to realize the most from one's efforts. That mental attitude of impatience, for instance, if long continued, could bring on that bass drum problem that is bothering you, *Mr. R. McG. You don't plant a seed in the ground, then jump back for fear the flower will shoot up and knock your hat off!*

Bass Fiddle Episode

A teen-age student here in dear old Bawston recently contributed his bit to local history by trying to guide his string bass fiddle through a subway turnstile.



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He finally made it, but only after a subway mechanic arrived with a kit of wrenches, screw drivers, etc., and dismantled the stile.

It occurs to the irrepressible drummer-mind, that, if the current sizes of bass drums continue to shrink as they have done since the not-so-long-ago standard "fourteen by twenty-eight," maybe we drummers can look forward to squeezing our midget bass drums through subway turnstiles after all.

That is, if the present standard stiles don't shrink similarly.

Sanford A. Moeller

Sanford A. Moeller, noted New York drummer and veteran of the Spanish-American War, passed away on November 12th, last, at the age of seventy-seven.

An outstanding figure in the drum world, Gus, as we, his friends called him, lived a life dedicated from boyhood to drumming, his talents ranging from making his own drums (in his one-man drum shop at home) to playing in various New York theatres and touring with such stars as George M. Cohan and Elsie Janis.

Gus authored "The Ludwig Instructor in the Art of Snare Drumming," a rudimental text book of great worth and, in 1930, marched and drummed all the way from New York, trudging twenty-four miles a day, the 250 miles to Boston, where he judged the drummers here at the National Convention of the American Legion.

In later years his efforts were largely devoted to teaching. Gene Krupa passed through the rudiments at his hands, likewise Billy Exiner and a host of others.

Jim Chapin loved and admired him as a teacher and, in the estimation of G.L.S., the Chapin textbook on drumming (dedicated, by the way, to "S.A.M.") together with the Chapin drum recordings, stand out as a monument to the rudimental and paternalistic influence of Sanford A. Moeller.

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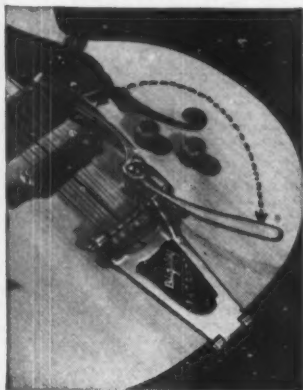
Nat Epstein is the owner of the Nat Epstein Music Studios of Bayside, New York. In addition to managing his studio, Nat gives one-man guitar shows. He also has made hit records, and been on the radio. Nat's greatest interest, however, is playing

for servicemen — he has performed for them in Belgium, France, Luxembourg, and England, and was recently honored by veterans groups for his entertaining of the soldiers here. Nat shows his students the way to spread happiness through music by taking them with him to help entertain convalescing patients. Nat's guitar is a Premier, of course, and so is his amplifier. He often demonstrates his Premier for P.T.A. groups. Nat says "Premier Guitars and Premier Amplifiers can 'take it' at indoor or outdoor public functions."

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STUDY MATERIAL AND PRACTICE

Most of us did a great deal of practice in our earlier days. As novices, we went through a plethora of scales, exercises, muscular development techniques, bellows shakes, Hanon, Czerny and just about everything written for other instruments. Now that we have arrived at the point where we are performing musicians and teaching musicians, we feel all that is unnecessary. We've arrived and no longer have to meet the challenge. I recall when I was a student at the Juilliard School of Music that most of the students, though usually busy playing their repertoire and adding to it, would buckle down to some real tough daily wood-sheddin' when the signal was sounded that within so many weeks examinations would be given on scales which had to be performed at a metronomic speed. This practice was done diligently for weeks on end. Yet right after the examination all practice of scales ceased. Now let us ask ourselves the question: "Are these orgiastic rites necessary? Especially, are they necessary on the accordion?"

In years past, this vast array of technical material was the standard Rx for every student on every instrument. Like castor oil it was "good for you," and everyone had to swallow it. I will admit that it never hurt anyone. But did it really do anyone that much good? Such material is imperative on the instrument for which it was designed. For example, string players cannot escape the practicing of scales. Pitch *must* be mastered, and what better way to do this than by scales? However, on the accordion we have established pitch, and no amount of practicing is going to alter it. The scales are of value to us only for the fingering and the learning of accidentals. Then too, since for the accordionist the left hand is arranged in the circle of fifths, he can learn to master his key signatures much more easily than other instrumentalists. Also, once the accordionist masters his left hand scale, it is the same fingering in every key! Scales in a word are simply not as important to accordionists as they are to most other instrumentalists.

Many of us practice piano exercises for want of anything better to do. True, Hanon can't hurt anyone. But how much good is it to an accordionist? Evenness of touch is quite important on the piano. There the student is attempting to develop weight in the fingers and must learn to do it evenly. Thus for him a Hanon may be good. Accordionists, on the other hand, have no weight problem—in the fingers, that is. These exercises certainly do not teach much in the way of note reading or rhythm. Rhythmically, every figure is the same. All the student has to do is set his hand in position and automatically

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raise the finger one whole step in each measure. Such practice can't hurt the accordionist, but it can sure lull him to sleep. The reason we have been plagued with these ritualistic assignments is that the early accordion teachers were invariably former pianists or violinists. Their conclusion was that what was good for other instrumentalists must be good for accordionists.

What do I offer as an alternative? I believe that exercises should be prescribed *after* a fault becomes evident rather than be administered "whole hog" whether necessary or not. Hanon, for instance, may be good for the student who can't play evenly. Also, I believe that playing literature and material of any and all natures will interest and develop a student in many ways. Playing all sorts of things will certainly keep his interest. In the course of playing, if weaknesses occur, *then* is the time to prescribe a certain study or exercise. For example in my recent book, I suggest that we get this right down to the elementary, beginner level.



"Fascination," music by F. D. Marchetti, accordion arrangement by Alfred Mayer, from Peer's *Easy Play Accordion*, copyright 1960 by Southern Music Company, 1619 Broadway, New York 19, New York.

Here we have the simple tune for the student to play. Above it, we have a little study to help him if he has any trouble with the measure indicated. Instead of practicing any and all technical material, let us make technical studies out of the passages that we can't play with facility. Let us use drugs only when the patient is ill.

In playing the accordion, we are fortunate that we do not have to practice long tones as they do on wind instruments or worry about intonation. We can thus concern ourselves more about matters that are true problems to the accordionist.

One thing that plagues all of us is reading. Accordionists are notorious for being poor readers. Playing a portable instrument, most of us stroll a bit and are thus not handy to music and music stands. Also, the fact that our left hand is bound down by the bass strap makes it difficult to turn pages without interruption. (The pianist, for example, plays the melody with his right hand, turns the page with his left hand and doesn't lose too much in the rendition; the melody is still sounding.) As a consequence, most of us memorize—and neglect our reading ability. Another thing that makes us poor readers is the fact that we have ready-made chords in the left hand. This makes fakers out of us. Too many read the treble side and feel their way through the accompaniment. I prescribe playing Bach Two Part Inventions as a solution. Here you can't fake your way through the material. You are forced to read, and so you develop this aspect. Also, it can teach you how to use left hand switches to get more accurate pitches. From the *Inventions* you can continue to more difficult fare such as fugues.



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Educational Notes



Florian F. Mueller, associate professor of oboe and wind instruments at the University of Michigan, has written a march for Michigan Week (May 21-27). The piece, "Michigan Marching Forward," was composed at the request of Governor John B. Swainson. Professor Mueller has composed numerous musical scores and was the 1960 winner of the Ostwald Award, given annually for original composition by the American Bandmasters Association.

Julius Baker, flutist, has become a member of the faculty of the New School of Music, Philadelphia. He is also faculty member of the Juilliard School of Music and flute soloist with the Bach Aria Group. He has been solo flute with the Cleveland, Pittsburgh, Chicago and Columbia Broadcasting symphony orchestras.

Mason Jones, solo horn of the Philadelphia Orchestra, and Ferdinand Del Negro, contra bassoon, have joined the wind faculty of the New School.

The Fine Arts Quartet, now in residence at the Music Center of the North Shore (Winnetka, Illinois) will hold a Chamber Music Workshop there June 8 through June 16. Members of the quartet are Leonard Sorkin, Abram Loft (violins), Irving Ilmer (viola) and George Sopkin (cello). The quartet was founded in Chicago in 1946.

Director of the workshop is Dr. H. Zipper.

Dr. William Paul Stanley, American composer, has been appointed chairman of the college departments of music theory and music history at the Music and Arts Institute of San Francisco.

Mme. Rosina Lhevinne, well-known piano teacher—at Juilliard School of Music, at Los Angeles Conservatory of Music, at Aspen Music Association—will conduct a master class in piano this summer on the Berkeley campus of the University of California.

The Eastman School of Music of the University of Rochester is featured in a television film which the United States will send to Russia under the two countries' cultural exchange program. The film was produced by the U. S. Information Agency.

Entitled "Rehearsal for Tomorrow," the film is a 26-minute documentary and shows Eastman School students in and out of class and also includes performances by the school's string quartet, symphony orchestra and choir.

All dialogue and songs in the film are in English, but the commentary is in Russian. The main theme, the education of professional musicians in the United States, is flavored by several musical selections, including the finale from the *Song of Democracy*, which Dr. Howard Hanson, director of the school, composed.

WPIX-11's Regents Educational Television Project, centered in New York City, has introduced a new weekly live half-hour program series entitled "Music in Your Life."

In the March issue, the names of the members of the Trio in Residence at Hartt College of Music of the University of Hartford were incorrectly given. The players are pianist Grant Johannesen, violinist William Kroll, and cellist Luigi Silva.

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The Minneapolis "Fanfare," bulletin of Local 73, tells happily of two television shows in which their members figure. Writes Editor Thomas L. Loberg, "Our Minneapolis Symphony had the better part of a one-half hour network telecast. The show consisted of a viewing of a regular rehearsal and, in my estimation, was done throughout in excellent taste. I had pleasure at seeing on TV many of my good friends, satisfaction at recognition coming to this devoted group of our members, enjoyment of the luxurious sound, and the good thought that we have a big league symphony orchestra." Then he speaks of the telecast of the Garry Moore show from the St. Paul Winter Carnival, done with local musicians.

In the January issue appeared a sprightly reprint, taken from "The Capital Musician" periodical of Local 12, Sacramento, California. Seems it was not complete, and its author, Bill Halgren, has written us to this effect. Here follows the complete article—and a very good set of rules it contains on "How to Be Noticed":

Secret No. 1. Be Punctual—If the job starts at nine, get there at nine or, better yet, later. This makes for a very dramatic entrance and you'll be noticed by everyone. The boys will cheer because you showed up and the leader will stop worrying.

Secret No. 2. If Early—Due to some miscalculation on your part, stand in the center of the dance floor and blow loudly for a half hour. This will impress everyone with what a terrific musician and soloist you are. Meanwhile the other sidemen will be setting up fronts, getting

out the music, lights and so forth. Why dirty your hands if you don't have to?

Secret No. 3. Wear Something Outstanding — Wear brown shoes instead of black or wear sport shoes or sneakers. If you're told to wear a certain color bow tie don't merely wear the wrong color, another sideman, besides you, may want to look like the leader. Wear a loud four-in-hand tie (a long one), a Scotch plaid or a purple velvet. Don't wear a white shirt and a navy blue suit, be different.

Secret No. 4. Look Sloppy—Everyone will think that you're jobbing so much you don't have time to shave or take care of yourself or your clothes. Make sure your suit is unpressed, stained and spotted.

Secret No. 5. Repair Your Instrument on the Job—Why use your own time? This can be done either right before or during the job, a real attention getter and sympathy producer. Others will be fascinated by your skill.

Secret No. 6. After the First Set—Yell loudly, "When is intermission?" Not only does this get sympathy from the leader and the audience, it also indicates what a hard worker you are. It breaks that awkward silence too.

Secret No. 7. Utilize Time to Best Advantage — Be sociable, the best time to visit is, naturally, between sets if the leader isn't trying to hog the attention by calling out numbers. The next best time to be heard with the least competition, is, of course, during someone's solo.

Secret No. 8. Be First—In line for refreshments especially when playing for banquets or weddings. If you can "ace in" ahead of the bride and groom, fine! Everyone will think you're

the special guest of honor, when the line ends begin it again for 2nds, 3rds, 4ths, etc., as long as the food holds out. Musicians are thought of as alcoholics, etc., by many people, live up to their expectations by holding a drink in each hand. Show them that you're not only musically talented but ambidextrous as well.

Secret No. 9. Gripe—About tempos, choice of tunes, others being out of tune, etc. These are suggestions—use your own ingenuity for more possibilities.

Secret No. 10. When Taking a Solo—Play behind the beat so far that the suspense of whether you'll make the next bar will have everyone wondering or, speed up the tempo (this is if you desire the attention of the dancers too).

Secret No. 11. Act Important—Look bored, stern, unconcerned. After all, you've played enough that you don't have to enjoy it, or smile. If playing for a show, especially on stage, do not look at the act (this detracts the attention from you) or laugh at the jokes, you've probably heard them before anyway. Act superior and this will cause everyone to believe that you really are. Remember you are a musician, not an "earth person."

Secret No. 12. After the Job—If the employer compliments the leader on the music and asks for his address, while he's looking for pen, paper or busy writing, quickly whip out your own printed card and hand it to the employer who will recognize you as a go-getter.

Secret No. 13. Take Long Intermissions—Only "squares" are on time. If the boys at "Joe's Bar" take long intermissions why shouldn't you when you're playing a more elite

spot? People won't respect you if you don't. Act "big time." Tell the leader to relax and stop being so nervous.

Secret No. 14. Beat Competition—By knocking it. Every band has a weak spot, find it and criticize it. Boost yourself by knocking others.

Secret No. 15. Get Paid and Run—Before you get hooked into the chore of helping to gather music, equipment, etc. Again, why dirty your hands? You'd just have to wash them.

The above list compiled through many years of experience and observation, faithfully followed, will help you obtain more work . . . for the other fellow. The foregoing secrets, by no means complete, put into action, will guarantee any sideman his well-deserved notice.

At a party given recently for children of the Veterans of Foreign Wars National Home, Eaton Rapids, Michigan, 212 children were provided with wonderful entertainment, the music furnished via the Music Performance Trust Funds of the Recording Industries, obtained through the cooperation of Local 303, Lansing. A party such as this is the gift each Christmas of the local.

In the accompanying photograph, the gentlemen in the white caps seated in the front row are, left, National Junior Vice Commander-in-Chief of the Veterans of Foreign Wars, Byron Gentry from Pasadena, California, and right, William Baker of Louisiana who is the President of the National Home Board. Between them sits Mayor Ralph W. Crego of Lansing with one of the young audience members.

(Continued on page forty-one)



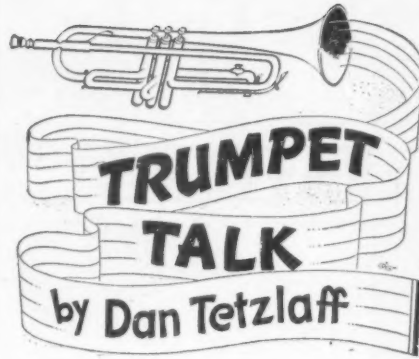
Party for the children at the Veterans of Foreign Wars National Home, Eaton Rapids, Michigan. The music was provided by a grant from the Music Performance Trust Funds of the Recording Industries obtained through the cooperation of Local 303, Lansing, Michigan.

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MOSTLY ABOUT LIPS

My range is pretty good on a fresh lip, but after a few minutes playing I can't get above G above the staff. However I can play for long periods in the lower and middle registers. I just can't get any range after the freshness leaves.

This is the problem that always faces the part-time player. Eighty per cent of the brass instrument playing population has such troubles.

High range and endurance disappear as the embouchure is abused from excessive mouthpiece pressure on the flesh. The lips become swollen and immobile. An analysis of a large number of average pupils reveals that most of them substitute pushing the instrument into the lips for blowing a large, free column of air out through them. This may develop the arm muscles, but it will not develop the first two essentials for high notes: a full breath that can be exhaled freely and rapidly, and an embouchure that is both strong and sensitive to the changes of tension required in the different registers.

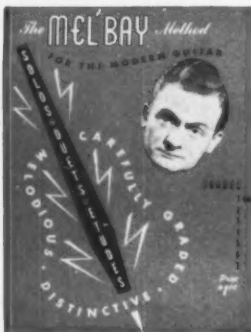
Most pupils have not been shown how to develop true lip flexibility. This formerly primary fundamental seems to have become the victim of two currently popular ideas: get there fast, and don't worry about later problems. Success in the high register cannot be separated from these often-neglected factors: lots of lower lip muscle up and under the upper lip, and corners of the mouth developed in strength to hold firmly for long periods of time at the higher tensions required by the higher notes.

It takes several months to develop firm corners. It takes many hours of practice with careful listening and feeling to learn how to relax and tighten the muscles of the mouth to do their part in changing the pitch, especially in ascending from low to middle, and middle to high register. Also, it takes regular playing (perhaps a minimum would be twenty minutes per day, six days per week) to maintain lip muscles that are flexible and not quickly fatigued.

I hear about "muscular development" of the embouchure. What exercises build these muscles?

We have all seen movies of ballet dancers practicing to gain the ultimate in muscle control. They lift a leg to a horizontal position, and then hold it there motionless for as long as possible. Then, after brief relaxation, they lower and raise the leg in alternate slow and quick movements.

Brass instrument players have similar exercises for their lip muscles. We call them long tones and lip slurs.



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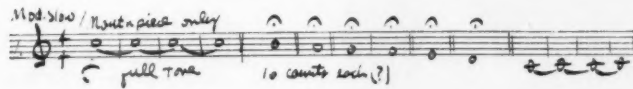
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Long tones: I suggest to play them on the mouthpiece along before performing them on the instrument, because discrepancies are more easily detected and corrected. The first step is to be able to hold the tones *steady and clear*. Do not be surprised if at first it is a challenge to do this for eight moderately slow counts. One should work up to sixteen counts, the equivalent of a four-bar phrase in 4/4 time. Can you do this?



Use the mouthpiece only. All tones must be perfectly steady and without waver, clear and pure in quality, full bodied in sound, and also accurate as to pitch.



Play on the mouthpiece only, again. How high can you ascend without forcing, without excessive pressure of the mouthpiece into the lips? At what note does the tone become thinner and noticeably poorer in quality? This is the tip-off as to your high register level. Going beyond it more than one note should be delayed until either more lip strength or a more favorable mouthpiece gripping of the muscles is acquired.

Lip slurs: I would like to caution the troubled brass player about the attempt to substitute throat slurs or belly slurs for the real McCoy, lip slurs. Instead, concentrate on teaching the lips to make small adjustments in tension to make them strong and flexible. We all know that flexing any muscle by tightening and loosening and exercising builds control and strength. The following is one of my favorite exercises for lip flexibility. Start with a solid free sounding long tone. During the slur, keep the same tone quality on each note. The breath must come as steady throughout the slurs as it does in the long tone. This means there is to be no audible bump (breath accent or push) for either the higher notes or the lower ones.

The interval of a minor second should be the easiest, as it requires the very smallest lip change. As the intervals get larger they require more flexibility and more control to keep them smooth and unbroken. It is a good idea to play the piano as a guide to accurate pitch while the lips are acquiring the habit of absolutely accurate adjustments. We start with slurring downward, since it is easier to relax a muscle than to tighten it. With the mouthpiece alone (and only later with the instrument) try this.



Proceed on up to "high c" only if you check with a mirror to make sure the corners of the mouth are working to aid the ascent to the higher notes. If the muscles work to their maximum tightness and you are still short of the high notes, it is an indication that possibly you have insufficient lip flesh

(Continued on page thirty-seven)

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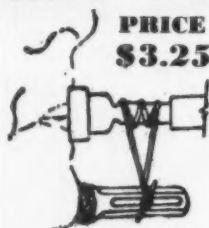
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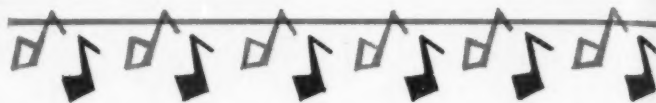
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WHERE THEY ARE PLAYING



EAST

Pianist **Everett Neill** is in his second year of entertaining at the Sherwyn Hotel in Pittsburgh, Pa. . . . **Ossie Walen** and his Continental Orchestra are signed for their thirteenth consecutive year at the Schwaebisches Alb in Warrenton, N. J. With Walen, leading on violin, are **Harry Wallman** on piano, **Stewart Austin** on trumpet, **Bernard Siegel** on clarinet and sax, and **Edward Pochinski** on drums.

NEW YORK CITY

Buddy Bair and his Orchestra play Roseland Dance City through April 23 . . . **Don Glasser** opens at Roseland for four weeks on April 25 and returns to this spot for his second engagement of 1961 on November 28 . . . **Eddie Layton**, organist at the Park Sheraton Hotel, begins a two-month tour of Europe this month . . . The **Bob Ferro Trio** is in its second year as house group at the Living Room.

MIDWEST

The **Modern Jazz Quartet** appeared as solo group with the Cincinnati Symphony the second week in March . . . The **Lambert, Hendricks and Ross** group and pianist **George Shearing** are set for a jazz concert at Miami University in Oxford, Ohio, on April 27 . . . The 1961 Collegiate Jazz Festival is scheduled for April 22 and 23 at the University of Notre Dame . . . The **Dermer Duo**, featuring **Bob Mahar** on guitar, is playing an extended engagement at the Marott Hotel in Indianapolis, Ind. . . . The **Dorothy Donegan Trio** is set for a two-weeker at the Embers in Fort Wayne, Ind., starting June 5. . . . Pianist-organist **David Chody** is performing at Charlie's Cafe Exceptionale in Minneapolis, Minn. . . . The **Gene Pringle Orchestra** is set for a July 5 opening at the Radisson Hotel in Minneapolis . . . Sir **Judson Smith** is booked for four weeks at the Hotel Muehlebach in Kansas City, Mo., starting May 1. On October 27 he begins a three-months' stay at the Bahia Cabana Hotel in Fort Lauderdale, Fla.



George Shearing

CHICAGO

Singing organist **Gil Simonetti** is featured nightly at the Banana's Steak House on Chicago's southside . . . **Les Brown** and his Orchestra and the **Dukes of Dixieland** have been engaged at the boat show at McCormick Place for ten days, ending April 2. . . . **Gene Esposito's** rhythm section, which includes **Billy Hobbs** on drums and vocals, **Victor Sproles** on bass and **Gene Esposito** on piano and trumpet, is in its tenth month at the Swing Easy on Rush Street. **Joe Daley**, tenor sax and flute, joins the group on Wednesdays and Thursdays.

SOUTH

Singing accordionist-pianist **Barry Ross** is employed at the Beaux Arts Club in Miami, Fla. . . . **Tony Sacco** is doing his yearly stint at the Bahia Cabana Hotel in Fort Lauderdale, Fla. . . . Lakeland Amusement Park in Memphis, Tenn., is scheduling a lineup of performers for this summer. The grand opening will take place on June 3 with **Skitch Henderson's** Orchestra playing at the pavilion through June 10. Following Henderson will be **Sammy Kaye**, June 11 through 18; **Jan Garber**, June 20 through 24; **The Chain Gang**, June 25 through July 1; **Jack Staulcup**, **Snooky Lanson**,

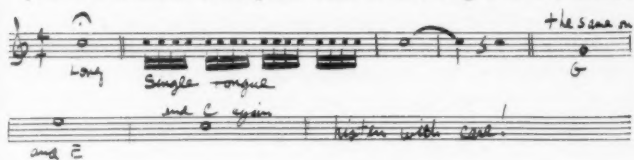
(Continued on the opposite page)

TRUMPET TALK

(Continued from page thirty-five)

gripped by the mouthpiece rim. More lower lip up and under will usually help. The lips are then formed so as to aim the exhaled air stream downward, as if right along the surface of the chin, or, as if directly toward the floor.

Tonguing: Although most tonguing exercises are for developing the control of the tongue stroke, the practice of these routines contributes indirectly to building lip strength, especially the firmness necessary to hold the muscles still. Just as you have to hold on to your steering wheel a little more firmly when the car is going over bumpy country roads, so does the embouchure have to hold a little more firmly to resist the little bumps made by the air stream hitting the lips and the tongue moving in the mouth. The lip will have an easier time if the player has learned to tongue without moving the jaw and without moving the back of the tongue in the throat.



Use mouthpiece only. Each tongued note must have the same sound as the long tone! They must not be thinner or weaker. The lip must hold as steady and firm (or a little more so) during the tonguing (second measure) as during the sustained tone, otherwise little slides, glissandos, or rips will be audible as one goes into each note.

The above exercises are good for a start, and maybe, even, will provide a little daily routine for a week or so. Further material could be selected from "Daily Drills" by Max Schlossberg (Baron, N.Y.C.) or "Lip Flexibilities" by Charles Colin (N.Y.C.) Take care to select exercises that stay within practical range limits.

WHERE THEY ARE PLAYING

(Continued from the opposite page)

Connec Boswell, July 4 through 8; Les Brown, July 11 through 16; Billy Butterfield, July 18 through 23; Jack Hale, Bob Morris, Louis Pierini, Andy Ledbetter and Ray Franklin, July 25 through 30; Ted Weems, August 8 through 13; Clyde McCoy, August 22 through 27; Shep Fields, August 29 through September 4 . . . Dan Belloc opens at the Skyway of the Hotel Peabody in Memphis for a two-weeker on June 12 . . . Russ Carlyle is also set for a summer date at the Skyway and at the Cavalier Hotel at Virginia Beach.

WEST

San Francisco's Black Hawk has lined up Miles Davis, April 4; Stan Getz, May 2; and Oscar Peterson, May 23 . . . Ronnie Kemper has been entertaining at the Domino Penthouse in San Francisco for the past four years. The California State Legislature recently passed a resolution congratulating and commending Kemper on his twenty-fifth anniversary in show business and for his many achievements and services . . . The George Shearing Quintet is scheduled for Salt Lake City, July 28-29, climaxing the University of Utah's Jazz Workshop Week . . . Sammy Kaye and his Orchestra are set for eight weeks at the Riviera in Las Vegas, Nev., this summer.

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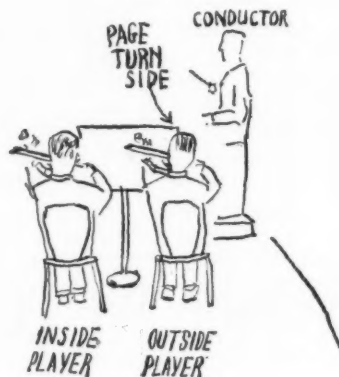
VIEWS AND REVIEWS

By SOL BABITZ

THE HAZARDS OF ORCHESTRAL PAGE TURNING

Page turning is a necessary evil since during the process half the sound of the string section is lost. For this reason it should be done as quickly and unobtrusively as possible. So that the first-desk player may play uninterruptedly and conceal somewhat the page turning from the audience, it is customary today for the inside player at the desk to turn pages for his partner. This practice, however, is ill-advised inasmuch as it takes the inside player much longer to turn the page than it would the outside player.

The accompanying sketch illustrates this:



But there is another reason why the practice is cumbersome: The inside player must lean across his partner in order to turn the page, an act involving such hazards as touching the left hand of the outside man and covering the last notes of the page at a crucial moment. To minimize such dangers, the inside man must carefully put his bow in the left hand before leaning across to turn the page, a process which adds seconds to a task which should be lightning quick. In fact it takes about eight seconds for the inside player to do a turn which the outside man could do in about two seconds, and this without any risk of accidents.

There is of course the point that the outside player, especially if he be the concertmaster, should not be asked to discontinue his playing even for two seconds. This leads to the suggestion that the first player at a desk should sit in the inside rather than on the outside as he now does. In his present position, the concertmaster, while he is conspicuous to the audience, is somewhat isolated from the rest of the orchestra. If he were to take the inside seat at the first desk, he would occupy a more central position in relation to the rest of the orchestra—a position from which he could more easily communicate bowings

and style to the leaders of the other string sections. He would also be closer to the forward line of vision of the conductor, who at present must turn to one side in order to see him.

Moreover, in this position, the effect of *divisi* would not be hurt in the least.

In many recording orchestras today, the concertmaster occupies the inside seat—sometimes even the second inside desk—in order to be more centrally located in relation to the microphone.

On Memorization

My article on memorization brought a number of letters, most of their writers agreeing with my viewpoint that the insistence upon memorized solo performances is frequently a damaging factor. Two interesting points were raised in these letters. Henry Hill of Los Angeles pointed out that only by insisting upon memorized performances could he be certain that some of his pupils practiced their assignments. There is something to be said for this method of checking up on the pupil, but it still does not negate my basic premise.

Several teachers wrote that, when they permitted students to play at student recitals without memorizing, many who could not play a decent public performance from memory emerged as potential artists, once this requirement was removed and they could perform without the fear of forgetting.

It is usually the introspective and sensitive performer who has the greatest psychological trouble with memorization. Today he is frightened away from the concert stage. Thus, because of memorization requirements, some great artists are lost to us.

Footnote on Orchestra Arrangement

Robert Pollak, teacher of Isaac Stern and Bronislaw Gimpel, writes as follows: "It will interest you and your readers that not only in the Bach period, but as late as the turn of the century, when I was a member of the Leipzig Gewandhaus Orchestra, directed at that time by Artur Nikisch, all the violin and viola players stood during all performances and rehearsals."

Do You Fret?

An early entry into the recurring debate about whether or not to use some sort of fretting system in the teaching of stringed instruments was Leopold Mozart. In his "Treatise on the Fundamental Principles of Violin Playing" he states, "I cannot but touch on the foolish system of teaching which is pursued by some when instructing their pupils; namely, that of affixing little labels with the letters written thereon, on the finger-board of the pupil's violin, and even of marking the place of each note on the side of the finger-board with a deep incision or, at least, with a notch. If the pupil has a good musical ear, one must not avail oneself of such an extravagance. If, however, he lacks this, he is useless for music and it were better he took a wood-axe than a violin in his hand."

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The Women's Association of St. Louis (Missouri) Symphony is providing a scholarship in the amount of \$665.00 for nine weeks at the Summer Music School at Aspen, Colorado, open to players of violin, viola, cello and double bass who are between the ages of eighteen and twenty-five and resident in Missouri, Kansas, Illinois, Arkansas, Indiana or Iowa. Auditions will be held on April 16, 1961, at Washington University Department of Music, in St. Louis. For complete information and application blanks write Mrs. John H. Leach, 1 Clermont Lane, St. Louis 24, Missouri.

APRIL, 1961

CONTINUOUS PROGRESS

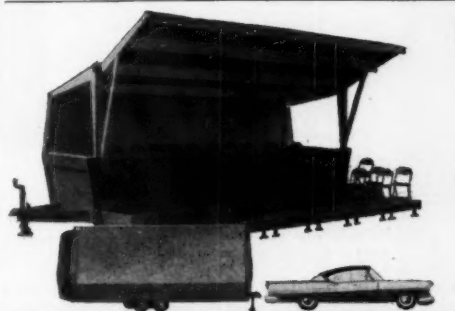
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CLOSING CHORD

STEVE E. GRUNHART

Steve E. Grunhart, secretary of Local 116, Shreveport, Louisiana, for the last twenty years, passed away on February 18.

He was born on October 2, 1906, in Pittsburgh, Pennsylvania, and played saxophone and clarinet, doubling on violin, with many dance bands. He also played in symphony orchestras — among them the Shreveport Symphony.

Mr. Grunhart was secretary of the Southern Conference for some time and attended many Conventions of the Federation as a delegate.

MARTIN O. LIPKE

Martin O. Lipke, organizer of Local 610, Wisconsin Rapids, Wisconsin, in 1919, and its secretary-treasurer since that time, died February 6. He was sixty-nine years of age.

Mr. Lipke was born in Berlin, Marathon County, Wisconsin, October 31, 1891. In 1909 he was a member of a railroad steel gang, one of whom was a musician. They decided to organize a band, putting the names of thirteen instruments in a hat. Mr. Lipke drew the trombone—thus starting his career in music. He was the first trombone of the Wisconsin Rapids City Band for more than twenty-five years, retiring in 1949.

In addition to his activity in Local 610, he organized Local 213, Stevens Point, in 1936; Local 270, Marshfield, and Local 194, Abbotsford, both in 1942. Mr. Lipke attended every Convention of the Federation since the one in Louisville in 1937, and was a member of the Organization and Legislation Committee for most of those years. At the Seattle Convention in 1941 he authored, moved and led the floor discussion for Article 28, Section 13, of the Federation By-laws

which states that the host local shall provide a band and/or orchestra during the Convention.

DOMINICK JAMES LA ROCCA

Dominick James "Nick" La Rocca, jazz cornetist and leader of what was perhaps the first organization to bear the title, "jazz band," passed away on



Dominick James La Rocca

February 22. He was seventy-one years old.

La Rocca was born in New Orleans on April 11, 1889. After playing cornet (he learned it by ear at the age of twelve) in various bands, he opened at Reisenweber's Restaurant in New York City on January 17, 1917, with his "jazz" group—the "Original Dixieland Jazz Band." Here they scored their biggest success. Recording of the band began that same year. *Dixieland Jazz Band One Step* and *Livery Stable Blues* were the first jazz recordings to be issued.

In 1925 La Rocca returned to New Orleans. He reorganized the band in 1936; but two years later he retired from music, this time for good.

(Continued on the opposite page)

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Over Federation Field

(Continued from page thirty-three)

Frank S. Hammer, a charter member of Local 761, Williamsport, Pennsylvania—it was he who brought up the idea of forming the local forty years ago—has now retired, with his memories of having been drummer at the inaugural parades of 1905 and 1909 (Teddy Roosevelt and Howard Taft). He was business agent of Local 761 for a long period. He still retains his position as president of the "Elks Repasz Band," of Williamsport, one of the oldest continuously organized bands in the United States.

Mr. Hammer retired also from the printing trade, having been a member of the Williamsport Typographical Union No. 141 for sixty years.

—Ad Libitum.

Closing Chord

(Continued from the opposite page)

HARVEY S. KOPP

Harvey S. Kopp, financial secretary - treasurer of Local 507, Fairmont, West Virginia, passed away on February 5.

Born December 18, 1888, Mr. Kopp played saxophone, piano and horn. He joined Local 507 on November 1, 1925, and was elected to its executive board in 1927, a position he held for one year. He was treasurer of this local from 1928 to 1931, secretary from 1932 to 1946, and financial secretary-treasurer from 1947 until the time of his death. He attended many conventions of the Federation as a delegate.

EMIL H. FLINDT

Emil H. Flindt, a member of Local 10, Chicago, died February 2 at the age of seventy-three. He began his music career in bands on Mississippi River boats and later played ballrooms in Chicago and the suburban area. During World War I he was band master of the 126th Field Artillery Band. A popular composer, he wrote "The Waltz You Saved for Me," which orchestra leader, Wayne King, uses as a theme song.

**President Acts on
 Resolutions**

(Continued from page fourteen)

vices which simulate sounds of musical and percussion instruments (particularly the so-called "Side Man"), I have been gratified by the volume of your replies and the constructive comments and suggestions you have made. After a careful review of those replies, the following conclusion has been reached.

Each local will retain autonomy to legislate regarding the use of the "Side Man" in its jurisdiction *PROVIDED* that such local rules:

1. Do not absolutely prohibit the use of the "Side Man" by members.
2. The "Side Man" is not used by members in show performances of any kind where normally a percussion instrument is used.
3. The "Side Man" is not used by members where dancing takes place.
4. The use of the "Side Man" by members does not displace a live performer.

Within this framework, locals may impose appropriate scales and other working conditions relating to the use of the "Side Man."

The above should be considered as a modification and amendment of previous action taken by this office relating to the same subject matter—particularly the order of the President's office dated August 12, 1960.

Thank you again for your invaluable help in this matter.

Fraternally yours,
HERMAN KENIN
 President

RESOLUTION No. 35

I respectfully move the adoption of the following resolution:

WHEREAS, The word "Musician" is usually the last word on most lists of credit ratings, and

WHEREAS, This indicates a deep and frequently unmet need among musicians—and their dependents—for cash and other readily available resources, and

WHEREAS, This need can most easily be met, in lieu of higher individual incomes, through the effective organization and efficient administration of credit unions within the A. F. of M., therefore,

BE IT RESOLVED, (1) That a "Credit Union Research and Information Committee" be appointed by the office of the President of the A. F. of M., said committee to consist of principal officers and/or key assistants in those A. F. of M. locals having credit unions, same to be under the supervision and direction of the A. F. of M. Treasurer's Office, and

BE IT FURTHER RESOLVED, (2) That the main purpose and duties of this committee (CURIC) shall be to collect, collate and distribute facts and information designed to guide other locals interested in the formation of strong credit unions, and

BE IT FURTHER RESOLVED, (3) That said committee shall seriously investigate, and report their findings to the President of the A. F. of M. within a reasonable length of time, the possibility of establishing an International Credit Union for all members in good standing in the A. F. of M. and their respective locals.

This resolution was referred to the President's office by the Convention.

(Continued on the next page)

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President Acts on Resolutions

(Continued from the opposite page)

Your President feels that the appointment of any committee at this juncture is premature. The Federation has in its employ in the Treasurer's office, the President of a Federal Credit Union, who is advising him on this subject matter. It has been discussed further at the mid-winter meeting of the International Executive Board. A report on the entire subject matter will be given by the President at the Convention in Atlantic City.

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 Federation 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, therefore,

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.

This resolution consisted of three parts. Resolve No. 1 was passed by the Convention and Resolves No. 2 and No. 3 were referred to the International Executive Board by the Convention. The Board concurred in Resolve No. 2 and referred Resolve No. 3 to the President.

After further discussion with the Board at the mid-winter session, it was decided that Article 33, Section 16, of our By-laws endorses this policy, and we will institute it wherever feasible.

RESOLUTION No. 38

Re: Personal Managers

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 report of the committee is that the following substitute be adopted:

"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."

This resolution has been the subject of discussion at every Board meeting held since the Convention. At the mid-winter meeting, it was referred to the President for further meetings and study. A further report will be made at the Convention meeting.

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 avail-

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able 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.

This resolution consisted of two parts. The Convention did not concur in Resolution "A." Resolution "B" was referred to the International Executive Board.

The Board referred Resolution "B" to the President for study and it was the subject of further discussion at the mid-winter meeting. The President agreed to devote further time to the study of this resolution, and to present it for further discussion at the Convention meeting.

INTERNATIONAL MUSICIAN



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NEW ENGLAND CONFERENCE

The official call for the annual meeting of the New England Conference is for Saturday and Sunday, April 22 and 23, at the Hotel Bancroft, Worcester, Massachusetts. Registration is at 12:00 noon on Saturday and all New England locals are urged to notify the secretary-treasurer of their intentions to attend as promptly as possible. Of interest to all delegates will be an important question and answer forum conducted by the Federation representative and a fine social schedule is promised by host Local 143 on Saturday evening.

Fraternally yours,

DONALD T. TEPPER,
Secretary-Treasurer
New England Conference.

NORTHWEST CONFERENCE

The twenty-fourth annual meeting of the Northwest Conference will be held in Coos Bay, Oregon, April 23, 24 and 25, with headquarters at the new Courtel, Coos Bay. Sunday's program is purely social. There will be two business sessions Monday and the final session Tuesday, adjourning about noon. Visitors from contiguous conferences will be welcomed.

Fraternally yours,

HARRY L. REED,
Secretary-Treasurer
Northwest Conference.

ILLINOIS CONFERENCE OF MUSICIANS

The fifty-eighth Semi-Annual Illinois Conference of Musicians will be held at Collinsville, Illinois, April 15 and 16, 1961.

Fraternally yours,

ROGER VOGTMANN,
Secretary-Treasurer
Illinois Conference of
Musicians.

IMPORTANT NOTICE

Local 226, Kitchener, Ontario, Canada, and Local 544, Waterloo, Ontario, Canada, have merged and are now one local. The merged locals will be known as Local 226, and all correspondence which would normally be directed to Local 544 should be directed to Local 226, 189 Weber Street East, Kitchener, Ontario, Canada.

WANTED TO LOCATE

Harmon Curtis, bandleader and musician, should get in touch with his aunt, Mrs. Frederick M. Raynes, 60 North Federal Street, West Lynn, Massachusetts. She has important information to give him.

SOUTHERN CONFERENCE

Acting Secretary, John Scheuerman, Jr., 1416 Bourbon St., New Orleans 16, La.

CHANGE IN ADDRESS OF OFFICERS

Local 315, Salem, Ore.—Secretary, Glen Williams, 1220 Barnes Ave., S. E., Salem, Oregon.

Local 348, Sheridan, Wyo.—Secretary, Duke Downey, Mailing address: Box 558. Home address: 836 Laclade, Sheridan, Wyo.

Local 502, Charleston, S. C.—Secretary, Joe Fike, 538 King St., Charleston, S. C. Phones: RA 2-8616—RA 2-4311.

Local 608, Astoria, Ore.—Secretary, Jack E. Chadsey, P. O. Box 944, Astoria, Ore.

CHANGES OF OFFICERS

Local 91, Westfield, Mass.—President, Edward A. Manley, 10 Malone Ave., Westfield, Mass. Phone: LOgan 2-3171.

Local 149, Toronto, Ont., Can.—President, J. Alan Wood, 279 Yonge St., Toronto 1, Ont., Can.

Local 159, Mansfield, Ohio—President, Edmond Pankow, R. D. 1, Lucas, Ohio.

Local 159, Mansfield, Ohio—Secretary, E. Ken Brague, 61 North Home Road, Mansfield, Ohio. Phone: 5-0250.

Local 202, Key West, Fla.—President, Jose Torano, P. O. Box 821, 506 Elizabeth Ave., Key West, Fla.

Local 277, Washington, Pa.—President, Roger Knox, 126 East Wylie Ave., Washington, Pa. Phone: BA 5-3021.

Local 321, Middletown, Ohio—Secretary, Garwood Wells, 1109 Ellen Drive, Middletown, Ohio. Phone: GA 3-6854.

Local 358, Livingston, Mont.—Secretary, Louis J. Armentaro, 624 Yellowstone St., Livingston, Mont.

Local 440, New Britain, Conn.—President, Joseph DeFazio, 321 Main St., Suite 2, New Britain, Conn.

Local 472, York, Pa.—President, Donald R. Miller, 327 Kurtz Ave., York, Pa. Phones: 8-7213—9-4319.

Local 474, Ketchum, Idaho—President, G. Paul Bragg, Ketchum, Idaho. Phone: 4711.

Local 474, Ketchum, Idaho—Secretary, Harold Miller, Ketchum, Idaho. Phone: 3983.

Local 491, Virgin Island, U. S. A.—Secretary, Freeman Dawson, Ross Estate 20, St. Thomas, Virgin Islands.

Local 495, Klamath Falls, Ore.—Secretary, W. R. Evans, 2044 Vine St., Klamath Falls, Ore.

Local 545, Elwood City, Pa.—President, George Fresca, 1021 South Second St., Elwood City, Pa. Phone: PLaza 8-5123. Secretary, Frank V. Pishonieri, 422 Pittsburgh Circle, Elwood City, Pa. Phone: PLaza 2-8896.

Local 597, Medford, Ore.—President, Randolph Hugdahl, 2230 Canal, Medford, Ore. Phone: SP 2-2006.

Local 556, Bristol, Virginia-Tennessee—President, S. Roger Brown, 820 Prospect Avenue, Bristol, Va. Phone: NOrth 9-5534.

Local 604, Kewaunee, Wis.—President, Joseph Giudice, 1453 Dodge St., Kewaunee, Wis. Phone: 480-J.

Local 610, Wisconsin Rapids, Wis.—Secretary, Wally Ives, 4731 Tenth St. South, Wisconsin Rapids, Wis. Phone: HA 3-5558.

Local 658, San Antonio, Texas—Acting President, Lonnie Hysaw, 533 Nolan St., San Antonio, Texas. Phone: CA 6-9373.

Local 691, Ashland, Ky.—President, Walter E. Davidson, Box 413, Route 3, Ironton, Ohio. Phone: JEFFerson 2-8479.

DEATH ROLL

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Boston, Mass., Local 9—Howard P. Greene, Martin Grossman.

Cleveland, Ohio, Local 4—Tony Armenti, Alfred J. Murphy.

Chester, Pa., Local 484—Willima Culbreth.

Danville, Ill., Local 90—Russell Stevens, Arthur Kellogg.

Detroit, Mich., Local 5—Rebecca B. Fineberg, George J. Goebel, Yancy B. Jordan, Paul H. Pitzer, Frank Reeser.

Fairmont, W. Va., Local 507—H. S. Kopp.

Hartford, Conn., Local 400—Julius Nussman.

Johnstown, Pa., Local 41—Thomas Dupin.

Lawrence, Mass., Local 372—Daniel McCarthy, Daniel Spero, John Nebezny.

Montreal, Quebec, Can., Local 406—Roy Decair-Laplante.

New York, N. Y., Local 802—Clifford Adams, Ludovico Bavetta, Harmon W. Fitch, Akibo E. Gusman, George C. Halle, Dominic J. La Rocca, Henry A. Lindeman, Joseph Loran, Francois Maurino, Santo S. Mellone, Wilbur C. Sweatman, Paul Wittgenstein, G. Joseph Ascardi, Joseph F. Catalane, Roosevelt Durham, Boris Gilman, Cesare Giolitto, Percy Grainger, Carl B. Hecker, Albert Kalb, Antal Nyari, Fred F. Van Eps, Jack Wittig, Adolph D'Ambrosio, Edward K. Blanck, Nicholas E. Fisher, William Lester, Clarence A. Williams, Robert E. Williams.

Neptune, N. J., Local 399—James Bostock.

Pittsburgh, Pa., Local 60—Dominic Giordano, George D. Buchheit, Emil Donatelli, J. William Kerns, Steve Grunhart.

Rockford, Ill., Local 240—Floyd Cederstrom, Alta M. Sanborn.

Rochester, N. Y., Local 66—Edwin A. Hutchison, Diego Ferrante.

Shreveport, La., Local 116—Steve E. Grunhart.

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This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

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

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

CULLMAN:
Terrell, Mrs. H. A.

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

ENTERPRISE:
Brooks, Bernest Sessions Company, Inc., The, and Clarence Weeks

LORENCE:
Valentine, Leroy

GEORGIANA:
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MOBILE:
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MONTGOMERY:
Club Flamingo, and Anell Singleton, Manager Club Tjuana, and Joshua Reynolds, Owner Montgomery, W. T.

NEWBERN:
Love, Mrs. Gloria D.

NORTH PHENIX CITY:
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PHENIX CITY:
Cocanut Grove Nite Club, Perry T. Hatcher, Owner French Casino, and Joe Sanfrantello, Proprietor

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FLAGSTAFF:
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ARKANSAS

BLYTHVILLE:
Brown, Rev. Thomas J.

FORT SMITH:
Willis, Sam

HOT SPRINGS:
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HOT SPRINGS NATIONAL PARK:
Mack, Bee

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MCGHEE:
Taylor, Jack

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Pango Pango Club

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Cece, Albert R.
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Club Palace, The, and Ernest Busker
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Florida Youth Forum, and Gail Ruth Lane
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Girard, Nicholas
Kolker, Irving (Also listed under Miscellaneous and Asbury Park, N. J.)
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City Club, Philip and Herbert Berman
Civetta, Dominic, and Romeo Civetta
Club Palace, The, and Ernest Busker
Corbett, Frank
Florida Youth Forum, and Gail Ruth Lane
Gardner, Monte
Girard, Nicholas
Kolker, Irving (Also listed under Miscellaneous and Asbury Park, N. J.)
Miami Music Theatre, Inc., Bennett T. Waites and Harry Lashinsky
Perlin, David, and Ben DeCosta
Perrin, Bill (W. H. P. Corp.)
Riccio's Rest., and Joseph Riccio, Owner
Smart, Paul D.
Talavera, Ramon
Vanity Fair, and Last Frontier Corporation, and Joseph Tumolo and Irving Kolker Weiss, J.

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Ami, Mayflower, Inc.
Peter Arnold, Ollie Arnold, and Rich, Dan 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

Harrison, Ben
Lesnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lesnick, and Michael Rosenberg, Employers
Meyle, Henry
Miller, Irving
Morrison, M.
Musicomey Festival, Inc., and Sam Hirsch, Manager
Perlmuter, Julius J.
Poinciana Hotel, and Bernie Frassand
Rocking M. B. Lounge, and Maurice S. Steen
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 Committee

ORLANDO:
Buccaneer Lounge, and Melba Tillis
Hastings, W. J.
Rednae Arthur J.
Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speedway

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

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

PUNTA GORDA:
Charlotte Harbor Spa and Country Club, and Martin Fleischman and George W. Durkin

QUINCY:
Monroe, Reg

SARASOTA:
Dean, William, and Dick Brown

SOUTH BAY:
Witherspoon, Leroy

ST. AUGUSTINE:
Famous Ships Bar, The, and James Dart
Islander Club, The, and Edward Drozd

ST. PETERSBURG:
Ciro's, and John A. Davis, Employer
Gate Lounge, The, and Joseph Zaleski
Riviera Hotel, The (Consolidated Restaurants, Inc.), and Vincent Auletta, Lloyd A. McCoolly 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.
Kershaw, E. A.
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, Dan and Jean Paglio, Jr.
The Tampa Grand Opera Assn., and Ernest Reina, President
Williams, Herman

SPARKS CIRCUS, and James Edgar, Manager (operated by Florida Circus Corp.)

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

GEORGIA

ALBANY:
Lemac Supper Club, and Gordon Leonard, Employer, Robert A. McGarrith, 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:
Joe's Blue Room, and Earl Hill and W. Lee

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

JEKYL ISLAND:
Dolphin Club, The, and Earl Hill

MACON:
Brantley, Clinton
Jones, Milton
King Bros. Circus
Lee, W. C.
Swabe, 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
Pyer, George
Thompson, Lawrence A., Jr.
Young, George S.

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 Coese King, 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 Wight, Ill, Employer

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

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

KELLOGG:
Korner Club, and Gene Werner and Donald Fink

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

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

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

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

IDAHO

ALBANY:
Lemac Supper Club, and Gordon Leonard, Employer, Robert A. McGarrith, 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:
Joe's Blue Room, and Earl Hill and W. Lee

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

JEKYL ISLAND:
Dolphin Club, The, and Earl Hill

MACON:
Brantley, Clinton
Jones, Milton
King Bros. Circus
Lee, W. C.
Swabe, 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
Pyer, George
Thompson, Lawrence A., Jr.
Young, George S.

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

ILLINOIS

BELLEVIEW:
Crivello, Joe

BLOOMINGTON:
McKinnney James R.
Thompson, Earl

CAIRO:
Sargent, Eli

CALUMET CITY:
Club Bacchante, and Paul Orlich
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 Pfeifer
Bandera Records, and Mrs. Vi Muszynski
Baretz, 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 Richard, Edward Grusin and Richard C. Kroll
Black Orchid, The, and Pat Fontecchio, Employer (See Los Angeles, Calif.)
Brown Company, Inc., B. F. and Mr. B. F. Brown
Casino Modern Ballroom, and Butler Adams, Owner (Also under Misc.)
Central Booking Office
Cha-Cha Records, and Donald DeLucia
Cid, Barbara (See: Thomas Sullivan, Jr.)
Clover, Perk, and Bernard B. Nathan
Club Allegro, and James Gillano
Club Boston, and Jim Karris
Club Chesterfield, Deleiged Cocktail Lounge, Inc., Virginia Ann Muehlig, Dick Dell-sandro and Tommy Savas
Club LeFemme
Cole, Elsie, General Manager, and Chicago Artists Bureau
Crown Propeller Lounge, Inc., and Eddie J. Cohen, Employer
Daniels, Jimmy
David, Allan, and Allan David, Fine, Jack, Owner "Play Girls of 1938", "Victory Follies" Foreign Trade Training Center, and Jules Kohena
Gayle, Tim
Golden Eye Lounge, Inc., Edward Ryan and Edward H. Klant
Grand Cocktail Lounge, and James Lamb
Hale, Walter, Promoter
Hill, George W.
Hungarian National Theatre, and Miklos Metzger
Imperial Food Service Management, 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 (Pinkie) 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 Songiaccone, Emil "Moe" Monaco and Steve Schickle
Monte, Tony
Montique, Nathaniel (Magnificent)
Musarts Concert Management, and George Wildeman
Music Bowl, and Jack Peretz and Louis Capanola, Employers
Music Bowl (formerly China Doll), and A. D. Blumenthal
Moore, H. B.
Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L. O'Connor, Inc.
Olson Shows, and Charles Teichner
Parker, Tom, Theatrical Enterprises (Also under miscellaneous)
Redeeming Church of Christ, and Rev. J. L. Anderson
Roberts Show Club, and Herman Roberts
Ross, Bert, and Norm Dupree

SANDS COCKTAIL LOUNGE, The, and M. Medevine and Harold Moscovitz

STAGE LOUNGE, and Norman Schlossberg (See Perk Barret)

STEVENS, DICK, Agency

Stoner, Harlan T., Sullivan, Thomas, Jr. (See: Barbara Cid)

Tele-model Studios, and Connic Sykes

V. I. P. Restaurant, and Tom Brown

Webb, Ben K., Williams, Ward (Flash)

Ye Olde Cellar, and Bob Biltone and Edward Karoff

Ziggie's Gridiron Lounge, and Ziggie Czarski, 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.
Toast Club, The, and William E. Kemper

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

FRANKLIN PARK:
Club Hollywood, and Olga Harris

GRANITE CITY:
Club Deville, The, J. W. Simpson, Employer

JOLIET:
Lynn, Jolene

LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman
Spotlite 66 Roller Rink, James A. Grey, Robert Anderson and Ray Quitter

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

NORRIDGE:
Jack's Restaurant and Lounge, and Jack Giamalva

NORTH RIVERDALE:
Sharp, Howard

OAK LAWN:
Arena Lounge, and Bill Bard

PEKIN:
Candlelight Room, and Fred Romane

PEORIA:
Humane Animal Association
Navy Club, The, Herbert Hinman, Commander, Tom J. Cullen and Robert J. Stevenson
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
Teeland Club, and Mrs. Ruth Taylor
White, Lewis, Agency

WASHINGTON:
Thompson, Earl

WAUKEGAN:
Cage, Jimmy

SANDS COCKTAIL LOUNGE, The, and M. Medevine and Harold Moscovitz

STAGE LOUNGE, and Norman Schlossberg (See Perk Barret)

STEVENS, DICK, Agency

Stoner, Harlan T., Sullivan, Thomas, Jr. (See: Barbara Cid)

Tele-model Studios, and Connic Sykes

V. I. P. Restaurant, and Tom Brown

Webb, Ben K., Williams, Ward (Flash)

Ye Olde Cellar, and Bob Biltone and Edward Karoff

Ziggie's Gridiron Lounge, and Ziggie Czarski, 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:
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Blue Flame Club, and Welborn Phillips
Terrace, Inc., The, and Phil Moody, Mgr.
Toast Club, The, and William E. Kemper

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

FRANKLIN PARK:
Club Hollywood, and Olga Harris

GRANITE CITY:
Club Deville, The, J. W. Simpson, Employer

JOLIET:
Lynn, Jolene

LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman
Spotlite 66 Roller Rink, James A. Grey, Robert Anderson and Ray Quitter

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

NORRIDGE:
Jack's Restaurant and Lounge, and Jack Giamalva

NORTH RIVERDALE:
Sharp, Howard

OAK LAWN:
Arena Lounge, and Bill Bard

PEKIN:
Candlelight Room, and Fred Romane

PEORIA:
Humane Animal Association
Navy Club, The, Herbert Hinman, Commander, Tom J. Cullen and Robert J. Stevenson
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
Teeland Club, and Mrs. Ruth Taylor
White, Lewis, Agency

WASHINGTON:
Thompson, Earl

WAUKEGAN:
Cage, Jimmy

INDIANA

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

INTERNATIONAL MUSICIAN

BEECH GROVE:
Mills, Bud
BLUFFTON:
Lane, Don
ELWOOD:
Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
Tri-State Oil Show, and Virgil Kays
FORT WAYNE:
Berghoff Gardens, The, Sylvia Ostertag
Brummel, Emmett
McAfee, Mrs. Jeanette
Rodriguez, Roy E.
Walker, James
GARY:
Club "O," Myrtle and Pete O'Bryan
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 Treacy
Roller Kondo 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.
SHELBYVILLE:
Blue River Inn, The, Homer Wertz and Edgar Nebel
SOUTH BEND:
Childers, Art (also known as Bob Cagney)
Hoover, Wiley
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises
TERRE HAUTE:
Terrell, Mrs. H. A.

IOWA

CARROLL:
Brown Derby, and Mabel Brown
CLARION:
Miller, J. L.
DES MOINES:
Brookins, Tommy
Dresser, Naomi
Hollywood Productions, Inc., and H. W. Jacobson
HARLAN:
Gibson, C. Rex
MUSCATINE:
Kiwanis Club, The
POWERSVILLE:
Powersville Pavilion, and Mrs. Nick (Gladys) Jensen
SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)
VAIL:
Hollywood Circus Corp., and Charles Jacobsen
WATERLOO:
Hastings, W. J.
Stepto, 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, Bert Talon, Bert Allen)
KANSAS CITY:
White, J. Cordell

LIBERAL:
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen
PRATT:
Clements, C. J.
Wisly, L. W.
TOPEKA:
Grace's Elmhurst Plaza, and Don Grace
WICHITA:
Aspinwall, Hugh M. (Chick Martin)
Brown, Finney
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
Stardust Club, and Eddie Lipton
Young, Thomas D., and/or Paul Handler

KENTUCKY

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
Culler, Nick, and Shangri-La
Imperial Hotel, Jack Woolems, Owner
King, Victor
Sanders, Jack
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
Stars 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:
Hadical 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, Billcus Broussard and Filo Gonzales
Pelican Booking Agency
Romero, Johnny
NEW ORLEANS:
Atkinson, James H. (also listed under Biloxi, Miss.)
Barker, Rand
College Enterprises, and Thomas J. McGoy
El Patio Club, and William Cook (See Gay 90's and William Cook, Biloxi, Miss.)
Capri Lounge, and Mitchell Schwartz
Conforto, Joseph, and Mildred Murphy
Dog House, and Grace Martinez, Owner
El Matador Club, George

Mariano, Proprietor
Gilbert, Julie
Golden Pheasant Lounge, The, and Jack Holland, Manager
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Liller, Carl
Monnie, George
National Artists Guild
Riveria Club, The, and Jules Lanfredi
Stovall, Percy
OPELOUSAS:
Cedar Lane Club, and Milt Delmas, Employer
FORT ALLEN:
Club Carousel, and Kelly Shaw
SHREVEPORT:
Reeve, Harry A.
Roppolo, Angelo
Stewart, Willie
SPRINGHILL:
Capers, C. L.

MAINE

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

MARYLAND

BALTIMORE:
Belmont, Lou
Blue Danube, and Wm. Kasarsky, Proprietor
Broadcast Enterprises, Inc., John C. Brown and Harold Matz, Owners
Byrd, Olive J.
Carter, Charles
Chipperette's, Inc.
Cox, M. L.
Dorsey, Bertram I.
Dunmore, Robert J.
Epstein, Henry
Forbes, Kenneth (Skin)
Ford-Flax Agency, The (Lou Flax and Ross Ford), and Sunnyside Records, Inc.
Greber, Ben
Hartley's Restaurant, and H. Martin Landsman, Owner
Jabot, Dawn
Jed, David
Kerman, Charles
Las Vegas Club, John B. Lucido and Joe Morea
LeBlanc Corporation of Maryland
Lorenzo, Joseph
Lorenzo, Mimi
Mazer, Joe
Miller, Ben, Jr.
Miss Universe Contest, and W. J. Adams
New Jazz City, The, and Lee C. Higdon
Richard, of Associated Enterprises
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
CENTERSVILLE:
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 Maccon and Walter Crutchfield)
CORAL HILLS:
Schendel, Theodore J.
CUMBERLAND:
Al's Chateau, and Al Cromwell
Waingold, Louis
EASTON:
Hannah, John
FENWICK:
Repsh, Albert
FROSTBURG:
Lukas, Peter A.
HAGERSTOWN:
Bauer, Harry A.
Rainbow Room of the Hamilton Hotel, and Chris Trautaus
Yeskey, Robert and Helen
HAVRE DE GRACE:
Fireside Inn, and R. B. (Bud) Delp, Employer
NORTH BEACH:
Mendel, Bernard
OCEAN CITY:
Belmont, Lou
Epstein, Henry
Sea Scape Motel, and Robert S. Harman, Employer

SALISBURY:
Matherly, Edward
Scott, Donald
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-water Beach
UPPER MARLBORO:
Evans, Clarence

MASSACHUSETTS

BASS RIVER (Hyanian):
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
Hargood Concerts, and Harry Goodman
Harriott, Eric
L. J. B. Productions, and Lou Brudnick
Peters, Robert L. (also under Sacramento, Calif.)
Regency Corp., and Joseph R. Weisser
Richards, Jack (Also under Fitchburg)
Rubin, Marty
Sunrock, Larry, and his Rodeo Show
Walker, Julian
Younger Citizens Coordinating Committee, and George Mousou
BRAINTREE:
Quintree Manor
BUZZARDS BAY:
Blue Moon, and Alexander and Chris Byron, Owners
Chez Rick, The, and Hirsch Hadrian
Palmerino, Daniel A.
CAMBRIDGE:
Cambridge Drama Festival, The, Inc.
Helen of Troy Company, The
Salvato, Joseph
FAIRHAVEN:
Grace, Tony
FALL RIVER:
Andrade, William
Cosgrove, Mabel D.
FALMOUTH:
Wilson, Charles E.
FITCHBURG:
Richards, Jack (Also under Boston)
GARDNER:
Vautour, Margaret
HAVERTHILL:
Assad, Joe
HINGHAM:
Mass Laboratories, Frank, and Frank Massa, Jr.
HOLYOKE:
Kane, John
HYANNIS:
Sherwood Forest Ballroom, and Anthony Alosi and Louis Ferrati
LOWELL:
Don's Cafe, and Don Marione
MILLERS FALLS:
Del Nigro, James, Jr.
Thabeault, R. M.
MONSON:
Canegallo, Leo
NANTASKET BEACH:
Seabreeze, The, and Nicholas J. Kallis
NEWTOWN:
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:
Cobbe, Robert
Kashmanian, John
Strong, Clara, and Andrew Travers
TEWKSBURY:
Black, D. P., Presentations
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.
CRYSTAL:
Palladium Ballroom, and M. R. Winkelman
DETROIT:
Barnes, Duane
Bibb, Allen
Birdland Cafe, and Frank Brown
Briggs, Edgar M.
Club Cliche, Jimmy Pro and Bert Bonaldi
Club 12, The, and Al Mendelsohn
Cody, Fred
Crystal Lounge and Bar, Edmou H. Bertram, Owner-Employer
Dance Attractions, Inc., and Joan C. Pyle
Eddie's Record Shop, and Les (Zeph) Wilson
Finks, Arthur W.
Frolics Night Club, and Morry Baker, Employer
Haigs Showbar, and Morey Baker
Payne, Edgar
Payne, Ed., Jr.
Penthouse Records, and Harry Nivens
Pyle, Howard G., and Savoy Promotions
Smith, Duane
Smith, Homer
Smith, Howard
United Negro Advancement Council, The, and Charles Williams, Lucius
Zakon, A. J.
DOUGLAS:
Harding's Resort, and George E. Harding
FERNDALE:
Club Plantation, and Doc Washington
Zorn Enterprises, and Mr. Edward Zorn, President, and Mr. Joe Busto, Treasurer
FLINT:
Grover, Tiff
GRAND RAPIDS:
Town Pump, and Fozec Yared
HOUGHTON LAKE:
Rustic Frontier Dance Hall, and Charles Chandler
IDLEWILD:
Flanagan Club, The, Bea Giles and Phil Giles
KALAMAZOO:
Tompkins, Tommy
LANSING:
Abraham, George W.
Ellis, Dock
MUSKOGON HEIGHTS:
Rollarena, The, and Matt Durda
Wilson, Leslie
NEWAGO:
Parker's Resort, and Mace Parker
RIVER ROUGE:
Rouge Lounge, The, and Augustine J. Evangelista
SAGINAW:
Chase, William
George, Bob
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
Folk Theatre
Hechter, Sherman (See Quincy, Ill.)

Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under St. Paul, Minn.)
Rose, Edward
PIPPSTONE:
Coopman, Marvin
Stolzman, Mr.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator
ROBINSDALE:
Crystal Point Terrace
SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud Iverson
SPRING PARK:
Maw, Dick
Maw, Don
ST. PAUL:
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under 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, Glenord
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.
LAUREL:
Rahaim, Monie
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
JOPLIN:
Tropic Room, and O. B. Wilson
KANSAS CITY:
Am-Vets, and Bill Davis, Commander
Blue Room, Susan Spencer and Robert Williams
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

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 Johnson
Encore Club, and Ted Fishery
Ford, Ella
Graf, George
Hun Social Club, The, and
J. B. Bradley
Markham, Doyle, and Tuse
Town Ballroom
Molina's Lounge, and
John Molina
New Show Bar, and John W.
Green, Walter V. Lay
Nieberg, Sam
Peacock Alley, and Al Feia
Probscinn, Herman
Schimmel, Henry
Shapiro, Mel
Singer, Andy
World of Tomorrow Shows,
The, and Bert Metzger (See
Cincinnati, Ohio)

MONTANA

BELGRADE:
Dick DeWayne

BILLINGS:
Hughes, Wes

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

GLENDIVE:
Andrews, Lee K. (Bucky)

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

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

WEST YELLOWSTONE:
Doc's Bar, and James L. Roark

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis

FREMONT:
Wee-Ann Club, and Tanya
June Barber

KEARNEY:
Field, H. E.

LONG PINE:
Hidden Paradise Resort, and
Morris Anderson

MCCOOK:
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 mis-
cellaneous)

NEVADA

LAKE TAHOE:
Lewis, Joby and Helen
Norvas, Bill

LAS VEGAS:
Adevans Club, Inc., Clifton
Fowell, Employer
Desert Spa
Johns, Claude M., Jr.
Manchon, Louis
Meredith, Gene
Mitzel, George
Moulin Rouge
Patio Club, and Max Stettner,
Sid Slate, Joe Cohen
Purple Sage Corp., D/B/A
Desert Spa
Royal Nevada Hotel, and
Morey Friedman, Employer
Sans Souci Hotel and Casino,
Medure Associates and Charles
W. Legemer
Spencer, Lorenzo V., Earl
Turnon, and John B. Winter
Zwilmeyer, Lud

LOVELOCK:
Fischer, Harry

OAKLAND:
Mendus, Joe, and the 53 club

RENO:
Blackman, Mrs. Mary
Jelliffe, Father Robert
Twoomey, Don

NEW HAMPSHIRE

PORTSMOUTH:
Assad, Joe

NEW JERSEY

ASBURY PARK:
Jay's, Mrs., Circus Room
and Bar
Kolker, Irving (Also listed un-
der miscellaneous and Miami,
Florida)

ATLANTIC CITY:
Robbins, Abe
Butler, James, and The Musical
Band
Casper, Joe
Cheatnam, Shelby
Dixon, Roy, and
Henry Brodgen
Eatin, Lew
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Lodge, Dave (Also under Phila-
delphia, Pa.)
Mack's Mambo Inn, and Law-
rence McCall, Owner
Olshon, Max
Pilgrim, Jacques
Prouse, Ed (Also under Phila-
delphia, Pa.)

**SENIOR HOTEL, and Edwin Levin
Zodiac Club, and Frank
Fantasia**

BAYONNE:
Mullaney, Ronald

BERNARDSVILLE:
Fair, James, Jr.

BLOOMFIELD:
Club Evergreen and Henry
Omelczuk
Thompson, Patt

BRIDGE TON:
Continental Room, and Tony
Scarpa

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

BURLINGTON:
Hutton, Oscar

CAMDEN:
Crane, Frank
Downie, Jack
Embassy Ballroom, and George
E. Chips (Geo. DeGerolamo),
Operator
Lev, Morris

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

CAPE MAY:
Anderson, Charles, Operator

EAST ORANGE:
Hutchins, William

ELIZABETH:
Buzza, William (Billy)
Cutro, V.
Harvard, John

FAR HILLS:
Poe, Mrs. Margaret

HACKENSACK:
Petretti, Vito, and
Abe Wagner

HADDONFIELD:
Kresson Manor, and James Pen-
nese, Employer

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

HILLSIDE:
Consumers Buying Service and
Arnold Sheff

HOBOKEN:
Sportmen Bar and Grill

JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quenn, present Owner, and
G. Stadiis (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
Goldens, Mark
Greene, David
Koppelman, Murray
Penta, John

LYNDHURST:
Cassiliano, Alfred

MAPLEWOOD:
Suburban Restaurant and Deli-
catesen, and Sidney Waxman

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

NEWARE:
Alfione, Al
Beadle, Janet
Broad and Kinney Lounge, and
Joseph Heyman
Bruce, Ramon
Cocuzza, Aurelia
Crackshot Hackley
Forte, Nicholas
Gold Coast Bar and Grill, and
Joseph Heyman
Graham, Alfred
Grande, Nicholas
Hall, Emory
Harris, Earl, and Genial Cou-
dair 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 Campai, Employer
Hughes, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyd's Manor, and Smokey
McAllister
Mariano, Tom
William Natale, and Century
Round Bar and Restaurant
Newark Revue Enterprises,
and Vic Lane
Nitecap Club, Inc., and Donald
J. Couzza
Nitecap, The, and Charles Wells
Norman, Sam
Oetgen, Herbert
Prestwood, William
Rollison, Eugene
Shawns Cocktail Lounge, and
Bob Humphrey
Silhouette Lounge, and Ida
Lanno
Simmons, Charles
Smith, James
Tucker, Frank
Weissman, Bernard
Wilson, Leroy
Yavne, Emanuel
Zaracardi, 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 Kay Ryles, Manager

PAULSBORO:
Cozy Corner Bar, Anthony Scu-
deri, Owner and Operator

PERTH AMBOY:
Elbow Room, The, and
Edward Weiner

PENNSAUKEN:
Beller, Jack

PINE BROOK:
Paone, Fred

SALEM:
Evans, Emzie, Jr.

SPRING LAKE:
Ward, Mrs. Josephine

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, Jardine

WEST NEW YORK:
Dragotta, Frank
Nate, Sam

WILLIAMSTOWN:
Pippo, Rocco

NEW MEXICO

ALBUQUERQUE:
Dancing Cavalcade, Inc., and
Jody Elder (Also listed un-
der Los Angeles, Calif.)
Mary Green Attractions, Mary
Green and David Time, Pro-
motors.
Halliday, Finn
Hiledrand and Associates
LaLoma, Inc., and Margaret
Ricardi, Employer
Lepley, John
Paradise Supper Club, and Dee
Willburn
Richardson, Gary D.
White, Parnell

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

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

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

HOBBS:
Straface, Pete

ROSSELL:
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:
Gale'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:
Arnowich, Ira (Mr.)
Baldwin, Lindsay Duke

Balinese Club, and Sid Rosenthal
Beckla, Lionel
Bello-Mar Restaurant, Felix
Garcia, Proprietor
Borriello, Carmino
Bryan, Albert
Carol Bar & Grill, Inc., and
Nathan Anthony (See: Stanley
Arnold Agency
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
Madova, Abraham
Medina, Victor
Morris, Philip
M.S.G. Ltd., The, and
Giovanni Mazzola
Park Terrace, and Joseph
Cesaria, Operator

BUENOS AIRES:
Polakas, Anthony (See: Stanley
J. McAraki, Woodside, L. I.)
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita
Birke
Soo Corporation, and Hyman
Robbins
Stein, Irving
Sussman, Alex
Zaslav, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Chieffetz, Jacob, and Frank
Collura
Clore, Joseph, Operator, Ven-
dome Hotel
Cosmano, Frank and Anthony
DiStefano, Jimmy
Ginsberg, Bernard, Hyman
Greshin and Max Bogen
Harmon, Lissa (Mrs. Rosemary
Humphrey)
Jackson, William
Jasinaki, Stan
Nelson, Art and Mildred
Parisi, Joe
Ray's Bar-D, and Raymond C.
Demperio
Sportstowne Bar, and Mr. and
Mrs. Les Simon
Vendome Hotel
W. & J. Amusement Corp.
Williams, Ossian V.
Zywicki, Stanley J.

EAST GREENBUSH:
Hughes, Richard P.

ELMIRA:
Hanrahan's Grille, and Edwin
and Gertrude Huopana

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

FLEISCHMANN'S:
Churs, Irene (Mrs.)
L. Taub, Resident
Imperial Attractions, Inc., and
T. J. Foley
Imps, Inc., and Ben Gradus
International Food Show, Gor-
don Saville, President
Isaacs, Lester
I.X.L. Records, L. J. Reynolds
and M. Axelrod
Jones, Gerald
Katz, Archie
Kent Restaurant Corp., Anthony
Kourtos and Joe Russo
Kerman, Arthur
Kessler, Sam, and Met Records
Knight, Mark
K.N.S. Associates
Krellberg, S. S.
Kunkis, Mrs. S. R.
Kushner, David and Jack
La Rue, James
La Vie (en rose) Night Club,
Monte Proser Enterprises,
Inc., and Monte Proser,
Owner
Leslie, Lew
Lopez, Juan
Mambo Concerts, Inc.
Manhattan Recording Corp.,
and Walter H. Brown, Jr.
Marchant, Claude
Markham, Dewey (Pigmeat)
Martin, Betty (also listed under
miscellaneous)
Matthews, Willard
McRae, Theodore, and Rae-
Cox & Cooke Music Corp.
Metz, Philip
Metro Coat and Suit Co., and
Joseph Lupia
Mogle, Wm., and Assoc.
Moldovan, Alexander
Moore, Jim, and Jim Moore
Associates
Murray's
Steve Murray's Mahogany Club
Neill, William
Operatic Gala Unico National,
and Miss Suzanne Duvert

GLEN WILD:
Lewis, Mack A.

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

LOCH SHELDRAKE:
Capitol Hotel and Day Camp
Hotel Leroy, and Ida Krauss

MALONE:
Club Restaurant, and Louis
Goldberg, Manager

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

MOHAWK:
Oak Lounge, The, and
Mickey Bentz

MONTICELLO:
King, Charles

NEWBURGH:
Palatine Hotel, and Louis A.
Schwarz

NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Allegro Records, and Paul Finer
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 Rooms, Inc., and Mil-
dred Ramashai
Cameo
Cappola, Antoinette
Carlin, Roger
Caruso, Mrs. Madelina
Catala, Estaban
Chambourd Restaurant, Phil
By-Line Rooms, Inc., and Mil-
dred Ramashai
Charles, Marvin, and Knights
of Magic
Club Continental and Dave
Panzer
Club Pleasant Gents, Lee Cham-
bers and Rudolph Johnson
Coffey, Jack
Columbia Radio and Theatrical
Agency
Conlin Associates, and Jos. H.
Conlin
Continental Record Co., Inc.
Continental Variety
Cora, Luis
Cross, James
Croydon, Michael, Theatrical
Agency
Cutter, George H., Jr.
DeMarco, Tony
Diakon Hall
Douglas-Larry
Dubonnet Records, and Jerry
(Jerome) Lipskin
Edelson, Carl, and Club Records
Estate of Cass Franklin
Estrada, Mrs. Dolores
Fillet, Henry
Finch Records, and Samuel
Finch
Finck, Jack
Freeman, Bob
Gala Shows, Inc.
Getts, Clark, and Clark Getts,
Inc. (See San Antonio,
Texas)
Gluckman, E. M., and Sport
Films Library, Inc., North
American Television Produc-
tions, Inc., and Broadway on
Parade
Goodman, Richard D. (Dick),
Eldorado Records and Lu-
niverve Record Corp.
Gordon, Mrs. Margaret
Grannoff, Budd
Gray, Lew, and Magic Record
Company
Hello Parce, Inc., and William
L. Taub, Resident
Imperial Attractions, Inc., and
T. J. Foley
Imps, Inc., and Ben Gradus
International Food Show, Gor-
don Saville, President
Isaacs, Lester
I.X.L. Records, L. J. Reynolds
and M. Axelrod
Jones, Gerald
Katz, Archie
Kent Restaurant Corp., Anthony
Kourtos and Joe Russo
Kerman, Arthur
Kessler, Sam, and Met Records
Knight, Mark
K.N.S. Associates
Krellberg, S. S.
Kunkis, Mrs. S. R.
Kushner, David and Jack
La Rue, James
La Vie (en rose) Night Club,
Monte Proser Enterprises,
Inc., and Monte Proser,
Owner
Leslie, Lew
Lopez, Juan
Mambo Concerts, Inc.
Manhattan Recording Corp.,
and Walter H. Brown, Jr.
Marchant, Claude
Markham, Dewey (Pigmeat)
Martin, Betty (also listed under
miscellaneous)
Matthews, Willard
McRae, Theodore, and Rae-
Cox & Cooke Music Corp.
Metz, Philip
Metro Coat and Suit Co., and
Joseph Lupia
Mogle, Wm., and Assoc.
Moldovan, Alexander
Moore, Jim, and Jim Moore
Associates
Murray's
Steve Murray's Mahogany Club
Neill, William
Operatic Gala Unico National,
and Miss Suzanne Duvert

Oetgen, Herbert
Orpheus Record Co.
Falcogos, Alexanthur
Penchio, 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, Sydell
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)
Sunbrock, Larry, and his Rodeo Show
Symb Enterprises, Inc.
Tackman, William H.
Terry Tell Time Prod., and Irving Gartenberg
Vivere and Provost, Charles and Burns, John
Walker, Aubrey, Maisonette Social Club
Walch, Joel
Warner, Joseph
Watercapers, Inc.
Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau
Westminster Records, Inc.
Winley, Paul
Wolner, Dave
Zakon, A. J.

NIAGARA FALLS:
Flora, Nick and Joe
Greene, Willie
James Restaurant, and James Doyle
Ontario House, and Julia and Robert Minicucci

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:
Balmer, Robert and Shirley
Cotton Club, The, and Harry Spiegelman, Owner
Gala, Alfred
Hamza, Abraham
Ken Recording Company
Nose, Lou
Valenti, Sam

ROME:
Jim's Tavern, and James Uvanni

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 Tickie

SYRACUSE:
Crooms, William J.
Luigi's, and Carl Mancino
Mahshie, Joseph T.
Volpert, Howard

TROY:
Capitol Attractions, and Ed Egan
Polito, Thomas

UTICA:
Block, Jerry

WALDEN:
Warren Gould, and Robert Gould

WATERTOWN:
Duffy, Terrance

WATERVLIET:
Cortes, Rita, James E. Strates Shows
Kille, Lyan

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

WHITE PLAINS:
Brod, Mario

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 Lonshein

BAYSHORE:
Moore, James J.

BAYSIDE:
Corin, Irving
Mirage Room, and Edward S. Friedland

COPIAGUE:
Eanco Corporation

CORONA:
Canary Cage Corp., Ben Caskiane, 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
Mancari, Archillie
Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank Reid

JACKSON HEIGHTS:
Griffiths, A. J., Jr.
Speirling, Joseph, and Orchid Room

JAMAICA:
Haas, Mrs. Edward
Silver Rail Bar, and Johnny Jackson

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

MONTAUK:
Montauk Island Club, Harry Greenberg, Employer

NORTH WOODMERE:
Klar, Irving D.

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

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

ROCKVILLE CENTRE, L. I.:
Johnson, Donald E.

ST. ALBANS:
Jackson, Hal

SAVILLY:
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:
Mocarski, Stanley J. (See Anthony Polaskas, Brooklyn, N. Y.)

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

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

DURHAM:
Gordon, Douglas
Mitchell, W. J.

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

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

GREENVILLE:
Hagan, 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:
Draughon, 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)

BOWMAN:
Flagstone Terrace, The, and Cleon Willette

GRAND FORKS:
Seay, J. J.

MINOT:
Attractions Inc., George R. Ferguson, Manager, and John Lindahl, Representative

WHITE EARTH:
Royer, F. W.

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred Scrutchings, Operator
Colanico, Inc., Charles (Chuck) Coffield and Julius Landrum, President
Holloway, Fred R.
Louthan, Walter M.
Namen, Robert
Sari's and Richard Farr
Tropicana Club, Martin M. Winters, Employer
Zenallie, 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:
Bayless, H. W.

Key Room, The, The Executives Club and Bernard Stevens
Ohio Theater Corp., William Brennan and Douglas Crawford
Plantation Supper Club, and Harold Thornberry
Rainbow Club, The, and Dino Santangelo
Sunbrock, Larry, and his Rodeo Show
World of Tomorrow Shows, The, and Bert Metzger (See St. Louis, Mo.)

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

COLUMBUS:
Bamboo Club, The, and Henry Elstein
Coral Reef, The, and Ben Frankel
502 Club, The, and Stan Vogel
Lewis, Richard, Agency, Inc.
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. McMurray
Rannes, Jim
Rec Club, and Wm. L. Jackson, James Childs and Mr. Stone
Sano's Spaghetti House
Showtime Promotions, The, Charles Hopkins and C. J. McLin
Taylor, Earl

ELYRIA:
Jewell, A. W.

EUCLID:
Rado, Gerald

GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson

HOLGATE:
Swiss Gardens, and George K. Bronson

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

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

MANSFIELD:
Mural Lounge, The, and Norma Yochem
Steinberg, Irving

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

SPRINGFIELD:
Capri Club, The, and Ben Frankel
Fietelson, Walter, Bob Barry and The Capri Club
Jackson, Lawrence
162nd Fighter Interceptor Squadron of the Air National Guard of Ohio, and Harold Byers

STUBENVILLE:
Hawkins, Fritz

SIDNEY:
Fietelson, Walter, and The Capri

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

TROY:
Fietelson, Walter, and Ben's Steak House

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

XENIA:
Lone Pine Inn, The, and Mrs. Dorothy Puckett

YOUNGSTOWN:
Copa Casino, and Nick Costantino
Fireside Bar
Freeman, Dusty
Miss Bronze America, Inc., and Wm. Stringer

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:
Yale Club
Glass, Owen C.
Love's Cocktail Lounge, and Clarence Love
Olymp a Country Club, Mike Shannon and Frederick D. Butcher
Riggs, Connie
Schroeder, Vic
Thompson, Richard

TULSA:
Consumer's Comfort Corp., and Yale Club
Glass, Owen C.
Love's Cocktail Lounge, and Clarence Love
Olymp a Country Club, Mike Shannon and Frederick D. Butcher
Riggs, Connie
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.

LAKESIDE:
Bates, E. P.

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

PORTLAND:
Harry's Club 1500, and Wm. McClendon
Oswego Beachcomber, Inc., and Pat Twyman
Ozark Supper Club, and Fred Baker
Pacific Northwest Business consultants, and J. Lee Johnson

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Martin, Arthur

SEASIDE:
Bungalow Ballroom, and Pat Mason
Seaside Artists Service

PENNSYLVANIA

ALLENTOWN:
Max, Bill "Jazz"

ALTOONA:
Blake, Arthur

BLYTHEDALE:
Offshore Club, The, and James Thaxton

BRAEBURN:
Mazur, John

BRISTOL:
ABM, Inc., and Ralph Romano

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

CANADENSIS:
Dutch's Tavern
Rog-Mon Associates, and Monas Fetterman 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 Brau, Adolph Toffel, Owner

DEVON:
Jones, Martin
Vau c, Jesse

DONORA:
Bedford, C. D.

DOWNINGTOWN:
Shehadeh, K. E.

EASTON:
Parsons, Russell

ERIE:
Hamilton, Margaret
Lyons, Mrs. Mattie
Patsy, Guy

HALIFAX:
American Legion of Halifax, Lee Kootz and R. Stanley Cooper

HARRISBURG:
Tia Juana Club, and Thomas Jones, Employer

HAVERFORD:
Fielding, Ed

HAWLEY:
Hotel Capri, and Richard Fabri

JOHNSTOWN:
The Club 12, and Burrell Haselrig and the Flamingo Hotel

LANCASTER:
Carson, Sunset (Michael) (See Miscellaneous)
Freed, Murray
Samuels, John Parker
Soule, James D.

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

LUZEBUR:
Fogarty, Mrs. Thos.

MCKEESPORT:
White Elephant, Jack Feldman, Owner

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

MIDLAND:
Mason, Bill

MILFORD:
Colonial Hotel, and Arnold Pleschette

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

NEW KENSINGTON:
Mason, P. O.

NORRISTOWN:
Mole, George A.

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman G. Andrews
Blow, James A.
Boots, Tubby
Brown, Frank, Promotions, and Frank Brown
Church, Lou
Davis, Samuel
Delaware Valley Productions, Inc., Irving Fine, James Friedman, Joseph Mashman, Louis Mashman, Jerry Williams, Harry Mogur
Duprez, Hiram K.

DuPre, Reese
Edge Supper Club
Essex Records
Garson, Bill
Gold, Morty
Goldberg, Sam
Gordon, Mrs. Margaret
McAllister Jazz Associates, and
Lester McAllister
Lodge, Dave (Also under
Atlantic City, N. J.)
Malone, Thomas W.
Masucci, Benjamin P.
Montalvo, Santos
Muziani, Joseph
P. & B. Jazz Rom, and
Charles Frye
Pinsky, Harry
Prouse, Ed (Also under At-
lantic City, N. J.)
Ukrainian Junior League,
Branch 52, nad Helen Strait,
Sec., Victoria Melnick,
Chairman of Music
Velez, L.
Vincent Enterprises, Inc., and
Margaret White and Solo-
mon Burke
Warwick, Lee W.

PITTSBURGH:
Bethel, Stanley
Bruno, Joseph
Drawn, Herman
Fallen Angel, The, and
John Dreiholz
Midway Lounge, and Mrs.
Elizabeth Henry
Muts 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
Skoraszki, Employers

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

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

SCRANTON:
Hashem, Tom
McDonough, Frank
Santora, Vito

SOMERSET:
Oakhurst Tea Room, The, and
Ernest W. Baker

SOUTH LANGHORNE:
Playwick Park Tavern, and
Playwick 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

RHODE ISLAND

JOHNSTON:
Club Chez Parce, and Bill
Carrillo
Coppola, Riccardo, Sr.
Tomasco, Joseph

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

NEWPORT:
Newport Jazz Festival, and
Jeremiah P. Maloney

SOUTH CAROLINA

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

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

FLORENCE:
City Recreation Commission,
and James C. Putnam

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

MOULTREVILLE:
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

HUMBOLDT:
Ballard, Egbert

KNOXVILLE:
Cavalade 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

ABILENE:
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 Spot-
light Band Booking Cooper-
ative (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

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

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

DALLAS:
Davis, Tony
La Cabana, Inc., and Bill
E. Petty
Morgan, J. C.
Mynier, Jack
Sky Club, The, and W. D. Sar-
terwhite and Julius Schwartz

DENISON:
Club Rendezvous

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

FORT WORTH:
Clemons, James E.
Coats, Paul

Famous Door, and Joe Earl,
Operator
Flores, F. A., Jr.
Jenkins, J. W., and Parrish Inn
Meadowbrook Drive-In Theatre,
and Oscar R. May
Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic

GONZALES:
Dailey Bros. Circus

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

HEARNE:
Mullinnix, C. E.

HENDERSON:
Wright, Robert

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

LAREDO:
Bruni, Fred
Faucher, Dan

LEVELLAND:
Collins, Dee

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

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

MEXIA:
Payne, M. D.

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

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

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

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

PORT ARTHUR:
Demland, William

SAN ANTONIO:
Forrest, Thomas
Getts, Clark, and Clark Getts,
Inc. (See New York, N. Y.)
Leathy, J. W. (Lee)
Linton, Guy
Mission Hills Country Club,
and Eric Lipke, Employer
Obledo, F. J.
Watts, M. J. (Old Pop)

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

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

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

WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Moore Lodge, The, Bill Marlow
and L. C. McKown
Whately, Mike

UTAH

HANNA:
Haley, Tom

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

VERMONT

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

VIRGINIA

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

BUCKROE BEACH:
Plaza Hotel

BUENA VISTA:
Rockbridge Theatre

COLONIAL BEACH:
Hershey, Robert

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Brown, Frank L.
Isaac Burton
Marshall, David

NORFOLK:
Big Trax Diner, Percy Simon,
Proprietor
Cashvan, Irwin
Continental Club, The, and
Ben Dubrinsky, Owner
Little, Leroy
Meyer, Morris
Moore, Quincy
Rohanna, George
Shawtime Club, Inc., and
A. J. Bunin, Manager
Walker, Robert
Winfree, Leonard

PORTSMOUTH:
Seaside Club, The, and W. P.
Kinsey

PETERSBURG:
Williams Enterprises, and
J. Harriell Williams

PORTSMOUTH:
Rountree, G. T.

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

ROANOKE:
Candlelight Club, and William
McGraw

SUFFOLK:
Clark, W. H.

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

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

WASHINGTON

PULLMAN:
Kruegel Hall, and Jack Clif-
ford May and Dom Breiten-
feldt

SEATTLE:
Acousta (Audio) Sounds, Inc.
and J. Kurns
Cousin Ben Productions, and
Ben W. Roscoe, and Tex
Grove, Sirless
Harverson, R. S.
Wonderful Workers of the
World Club, and James A.
Williams

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

TACOMA:
Cope, Richard D.

YAKIMA:
V.F.W. Club, and Bud Young

WEST VIRGINIA

BLUEFIELD:
Weinberg, Eli

CHARLES TOWN:
Bishop, John V.
Bishop, Mrs. Sylvia

FAIRMONT:
Ribel, Jim

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

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTENSBURG:
Miller, George E.

MORGANTOWN:
Adelman, Ben
Alvia, Ray C.
Andrus, Rose Marie
(Mary Toby)
Archer, Pat
Bailey, Herman
Cherry Foundation Recreatio-
Center, and Rev. Robert T.
Cherry, President, and
Oscar Russell
Clark, Lewis
Club Afrique, and Charles
Liburd, Employer
Club Caverns, The, and
Mrs. Emma Williams
Club Cimmaron, and Lloyd
Von Blaine and Cornelius
R. Powell
Coral Room, The
Davidson & Taylor Enterprises,
Inc., and Herbert L. David-
son, President
D. E. Corporation, Herb Sachs,
President
Dudley, James
duVal, Anne
Dykes Stockade, and John Dykes
Gold, Sol
Gordon, Harry
Hedin House, Planet Room, and
Paul, Stanley
Hotel 2400
Hylton, Sam
Jazz Limited, Inc., and
Spotlite Club
Kavakos Grill and Restaurant,
and William Kavakos
Keefer, Herbert
Kirsch, Fred
Little Dutch Tavern, and El
Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Maynard's Restaurant, Michael
Friedman and Morton Fore-
man, Owners
Moore, Frank, Owner, Star Dust
Club
Moore, Kenneth
Moley, Bert
Murray, Louis, La Comeur Club,
W. S. Holt and James Man-
ning
North East Casino
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Casimiro
and Joseph Cannon
Robinson, Robert L.
Rosa, Thomas N.
Jack Rowe's
Rumpus Room, and Elmer
Cooke, Owner
Santelli, Francis W.
Smith, J. A.
Spotlite Club (See: Jazz
Limited, Inc.)
T. & W. Corporation, Al
Simonds, Paul Mann
20th Century Gent., Inc., and
Chas. Johnson, Treas.
2001 11th Street, N. W. (for-
merly occupied by Club
Caverns)
Village Note, The, and Avatus
Stone
Walters, Alfred
Whalen, Jennie
Williams, Harrison
Wilson, John
Wong, Hing
Wong, Sam
Young, Clifton

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

WHEELING:
Mardi Gras

WISCONSIN

BARABOO:
Conway, Francis

COUDERAU:
Pixie Club, The, and Frank
Martin, Employer

FREMONT:
Krommes, Richard

GREEN BAY:
Colony Club, The, and Norbert
DeWitt
Wolf, Don (Donald R. Wolf)

GREENWOOD (Owen):
Merry Ol' Gardens Ballroom,
and Harold Bender, Employer

HULEY:
Club Francis, and James Francis
Fontecchio, Mrs. Elcey, Club
Piasta

KENOSHA:
Rite-Spot Tavern, and Sam
Schmerling and Nello Cec-
chini

LAKE GENEVA:
Huntress, Jack

MILWAUKEE:
Basin Street Show Lounge, and
Barnes Fletcher
Bethia, Nick Williams
Cogg, Isaac
Cupps, Arthur, Jr.
Dancer, Earl
Dimaggio, Jerome
Fun House Lounge, and Ray
Howard
Gentilli, Nick
Goor, Seymour
Maniacci, Vince
Melody Circus Theatre, Inc.,
and Milton S. Padway
Rickum, Milt
Rio Club, and Samuel Douglas,
Manager, and Vernon D. Bell,
Owner
Rizzo, Jack D.
Schwader, Leroy
Singers Rendezvous, and Joe
Sorce, Frank Balistrieri and
Peter Orlando
Suber, Bill
Thomas, Derby
Tin Pan Alley, Tom Bruno,
Operator
Weinberger, A. J.

MINOCQUA:
Pine Chalet, The, and Robert
J. Bertrand

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

SAUK CITY:
Wiendenfeld, Donald S.

SHEBOYGAN:
Lyons, Charles
Sheboygan County Harness Rac-
ing Association, Orlando
Thiel, President
Stubler, August

WAUKESHA:
McFinn, Dan (Also listed under
Misc.) (A/K/A Wm. H.
Branning)

WAUSAUKEE:
Besson, William T.

WYOMING

CASPER:
Murray, Arthur, School of
Dance, and Don K. Gearheart
S & M Enterprises, and
Sylvester Hill

CHEYENNE:
Officers' Club, The, Warren Air
Force Base, and M/Sgt. Ray-
mond J. Jiminez
Valencia Club, The, and Bob
Deniston
Wagner, George F.

DUBOIS:
Harter, Robert H.

LARAMIE:
Circle T. Ranch Rodeo, and
Albert Tansor

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

THERMOPOLIS:
Sideboard Cafe and Bar, The

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvia, Ray C.
Andrus, Rose Marie
(Mary Toby)
Archer, Pat
Bailey, Herman
Cherry Foundation Recreatio-
Center, and Rev. Robert T.
Cherry, President, and
Oscar Russell
Clark, Lewis
Club Afrique, and Charles
Liburd, Employer
Club Caverns, The, and
Mrs. Emma Williams
Club Cimmaron, and Lloyd
Von Blaine and Cornelius
R. Powell
Coral Room, The
Davidson & Taylor Enterprises,
Inc., and Herbert L. David-
son, President
D. E. Corporation, Herb Sachs,
President
Dudley, James
duVal, Anne
Dykes Stockade, and John Dykes
Gold, Sol
Gordon, Harry
Hedin House, Planet Room, and
Paul, Stanley
Hotel 2400
Hylton, Sam
Jazz Limited, Inc., and
Spotlite Club
Kavakos Grill and Restaurant,
and William Kavakos
Keefer, Herbert
Kirsch, Fred
Little Dutch Tavern, and El
Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Maynard's Restaurant, Michael
Friedman and Morton Fore-
man, Owners
Moore, Frank, Owner, Star Dust
Club
Moore, Kenneth
Moley, Bert
Murray, Louis, La Comeur Club,
W. S. Holt and James Man-
ning
North East Casino
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Casimiro
and Joseph Cannon
Robinson, Robert L.
Rosa, Thomas N.
Jack Rowe's
Rumpus Room, and Elmer
Cooke, Owner
Santelli, Francis W.
Smith, J. A.
Spotlite Club (See: Jazz
Limited, Inc.)
T. & W. Corporation, Al
Simonds, Paul Mann
20th Century Gent., Inc., and
Chas. Johnson, Treas.
2001 11th Street, N. W. (for-
merly occupied by Club
Caverns)
Village Note, The, and Avatus
Stone
Walters, Alfred
Whalen, Jennie
Williams, Harrison
Wilson, John
Wong, Hing
Wong, Sam
Young, Clifton

ALBANY:
Fleet,
Merri-
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ALBANY:
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Merri-
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Palm
Roy

GALT:
Duval, T. J. (Dubby)

GANANOQUE:
Aqua Productions, F. J. Telgman, Mrs. Pansy Forbes and Ken Robinson

GRAVENHURST:
Webb, James

HAMILTON:
Flamingo Club, and Mel Gunn Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)

LONDON:
Fleet, Chris
Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
Palm Grove Restaurant, and Roy Chaplin

MUSSELMAN'S LAKE:
Bingham, Ted

NIAGARA FALLS:
Uncle Sam's Hotel, and Ivan Popovich

NEW TORONTO:
Leslie, George

OTTAWA:
Ayotte, John
Parker, Hugh

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

PORT ARTHUR:
Curtin, M.

ST. CATHERINES:
Layzell, Dave (Also listed under Toronto, Ontario)

SAULT STE. MARIE:
Algonquin Hotel

TORONTO:
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Assoc. of the Danube-Swabian, and John Krepps, Employer
Ferris, M., and "Multilingua"
Habler, Peter
Harrington, Peter
Kesten, Bob
Langford, Kart
Layzell, Dave (Also listed under St. Catherines, Ont.)
Lynch, Bill
Miquelon, V.
Mitford, Bert
Rhapsody Tavern, Mr. N. Bolter and D. King
Shields Park, Mr. Shields, Mr. McCarthy, and Mr. Gavin Smith, K. J.
Stuart Productions, Ltd., and Stuart Mackay
Watham, Katherine

WINCHESTER:
Blow, Hilliare

QUEBEC

BOISCHATEL, MONTMORENCY COUNTY:
Auberge De La Chute Rest., and Gilbert Basiouk, Prop.

DORION:
Gelinus, Marc

DRUMMONDVILLE:
Grenik, Marshall

HUNTINGTON:
Peters, Hank

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin and Antoine Dufer
"Auberge du Cap" and Rene Deschamps, Owner
Auger, Henry
Beaver Club, and Roland Pageau
Beriau, Maurice, and LaSociete Artistique
Canfield, Spizzie (James)
Carmel, Andre
Cholette, Gerard
Coulombe, Charles
DeGinet, Roger
Habertier, Horst
Haskett, Don (Martin York, LaLonde, Mariette (see also miscellaneous)
Lane, Terry
Le Chateau Versailles
Lussier, Pierre
Lutece Restaurant, and Raymond Gaechter
Masco, Marcel
Pappas, Charles
Rougier, Jacques (see also miscellaneous)
Sunbrock, Larry, and his Rodeo Show
Tasse, Gerald
Top Hat Cafe
Wilson, Gordon

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Drake, Larry, Entertainment Reg'd.
Sunbrock, Larry, and his Rodeo Show
Tarcotti, B. A., and Dronel Aid Bureau

QUEBEC CITY:
LaChance, Mr.

SHAWINIGAN:
Hotel Garand, Inc., and Leon Garand

ST. ADOLPHE D'HOWARD:
Roberto Lodge, and Earl Aspell

ST. EMILE:
Monte Carlo Hotel, and Rene Lord

STE. GERARD DES LAURENTIDES:
Moulin Rouge

ST. JEAN:
Hudson, Mr. Rene

ST. JEROME:
Chez LaPointe Hotel, and Roland Ouellette

SASKATCHEWAN

KENASTON:
Kenaston Board of Trade, and B. J. Oulette

REGINA:
Judith Enterprises, and G. W. Haddad

BERMUDA
Kindly Air Force Base, NCO Club

CUBA

HAVANA:
Sans Souci, M. Triay

MEXICO

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

SOUTH AMERICA

BRAZIL

SAO PAULO:
Alvarez, Baltasar

FRANCE

PARIS:
Andrieu, Pierre (also allowed vs. Jacques Benoit-Lery)
Benoit-Lery, Jacques (also allowed vs. Pierre Andrieu)

MISCELLANEOUS

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

Bur-ton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Carson, Sunset (Michael), (see Lancaster, Pa.)
Casciano, Ronald
Casino Modern Ballroom, and Butler Adams, Owner (Also under Chicago, Ill.)
Charles, Rex (Rex C. Esmond)
Cheney, Aland Lee
Chew, J. H.
Collins, Dee
Gonway, Stewart
Cooper, Morton
Cooper, Richard
Curry, Benny
Davis, Clarence
Delala Mur & Co. (Also listed under Los Angeles, Calif.)
d'ays, Wilam
Deviller, Donald
DiCarlo, Ray
Dixon, James L., Sr.
Dodson, Bill
Dolan, Ruby
Drake, Jack B.
Dunlap, Leonard
Eckhart, Robert
Edge, Walter P., and Craig Peyton
Edwards, James, of James Edwards Productions
Feehan, Gordon F.
Ferraro, Daniel and Margaret
Ferris, Leo
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
Fezzaro (Texano), Frank
Field, Scott
Finkeltine, Harry
Finetti, John (Also listed under Richmond, Calif.)
Ford, Ella
Forest, Thomas
Fortson, Jack, Agency
Fox, Jesse Lee
Freich, Joe C.
Frickey, W. H. Woody
Friendship League of America, and A. L. Nelson
Garnes, C. M.
George, Wally
Germano, Basil
Gibbs, Charles
Gordon, Harry
Gould, Hal
Grayson, Phil
Guire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
Hall, Mr.
Hawes, Howard H.
Hayward, Douglas
Hewlett, Ralph J.
Hobbs, Wilford, Vice-President, Artists Booking Corp., Hollywood, Calif.
Hollander, Frank, D. C. Restaurant Corp.
Holtz, Walter W.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Huga, James

International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johns, Robert
Johnson, Sandy
Jones, Charles
Jul, Morgan
Kahan, Samuel
Kay, Bert
Kent, Jack
Kirk, Edwin
Kline, Hazel
Knudson, Kathleen (Also under San Francisco, Calif.)
Kolker, Irving (Also listed under Asbury Park, N. J., and Miami, Florida)
Kosman, Hyman
LaLonde, Mariette (see also Montreal, P. Q., Canada)
Larson, Norman J.
Law, Edward
Lawhon, Sgt. Harry A.
Leathy, J. W. (Lee)
Leveson, Charles
Levin, Harry
Lone Star Rodeo, and Robert Estes and Col. Jim Eskew (Also under Baird, Texas)
Long, Jim (See Sidney, Neb.)
Mack, Bee
Magen, Roy
Magee, Floyd
Mann, Paul
Markham, Dewey (Pigmeat)
Marks, Al
Marlowe, Frank E. (Also under Chicago, Ill.)
Martin, Betty (also listed under New York, N. Y.)
Mason, Richard, and John Krisanda
Mathews, John
Mattlock, Charles
Maurice, Ralph
Mayberry, Leroy Edward (See Great Falls, Mont.)
McCarthy, E. J.
McCarry, Robert J., Jr. (Bobby Jay), (See Los Angeles, Calif.)
McCaw, E. S., Owner, Horse Follies of 1946
McFinn, Dan (A/K/A Wm. H. Branning) (Also listed under Waukesha, Wis.)
McGowan, Everett
Meeks, D. C.
Meredith, Gene
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers
Miller, George E., Jr., former Booker's License 1129
Miquelon, V.
Mitchell, John
Montalvo, Santos
Morton, H. W.
Mynier, Jack
Nelson, A. L.
Newbauer, Lillian
Nicholson, B. W. (See San Francisco, Calif.)
Nixon, Elsworth
Olivieri, Mike
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter

Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Parker, Tom, Theatrical Enterprises (Also listed under Chicago, Illinois)
Peth, Iron N.
Pflau, 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 Rodeo, Inc.
Rogers, Edw. T.
Rogers, C. D.
Ross, Hal J., Enterprises
Rougier, Jacques (see also Montreal, P. Q., Canada)
Salzman, Arthur (Art Henry) Sargent, Selwyn G.
Seay, J. J.
Shambour, Farris
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Smith, Bert
Smith, Coy
Smith, Ora T.
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stover, Bill (also of Binghamton, N. Y.)
Stover, William
Strauss, George
Stump & Stumpy (Harold Crommer and James Cross)
Summerlin, Jerry (Mars)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Tommy
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 alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
McDaniels, Luke
McGe, Montey

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardage, Proprietor

CALIFORNIA

ANTIOCH:
Blu's

BAKERSFIELD:
Allenthorp, Carl and/or The Starlite Ballroom and/or The Rollo-Dome Ballroom

Juarez Salon, and George Benton

BEVERLY HILLS:
White, William B.

CHULA VISTA:
Pappas, Andy and Bill Shaffer's

EL CAJON:
Casper's Ranch Club
Valley Inn, The

ESCONDIDO:
Saddle & Sirloin Restaurant

FRESNO:
Cross, Mr. and Mrs. Elwin

HOLLYWOOD:
Norris, Jorge
Vescio, Pete

IONE:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

LAKE COUNTY:
Blue Lake Lodge

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

MENDOCINO COUNTY,
CALIFELLA:
Big Oaks, The

OCEANSIDE:
"101" Club
Town House

PITTSBURG:
Bernie's Club

REDDING:
Jerome Organization, and Jerry McCleod

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

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

SAN DIEGO:
American Legion Post 6 Hall
Civic Productions

Copeland, Ina
Daye-Time Productions, and George W. Daye, Jr.
Famous Door
Four Aces Club
Hurricane Cafe
Mantiki Cafe
Matarocci, Frank
Sanchez, Belas
(Formerly with Cotton Club)
Silver Saddle Cafe
University Ballroom
Vasa Club House

SAN FRANCISCO:
Freitas, 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 Dan C. Glaze, Director and Manager

COLORADO

ASPEN:
Le Rendezvous

DENVER:
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:
Buck's Tavern, Frank S. DeLucco, Prop.

MOOSUP:
American Legion Club 91

MYSTIC:
Sea Horse Rest

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 Dreisen

JACKSONVILLE:
Stander 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. Marie B. Shehans, Cedar Grove Shrimp Boat Lounge, The Shrimp Boat, and W. L. Smith

POMFANO:
Julenes

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

WEST PALM BEACH:
Chi-Chi Club, The

GEORGIA

ATLANTA:
Camellia Garden Restaurant and Wisteria Garden Cocktail Lounge, and Angelo Nicholas

HAWAII

HONOLULU:
49th State Recording Co. Sereno, Eddie

IDAHO

MOUNTAIN HOME:
Hi-Way 30 Club

STATE LINE VILLAGE:
Silver Spur Club, and Harold Lundy

TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
Tallo, Jack, and Club 51 Turf Club, The, and Ed McKee

CHICAGO:
Harper, Lucius C., Jr. Kryn, Bohumir, and his Symphony Orchestra

CHICAGO HEIGHTS:
Svoboda, Albert, and Svoboda's Nickleodean Tavern and Museum

FAIRFIELD:
Eagles Club

JOLIET:
Pohler's Recording Studio, and Al Pohlers

MOUND CITY:
Bellview Park Club, and George Heisler, Operator

OLMSTEAD:
Clark, Tom

PEORIA:
Combo Club, and Jimmy Shepard
Marshall-Putnam County Fair Assn., and the Henry Fair Miller Park, and Harry Miller Palace Theatre
Radio Station WPEO, and J. W. O'Connor, Manager
Silverleaf Pavilion

SCHELLER:
Andy's Place, and Andy Kryger

STEGER:
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

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:
Hiff, Leiu (Lew)

KANSAS

PAOLA:
Pla-Mart Dance Hall, and Elmer Hagemeyer, Prop.

TOPEKA:
Downs, Red, Orchestra
Vinewood Dance Pavilion

KENTUCKY

ASHLAND:
Crisp, Denny
Smith, Curley, and the Stony Mountain Boys

BENTON:
Marshall County Fair

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

LOUISVILLE:
Golden Horse Lounge, and O. P. Edwards

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 Benjamin and Morris Brown, Owners
New Jazz City, and Robert Jervis
Straw Hat Theatre

EASTON:
Startt, Lou, and his Orchestra

MASSACHUSETTS

ANDOVER:
Shawshen Manor, and Gordon Gale

FALL RIVER:
Durfee Theatre
Harmony House, and Lawrence Prezlar

LAWRENCE:
Zajec, Fred, and his Polka Band

LYNN:
Simpson, Frank

METHUEN:
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers
Diamond Mirror

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

DRAYTON PLAINES:
Club Tahoe, and Henry and Joe Polzin

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

MINNESOTA

MINNEAPOLIS:
Lollies, Wes
Milkes, C. C.

MISSISSIPPI

HATTIESBURG:
Alpha Tau Omega Fraternity (Epsilon Upsilon Chapter)
Swann, Jimmy

JACKSON:
Roepcke, Robert P.
(Bobby Peters)

YICKSBURG:
Roger's Ark

MISSOURI

JOPLIN:
Capri Motel Dining Room and Lounge, The, and Mr Jones, Manager

KANSAS CITY:
Coates, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Proprietor
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
Orchid Room, The (Vine Street Tavern)

POPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

WELLINGTON:
Wellington Missouri Fair, and Robert Riesmeyer, President, Wellington Fair Board

MONTANA

BELT:
Fender, Porter, Owner of Forest Green Resort

BOULDER:
Diamond S. Ranchotel, The

KINGS HILL:
Forest Green Resort
Rhythm Boys, The (Virgil Wayne Cross, Paul Bates and Vern Denton)

WEST YELLOWSTONE:
Teepee Bar

NEBRASKA

ARLINGTON:
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LINCOLN:
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Lees Drive Inn, Lee Franks, Owner
Royal Grove
Shar-Mar
Sunset Party House

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NEVADA

ELY:
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LAS VEGAS:
Soukup, Robert

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

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HIGHLAND PARK:
Delaney, Edward (See J. Stanley, New Brunswick, N. J.)

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Maplewood Theatre

MONTCLAIR:
Montclair Theatre

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Newark Opera House
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Olsen, George
Stanley, Joseph (See Delaney, Edward, Highland Park, N. J.)

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PASSAIC:
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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

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ANAPRA:
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Brandt, Slim
Young, Slim

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Palladium Ballroom, and James
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ALTOONA:
Catholic War Veterans Associa-
tion, Post 1691

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Loyal Order of Moose No. 77

ANNVILLE:
Washington Band

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BEAVER FALLS:
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Hotel Pines

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Angelotti's Supper Club, and
Meade Verdecchio
Haena Orchestra, The

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P. A. Stover (Also listed
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NORRISTOWN:
Holmes Orchestra, Eddie

ORELAND:
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Allen, James, Orchestra
Greenberg, Moe

PITTSBURGH:
Club 22

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TENNESSEE

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La Terraza Club, and Florencio
Gonzales

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Sanikos, Jimmie
Tamez, Genaro
Tinan, T., and his Band**

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Smith, Harold L.

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Cunningham, H. H.

GALVESTON:
Sons of Herman Hall

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Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

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Gorman, Ken, Band

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gins and his Orchestra

BRANTFORD:
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Switzer, John

BRUSSELS:
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Maple Leaf Hall

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Eastview Recreation Center,
and Joffre Belanger

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John Miller
Si Sherk's Orchestra

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Ramblers

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of Kingston
Parks Board, The
City's Buildings, The
City's Parks, The

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Home, Branch 259, f/k/a
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Hale

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Allen, George

SARINA:
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Polish Hall

SCARBOROUGH:
Crust, Stanley

SEAFORTH:
Seaforth Community Centre
Seaforth Memorial Arena, The

STRATFORD:
Lindnar, Andy, and Orchestra
St. Joseph's Parish Hall
Southwestern Rambler
Orchestra
Wilbee, Ken, and Orchestra

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Manager
Besoyan, Richard (also listed
under New York, N. Y.)
John D. Bradley Co. Advertis-
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Ltd., and Terence Fisher
Lambert, Laurence A., and National
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Western Technical School
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Mercury Club
Minc Club, The
Midford, Bert
Three Hundred Club
Toronto Ladies' Pipe Band

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Society, and Welland County
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L'Hirondelle (Gay Nineties),
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Owner

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Windsor Hotel

MASSON:
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Bacardi Cafe
Bal Tabaria
Brosso, Al
Clover Cafe, and Jack Horn
Continental Club
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Doucet, Rita
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Gagnon, L.
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ST. LUC:
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SASKATCHEWAN

FORT QU'APPELLE:
Weitterman, Fred, Orchestra

REGINA:
Booster Club, The
Rouge Club, The
Saskatchewan Roughriders
Football Club, The

SASKATOON:
Ross, Gordon

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

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GUITAR, Bigsby steel, triple-neck, five pedals, good condition, one owner. \$500.00, payable \$100.00 per month if desired; must be paid in full by July 15, 1961. Receiving new Bigsby or would not sell. Pedals can be changed to different strings by player, in some instances. Two pedals on outside neck raise 3rd lower 4th; three pedals on middle neck; one pedal raises 1st and 5th; one pedal raises 4th, one pedal lowers 4th. For information: Bob Meadows, 2340 Fincher Road, Fort Worth, Texas.

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LIBRARIES, band and orchestra. To settle estate of late member of Locals 5 and 393. Excellent concert band library consisting of over 1,100 arrangements; also, concert orchestra library of nearly 700 arrangements. Copy of index to either library mailed on request. Frank W. Ryan, 308 Marilyn Ave., North Syracuse 12, N. Y.

LOST - LOST

A red envelope, 18" x 12", containing 1 solo and 1 piano part for piccolo concerto. 1 solo and tuba part for tuba concerto. 16 children's songs, called "Grammy's Birthday Party" and many other popular songs.

IMPERATIVE THAT I FIND THIS MATERIAL AS I AM A PARAPLEGIC AND CANNOT REPLACE.

Substantial Reward
SAMUEL CARR
Box 1408, G.P.O. New York 1, N. Y.
or call SU 7-1900, Ext. 2302

MANDOLINISTS ATTENTION! I play a "Callman" handmade mandolin with "Sound of Music." Can arrange to have one made for you. A. Franchini, % J. Callman, 25-96 43rd St., Astoria, N. Y.

OBOE D'AMORE, immaculate condition, about five years old. Complete history available, includes shaper and three crooks. Consider trade for fine oboe or cor Anglais. G. M. Stone, 833 N. E. Schuyler, Portland, Ore.

OBOE D'AMORE and case by Howarth of London (1959). Conservatory system, F resonance key. Like new condition, \$575.00. H. J. McLean, 3789 Pine Crescent, Vancouver 9, B. C., Canada.

ORCHESTRA EQUIPMENT, complete, for nine-piece dance orchestra. 110 stock dance arrangements, stands, lights, cords, Latin instruments and two steel suitcases for carrying equipment. Never used, \$75.00. Don Campbell, 3013 East Oak St., Evansville 14, Ind. Phone: GR 6-3655.

ORGAN (Hammond), light mahogany, like new, professional console. Leslie and Hammonds with reverberation, \$2,100.00. Phone: CHarter 7-5225 (New Jersey).

ORGAN, Hammond Spinnet, 30 watt Leslie speaker with dollies and covers. Good trailer for transporting. Organ has back; all equipment in A-1 condition. Bud Brady, Waterville, Minn. Phone: 396-M.

ORGAN (Hammond), model B-3 with percussion, plus 31-H Leslie speaker. Excellent condition, \$2,000.00 cash. Mr. Wright, 234 East 70th St., New York 21, N. Y. Phone: RE 7-7077.

ORGANO (Lowrey), portable model, adds organ to piano. Very good condition, with case for carrying. Ideal for small combos. \$295.00 cash. Doug Gray, 22 Rainbow Lane, Lindenhurst, L. I., N. Y. Phone: TU 4-1524.

ORGANO (Lowrey), late model, good condition, with cases. \$250.00. L. D. Sawyer, 103 Brix St., Clintonville, Wis.

PIANO, Wuritzer Electronic, portable. Like new, four months old, \$325.00. J. W. Kennelbeck, 241 12th Ave., Sea Cliff, L. I., N. Y. OR 1-3589.

VIOLIN BOWS, five silver mounted bows and one gold mounted viola bow; \$85.00 for all. Also, two semi-modern Italian violins, perfect condition, excellent craftsmanship. Includes double violin case and outer cover. Last of a collection, reduced, \$225.00. Berger, 603 Minorca Ave., Coral Gables, Florida.

VIOLIN, old German, Guarnerius model. Pearl inlay dot in pegs, very good or better condition. With \$15.00 bow; \$50.00 walrus hide case, all for \$150.00. Owned by prominent family; daughter married. F. H. Luther, Muskegon Piston Ring Co., Muskegon, Mich.

VIOLA, Spanish make, with metal and wooden bows, and custom made all-weather cover for case. Valued at \$175.00; will ship. Jeri Kaye, 1021 Moss St., Reading, Pa.

TRAILER (Orchestra), 5' x 7', streamlined, all metal construction. New 14" wheels, three doors for easy packing, signal lights. \$195.00. Dan Mecklenburg, New Ulm, Minn. Phone: EL 4-2406.

TROMBONE (Valve), Holton Revelation, with case. Pre-war, good condition, silver plated gold bell. \$100.00 firm. Karl W. Heim, Brookfield, Conn.

TRUMPET (Schilke), Bb, custom built. One year old, A-1 condition, silver plated. Best offer take it. Musician, Room 103, Waverly Hotel, Hot Springs, Ark.

TRUMPET, Olds, gold lacquered. Also, Olds cornet, silver, \$75.00 each. A. Rapoza, 32 Valentine St., New Bedford, Mass.

TRUMPET, Bach Stradivarius M.L. serial No. 16118, with first valve trigger. Excellent condition, \$225.00. Trumpet, 456 Riverside Drive, Apt. 12-C, New York 27, N. Y. MO 3-1910.

TRUMPET, Leblanc Symphony II model, with medallion on slanted brace. Lacquered brass, nickel protectors for wear, jeweled trimming, medium-large bore. First valve tuning key, fine valve action, made in France. Cost \$319.50, with white leather luggage case and canvas cover. Little used, almost new condition. Your gain at \$200.00. F. H. Luther, Muskegon Piston Ring Co., Muskegon, Mich.

VIBES, Deagan Golden Aurora, like new. Sacrifice, \$650.00 (List, \$1,298.00). John Bissey, Broadacre Trailer Park, 9880 West Tenth St., Indianapolis, Ind.

VIBRAPHONE CASES, three octave, custom made, with wheels. Never used, \$50.00. Drummer, 2048 67th St., Brooklyn 4, N. Y. Phone: CL 9-1997.

VIOLINCELLO, Mfg. Robert Glier, Cincinnati, 1888. Very fine instrument. Any reasonable offer considered. A. Ruby, 803 Second Ave., Punxsutawney, Pa.

BANJOS, any type, any condition. Please state make and lowest price desired. Eugene Sandor, 740 Primos Ave., Primos, Pa. 12-1-2-3-4-5

CLARINET, Bb Albert system, in good condition. Bill Arnold, 28 Farrington Parkway, Burlington, Vermont.

INSTRUMENTS, trumpet, piccolo; King, Bb, silver. Interested only in this make and model. Must be in good condition, state price, etc. Tony Pandy, Box 37-161, Miami 37, Fla.

INSTRUMENTS, old, odd, antique, woodwind and brass instruments. Please send full details including price. Guarantee answer and best price possible. L. F. Gaetz, 53 West Long St., Columbus 15, Ohio. 3-4-5

INSTRUMENTS, antique woodwinds and brass. Write full description and price. Hal Lynn, 13210 Shaker Square, Cleveland 20, Ohio. 12-61

INDEX OF JAZZ, Orrin Blackstone's, new or a good second-hand copy. Paul Ambrose, 1444 20th Ave., Oakland 6, Calif.

MOUTHPIECE (Trumpet), Benge, stock, Chicago model. Mert Wilber, Box 192, East Las Vegas, Nev. Send C.O.D.

SCORE, copy of Concerto in D Major for Flute and Piano, by Luigi Hugues, Op. 56., Louis Iannucci, 3329 Colorado St., Long Beach 14, Calif.

TROMBONE, alto, Eb or F pitch. State price, condition and make. George Famera, 660 Marion Drive, East Meadow, L. I., N. Y.

VIOLIN BOOKS, such as catalogs, history, or list of makers, etc. Samuel Feurer, Box 389, Monticello, N. Y.

XYLOPHONE, three or more octaves, used, but in playable condition. For practice. Drummer, 2048 67th St., Brooklyn 4, N. Y. CL 9-1997.

John E. Ruef, a member of Local 10, Chicago, would like to purchase for orchestra "Rococo Serenade" by Meyer Helmund. It is published by Carl Fischer, Inc., but is now out of print. Address: John E. Ruef, 8048 Kimbark Avenue, Chicago 19, Illinois.

HELP WANTED

ACCORDIONIST (Female), trios, combos and singles. Please send photos, local number and all information to: Musician, P. O. Box 841, Atlantic Beach, Fla.

AGENT, or booker, interested in handling a new promising band of seven people. Hard working, and will travel anywhere. Myron Sommerfeld, 500 South Main, Gackle, N. D. Phone: 4621.

ARRANGER, to write for established quartet. Arrangements with a Dixieland flavor. Fee Wee Hunt style. Only written for trumpet double trombone, tenor double clarinet, organ and cocktail drums. Also interested in new or used trumpet, tenor, rhythm library (commercial). John Walters, 838 Pinegrove, Lake Orion, Mich. 5-6

BASSIST, male or female, 25 to 35, for comedy trio. Must double, sing and no impersonations if possible. Travel; six nights. Send photo and complete resume. Bob Jason, Apt. 8, 15341 Livernois Ave., Detroit 38, Mich.

BOOKING AGENT (Cocktail Units), to travel eastern territory for established New York office. Leads furnished, must have car. Commission basis, interesting proposition. Suite 1224, 11 West 42nd St., New York, N. Y. CH 4-8938.

HARPISTS, female, attractive personality. Modern, know show tunes. Bookings for Connecticut's top grade cocktail lounges. Send data, picture, audition tape. Robbins Music Enterprises, Box 2061, West Hartford 17, Conn.

MUSICIANS (Girls), piano or accordion and horns, to work with name all-girl group that travels. Must be young and capable. Send full details and photo to: 10610 Huston St., North Hollywood, California.

MUSICIANS, male or female, saxophone, trumpet, piano, bass. Prefer double on instruments, vocal, act, comedy. Phone immediately: WA 5-8665 (New York, after 5:00 P. M.)

MUSICIANS (Female), all instruments, for traveling dance orchestra. Send all particulars, first letter. Orchestra Leader, P. O. Box 1071, New Britain, Conn.

MUSICIANS, trumpet, accordion, bass horn. To play in newly formed polka band. Dave Keller, 104 North Quincy, Alexandria, Minn.

MUSICIANS, all chairs, ten-piece band traveling southern states. Guaranteed weekly salary, 48 weeks per year. Sober, no hippies or characters. Leader, 435 Fort Worth Ave., Norfolk 5, Va.

MUSICIANS (Girls), piano, bass, drums; singing helps. Real pros only, must look good and swing musically. Name given. Send picture and info. Leader, 945 North 199th St., Seattle 33, Wash.

MUSICIANS, male and female who double on instruments, vocals, do comedy. Phone after 5:00 P.M., WA 5-8665.

MUSICIANS, guitarists, trombonists, trumpeters, bassists, New York vicinity only. Interested in joining a newly organized instrumental aggregation. Gene Herbert, TWining 9-4999 (Mon. to Fri. evenings inclusive, 8-10 P.M. only).

MUSICIANS, lead alto, double clarinet; tenor, double clarinet; tuba; double fiddle; lead trumpet; drummer, good Latin; for traveling dance band. Guarantee salary. Write qualifications to Tommy Allan, 4903 Delmar, St. Louis 8, Mo.

MUSICIANS, young, dependable, for summer eastern resort work. Trombone, string bass; alto, baritone, clarinet, and drummer. Must read well and play shows. Big band and combo. Bob McClothlin, 42 Race St., Athens, Ohio, LY 3-1985.

MUSICIANS, who double and entertain. Band Leader, % Ed Currier, 532 Fidelity Life Bldg., Dallas, Texas.

MUSICIANS, saxophone, accordion, drummer, trumpet or tuba men. Immediately, for established territory band. Year-round job, home most every night; hire on cut or no notice. Don't misrepresent yourself; must be sober. Orchestra Booking Office, P. O. Box 113, Mandan, N. D. Phone: 234 Mandan.

MUSICIAN, pianist or accordionist, male or female, doubling, vocals. Girl must have appearance. Prefer accordion doubling piano or piano doubling accordion, but not essential. Team with name-band bassist for duo or trio work. Top office mgt., must be free to travel if necessary. Leader, P. O. Box 253, Ridgefield Park, N. J.

PIANIST, experienced, for resort hotel orchestra in New Hampshire. Strong on dance and solo cocktail work, adequate in concert ensemble. Orchestra Leader, Vinoy Park Hotel, St. Petersburg, Florida.

PIANISTS, male or female. Bookings for Connecticut's top grade cocktail lounges. Smart appearance, know show tunes. Send picture, data, audition tape. Robbins Musical Enterprises, Box 2061, West Hartford 17, Conn.

TRUMPET (Lead), and section tenor men for established traveling orchestra. Jess Gayer, 1612 North Broadwell, Grand Island, Neb.

SALES REPRESENTATIVE, New York vicinity only. To work with well-rehearsed and experienced orchestras. Responsible musicians, music for all occasions, music of all nationalities, full library. Phone: TWining 9-4999 (Eves. 8-10).

SALESMAN, or dance band booker, for a very good 9-10-piece tenor band. 17 years of territory and location experience; very good library; stage lighting and uniforms. Will travel anywhere; location or one-nighters. Contact: Dance Orchestra, P. O. Box 101, or 1204 Sunset Drive, Mandan, N. D. Phone: 234.

UNIFORMS, Bellhop 8-18, 32 beige jackets, 21 green pants, 15 skirts. Excellent condition, \$350 or best offer. George Dvorak, 4701 Luerssen Ave., Baltimore 6, Md.

VIOLINIST-CELLIST, teach public school string classes summer session, June 19-August 11. Mostly beginners on violin, cello, some viola and bass. Gene Ribas, Venable School Orchestra, Charlottesville, Va. 3-4

BASS, 20 years experience, desires to work with trio or orchestra. Will travel; Local 47 card. Bob Stillman, 468 Third St., Laguna Beach, Calif. Phone: HYat 4-0472.

BASSIST (String), available for jobbing in Chicago area. Read, large music library (bass parts), reliable. Ted Polek, 4424 West 55th St., Chicago 32, Ill. Phone: LUdlow 2-7581. Local 10 card.

BASSIST (acoustic and Fender), doubling excellent vocals. Experienced in all styles including entertaining combos. Fine appearance, amiable, reliable, sober, late twenties. Read, fake. Phone: PY 6-1016 (New York).

BASSIST (Female), string, strong beat. Would like to join group for summer work, experienced in all types of work, go anywhere. Z. Francis, % W. Bolus, 1402 Charles Drive, Knoxville 18, Tennessee.

BASSIST (String), seek a change. Name-background, experience in big bands, combos, show work, symphony and jazz. Prefer good commercial group, steady hotel work or equivalent. Consider steady resort or ship work. Big full sound, good appearance, dependable. Local 802 card. P. O. Box 253, Ridgefield Park, N. J.

COMBO, college students, desire summer resort job. Piano, bass, drums, tenor, plus doubles and vocals. Experience, all type music, read and fake. State terms. P. M. Palombo, 1163 Grant St., Indiana, Pa.

DRUMMER, vocal, MC, act, etc. Play Irish, Jewish, Italian, German, Polish, Latin, etc. Phone: WA 5-8665 (After 5:00 P.M.)

DRUMMER, age 24, neat, sober, dependable, married. Desires work in Youngstown, Ohio, area. Have car; Local 86 card. Parky Conti, 155 Early, Youngstown, Ohio. RI 3-3733.

DRUMMER (Cocktail), doubles as vocalist, and a bassist, both looking to join pianist-accordionist and guitar for quartet, or pianist-accordionist for trio. Willing to travel, work full-time schedule. Local 248 cards. Phone: WEster 3-2678-Geneva 8-9271 (Paterson, N. J.)

DRUMMER, age 22, ten years experience. Doubles vibes, plays all styles, willing to travel anywhere. Single, sober, name-band and recording artists experience. Local 198 card; references on request. Barry Rogers, 33 Broadway, Pawtucket, R. I. Phone: PA 5-7949.

DRUMMER (Girl), experienced in all types of music; also teacher. Desires good club jobs in New York City and vicinity. Local 802 card. Carole Reed, Illinois 9-3621 (after 7:00 P.M.)

DRUMMER, 25 years experience, all-around. Play any style, reliable, neat, nice appearance, single and highly respected in the business. Local 802 card. Available for first-class work only. Drummer, Box 33, International Musician, 39 Division St., Newark 2, N. J.

DRUMMER, age 26, single, dependable, name experience. Highly respected in the business. Jazz, society, expert on Greek, Oriental, Jewish, radio, TV, recording; drumming artist. Available for first-class work only. Locals 802 and 9 cards. Steven J. Mais, 3154 47th St., Astoria, L. I., N. Y. Astoria 8-7916 (9-11 A.M. and after 6 P.M.)

DRUMMER, interested in joining combo or Hammond organist. Play all tempos, Latin to jazz, 15 years experience. Good equipment, car, will travel; consider all offers, interested in resort work. Paul Lewith, 110 Avon St., New Haven, Conn. Phone: LO 2-7992.

DRUMMER (Teacher), 24, reliable, experienced in all styles; group vocals. Desires steady 3-6 nights in New York-New Jersey area. Also available for recording dates. Phone: MA 2-0256 (7:00-10:00 P.M.)

DRUMMER, experienced, desires summer location work in Catskill or Pocono, Mt. area. Prefer jazz or Dixieland combo, will work rock 'n' roll. Jim Morgan, R. D. 1, Nesquehoning, Pa. Local 436 card.

FRENCH HORNIST, for summer symphony or music camp in east or south. Over 20 years professional experience; have degree. Musician, 1631 N. E. 172nd St., North Miami Beach, Fla.

GUITARIST, age 20, fine road experience with Rock-a-Fellas and the Chuck Allen Trio. Read well, fake, modern, Latin, rock, commercial; sing ballads and jump tunes; double limited electric bass. Available immediately. Local 339 card. Jay Denny, 4650 Old Wm. Penn Highway, Monroeville, Pa. DRexel 2-4492.

GUITARIST (Electric), double on bass, sing background vocals. Age 29. Mostly R'n'R, some jazz, most old standards. Recording experience; also Echo amp. Locals 29 and 2 cards. Desire Dallas or Fort Worth area. Leonard Stewart, 3212 Lafayette, Apt. D, St. Louis 4, Mo. PR 1-4341.

GUITARIST, read and fake, solo and rhythm; jazz, dance or society; experienced, clean, young, work in Chicago/land area until June, travel anywhere beginning June. Local 10 card. Gary Johnson, 4049 Rose Ave., Western Springs, Ill. Phone: CH 6-3057.

GUITARIST, also drums, electric bass and banjo. Play pop, Dixie, Jazz, Commercial, rock 'n' roll. First call Ken Noveroske, Box 448 JAWQ, Bloomington, Ind. Phone: ED 2-0211 Ext. 3295, then 1310 Buffalo St., Michigan City, Ind. TR 4-3483 (50 miles from Chicago).

GUITARIST (Steel), Fender 1,000. Country and western music. Local 44 card. Desires work with well-known band. Leonard Reed, R. D. 2, Dover, Del. Phone: RE 4-8806.

GUITARIST, solo, rhythm, fake, read, arrange, double electric bass. Metropolitan area gigs or travel this summer. All types. Local 16 card. Anthony Scollante, 43 Hilton St., East Orange, N. J. Phone: OR 3-0473.

GUITARIST-TEACHER, doubles electric bass; 32, formerly with Geo. Shearing and Elgart orchestras. Take club dates one to six nights, commuting distance. Lessons (12 years experience), given only at 343 Fair St., Paterson, N. J. Phone: DICK Evans, Armory 4-0527 (preferably after 6:00).

GUITARIST (Vocalist), seeks lounge, club or resort: a one-man floor show, Nationwide experience, has recorded, age 24. Billy Earl, 5604 Ninth Ave. South, Birmingham 12, Ala.

GUITARIST (Electric), rhythm and solo's. Experience with small groups since 1948. Read and fake standards. Local 802 card, 1961 night club permit; have car. Available Friday and Saturday, all boroughs. Bob Caffill, Phone: UN 4-0376 (Mon. to Thurs., not after 9:00 P.M.)

JAZZ BAND, six men, "The Southampton Dixie Racing and Clambake Society," traditional style. Desires weekend work in eastern Long Island. Local 802 card. Bill Barnes, 31 Hilltop Road, Levittown, N. Y.

ORCHESTRA, seven-piece, and female vocalist. Prefer resort work during summer. Local 413 cards. All arrangements are danceable jazz "specials." Musicians are high school music teachers during winter months. Charlie Tucker Orchestra, 203 New Dorm., Fayette, Mo.

ORCHESTRA, seven experienced performers. Hotel, resorts, "nighters"; will travel anywhere within a 300 mile radius of Chicago. Top male vocalist. Publicity pictures and brochure upon request. Local 203 cards. Mike Golden, Box 735, Whiting, Ind. Phone: 659-4657.

ORCHESTRA, new, exciting, fast-rising group. Will accept location or one-nighters; travel anywhere. Seven people, nine if desired. Special and original arrangements, featuring outstanding sax soloist and top vocalist. Myron Sommerfeld, 500 South Main, Gackle, N. D. Phone: 4621.

ORCHESTRA LEADER, (School), and arranger. Plays violin and guitar, long pro experience. Local 77 card. Marty Landis, 7221 Hanford St., Philadelphia 49, Pa. DEvonshire 3-4906.

ORGANIST, vocalist, doubles piano and organo. Commercial and Latin, single and combo experience. Owns Hammond, also new Wurlitzer Sideman. Mr. Wright, 234 East 70th St., New York 21, N. Y. Phone: RE 7-7077.

ORGANIST, large Hammond organ, Leslie speaker. Widely experienced, hotel lounges, supper clubs; piano organ and piano simultaneously. Desires work solo; will travel. John Spiker, 204 South Graham St., Pittsburgh 6, Pa. MO 1-8347.

PIANIST, commercial, society. Seeks resort hotels and comparable engagements. Clean cut, conscientious, age 27. Pictures and references upon request. Local 203 card. Mike Golden, Box 735, Whiting, Ind. Phone: 659-4657.

PIANIST, age 23, desires summer resort job, preferably New Jersey area. Adaptable, solo, band and combo experience, read and fake. Local 251 card. Paul Palombo, 1163 Grant St., Indiana, Pa.

PIANIST, desires steady summer gig in hotel or night club, N. J. shore area. Experienced in commercial, jazz, Latin, some society if necessary, cut shows. No bad habits, no rock 'n' roll. Phone: HU 5-8051 (New Jersey, 6-8 P.M., ex. Thurs.)

PIANIST, solo, young, neat, experienced. Plays all styles, many vocals. Desires summer work in Jersey resort area. Johnny Broome, 1658 Van Ness Terr., Union, N. J. MUrdock 8-1326.

PIANIST, well experienced in hotels, country clubs, and supper clubs. Excellent ear and large repertoire. Good wardrobe and transportation, clean living and conscientious. 1756 Dauphin, Mobile, Alabama.

PIANIST, commercial, good reader, know most standards, dependable. Locals 72 and 147 cards. Pianist, 513 N. W. Fourth Ave., Mineral Wells, Texas. Phone: 5-6405.

PIANIST, experienced many years in society dance (with a "lift"), concert, show. Read quickly, fake, cut shows. Married, dependable, reliable; not a character. Bernard McCulloch, 80 Cedar St., Hyannis, Mass. Phone: SP 5-9285.

SAXOPHONIST (Tenor), clarinet, vocals. Pleasant tone, read, fake, transpose. Wide experience, society, Latin, commercial; handle MC chores, accent on audience entertaining. Neat, reliable, car. Available weekends, New York City area. Phone: FRANK 2-3789.

SAXOPHONIST (Female), alto and tenor. Experienced, for commercial combo playing for dancing, shows, hotels, resorts or equivalent. New England area. Musician, P. O. Box 95, East Holden, Maine. Phone: EDJington 3-2842.

SAXOPHONIST (Tenor), clarinet, society, Dixieland, commercial jazz. Fine background, good reader, and fake. Desires work with combo; will travel. Eddie Burpice, Box 72, 122 Mill St., Delton, Mich.

SAXOPHONIST, commercial lead alto or tenor. Ad lib flute on Latin, jazz clarinet, lead alto on shows. Combo or hotel work considered only; prefer southern location. Name band and theatre experience. Local 802 card. Eddie Beau, Taychedah, Wis. Phone: Fond du Lac, Wis. WALnut 1-4429.

SAXOPHONIST (Tenor), over 20 years experience. New horn, fine tone; prefer swinging small combo. Clean-cut, sober. Will travel, Local 335 card. Roger Christy, 4 Greenwich Ct., Roxbury 20, Mass. Phone: HI 2-3771.

SAXOPHONIST, tenor, clarinet, alto, for commercial band or combo. Good tone, read, no take off. Experienced, hotel and road, name bands. Consider all offers. Ralph Hockaday, 200 1/2 East Main, Manchester, Iowa.

SAXOPHONIST, 22; alto, bari, clarinet. Read, fake anything; commercial, modern, Dixieland. Desires resort, tour, cruise, for summer, large or small group. Music degree. Locals 802 and 727 cards. Phone: Mark, EM 1-1372 (N. Y. C.)

SAXOPHONIST, alto, baritone, some violin and cocktail drums. Can furnish Hammond organ, Leslie speaker, trailer for combo. Reliable, dependable. Location job anywhere; Local 477 card. Bud Brady, Waterville, Minn. Phone: 396-M.

SAXOPHONIST (Tenor), age 21, single. Doubles voice, guitar, bass and vibes. Years of show and dance band experience. Desires steady work with established combo. Willing to travel. Phone: MA 5-1680 (Brooklyn, N. Y.)

SAXOPHONE (Tenor), arranger. 25 years experience. Local 802, N. Y. C.; 248, Paterson, N. J.; 655, Miami, Fla. Have society Latin library (Lester Lanin type). Big sound any number of men. Desires weekends within 50-mile radius of New York City. Harry Sara, 129 Redwood Ave., Wayne, N. J. Temple 5-2463.

TEACHER, M.A. degree, six years secondary teaching experience, all instruments. Perform on violin, clarinet, saxophone. Interested in college position (southwest). Local 20 card. Al Nepa, 7840 Valley View Drive, Denver 21, Colo.

TEACHER, general music. Studied at Boston University School of Music and Berklee School of Music. Four years experience private teaching. Will travel anywhere. Barry Rogers, 33 Broadway, Pawtucket, R. I. PA 5-7949.

TRIO, piano, bass, cocktail drums, drummer also vocals. Experienced in hotel lounges, supper clubs. Seeking steady weekend position, New Jersey, New York City area. Local 248 cards. Phone: WE 3-2678-GE 8-9271.

TRIO, and quartet, for country or city. Vocal, novelty, etc. Phone: New York, WA 5-8665 (after 5:00 P.M.)

TRUMPET, vocalist, 26, college, name band experience. Prefer location with name combo, will travel. Read, fake, all styles, radio-TV experience. Dick Oberdare, Capri Motel, Jacksonville, Fla. EL 6-7103.

TRUMPET, 34, desires Catskill or similar area for summer. Fine sound, read, fake, cut shows. Long experience, society, Latin, international. No prima donna, cooperative, intelligent, good appearance. Phone: Hickory 4-7235 (Brooklyn, N. Y.)

TRUMPET, capable of playing lead with big band or small combo. Versatile; will travel. Richard Di Benedetto, 131 Prospect Ave., Irvington 11, N. J. ES 5-1840.

TRUMPET, all-around experience, double some trombone if needed. Read, fake, transpose, some arranging and vocals. Society, show, combo and lead experience. Local 5 card. Musician, 24 Grove St., Montgomery, Ala.

TUBA MAN, strictly Dixie, unusual personalized technique, doubles on string. Age 33, conscientious and ambitious. Willing to travel with unit that guarantees steady work. Ray Maas, 1825 South Jackson St., Appleton, Wis. Phone: REgent 3-2696.

VIBIST, double drums, read or fake. Age 22, conservatory trained. Will travel anywhere. Barry Rogers, 33 Broadway, Pawtucket, R. I. Phone: PA 5-7949.

VIBES, tenor and soprano sax, clarinet, flute, vocals. Wide experience, any style. Seeking weekend job or club dates, Long Island area. Phone: EDgewood 3-7356.

VIOLINIST-CONDUCTOR, male, age 34, B.S. from Juilliard, M.M. from Oberlin Conservatory, Doctoral Fellowship from Boston University. Ten years college teaching experience, violin recitalist, chamber music. Available from July, 1961. Box 232, Durham, N. H. Phone: UNIVERSITY 8-2279.

VIOLINIST, male, age 34, B.S. from Juilliard, M.M. from Oberlin Conservatory, Doctoral Fellowship from Boston University. Ten years college teaching experience, violin recitalist, chamber music. Available from July, 1961. Box 232, Durham, N. H. Phone: UNIVERSITY 8-2279.

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