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Vol. LV DECEMBER, 1956 No. 6

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

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

Published Monthly at 39 Division Street, Newark 2, New Jersey

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HOPE STODDARD, Associate Editor**

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ONE THOUSAND YEARS OF SERVICE

One thousand years of membership in Local 151, Elizabeth, New Jersey, was accounted for by the twenty-seven veteran members honored at a testimonial dinner and dance given by that local October 15 at the Elks Auditorium. These members are all sixty years or older and all have had a minimum of thirty years of membership in the local. Now, as "exempt members," they are no longer required to pay dues. Secretary Leo Cluesmann and Mayor Nicholas S. La Corte were speakers on this occasion. Harry Swensen, assistant international treasurer, was also a guest. The invocation was offered by Rabbi Gershon B. Chertoff of Temple B'nai Israel; a prayer was offered by the Reverend Heinz W. H. Kugler of St. Mark's Evangelical Lutheran Church for those who have gone on to the Great Beyond; and the benediction was pronounced by the Reverend Hilary J. Stephan of the Blessed Sacrament Church.

The *Elizabeth Daily Journal* ran a special editorial on the affair. "Thirty years is a lot of music," it ran, "whether it be jive or schmaltz, operatic or brass band. Many individuals indulge in it on caprice; many require its solacing blessings. For those it usually is a life-long avocation.

"For many others, however, it becomes at least a secondary occupation, a practical

phase of earning a livelihood. These individuals often are part-time musicians, teaching or playing for hire to augment normal incomes. These are the men and women who acquire status in organized labor and compose the professional bands and orchestras of the average community.

"Although to these musicians, these appearances primarily are another routine job, yet they contribute immeasurably to the life of the community—perhaps not materially, but in bestowing on their neighbors interludes of entertainment and relaxation or abetting them in fiestas and holidaying.

"The Musicians' Union recently paid homage to a group of twenty-seven members, each of whom has been a member of the local thirty years or more. Although this gesture was the tribute of the union to this distinguished group, nevertheless the community can add its greetings to the salute. Without their skill and their willingness to make it available, even professionally, life in those three decades would have had more drab hours.

"That music hath charms is axiomatic, but it cannot be had without musicians. The more musicians we have and the longer they regale us with instrument and voice the more we are charmed."

MUSICIANS DESERVE NEW YEAR THANKS

By LOUIS BIANCOLLI

This department wishes to extend its warmest New Year's wishes—and thanks—to all those who by voice, by instrument, or by guidance, make it possible for the rest of us to hear music.

They are a dedicated species, these men and women of music, living by a high ideal of beauty and service and striving, the best of them, often at the sacrifice of personal convenience and duty, to reach still higher goals.

Rewards of the Spirit

For a few of them the material rewards are handsome indeed. For the remainder, who live on what is at best an adequate income, the real compensation is in the very act of giving music to a grateful and responsive public.

They deserve the fervid greetings of all who dream and relax and are soothed by the unique benediction that is music. One has only to deprive oneself of its bounty for a short while to realize the spiritual vacuum of its loss.

Without these watchful custodians, music would remain little more than black symbols on white paper. They are legatees of each generation who breathe life into this monumental bequest of cold print.

(Continued on page thirteen)



Arthur I. McKenzie, third from left, is congratulated by Michael C. Tomasulo, president of local 151, Elizabeth, New Jersey, at a testimonial dinner in honor of veteran members of that local. Looking on from the left are Harry Swensen, assistant international treasurer; Leo Cluesmann, international secretary; and Chester Kingsbury, chairman of the arrangement committee.

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

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the *International Musician* monthly since June, 1954, contains the names of all companies, up to and including November 19, 1956. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 6—San Francisco, Calif.
Hangover All Stars

Local 8—Milwaukee, Wis.
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Local 10—Chicago, Ill.
Corona Record Co.
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Local 42—Racine, Wis.
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General Records Co.
Ivory Record Co.
Jemo Recording Enterprises
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Rhythm Enterprises, Inc.
Wayne Shanklin
Sonic Records
Tower Records

Local 71—Memphis, Tenn.
Blues Boy's Kingdom

Local 94—Tulsa, Okla.
Cimarron Records

Local 203—Hammond, Ind.
ASWA

Local 378—Michigan City, Ind.
Radio Station WIMS

Local 802—New York, N. Y.
Bertole Company
Biaj Company, Inc.
Dorothy Eustis
Dublin Records
Harlequin Record-
J. C. Recording Co.

(Formerly Creation Unlimited)
J & S Records
Janus Records
Vito Records, Ltd.

Cancelled

Local 47—Los Angeles, Calif.
Diamond Record Co.

Local 174—New Orleans, La.
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Local 802—New York, N. Y.
World Record Co.

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CHAMBER MUSIC

★★ The American Chamber Orchestra conducted by Robert Scholz opened its fourth season at Town Hall, New York, November 13, with Guiomar Novaes as piano soloist. This is a highly expressive group which presents great works rarely heard, or else heard blown up unaesthetically to symphony orchestra proportions.

The offerings this evening were Haydn's Symphony No. 102 in B-flat major, played with exactly the instrumentation Haydn used; Hugo Wolf's Italian Serenade for small orchestra, played with the restraint and subtlety inherent in its score; Handel Concerto Grosso in G minor with the wispy, fragrant notes of the harpsichord spiced through it and the Mozart Piano Concerto in D minor in which Madame Novaes was soloist.

The group's chief charm is the way unity is achieved with each member revealing his own personal contribution. Though each individual of the group is seen and heard separately, they all converge on the final interpretation—a result much to the credit of the orchestra's conductor, Robert Scholz.

★★ The Flor Quartet made up of members of the Minneapolis Symphony—Samuel Flor, Ronald Balazs, violins; Paul Thomas, cello; and Alan Iglitzin, viola—is presenting its seventh chamber music series in the Macalester College union in Minneapolis. At the December 3 concert it performed the Overture on Hebrew Themes for Clarinet by Prokofiev, with Cloyde Williams as assisting artist.

★★ Chamber music concerts will be made possible in Cincinnati by the Music Performance Trust Funds of the Recording Industries through the cooperation of Local 1 of that city.

As a public service the fund annually extends a grant to underwrite expenses for the United Fine Arts Fund in Cincinnati. This year the fund will present, among other musical offerings, six chamber music concerts. These will be held at the Taft Museum. On November 11 the James Wilber Chamber Music Players were featured and on Decem-

ber 9 the Cincinnati Guild Quartette. On January 13 the Cincinnati Woodwind Ensemble will be directed by Robert Cavallo and on February 24 a recital will be presented by Babette and Sigmund Effron. March 31 will be the date of the appearance of the Cincinnati String Quartette, and April 14 of a recital by Achille Di Russo and Edwin Deveny. These events are free of charge to all Greater Cincinnatians and to people of the surrounding area. It is designed to give the public a taste for fine musical performances.

★★ A Chamber Music Center is to be established on the campus of San Francisco State College. It will be financed by a \$420,606 gift from a local foundation. The income is to be divided roughly between two projects: an instructional program in chamber music and a

yearly concert series which will bring to the community the world's finest artists in this field. The program of the Chamber Music Center will be under the direction of Ferenc Molnar, solo violist with the San Francisco Symphony.

During its first year the Chamber Music Center will present seven concerts, all open to the public. These will feature the Perennin Quartet of Paris, the Smetana Quartet of Prague, violist William Primrose, the Los Angeles String Trio with pianist Marcus Gordon, a special program of chamber music works written by members of the American Composers Alliance and a program featuring Virgil Thomson assisted by Anne Adams, F. N. Bibbins, Boris Blinder, Silvio Claudio, Frank House, Ferenc Molnar, and Maxim Shapiro.

★★ In its third annual Theodore Thomas commemoration concert, on January 5, 1957, in Town Hall, New York, the Telemann Society orchestra will give a program of concerti grossi and other works by Handel, Telemann, Vivaldi and other early composers.

★★ The Chicago Chamber Orchestra, Dieter Kober, conductor, presented a Gallery concert in the Art Institute of Chicago November 25. Sponsored through a grant from the Performance Trust Funds of the Recording Industries, the program featured four of the orchestra members in the Concerto for four Violins and Orchestra by Vivaldi.

★★ Joseph Eger who is on a fair way to accomplishing for the French horn what Andre Segovia accomplished for the guitar and Sigurd Rascher for the saxophone, now has a group called the Eger Players, who feature the French horn in various combinations including piano, violin and cello. The violinist is Charles Libove, the pianist, Nina Lugovoy, and the cellist, Sterling Hunkins.

(Continued on page thirteen)

Flor Quartet. Left to right: Samuel Flor, Ronald Balazs, Paul Thomas, and Alan Iglitzin.



Symphony and Opera

CHRISTMAS A Christmas performance of Hector Berlioz' *L'Enfance du Christ* was the offering of The Little Orchestra Society of New York, conducted by Thomas Scherman, on December 21 . . . The Houston Symphony under Leopold Stokowski has also scheduled *L'Enfance du Christ* for the Christmas season . . . At its Christmas concert on December 18 the Dayton Philharmonic will be assisted by the Inland Chorus, a 100-voice children's ensemble directed by Joseph Geiger. Paul Katz is the orchestra's conductor . . . The Duluth Symphony has scheduled for its Yuletide concert a complete performance of the *Nutcracker Ballet* . . . After a performance of Saint-Saëns' Christmas Oratorio at the December 21 concert of the Cincinnati Symphony, the stage will be cleared for a performance of Menotti's *Amahl and the Night Visitors* . . . On December 2, the Wichita Falls (Texas) Symphony, in co-sponsorship with the North Texas Chapter of the American Guild of Organists in Wichita Falls, presented the third annual *Messiah* with local soloists and a combined chorus of church choirs and resident vocalists. Dr. Erno Daniel conducted . . . Handel's *Messiah* will be presented by the New York Philharmonic-Symphony at its concerts of December 27, 28 and 30. Leonard Bernstein will be its guest conductor . . . The Cleveland Orchestra will present Beethoven's *Missa Solemnis* at the concerts of December 13, 15 and 16.

CURTAIN CALLS The national Council of the Metropolitan Opera is holding its Regional Auditions in Seattle, Salt Lake City, Tulsa, Chicago, Cleveland, Minneapolis and New Orleans this season. The regional winner of each area will be brought to New York to audition again for possible appearance on the Metropolitan Auditions of the Air. Various cash prizes are also offered the winners . . . The San Antonio Symphony had as guest artists at its November 10 concert the complete Fujiwara Opera Company, Japanese touring group. To make the event even more interesting: *The Mikado* was the work they portrayed,

giving it a most realistic interpretation . . . The opera department of Louisiana State University under Peter Paul Fuchs gave the United States premiere of *A Trip to the Country* by Mario Peragallo on November 1 . . . Punch Opera (New York) gave the world premiere of Robert Starer's *The Intruder* on December 4 . . . Samuel Barber's *Vanessa* will be presented in the 1957-58 season by the Metropolitan Opera. It will be the first full-length opera by an American-born composer to be introduced to the Metropolitan's repertoire since Howard Hanson's *Merry Mount* in February, 1934.

IDEAS The Houston Symphony Orchestra made its seasonal debut in a new acoustical reflector designed by Stokowski . . . The Fort Wayne Philharmonic has its Scottish Rite Auditorium sold out for most of this season's concerts—even the fifty behind-posts seats. These latter went to the orchestra's blind patrons . . . An eye-arresting leaflet is being circulated by the Baltimore Symphony. Entitled "Let's Face the Music!" it tells the facts of a symphony orchestra's struggle for survival.

YOUTH Igor Stravinsky will conduct his own *Fireworks* at the second concert of the Young People's Concerts of the New York Philharmonic-Symphony, January 12 . . . The young people of Cincinnati have had the fun of seeing a grand piano put together before their very eyes. Three November youth concerts of the Cincinnati Symphony have had as their feature a step-by-step construction of a concert grand piano. The accompanying musical score is by Eugene Hemmer. The script is by Mrs. Shirley Swart, promotion and advertising manager of the Baldwin Piano Store in Cincinnati. The Baldwin Piano Company provided a piano with specially constructed parts to make on-the-spot assembling possible . . . Bill Burnham, nine years old, will be clarinet soloist with the New Orleans Philharmonic-Symphony at its youth concerts on December 19 and 20 . . . Eleven-year-old Albert Hollander was soloist

with Thomas Scherman's Little Orchestra at Town Hall, New York, November 26.

SUBSTITUTES Florizel Reuter, concert master of the Waukesha Symphony, is on leave of absence. Taking his place this season is Alfred Zivers, formerly of the St. Louis Symphony . . . Four conductors are substituting for Leon Barzin, music director of the National Orchestral Association, New York, while he is on sabbatical leave for a year. Hugo Fiorato conducted the orchestra at its November 27 concert and is also serving as training conductor. The other guest conductors are John Barnett, associate conductor of the Los Angeles Philharmonic; Newell Jenkins, founder and conductor of the Italina Chamber Orchestra; and Joseph Hawthorne, musical director of the Toledo Orchestra.

PIANISTS Three Cleveland pianists, Tung Kwong, Beatrice Erdely and Louis Lane, took part in the performance of Bach's Three-Piano Concerto in C major given November 18 at the Twilight Concert of the Cleveland Orchestra conducted by Robert Shaw . . . A pianist new to this country was introduced by Eugene Ormandy directing the Philadelphia Orchestra at the November 23 concert. He is John Pennink, a young Dutch virtuoso. Born in Batavia, he spent virtually all of his early life in a Japanese internment camp on the island of Java. He is now engaged in study at the Curtis Institute of Music under Rudolf Serkin . . . Leonard Pennario is the piano soloist at the November 18 and 19 concerts of the University of Miami Symphony Orchestra. John Bitter the orchestra's regular conductor, was on the podium . . . Richard Zgodova, official pianist for the Minneapolis Symphony, was soloist with the Mankato (Minnesota) Symphony at its November 11 concert.

PREMIERES Mendelssohn's Concerto for Two Pianos, in E Major will receive its American premiere on December 28 when it is presented by the Pittsburgh Symphony under the orchestra's associate conductor, Karl Kritz . . . Virgil Thomson has accepted the Edward B. Benjamin \$10,000 commission for writing an original work. It will be given its world premiere by the New Orleans Philharmonic during the 1957 season . . . Alexandre Tansman's Concerto for Orchestra received its United States premiere November 23 when it was played by the Boston Symphony under Vladimir Golschmann.

NEW The Chicago Symphony has just received a new celesta from Stuttgart, Germany, made to order for the orchestra by the firm of Schiedmayer. The instrument has a five-octave range (usual celesta range, four octaves), and an action similar to the piano's—the sound produced by striking tuned steel bars. It also has tuned resonators that augment the tone. It was first heard November 10, in Ravel's *Mother Goose Suite*.

TOURS The Dallas Symphony will tour the Rio Grande Valley this winter. It will play in Kingsville, Mercedes, Brownsville, Harlingen between February 28 and March 5.

(Continued on page thirteen)

the GLENN MILLER ORCHESTRA

under direction of RAY McKINLEY



Ray McKinley

The announcement that the Glenn Miller estate has given Ray McKinley both backing and rights to all the original Glenn Miller arrangements came as no surprise to the musical world. It was almost a foregone conclusion that Ray McKinley's talents and Glenn Miller's music should ultimately get together. For Ray's friendship with and admiration for Glenn goes back almost twenty-five years.

Ray McKinley, who was born in Ft. Worth, Texas, on June 18, in the 'teens of our century, stood in danger of having his career nipped in the bud when in the early thirties a gangster invaded a club where he was drumming and sent a stray bullet into his leg. His convalescence gave him a chance to crystallize his plans and when he recovered, he headed for Chicago.

He did what he could daytimes, but evenings he spent listening to Ben Pollack's Band. One night he had a chance to act as substitute drummer. Glenn Miller, arranger for the band, heard him. When Miller left the Pollack Band to organize one for Smith Ballew, he took McKinley with him. Their friendship, started then, endured until Miller's death.

Glenn was also writing for the Dorsey Brothers' Band. It did well and Ray soon joined it. His drumming and Miller's arranging helped make it the top band of its day. In fact, the Dorseys built their semi-Dixie style around the drums of Ray McKinley.

After three years with the Dorsey Brothers Band, and (after the brothers split), four years with Jimmy Dorsey's Band, Ray decided it was time to go on his own. He and Will Bradley formed an orchestra. The boogie woogie they featured, as well as Ray's drumming and vocalizing, put the band on the map. Hits appeared in steady succession: "Celery Stalks at Midnight," "Down the Road a Piece," "You Came a Long Way From St. Louis," "Beat Me Daddy, Eight to a Bar,"

"Scrub Me, Mama, With a Boogie Beat," "Hoodle Addle," and "Airizay."

Meanwhile Glenn, who had switched over to Ray Noble's Band, had become one of the country's most sought after organizers, arrangers and trombonists. In 1937 he had organized his own band. In the Spring of 1939 it suddenly caught on and for the next three and a half years he reigned as America's Number One band leader. He featured liquid reeds with a unique clarinet lead, "ooh-wah" brass, and romantic ballads.

Miller went into the Army in October, 1942, as a captain. He was given a job of building bands for the Army Air Force. Soon after, Ray also entered the Army. Glenn heard about it and immediately requisitioned his old buddy. Sergeant McKinley became Captain Miller's right-hand man, serving the band and his country with distinction.

In 1943-44 Glenn suggested to Ray that he work up march-tempo arrangements on pop favorites. That's where the "St. Louis Blues March," "Blues in the Night March," "Jersey Bounce March" and other such numbers originated.

In Europe they broadcast over BBC, AFN, made records and transcriptions and played for GI's and for royalty.

It was in 1944 that Miller arrived in London to broadcast with his band over BBC. On a mission to Paris in December of that year, to make plans for the subsequent arrival of his band, his plane disappeared over the English Channel. Ray took over and kept the Miller music and spirit going.

When Ray was discharged, he formed his own band. Then an attack of stomach virus forced him to give up music for a while. He returned to his home state Texas where, after his recuperation, he organized a band to play dates on weekends.

Ray's radio and TV personality soon brought him back to New York where he got his own daily TV shows on NBC-TV and then ABC-TV.

The "Glenn Miller Story," a film released in early 1954, made Americans realize more than ever what they were missing. RCA-Victor issued the Glenn Miller Army Air Force Band album, in which Ray plays such a big part. Fans immediately clamored for more of Ray's fine drumming and vocalizing, as well as for the Glenn Miller Orchestra music. The Miller estate and top agent Willard Alexander decided to do something about it. They contacted McKinley and soon plans

(Continued on the following page)

Symphony and Opera

(Continued from page eleven)

APPOINTMENTS Five new first-chair players have been engaged by the Detroit Symphony Orchestra. They are: Albert Tipton, first flutist; Gordon Staples, assistant concert master; Vincent Melidon, first clarinetist; William Sabatini, first horn; and William Preucil, first violist . . . Four new members have been added to the Philadelphia Orchestra: Wolfgang Granat and Maurice Kaplow in the viola section; and Charles Brennand and Santa Caserta in the cello section . . . Bruno Zirato is the new manager of the New York Philharmonic-Symphony.

Guest conductors with the Chicago **GUESTS** Symphony this season are Bruno Walter, Sir Thomas Beecham, George Szell and Karl Böhm . . . Fausto Cleva will guest-conduct the San Antonio Symphony this season . . . Arthur Fiedler appeared as guest conductor of the Milwaukee Pops on December 6 . . . Brazil's famous composer, Heitor Villa-Lobos, was guest conductor of the Dayton Philharmonic at its November 7 concert. The orchestra's regular conductor is Paul Katz . . . Guest soloist at the opening concerts of the New Jersey Symphony (Samuel Antek, conductor) was Ernst von Dohnanyi. On November 12 and 13, respectively in Orange and Montclair, he played Beethoven's Concerto No. 1 and his own *Variations on a Nursery Tune* . . . Ruggiero Ricci was guest soloist with the Brooklyn Philharmonic at its November 8 concert. The orchestra's conductor is Siegfried Landau . . . At the November 23 and 25 concerts of the Pittsburgh Symphony under the direction of William Steinberg, orchestra members were soloists: Wilbert Frisch, Irving Becker, Chaim Taub, Ozzie DePaul, violins; Bernard Goldberg, flute; Arthur Krilov, oboe; Louis B. Paul, clarinet; Arthur Kubey, bassoon; Forrest Standley, horn; Irving Sarin, trumpet; Ray Parnes, trombone; Murray Feldman, violin; Robert Sayre, cello; Harry Franklin, piano . . . William Doppmann was piano soloist with the Cincinnati Symphony at the concerts of November 23 and 24 . . . Marjorie Lawrence was guest soloist at the November 5 concert of the Wichita Falls (Texas) Symphony Orchestra . . . Guest conductors with the Houston Symphony this season are Pierre Monteux, Victor Alessandro, Sir Malcolm Sargent, Andre Kostelanetz and Walter Herbert. The orchestra's associate conductor, Maurice Bonney, will direct one concert . . . van Remoortel will be guest conductor with the National Symphony, Washington, D. C., at its December 18 concert.

Notice to Members

MEMBERS RECEIVING CHECKS FROM MUSIC PERFORMANCE TRUST FUNDS ARE RESPECTFULLY REQUESTED NOT TO FOLD, MUTILATE OR STAPLE THE CHECKS.

DECEMBER, 1956

Musicians Deserve New Year Thanks

(Continued from page eight)

They are the tireless caretakers of a precious inheritance of the past. "Blessed are the arts that need no interpreters," Arturo Toscanini once exclaimed. Even more blessed is music that needs them.

For those of us who only serve by listening, they are our sole means of communication with this most fascinating of the arts. Eliminate these middlemen and middlewomen of music and we snuff out its very life.

Music, creatively, is that select company of geniuses who write it. They are its first makers—and its first benefactors. But music is equally the men and women who give it the miracle of constant life and renewal.

One's gratitude goes out to them, as the new year begins, for the many past years that went into the patient and grueling mastery of their medium, for the years of lost childhood and sacrificed play.

The lives of these singers and pianists and violinists often make strong, even painful reading—the exhausting, endless cycle of

study, the heartbreaking setbacks, the thwarted romances, the hard, unremitting work.

The true artists among them never stop being students. There is always something to learn and perfect in this art of limitless subtlety and expression. There is the technique to keep fresh and steady.

Always Studying

In music there is no dividing line between the pupil and the professional. Even at the crest of a career, the studio remains fully as important to the musical artist as the concert hall or opera house.

Those of us who love music—and would feel empty without it—remain ever thankful to this tireless and devoted band who against frequent uncertainty and indifference maintain their role in the cause of music.

To one and all—A Happy New Year!

Reprinted from the *New York World-Telegram and Sun*, Saturday, December 31, 1955.

Chamber Music

(Continued from page ten)

The group has made three coast-to-coast tours.

On November 10 at Town Hall, New York, the group played an unusual program of classical and jazz compositions, as well as a happy little skit, "For Children," by Bela Bartók and "Elegy for Mippy I" (a poodle) by Leonard Bernstein. Four works received their first American performance that night, with three of them—the Peter Korn Fantasy, and Hal Schaefer's "A Song of Love," and his "Overture to the Blues"—composed especially for the Eger Players.

★★ The recently formed New York Philharmonic Cello Quartet, made up of four cellists of that symphony orchestra—Laszlo Varga, Martin Ormandy, Anthony Sophos and Nathan Stutch—is appearing in New York City and its suburbs. In order to expand its

small repertoire it has commissioned various composers to write pieces for it.

★★ At the tenth concert in the current season of the Cincinnati Symphony December 28 and 29, guest artists will be the members of the Beaux Arts Trio: Daniel Guilet, violinist; Bernard Greenhouse, cellist; and Menahem Pressler, pianist. They will perform with the orchestra Beethoven's Concerto in C Major for Piano, Violin, Violoncello and Orchestra, Opus 56.

★★ On November 15 in Carnegie Recital Hall, the New York Woodwind Quintet gave the New York premieres of Samuel Barber's "Summer Music" and Alvin Etler's Quintet.

★★ Thanks to a \$420,606 gift, San Francisco State College is establishing a West Coast Chamber Music Center on its campus.

Glenn Miller Orchestra

(Continued from the preceding page)

were under way for a Glenn Miller Band headed by him.

In June, 1956, after an exhaustive search for top musicians, the Glenn Miller band began to play again. It was a success from the very start. A telegram from Don Ivy, Summer Gardens, in Port Dover, Ontario, stated the band "produced the biggest pre-sale in thirty-five years history of business."

Other quotes from delighted promoters included "Best business of the season" (Hershey

Park, Hershey, Pennsylvania); "biggest night in three years" (Edgewater Park, Celina, Ohio); "one of the biggest crowds to ever show up" (Joyland Park, Lexington, Kentucky); "biggest night of the year—we're rebooking for first available date" (Castle Gardens, Allentown, Pennsylvania); "Fantastic business. We want band again first open day" (Sunset Ballroom, Carroltown, Pennsylvania) and so on.

Looks as though history is giving a repeat performance of unqualified success.

Massimo Freccia

● "The most important thing for a conductor is to have such power of conviction as to succeed in making each member of the orchestra willingly place his individual talents at the service of one idea—the conductor's conception of a work."

Massimo Freccia, conductor of the Baltimore Symphony, is speaking in an easy, conversational voice. A Florentine by birth, gentleness in thought and motion is his natural heritage. But the events of his life have abetted the trait. His development as a conductor has cost him, if much endeavor, little pain.

From his earliest years his mother, an excellent amateur pianist, saw to it that music surrounded her son. Around the age of five or six he decided he would like to become a violinist, and she supported him in this. His father, not so enthusiastic, gave his consent only with the proviso that his son promise to keep up his academic studies as well.

A Quartet Emerges

When he was sixteen Massimo became a student at the Royal Conservatory of Music in Florence. Quickly becoming acquainted with his colleagues, he got some of them to form a quartet. They met at his house and ran through great patches of chamber literature. Another and still another member was added to the group, until the contours of a small orchestra became apparent. In playing the more difficult works, they found they could not keep together. One day at a crucial point Massimo stood up and waved his violin bow to get them in line. It helped, and they got to expecting it.

As the orchestra continued to grow both in size and sound, the Freccia family indicated that some place other than the house might be a suitable practice studio. So they moved to a spacious garage on the grounds. Now they attempted the larger works and Massimo stood on a good-sized crate to do his time-beating. The bow proved unwieldy and he got a baton. With these innovations he found he was becoming intensely interested in getting the instrumentalists to play the music the way he felt it should be played. The sound of the instruments *en masse*, their mobility, their breadth, their infinite capacity for shades of meaning, intrigued him. As his sensitivity increased, so did his usefulness to the group. In the four years he worked with them, getting acquainted with the works of the great masters through actually conducting them, his inclination gradually grew into a firm conviction. He would be a conductor.



His father finally became alarmed at Massimo's persistency. It seemed to him only logical that his eldest son (a younger son had taken up art) should follow his own profession, that of the law. "You can be a poor lawyer," he kept repeating to him, "and still command respect. But you can't be a poor musician. Count off the good musicians"—and he checked on his fingers the leading lights of the day—"and what have you left?" A flip of the hand gave the answer.

His father's scorn had the effect only of making Freccia resolve to be a *good* musician. Here the family tradition served him well. For not only was the father fourth in a line of distinguished barristers, but the family annals on his mother's side pointed back in a direct line to the poet Tasso.

In the Italian Tradition

"At this period," says Freccia, "it was not only my father's skepticism that made things a bit hard. My very setting, Florence—the town of Dante, of Michelangelo, of Donatello, of Savonarola—with its art treasures and its traditions—has a tendency to make a young

artist over-analytical, to make him belittle what he does himself. Moreover, all the art around me was in the Italian tradition, which, though noble, by its very nobility was apt to shut out other traditions.

As a young man he looked for further expansion to Vienna, where instrumental music took the foremost place, and masterpieces of Haydn, Brahms, Bach, Mozart, Wagner were common fare. While in Italy at the time there was but one symphony orchestra and it was in Rome!

Vienna, the Goal

So he kept insisting he be allowed to go to Vienna. At last his father gave in.

If ever the young man came to a parting of the ways, it was at this point. Behind him was the happy life in the family circle, his home orchestra, his meditative walks along the storied streets of Florence. Before him was hard study, rigorous living. Freccia did not hesitate. He believed then as he believes now that the career of the artist is one of dedication. "The goal is not present indulgence but the attainment of one's ideal. One does not

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perform for the success of the evening. Even if there is great applause, one is in despair if something one has striven for doesn't come out. This is the tragedy all artists have to face."

In Vienna Freccia studied the structure of music and mastered its mechanics. He was accepted as an apprentice to the great Franz Schalk, head of the Vienna State Opera.

Eventually Freccia served as one of the conductors of the Spanish ballet that centered in Paris and in Vichy, France. Not long after this he was appearing as guest conductor at the famous Pas de Loup and Lamoureux concert series in Paris, then in other cities of Europe. Finally in 1933 he conducted a long series of concerts with the Budapest Symphony Orchestra, and, when on tour with this ensemble, visited towns in his native Italy. He acted as guest-conductor on Italian podiums.

It was pleasant to be home again. But Freccia couldn't help noticing it was not the same homeland he had left. Now one had to be constantly classified. One had to think what the government wanted one to think. For Freccia regimentation has always been uncomfortable. At first he tried to minimize his annoyance. Finally, though, a breath of fresh air seemed in order.

Born to the Baton

In the summer of 1938, Freccia was invited to conduct the New York Philharmonic at its Stadium concerts. The *New York Times* spoke of "plasticity acquired only by those born with a gift for conducting," the *New York World-Telegram* of "tonal beauties neither exaggerated nor understated," and of the way the conductor had of "whipping things up dramatically." This successful appearance had much to do with his guest conducting, the same year, in the orchestras of Cleveland, Philadelphia and Montreal, and of his assuming the conductorship, in 1939, of the Havana (Cuba) Philharmonic. The latter engagement lasted four years, during which time subscriptions jumped from 275 to 2,500. The orchestra, at an amateur level when he took over, was built to professional status.

Freccia left Cuba in 1943 when he was drafted into the United States Army. But when he arrived in the United States to take up his Army duties, the war was drawing to a close and the authorities decided they could do without him after all.

In 1944 he was engaged as conductor of the New Orleans Symphony. It was a challenge he met full on. Soon the orchestra was enlarged to seventy-six players, then to eighty. Its budget was tripled. From an average of ten concerts a year the list grew to twenty-six, plus a tour of the most important cities of the Southern district. During this time he was guest conductor of the San Francisco, Chicago, Detroit, and for several consecutive years, the NBC Symphony.

The American Way

Freccia learned American ways as he went along. "In Europe an instrumental player generally trains primarily as a soloist. I have found it refreshing that it is the pride of an American to be an orchestra man."

He revels in the tempo of this country. When the New Orleans Symphony was to

make its first broadcast over the NBC network, in the Orchestras of the Nation program, New Orleans could at first offer it no sound studio big enough for a symphonic setup. "But in less than twenty-four hours they had built one!" Freccia exclaims happily.

By this time Freccia had decided that America was to be his home and in 1948 became a full-fledged citizen. Shortly thereafter Tulane University, in bestowing on him the honorary degree of doctor of music, cited him "as a musician and scholar of notable attainments, having won respect and acclaim, contributing abundantly to the enrichment and culture of this region."

Full Opportunity

Freccia, by the bye, explodes the theory that musical training is better in Europe than in America. He says that there are equally good teachers in both places, and finds an advantage in this country in the fact that we are able to have the very best from everywhere so that the standards are high. Having so many musical organizations all over the country gives opportunities for every young artist, wherever he is, to hear the best. Because of this, the musician has a chance to show his talent, more places to perform and is not as limited as he would be in Europe.

In 1952 Freccia became conductor of the Baltimore Symphony. This orchestra had been a going concern since 1916. In the first twenty-six years of its existence it had been wholly under the sponsorship of the city—the first orchestra on record to have been financed by municipal funds. Unfortunately, though, the orchestra had come to be looked on as the municipality's concern—and no one else's!

This orchestra on the downgrade was taken in hand by a group of interested citizens in 1942 and set on its upward trend, through a plan suggested by its then conductor, Reginald Stewart. By making the sponsorship more equable—roughly one-third of the money raised by the city, one-third by the Association members and the remainder by ticket sales and radio broadcasts—it became again a community enterprise. Gradually through the years it expanded to major orchestra dimensions. Then at the end of the 1951-52 season, conductor Stewart resigned to

devote himself to his duties as Director of the Peabody Conservatory of Music, and Freccia took over.

Luncheon Deluxe

In the Fall of 1952 Baltimoreans welcomed their new conductor at a luncheon to which 1,500 leaders in all fields—artistic, educational, governmental, scientific and business—were invited. They decided here was a man who could properly represent the musical interests of the city of Baltimore, who symbolized their way of life and their standards of music. Time has proved them correct.

During the 1955-56 season the organization was faced by one of those financial crises which now and then assail our symphony orchestras all over the country. The citizens of Baltimore showed their appreciation of their orchestra and their conductor by organizing a \$100.00 plate dinner, the goal, \$50,000. When the night of the dinner came the sum they had was \$66,000. At the end of the season the State of Maryland passed a bill granting the Baltimore Symphony \$50,000 for the coming season. The city of Baltimore still gives the Baltimore Symphony \$80,000 annually, thus making the fund drive less difficult.

As soon as his season with the Baltimore Symphony is over, Freccia goes to Europe where he appears regularly in an extensive series of concerts with the London Philharmonic Orchestra in London and also with the Royal Philharmonic and the Philharmonia Orchestra. He also does guest conducting in other European cities, and in 1955 and 1956 appeared in the Vienna Festival.

Creative Relaxation

Between his European engagements, Freccia manages to return to America to spend some time in his farm in Connecticut. There, surrounded by sweeping views of mountains, he prepares his programs. Besides his musical activities and studies, which he admits take most of his time, he is an enthusiast of literature and the Arts.

Baltimoreans are happy to have him as their conductor. He speaks better from the podium, they believe, because his life is well-rounded and rich, because, even in relaxation, he is creative.



WHERE THEY ARE PLAYING



Left to right: **DUKE ELLINGTON** is featured at the Blue Note in Chicago, Illinois, from December 19 to January 6 . . . **SAMMY STANFORD** is in his sixth year as organist of the Odessa (Texas) Athletic Club . . . **ED GRAF** is now in his fifteenth year at Rudy's Steak House, Fairfield, Connecticut . . . **HENRY KING** is doing a series of one nighters through Texas this month . . . Hammond organist **CHUCK EIFLER** has begun his second year in the Imperial Lounge of the Guildwood Inn at Point Edward, Ontario, Canada.

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

EAST

The Jodimars will be at the Copa in Pittsburgh, Penn., until December 16. They then do a series of one nighters in Philadelphia, Penn., Scranton, Penn., Baltimore, Md., and New York City from December 18 to 23. On January 1 they move to Miami Beach, Fla. The group began through the efforts of Joey Ambrose, tenor sax; Dick Richards, drums; and Marshall Lytell, bass. (By joining letters of their first names together they derived their professional billing—"Jodimars.") They later added Charlie Hess on guitar and Max Daffner on drums.

In Philadelphia, the Academy of Music housed a jazz concert for the first time on November 9 with such names as Bernard Peiffer, the French jazz 88er, Art Farmer, Gigi Gryce, Zoot Sims, Howard McGhee, Joe Puma, Lee

Morgan and others. Jazz critic Leonard Feather acted as emcee.

The Bob Ellis Trio (Bob Ellis, bass and vocals; Matt Mathews, accordion; Bob Miranda, guitar) is playing six days a week at the Community Inn, Elmont, Long Island, N. Y. . . . The Vinnie Paris Orchestra is providing dance music at the Stardust Ballroom in the Bronx, N. Y. The sextette includes Joe "Goose" Mileti, tenor sax; Mel Feller, bass; Rick Syracuse, piano; Gabe Villani, drums; Vinnie Sann, guitar; Vinnie Paris, trumpet.

Lakewood (N. J.) hotels have decided to supplement their house bands with a featured name band each week and highlight the orchestra with open house dances for the entire resort area.

Tommy Pavone and his Orchestra have been at the Rock Garden Restaurant in Willimantic, Conn., for the past four years. With Tommy Pavone keyboarding, the lineup includes Tony Capizzi on guitar, Al Card on trumpet, Leo Harbec on drums and Jimmie Day on bass . . . The 3 Jacks, together for the past ten years, are in their third year at the Pine Ridge Restaurant in West Haven, Conn.

The Shirley Peterson Trio (Shirley Peterson, piano; Nate Peterson, sax, clarinet, flute and drums; Ted LeBrasseur, bass) is currently appearing at the Show Bar in Boston, Mass.

NEW YORK CITY

Pianist George Rickson recently celebrated his seventeenth year at Jack Stutz's Gamecock Cafe . . . Ashley Miller has begun his third year as chief organist of Radio City Music Hall and his seventh year of association with the "Showplace of the Nation." . . . Count Basie is featured at Birdland until January 2. He is then brought back to Chicago's Blue Note for a January 9 to 20 date.

Clarinetist Owen Engel will lead an all-star jazz band on a series of concerts in high schools throughout the New York City area. The band will include Phil Sunkel, trumpet; Urbie Green, trombone; Al Cohn, tenor; Jack Nimitz, baritone; Harvey Leonard, piano; John Quara, guitar; Milt Hinton, bass; Gus Johnson, drums. Special arrangements by Al Cohn, Paul Selden, Ernie Wilkins, Phil Sunkel, Danny Hurd and Quincy Jones will be performed in addition to a history of jazz and its development in various parts of the world. Mat Mathews (accordion) and Andre "Pepe" Persiany (piano) will also be featured in the series starting January 24 at Jamaica High School, Long Island. The group will work under the title "World Jazz Festival." The festival, organized by Engel, was performed last Summer at the Central Park Mall and was sponsored

by the Music Performance Trust Funds of the Recording Industries. The high school series is sponsored by paid admission.

MIDWEST

After an absence of several months Tommy Reed and his Orchestra are back in the Terrace Grill of the Hotel Muehlebach, Kansas City, Mo. The band is called on to play for two floor shows nightly and dancing sessions in between . . . Barney Stahl Duo entertains Friday and Saturday nights at the Swiss-Alpine Inn, St. Louis, Mo.

Organist-pianist Helen Scott opened at the new Sapphire Room of the Hotel Park Shelton in Detroit, Mich., on December 3.

Ken Morris, member of Local 278, South Bend, Ind., is organizing a summer dance band camp. It will be one of the first of its kind in the country and should be of interest to all lovers of popular music. Located in the Midwest, it will hold two four-week sessions from June 16 to July 13 and from July 14 to August 10. Additional information may be had by writing to Music, Box 238, South Bend, Ind.

CHICAGO

The Art Van Damme Quintet celebrated twelve years with NBC in October. The Van Damme Quartet joined NBC's radio out-

(Continued on page thirty-four)

INTERNATIONAL MUSICIAN

IN FAMOUS BANDS OF THE LAND



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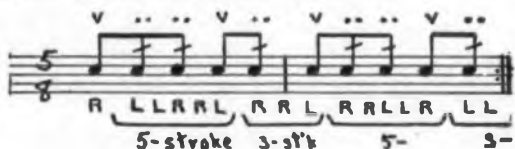
The daily practice of short rolls has ever been one of the rudimental standbys in the development of free, two-handed dexterity. The short roll combinations that follow (5-stroke rolls combined with 3's and 7-stroke rolls combined with 5's) afford good material for the development of roll control and, at the same time, the ability to roll at contrasted speeds within the same figure.

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First comes the blank hand pattern of 5-stroke rolls combined with 3-stroke rolls:



Next, the pattern filled in with 5's and 3's:



Now a rhythmic deviation of the same:



Another rhythmic deviation:



Now comes the blank hand pattern of 7-stroke rolls combined with 5's:



Next, the pattern filled in with 7's and 5's:



A rhythmic deviation of the above:



And another deviation:



Careful and continued practice of such combinations as these will, with precise interpretation, aid in the development of "a pair of smart hands."

Same Old Question

A piano man, who assures me that his pet peeve which follows is legitimate and not merely caused by a sour stomach, asks me, as if I were to blame for the whole thing, why it is that so many drummers with whom he comes in contact persist in lambasting hell out of their drums at all times. "What good," he continues, "are such admonitory dynamic marks as *pianissimo*, *mezzo piano*, *mezzo forte*, and such, if the drummer doesn't observe them?"

Well, I have answered a similar question to this several times during my ten year tenure as columnist herein, but I feel it my duty ever to go to bat for the lowly and despised among our craft, if there be such. Then again, mister piano man's reference to *admonitory dynamic marks* intrigues me.

I don't think the average drummer is as bad as you make out, eighty-eight keys—at least, not the one who is well routined. Of course, we have an occasional tub thumper among us who, in full possession of his health plus a pair of brawny arms and a two-ton pedal foot, can't resist the urge to pound out a few extra decibels at the expense of musical balance. But he is, I believe, in the minority.

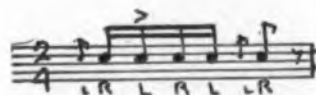
The thought occurs to me that if there is a leader perambulating around in the proximity, maybe we can pass the buck along to him. An occasional shush from this worthy should result in a more peaceful performance, unless perchance our drummer-hero is the contractor.

The Flam-a-Poo

"Is there any rudimental relationship," writes Malcolm Young, of Wichita, Kansas, "between the *flamacue* and the *flam-a-poo*?"

No, they are entirely different, as will be seen below:

Flamacue



Flam-a-poo

(Bruce & Emmett, 1862)



The term *flam-a-poo* is seldom if ever used today. The *flam-a-poo* figure appears as a rudiment in some of the older books (Bruce and Emmett, 1862, for one), but today the same figure is known as the *flam tap*, and recognized as one of the standard rudiments.

Leafing through some of the earlier drumming literature we find many fanciful and often meaningless names for rudimental figures, some coined locally, perhaps, and, through inclusion in the rudiments of a drumming textbook here and there, achieving a brief recognition. The name *flam-a-poo* is an example of this. It rings no bell in the drummistic mind of today. In the language of the great unwashed, it has gone and went.

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● **WALFRID KUJALA**, first flutist with the Grant Park Symphony Orchestra, is also assistant first flutist with the Chicago Symphony Orchestra. He was born in Warren, Ohio, and studied flute with Parker Taylor before going to the Eastman School of Music to study with Joseph Mariano. In 1948 he was graduated from Eastman and joined the Rochester Philharmonic Orchestra as second flutist and piccolo player, leaving that post in 1954 to come to Chicago. From 1950 to 1954 he served on the faculty of the Eastman School of Music and during the summers of 1949-51 on the faculty of the New England Music Camp. He is now teaching at the Sherwood Music School in Chicago.



● **GEORGE J. CAREY**, who has been with the Cincinnati Symphony Orchestra since 1925 as principal percussionist, produces sounds ranging from thunder-claps and hurricane winds to the note of the nightingale. Born in Boston, Massachusetts, his academic education was obtained in New York at various private schools, among which was St. John's Military Academy. Privately tutored in all instruments of percussion for eight years, he continued further study with George Braun of the Metropolitan Opera, specializing on tympani, as well as percussion and vibracussion instruments.

During World War I, he enlisted in the Marine Corps and saw thirteen months of service in France. After the war he became renowned as tympanist and xylophone soloist of Sousa's Band. In 1924, Victor Herbert engaged him for the run of *Orange Blossoms* and for a lengthy period in Philadelphia with the Herbert Symphony Orchestra. His career was further widened by five years with the Metropolitan Opera Orchestra and also included performances with the Goldman Band in New York. On joining the Cincinnati Symphony, he regularly alternated between the New York and Cincinnati season. Now, however, his summers are spent with the Cincinnati Summer Opera Orchestra.



● **EARL BATES**, first clarinetist of the St. Louis Symphony Orchestra, is a native of Arkansas. He began his study of the clarinet at the age of twelve and by his middle teens had served as solo clarinetist of his high school band, with first place honors in solo, district and state contests. Having decided on a career in music, Mr. Bates entered Oklahoma Agricultural and Mechanical College as a music major, where he achieved prominence as solo clarinetist in both the college band and orchestra. He also served as bass clarinetist with the Tulsa Symphony Orchestra. On graduation, Mr. Bates accepted a scholarship for study with Daniel Bonade at the Curtis Institute of Music, Philadelphia. During World War II he saw service with the Sea Bees and played solo clarinet with the Norfolk (Virginia) Symphony Orchestra.

On release from service Mr. Bates entered the University of Michigan, where he studied under William Stubbins and Albert Luconi, again serving as solo clarinetist with both the university band and orchestra. In June of 1947 he graduated with the degree of Master of Music in woodwinds. That Summer Mr. Bates studied at

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Tanglewood under Victor Polatschek and played in the student orchestra.

That Fall he was appointed first clarinetist with the Houston Symphony and instructor at the University of Houston. The next year he went to the Kansas City Philharmonic where he held the post of first clarinetist under Hans Schwieger. In 1949 he accepted his present appointment under Vladimir Golschmann, where he has completed his seventh season. In addition to his work with the St. Louis Symphony, Mr. Bates is also first clarinetist with the Laclde Little Symphony seen and heard on television under the direction of Harry Farbman. He is also instructor in woodwinds and clarinet at Shurtleff College, Alton, Illinois, and clarinet instructor at Washington University, St. Louis.

● **STEVEN ZELLMER**, first trombonist of the Minneapolis Symphony, is a graduate both of the American Conservatory of Music and of the Roosevelt College in Chicago. He studied trombone with Arnold Jacobs and trombone ensemble with Frank Crisafulli. He was a member of the Chicago Civic Symphony from 1947 to 1952 (under Tauno Hannikainen and George Schick) and of the Indianapolis Symphony under Fabien Sevitzky from 1952 to 1954. He has been first trombonist of the Grant Park Symphony since 1953 and of the Minneapolis Symphony under Antal Dorati since 1954.



● **LLOYD GEISLER**, first trumpet of the National Symphony Orchestra, was born in Pottstown, Pennsylvania, on May 30, 1913. He graduated from Pottstown schools and entered the Curtis Institute of Music on a four-year scholarship. He joined the National Symphony Orchestra in 1936 as first chair trumpet and, with the exception of the years 1942-46 when he was in the U. S. Navy Band, he has been in Washington ever since. While at Curtis Institute of Music, Geisler played with the Philadelphia Grand Opera Company and was a member of the Chesterfield Radio Orchestra, conducted by Leopold Stokowski. In the Summer of 1941, Stokowski called him to tour with the All-American Youth Orchestra. Geisler has also appeared as solo trumpet with the Bethlehem Bach Festival Orchestra.

Since 1953, Geisler has also served as a conductor. He led a children's concert of the National Symphony in 1953, and has directed the orchestra at the Carter Barron Summer series "Under the Stars." He has also conducted the National Symphony "Pops" concerts.

● **WILLIAM BELL**, solo tuba of the New York Philharmonic-Symphony, chose the large shiny brass instrument at the age of eight and taught himself to play after a few lessons. At fifteen, he was chosen to tour with a Chautauqua Band. Later he joined Sousa, and was solo tuba for three years. The great bandmaster engaged Bell immediately on hearing him play the piccolo solo on the tuba from Sousa's own "Stars and Stripes Forever." The orchestras with which he subsequently played were the Cincinnati Symphony (thirteen years from 1924), the NBC Symphony under Toscanini (1937-43) and the New York Philharmonic-Symphony, where he has been since 1943.

"Big Bill Bell" dubbed the "Triumphant Titan of the Tuba," is over six feet tall, the biggest man in the orchestra—with the biggest instrument. Often he is called on for Young People's Concerts to play such works as Kleinsinger's "Tubby the Tuba."

Bell teaches at the Juilliard School of Music, the Manhattan School of Music and Teachers College at Columbia. In summer, he plays in the Goldman Band in New York. His hobby is singing, and at one time he considered giving up the tuba for the voice.



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VIEWS AND REVIEWS

By SOL BABITZ

SOME SIMILARITIES BETWEEN MODERN AND EIGHTEENTH CENTURY LEFT HAND TECHNIC

In studying eighteenth century violin playing I have frequently been struck by the similarities between left-hand technic 200 years ago and today. The similarities are rendered all the more remarkable by the fact that the nineteenth century technic which came between the two was different more often than not. As a matter of fact much of nineteenth century technic stands as a sort of freak between the sensible procedure of the eighteenth and twentieth centuries. Not that nineteenth century technic is unsuited to nineteenth century music, but the requirements of the romantic era seemed to have evoked technical procedures foreign to us—and to Bach.

Finger Sliding in the Nineteenth Century

One of the chief graces of the nineteenth century was the sound of sliding fingers as the hand shifted position. As has been pointed out in this column, this is suitable to Dvorak and Brahms but not to Bach and Stravinsky. For example: Joachim, in his edition of the Bach Sonatas, indicates a slide in the third beat of this piece:



While this was undoubtedly charming in his day no violinist of taste would do this today. Most players are now aware that Bach had no slurs in the original and that a new phrase starts on the A.

Furthermore slides to harmonics are beginning to sound dated. In the eighteenth century the situation was essentially the same. Audible position slides were avoided—so much in fact that Leopold Mozart in his Violin School (1756) prefers to have a change of bow in order to avoid shifting during a slur! Furthermore while harmonics were frequently used in the eighteenth century there is no evidence that the type of third-position harmonic shown in Example 1 was ever used in conjunction with natural notes, or anywhere else.

Extensions in the Eighteenth Century

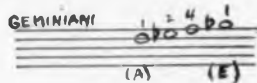
When I wrote my book on extensions some years ago I had not yet made a thorough study of eighteenth century technic and so did not know that many of the extensions which I fondly believed were innovations, because they did not appear in nineteenth century books, were nevertheless known in the eighteenth century. Example 2 shows some extensions:



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Francesco Geminiani, in his Art of Playing on the Violin (1751) has an interesting contracted extension:



The chief musical purpose of extensions is to avoid slides; thus we see the eighteenth and twentieth century technic working to eliminate slides while the romantic nineteenth century uses simple shifts in order to increase their number.

Certain eighteenth century scale fingerings are similar to ultra modern fingerings because of the fact that when the violin was held low without chin pressure extra-active fingerings were needed to push the hand in position shifting. This example from L. Mozart is interesting. True there are others, but this type is more frequent:



It is interesting to note that Quantz, in his chapter for orchestra violinists, treats the second position but *not* the third. We use the second today where nineteenth century players would use the third. The eighteenth century player used the second because it could be easily reached on the short neck with practically no shift; which accounts for its name: "half-shift," a name which later came to be used for all even-numbered positions.

Chromatic Scales

While it is true that de Beriot published some fingered chromatic scales in the nineteenth century, no one paid any attention to them and sliding chromatics are seen in all nineteenth century editions. Fingered chromatics are considered an invention of the twentieth century because they were lacking in the nineteenth when sliding was popular. However, in the eighteenth century Geminiani gave extensive fingered chromatic scales and L. Mozart warned the player not to make half-step slides when a neighboring finger could be substituted.

The Half Shake

There is a type of ornament described in the viol instruction books of the seventeenth and eighteenth centuries and by Tartini in his "Treatise on Ornamentation" which is not used today by orthodox players but only by gypsies and hot fiddle players. This ornament is the half shake, which is a cross between the vibrato and the trill, produced by doing a stiff trill with the finger only half leaving the string. It sounds like an extremely intense vibrato, and is suitable in eighteenth century music where half-step trills occur. This half shake was necessary because the ordinary vibrato was much narrower and usually slower than it is today. In order to convey intensity this ornament had to reinforce the vibrato now and then. Today violinists use a vibrato so wide and intense that it practically equals the old half shake. From the evidence of early writings it would seem that the vibrato was used more widely in the eighteenth century than in the nineteenth. However, it could not be equated with modern vibrato which is independent of the bow. This is an interesting subject but too ramified to be treated in this article.



Willy Frey, assistant concert master of the Buffalo Philharmonic, was soloist at the opening concert of the Niagara Falls Symphony in the current season.

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The Goldtones (Gene Canale on piano, Sal Battaglia on drums, and Joe DeRosa on trumpet, all members of Local 133, Amsterdam, New York) completed their fourth consecutive summer engagement at the Antlers Country Club in Amsterdam.



TRAVELERS' GUIDE TO LIVE MUSIC



Rinard Stimmel's Orchestra has performed at the Victory Social Club in Miami, Florida, for twelve years. Left to right: Bill Gormley, drums and vocals; Bill Robinson, trumpet and vocals; Walter Hogan, sax and clarinet; Rinard Stimmel, piano and leader. They are members of Local 655, Miami.



The Chili Childers Combo entertains at the Anderson (Indiana) Labor Temple and does country club dates in that vicinity. Left to right: Marvin Simpson, guitar; Chili Childers, tenor and clarinet; Moxe Williams, piano; and Louis Priddy, drums. They are all members of Local 32, Anderson, Indiana.



The Cosmopolitans (Ike Burton, Jack Frost, Charlie Stoner and Charlie Shupp) are featured for teen-age dances, country clubs and fraternity dances in Hagerstown, Maryland, and occasionally visit Newton Baker Veterans Hospital in Martinsburg. They are Local 770, Hagerstown, members.



The Forest Trio and Don, doing club dates in and around Keene, New Hampshire, have played at the American Legion for over one year. Left to right: Forest Clapp, sax and clarinet; Leon Croteau, drums; Don Duguette, bass and vocals; Jeanne Duguette, piano. They are members of Local 634.

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



The Schnitzlebank Orchestra recently celebrated their twentieth continuous year at the Schnitzlebank Restaurant in Binghamton, New York. Left to right: Karl Kliche, violin; Bev. White, piano; Bill Bailey, violin; Larry Nickol, accordion. All are members of Local 380, Binghamton.



Lloyd Zimmerman and his Orchestra, doing club dates in Baltimore, Maryland, are playing a two-year engagement at the Moose Club. Left to right: Lloyd Zimmerman, bass; Eddie Luetner, drums; Brent Cooper, saxophone; and Al Hornig, piano. The personnel are members of Local 40, Baltimore.



The Wally Allen Trio is now in its eleventh year entertaining at Wolf's Restaurant in Guttenburg, New Jersey. The trio includes left to right: Jimmy Tag, drums; Wally Allen, saxophone and leader; and Chick Schell, piano. They are all members of Local 526, Jersey City, New Jersey.



Hel MacFarlane has fronted his orchestra at the Brock Ballroom in Peterborough, Ontario, Canada, for fifteen consecutive seasons. During summer months the aggregation performs at Pines Pavilion on Lake Chemung, six miles from Peterborough. They are members of Local 191, Peterborough.



The Lou Dal's Band has been working at the Brass Hall in Waukegan, Illinois, for over four years. Left to right: Purlin English, accordion and vocals; Glad Hopkins, saxophone; and Lou Dal, drums. These boys have been together for nine years and are all members of Local 284, Waukegan.



Cal Wright and his Skylines are in their third year at the Polka Dot Restaurant, Jackson Heights, Queens, New York. Left to right: David Young, drums; Ernest Raio, guitar; Cal Wright, hammond organ, piano-organ, vocals and leader. They are members of Local 802, New York City.



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● by Alfred Mayer



**guide to
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THE NEW YORK MUSIC TRADES CONVENTION

For the benefit of teachers and players throughout the country who were not in attendance at the New York Music Trades Convention I would like to report what this humble reporter saw and heard.

To begin with, there was a great deal of talk among the accordion people as to the advisability of tying in educational organizations such as those in the accordion field with the great amount of commercialism represented by manufacturers and jobbers. There's much to be said about both sides of the issues. If any of you readers have any ideas or opinions, please send them on to me and I'll be glad to relay the conclusions to the proper authorities.

Innovations in Instruments

It seems that everyone and his brother is working on new ideas for the accordion. I'm thoroughly in accord with new developments; I sometimes wonder, though, if they shouldn't be kept in workshops and laboratories until worked out and tried, extensively. It seems that every new idea is rushed to the market and becomes obsolete in short order. The student is then stuck with yesterday's new ideas. It isn't always fair. Everyone seems to be working with new left hand systems. If it keeps up, there won't be two of us with the same left hand. The efforts in general are to free the left hand of the present twelve-tone range. The manufacturer gets caught between the various factions, though. On the one hand, the serious accordionists want more range in the left hand; on the other hand, the commercial popular accordionists want less weight and in many instances don't want the left hand at all. This all leads to a great assortment of models. The only solution I believe is to meet these various demands on a custom basis and make a standard, stock type model accordion for the general mass public.

One firm demonstrated a new idea in shifts. This accordion had duplicate shifts up and down the entire left and right hand keyboards. The idea is that when the player is at either extreme of either keyboard he has both high and low shifts nearby at his disposal doing away with unnecessary difficult jumping and fingering.

Amplifiers were in evidence everywhere one went. Everyone seems to be getting into this business. I like and play with an amplifier myself. However, I wonder sometimes if the players listen to themselves play. Some of the renditions with amplifiers didn't sound too pleasing to my ears. Some of the arrangements I heard had the bass predominant and down deep; the right hand was rather high and miles away from the bass leaving a big void between the two. I feel that if we are to play with amplifiers we must rearrange the music so that the right hand would play in a lower range (and in many instances more open harmony) so as to get the sounds nearer each other and better balanced. This needs much more study and honest frank listening. It seems that many manufacturers with poorer sounding accordions are relying on amplifiers to make up for the lack of guts. Until now pick ups have always been an afterthought as far as installation in accordions. The current trend seems to be pointing to built-in apparatus by the manufacturer of the accordion.

I know that for several years there's been much experimenting in Germany and England with an electronic accordion. This same

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firm demonstrated an electronic instrument at the convention. It is difficult to describe precisely but it had the accordion sound plus a solovox sound. It had several wires emanating from the accordion to about three speakers. This is their so-called "pilot model" and this is not being mass produced as yet. There also is no price on the item as of now. It did attract a great deal of attention. To me it is no longer sounding like an accordion.

Concerts

The ATG had a very unusual presentation of all original (mostly unpublished) accordion music. I do feel they deserve much credit for this type of presentation. If the accordion lacks anything, it is first and foremost *literature*. If we had anything to boast of along this line, I know that there would be many conservatories willing to accept the accordion. At the moment, on the literature basis alone they avoid the issue. Not only was this original music. It was also of a *modern* nature. With only one exception all the selections played were in the contemporary idiom. One doesn't win popularity contests with this sort of music but this is the only means of forging ahead musically. The first item was several sets of *Miniatures* by William Kuehl of Chicago. It was played admirably by an ensemble of eight accordianists. These brought out moods and nuances never heard on the instrument before. The next selection was *Celtic Prelude, Lament and Dance*. This was written by an outstanding West Coast composer Dr. Arthur Carr. He played the piano and Donald Balestrieri of San Diego played the accordion part. This was an unusual treatment in that Dr. Carr treated the accordion as various voices. (Of course, the accordion was a new left hand system.) I fervently hope that more composers outside of the accordion field will be attracted to compose for the instrument. Unfortunately, there are few really professional writers in our midst. Mort Herold of Chicago followed with *Two Eccentric Dances and Fantasia on Gershwin Themes*. The former were in a very gay, cute style. The latter number was the only familiar work on the program. I felt Mr. Herold outperformed everyone on the program. He was followed by Galla Rini of Minneapolis who rendered the first movement of his *Concerto No. One in G Minor*. He was assisted by an ensemble from Bridgeport, Connecticut, conducted by Rudy Molinaro.

All in all it was a sheer delight to hear music of this caliber performed. I do hope there will be more such instances in the future.

Of course, there were various contests and meetings of the two organizations (AAA and ATG). I didn't attend any of these; so I can't report what transpired first hand. There were some workshops held during the convention. I heard comments from a few teachers who thought that the programs were slanted *down* at the teachers. In the future, may I ask whoever runs workshops to upgrade them a bit and presume that the teachers have some basic knowledge.

For those of you who didn't get to the convention, try to put it on your agenda for next Summer. There is something for everyone there and there is much to see and hear. It's always good to meet others from various regions of the country and compare views. I'm now getting ready for next Summer in Chicago! I hope to see you there. By the way, it was very pleasant meeting many of you readers whom I haven't met before. I hope you enjoyed it as much as I did!



On September 14, Jimmie Maskell took a band on a fourteen week tour of the Far East.

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And we plead, ye angels blest,
Keep it in this category!
Wait until we tell our story—*

*Nineteen-fifty, in a squall,
We just made it to the hall;
Nineteen-fifty-one, the bus
Overtuned and spilled out us;
'Fifty-two we made it, surely,
But in all the hurly-burly
Somehow lost our bass-man, Curley.
'Fifty-three, it was the flu
Brought the bandsmen down to two;
Christmas night in 'fifty-four
Had a blizzard as its score.*

*'Fifty-five, two dances dated us,
Each one wined and dined and feted us,
And what a morning after awaited us!*

*We have three dates in 'fifty-six,
Two mid-town, one in the sticks,
No rest time between the tricks.*

*We like our old guitar, don't doubt it,
But Christmas we could do without it.
We have two kids; we have a wife;
They say on Christmas there's a life
Of Christmas trees and Santa Claus,
Yet always—spite of wants and laws—
All we do is play and play
And play and play the livelong day.*

*The scale is good. We don't complain,
We just say this, and say again:
"Christmas comes but once a year,
Keep it that way!" and so—good cheer!*

—Harried Guitarist.

December 6 was the date of the 69th birthday party of Local 15, Cleveland. Professional musicians in Cleveland first organized on December 4, 1887. Then in 1896, when the American Federation of Musicians came into being, it received one of the original charters on the fifth day of November, 1896, and became known as Local 4.

The affair was a family party, where old friends were greeted and new ones made. The birthday cake was big enough to go around—as was also the hearty fellowship extended to one and all.

Movies of scenes at Local 40's annual picnic—the ball game between Washington and Baltimore and the famous pie-eating contest — raised a hearty laugh when shown at their union meeting October 1.

Oscar Apple, president of Local 40, Baltimore, in his "President's Message," in the local's magazine, makes a plea to members to patronize places that employ live music when they go out for an evening's pleasure. "I hope you

will favor and encourage our boys and help the proprietors of those places keep them on the job," he writes. "If you want to know where your friends are playing please call our office. We shall be glad to give you the information." This is a good suggestion for other locals — for our members everywhere.

We announce with regret the passing of Mrs. Anna M. Spees, one of the foremost women of music in the State of Washington, and a former secretary of Local 451, Bellingham, Washington. Born in Moline, Illinois, April 2, 1892, Anna Marie Knaack began her career in music in Bellingham playing the piano on an excursion boat and at the South Bellingham theater. She played in movies, then in vaudeville, and in the latter work met Boyden Spees, singer of illustrated songs. They were married on June 21, 1911. When their first child, Frances—she is now Mrs. Frances Bowman, a professional pianist—was born in 1920, the infant was not only given a crib by the local of which Mr. Spees was then president and Mrs.



St. Columille's United Gaelic Pipe Band was organized in 1949, in New Jersey. Though its personnel is largely of Scottish and Irish extraction, other nationalities, too, make up its sixty-member group, of which seven drummers and ten bagpipers form the nucleus. Its leader and founder, Sean McGonigal, arranges the music for the band and has introduced many American works originally written for other combinations. At the Annual Thanksgiving Dance this year at the Irish-American Club in Kearny, New Jersey, the member of the band selling the most tickets received as a prize an authentic Scottish dirk. The above photograph shows the band marching by Penn Station in New York City in one of their many parade engagements. They are members of Local 802, New York City.

Spees secretary, but also an honorary life membership.

Mrs. Spees went through all the difficulties of the early days of unionism. (She was even fired once because she insisted on her union membership!)

Her pet project was to impress the people of the area with the dignity and prestige of union membership. She joined the Bellingham Women's Music Club and within two years had become its president. Also she was the first

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union musician to serve as organist in the city's funeral homes. At the time of her death she was staff organist of Jones Harlow-Hollingsworth Funeral Home.

She appeared at many large and small gatherings, played the organ several years in Lutheran churches of Bellingham, and played the bass viol in the Bellingham Civic Orchestra. For several years she was campaign chairman of the Civic Music Association, in which she had been active since its start twenty-five years ago.

Mrs. Speas was credited by many with doing more for music in Bellingham than any other woman. It is easy to see what a gap has been left by her passing.

On December 18, Dr. L. G. Stanley of Local 14, Albany, will be given a special birthday party by his musical friends. The Empire Orchestra which he founded fifty-four years ago in that city is still going strong. It gives "reading concerts" on Thursdays throughout the Fall and Winter, using a program material some of the 10,000 complete orchestrations which the group has accumulated through the years.

Two locals are celebrating their fiftieth birthdays this month: Local 362, Huntington, West Virginia, which received its charter December 1, 1906; and Local 383, which became a part of the Federation on December 21, 1906.

Local 99, Portland, Oregon, has an enterprising member in Eddy Fenner, who has started a reed orchestra. Since there is practically no music for such a group, he decided to write some himself. He made arrangements for Haydn's

Surprise Symphony, for Gershwin's *Rhapsody in Blue* and for patriotic airs. Brother Fenner used the reed orchestra recently in the annual "Fairy Tale Parade" and attracted the attention of a youngster by the name of Kim



Kelly. The photographer caught Kim just as he was drinking in the strains of one of Fenner's own compositions, "The Syncopated Clock."

*And so to one and all—good cheer!
May luck pursue you through the year!
May bass viol never prove unwieldy
Nor drum-heads slack nor doors unyieldy,
May reeds stay firm and strings un-snapped
And all performances be clapped!
—Ad Libitum.*



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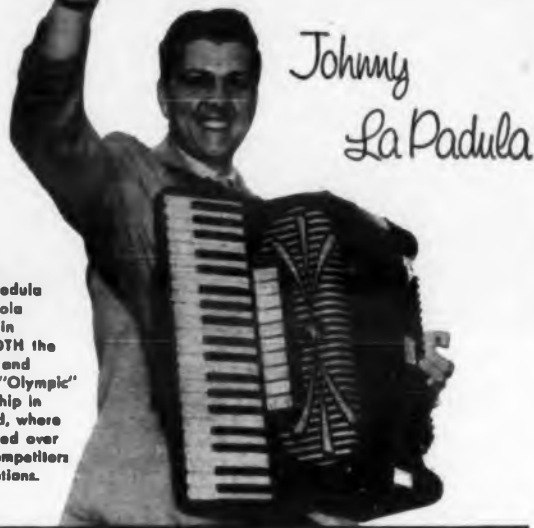
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LESSON III

Composition of Rhythm Patterns

The word rhythm generally refers to time values as arranged in measure to measure combinations. Such combinations are also often described as patterns and associated with specific rhythm styles of music.

Patterns of a specific style are obtained from a starting time value and its "splits." In the following example, the starting value 2 yields a pair of uniform values 1 + 1.

EXAMPLE (1)

GRAPH	TIME VALUES	MUSICAL NOTATION
	2 1 + 1	$\frac{2}{4}$ d J J

Splits of any greater starting value can be found as follows:

- Find a pair of non-uniform, irreducible values.
- Permute this pair and find their rhythmic resultant.
- Distribute the resultant through circular permutation.
- Find a new resultant and distribute its values through circular permutation.
- Repeat (d) until a uniform resultant containing consecutive values of one (1 + 1 + 1 + 1...) is found.

Here are two more examples.

EXAMPLE (2) STARTING VALUE 2

GRAPH	TIME VALUES	MUSICAL NOTATION
	3 2 + 1 1 + 2 1 + 1 + 1	$\frac{3}{4}$ d d J J J J J J

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CLOSING CHORD



Eugene LaBarre

EUGENE LaBARRE

Eugene LaBarre, bandmaster of the Long Beach (California) Municipal Band from 1950 to his death, passed away on October 19 of a heart attack. He was sixty-eight.

Mr. LaBarre was formerly a cornetist with the Sousa and Pryor bands. Before coming to Long Beach he conducted the Peoria (Illinois) Municipal Band, the Dodge Motor Company Band, the University of Detroit Band and the Detroit Elks Band. For several seasons he conducted the John Philip Sousa Memorial Concerts in Central Park, New York City. He was musical director of the New York World's Fair of 1939-40 and leader of the New York City Police Band from June, 1935, to September, 1950.

He was a thirty-four-year member of the American Federation of Musicians, at the time of his death holding membership in Local 353, Long Beach; Local 47, Los Angeles; Local 802, New York City; and Local 5, Detroit.

EDGAR P. HERRIN

Edgar P. Herrin, charter member of Local 601, Daytona Beach, Florida, died at his home on October 8 after a long illness. He was sixty years old.

He began his musical career in Terre Haute, Indiana, as a violinist, adding saxophone and clarinet during his period of army service in World War I. He played both dance and pit work in his Terre Haute days as a member of Local 25.

In 1928 he moved his family to Daytona Beach where he formed Eddie's Dixie Aces, and furnished dance music at the Ocean Pier Casino. It was during this time that he was instrumental in securing the charter for Local 601.

He is survived by his wife, Abbey, also a charter member of the local and by a daughter, Joan Ware, wife of "Munn" Ware, secretary of Local 601.

STANLEY J. KENNEDY

Stanley J. Kennedy, a member of Local 284, Waukegan, Illinois, since September 8, 1925, and an honorary member since February 14, 1956, passed away on July 31 at Granby, Missouri. His wife Edith, died July 29 of a heart attack.

Born June 7, 1887, in Middlesex, England, he came to this country at the age of sixteen. He resided in Lake Forest for twenty-seven years before moving to Granby upon his retirement. Mr. Kennedy played oboe and trumpet for many years and was the leader of the Lake Forest Band and a member of the Northwestern Symphony.

MME. A. M. SOFFRAY

Mrs. Anne-Marie Soffray Boyer, sixty-two, died September 17. A native of France, Mrs. Boyer studied with Pierre Monteux before coming to this country in 1919. She was a founder of the theory and solfege (sight reading) courses at the Juilliard School of Music and the Mannes College of Music. Since 1928 she had been a teacher at Curtis Institute of Music.

HERMAN SCHEFFLER

Herman Scheffler, a member of Local 88, Benld, Illinois, passed away recently at the age of seventy-six.

Born on April 4, 1880, in Germany, he came to this country with his parents at the age of three. As a youngster he became quite proficient as a cornet player. Mr. Scheffler was a member of the early Staunton bands and was chosen director of the Staunton Municipal Band, in which capacity he served for more than forty years. He was also instructor of music for many years and devoted much time to composition and arrangement.

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Where They Are Playing

(Continued from page sixteen)

let, WMAQ, in 1944 and added their guitarist one year later. The group, which has remained together through the years, includes Van Damme, accordion; Chuck Calzaretta, vibes; Max Mariash, drums; Lew Skalinder, bass; Claude Scheiner, guitar . . . Russ Carlyle is playing college dates until the first of the year after which he is scheduled for the Oh Henry Ballroom.

SOUTH

Evelyn Hollis, Hammond organ and celeste, is at the Kenilworth Hotel, Miami Beach, Fla., for an indefinite stay . . . Kemp Read has been held over at Fred Franke's Reef in Fort Lauderdale, Fla., where he is appearing with his new trio consisting of Murray J. Driscoll, bass and vocals; George Flores, drums and vocals; and Kemp Read, piano, vocals and solovox . . . The "Charms" featuring Alvina Benson and Jacki Raye are at Jimmy Fazios in Fort Lauderdale, Fla.

WEST

The Miller Brothers' Western Swing Band performs for dances at the M-B Corral in Wichita Falls, Texas. The present band was organized in 1940 and plays everything from the latest popular tunes to the oldest hoedowns.

The Mary Kaye Trio is currently appearing at the Hotel Sahara in Las Vegas, Nev. . . . The Three Sparks are being held over indefinitely at the El Cortez Hotel in the same city.

Eddie Hammond and the Four Naturals are engaged six nights a week at the Barbary Coast Night Club in San Francisco, Calif.

CANADA

Hammond organist Lloyd Burry continues at the Tropical Room of the Ford Hotel in Toronto, Ont. . . . Larry Hayes and his Rythmaires are based at the Riverview Hotel in Bedford, P. Q., until March, 1957. The band, which has been working together for seven years, includes Larry Hayes, piano and accordion; Harry Ilbey, sax and clarinet; Al Kirk, trumpet; Maurice Lauzon, drums; John Pepin, bass . . . After several months of touring Joska de Barbary is now featured as violin soloist and permanent house emcee at Montreal's El Morocco Club.

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ALL OVER

Benny Goodman went with his band early this month on a six-week goodwill tour of the Far East. The tour is under the joint auspices of the United States State Department and the American Theatre and National Academy's International Exchange Program. The first date was a two-week stand at the Bangkok (Thailand) Fair on December 7, where the band took part in the United States Commerce Department's American Exhibit. Following this engagement the group will play such places as Indonesia, Malaya, Philippines, Japan, Korea, Formosa, Hong Kong and Vietnam.

The jazz world mourns the death of Art Tatum who passed away on November 5 at the age of forty-six. Mr. Tatum was regarded as having one of the finest techniques and individual stylings of any jazz pianist of his generation.

Born in Toledo, Ohio, on October 13, 1910, he was blind in one eye and had very poor vision in the other. He began to study the violin at the age of thirteen but soon exchanged this instrument for the piano. At the age of sixteen he was earning money as a dance band pianist.

Mr. Tatum's first professional performance was over radio station WSPD in Toledo. Within a

short time he had caused great excitement among jazz musicians by his performances there and in New York. He organized his own trio; the personnel changed in a succession of trios, but Tatum's own playing dominated the group even when he tried to hold his piano in the background. His first solo piano recordings were



made in 1933. Among the best known are "Tea for Two," and "Sweet Lorraine"; jazz versions of Massenet's "Elegy" and Dvorak's "Humoresque"; and "Get Happy" and "9:20 Special." In 1954 he recorded nearly 200 piano solo versions of songs of his own choosing.

Mr. Tatum is survived by his wife, Geraldine, a son by a former marriage, his mother, a brother and a sister.



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Victor Muschell, President of Local 514, Torrington, Conn., would like to learn the whereabouts of his brother, Louis Muschell, piano player, former member of Local 161, Washington, D. C.

Anyone able to supply this information please communicate with Victor Muschell, President, Local 514, A. F. of M., West Pearl Road, Torrington, Conn.

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★★ December 31 is the deadline for submitting compositions for the fourth annual \$1,000 Benjamin Award for restful music, offered through the North Carolina Symphony Society. The composition must be scored for orchestra and must not exceed ten minutes in performance length. The winning work will be given at least one performance by the North Carolina Symphony under the direction of Dr. Benjamin F. Swalin. For further information, write the North Carolina Symphony, Chapel Hill, North Carolina.

★★ Maurice Euphrat featured Aaron Copland's Piano Sonata at his October 14 recital at Town Hall, New York.



Maurice Euphrat

★★ Joseph Szigeti will present a Twentieth Century Masterpiece Cycle in three concerts at the Goodman Theater in Chicago in February, 1957.

★★ Pianist Jacob Lateiner has just completed a thirty-five-concert tour of nineteen cities of Australia and Tasmania under the auspices of the Australian Broadcasting Commission.



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INTERNATIONAL MUSICIAN

CLOSING CHORD

(Continued from page thirty-two)

ADELBERT BONNER

Adelbert (Del) Bonner, charter member of Local 609, North Platte, Nebraska, passed away on September 23. He was sixty-five.

Mr. Bonner started his musical career early. While he was attending the North Platte High School he was first violinist in the old Keith Theatre Orchestra. In 1915 he graduated from the University of Nebraska School of Music. During the days of silent movies. Mr. Bonner was orchestra director of the Rialto Theater in Lincoln, Nebraska. After his return to North Platte he was for a time assistant director of the North Platte High School Orchestra. He had also directed the music program at Maxwell, Hershey and Brady. For many years he had been promoting the organization of a symphony in North Platte, such as the Kearney, Hastings, and Lincoln symphony orchestras in which groups he was active.

ROBERT J. MATHESON

Robert J. Matheson, president of Local 42, Racine, Wisconsin, from July 1, 1949, through July 1, 1955, and reelected president July 1, 1956, was instantly killed in an automobile accident September 7, 1956. He was a delegate to ten Conventions of the Federation.

CARL H. WILSON

Carl H. Wilson, a long-time member of Local 218, Marquette, Michigan, passed away November 5.

Born in Enfield, Illinois, Mr. Wilson lived in Glenview, a Chicago suburb, for the past several years. Since 1930 he had been associated with the Chicago Musical Instrument Company.

JOHN P. BAER

John Peter Baer passed away September 26 at the age of eighty. Born October 9, 1875, in Mulberry, Indiana, he came to La Porte, Indiana, April 30, 1900, and joined the South Bend, Indiana, local as a charter member. On August 27, 1905, he organized Local 421, La Porte, and became its secretary, a position he held until his death. Since 1951, he had also been its treasurer.

Mr. Baer was an accomplished baritone horn player and had been a member of the La Porte City Band for fifty-six years. Before the turn of the century he played with the Hayenback-Wallace Circus in Chicago and until his retirement early in 1956 served as a

member and for ten years captain of the Oriental Shrine Band of the Orak Temple of the South Bend Scottish Rite.

He was a delegate to more than thirty Conventions of the Federation.

FREDDIE L. SHAFFER

Freddie L. Shaffer, born September 1, 1903, and a charter member of Local 352, Frankfort, Indiana, since January 29, 1941, died September 1.

He was a composer and leader of an all-girl orchestra.

In an expression of their deep sorrow, fellow members of the local recorded an "In Memoriam" notice in the records of their local, which stated in part, "He is honored for his integrity, sincerity, and exceptional musical ability and as a composer and all-girls orchestra leader he commanded the respect of all who associated or had contact with him. The memory of his kindness and consideration for others will be abiding inspiration to all who enjoyed his friendship."

RUSSELL F. OLSON

Russell F. Olson, for fifteen years treasurer of Local 608, Astoria, Oregon, and a member of

Local 99, Portland, Oregon, passed away on November 12 at Seaside, Oregon.

Born in Spokane, Washington, October 14, 1904, Mr. Olson was

leader of orchestras at prominent clubs in the Northwest for many years and had been a piano instructor in Spokane, Bend, Portland and Astoria.



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Gayle, Tim
Hale, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Fenston
Lullaby of Broadway, Harry G. Stoffer, and Erwin (Pinky) Davis, Employers
Majestic Record Co.
Mansfield, Philip
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Mocambo Club, Turin Acevedo, Owner
Musart's Concert Management, and George Wildeman
Music Bowl, and Jack Peretz and Louis Cappano, 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.

DECATUR:
Facen, James (Buster)

GULFPORT:
Sunset Night Club, and Parris Shambour

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

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

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

PERKIN:
Candlelight Room, and Fred Ruman

PEORIA:
Donato, Frank and Mildred (Kenee)
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

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

ROCKFORD:
Marino, Lawrence

ROCK ISLAND:
Barnes, Al
Greyhound Club, and Tom Davelis

SOUTH BELOIT:
Derby, Henry Piazza, Owner and Operator

SPRINGFIELD:
Face, James (Buster)
Shrum, Cal

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

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

BEECH GROVE:
Mitt, Bud

BLUFFTON:
Lane, Don

CENTERVILLE:
Hagen-Wallace Circus, and Frank Martin, Owner

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

ELWOOD:
Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

FORT WAYNE:
Brummel, Emmett

GARY:
Harris, Fred
Johnson, Kenneth

GREENSBURG:
Club 46, Charles Holzhouse, Owner and Operator

INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-American Brownskin Models
Carter, A. Lloyd
Dickerson, Matthew
Entertainment Enterprises, Inc., and Frederick G. Schatz

Hicks, Jerry
Lazar, Eugene and Alex
Roller Rondo Skating Rink, and Perry Flick, Operator
Sho-Bar, and Charles Walker
Stover, Bill
Tony's Supper Club, Tony Larzenano, Operator
William C. Powell Agency

MUNCIE:
Bailey, Joseph

RICHMOND:
Newcomer, Charles
Puckett, H. H.

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

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

TERRE HAUTE:
Terrell, Mrs. H. A.

IOWA

CARROLL:
Brown Derby and Mabel Brown

CLARION:
Miller, J. L.

DENISON:
Larby Ballroom, and Curtis Larby, Operator

DES MOINES:
Brookins, Tommy
Dresner, Naomi
Hollywood Productions, Inc., and H. W. Jacobson
Pioneer Hi-Bred Corn Co.

HARLAN:
Gibson, C. Rex

SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)

SIoux CITY:
Freeman, Lawrence

SPENCER:
Free, Ned

VAIL:
Hollywood Circus Corp., and Charles Jacobson

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

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

KANSAS

COFFEYVILLE:
Ted Blake

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

KANSAS CITY:
White, J. Cordell

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

MARYSVILLE:
Randall, George

PRATT:
Clements, C. J.
Wuhy, L. W.

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

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

HOPKINSVILLE:
Dabney, Louis B.

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

OWENSBORO:
Higgs, Beany

PADUCAH:
Vickers, Jimmie

WINCHESTER:
Bell, William

LOUISIANA

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

BATON ROUGE:
Broussard, Bruce

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

GONZALES:
Johns, Camille

LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby
Venables Cocktail Lounge

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

LEESVILLE:
Capell Brothers Circus

MONROE:
Keith, Jessie
Thompson, Son

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW IBERIA:
Club La Louisiane, Billeus
Broussard and Filo Gonzales

NEW ORLEANS:
Barker, Raul
Berns, Harry B., and National Artists Guild
Callico, Ciro
Conforto, Joseph, and Mildred Murphy
Dog House, and Grace Martinez, Owner
El Matador Club, George Mariano, Prop.
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Monnie, George

OPRELOUSAB:
Cedar Lane Club, and Milt Delmas, Employer

SHREVEPORT:
Reves, Harry A.
Roppolo, Angelo
Stewart, Willie

SPRINGHILL:
Capers, C. L.

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Scarborough

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasarsky, Proprietor
Byrd, Olive J.
Capri 3 Club, Inc., David Jed, Employer
Carter, Charles
Cox, M. L.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
Greber, Ben
Jabot, Dawa
Jolly Post, and Armand Moe-jinger, Prop.
Las Vegas Club, and John B. Lucido and Joe Morea, Employers
LeBlanc Corporation of Maryland
Bernie Lit Theatrical Agency (formerly Playboy Talent Agency)
Perkins, Richard, of Associated Enterprises
Weiss, Harry

CORAL HILLS:
Schendel, Theodore J.

CUMBERLAND:
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Repsch, Albert

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

HAVRE DE GRACE:
Bond, Norvel

NORTH BEACH:
Mendel, Bernard

OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner

SALISBURY:
Twins Lantern, Elmer B. Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President
Brosnahan, James J.
Caruso, Charles
Hargood Concrete, and Harry Goodman
Harrington, Eric
L. J. B. Productions, and Lou Brudnick
Regency Corp., and Joseph B. Weisser
Sunrock, Larry, and his Rodeo Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating Committee, and George Mouszon

BRAINTREE:
Quintree Manor

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

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Andrade, William

HAVERHILL:
Assas, Joe

HOLYOKE:
Kane, John

LOWELL:
Carney, John F., Amusement Company
Crowe, Francis X.

MILLERS FALLS:
Rhythm Inn, and R. M. Tbeault and James Del Nigro, Jr.

MONSON:
Canegallo, Leo

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

NEW BEDFORD:
The Derby, and Henry Correia, Operator

NEWTON:
Thifault, Dorothy (Mimi Chevalier)

SALEM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council

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

WAYLAND:
Steele, Chauncey Dewey

MICHIGAN

ANN ARBOR:
McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:
Smith, David

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

DETROIT:
Bibb, Allen
Briggs, Edgar M.
Burgundy Records, Inc., and Art Sutton, General Mgr.
Crystal Lounge and Bar, Edmour H. Hertram, Owner-Operator
Payne, Edgar
Zakon, A. J.

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

FERNDALE:
Club Plantation, and Doc Washington

FLINT:
Grover, Tiff

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

GRAND RAPIDS:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner

MUSKOGON HEIGHTS:
Griffen, James
Wilson, Lettie

SISTER LAKES:
Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buzz" Miller

UTICA:
Spring Hill Farms, and Andrew Sneed

WAYLAND:
Macklin, Wm. and Laura

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

DULUTH:
Lurvey, Iay

EASTON:
Hannah, John

HARMONY:
Carson, Manfred

MANKATO:
Becker, Carl A.

MINNEAPOLIS:
International Food and Home Show
Northwest Vaudeville Attractions, and C. A. McEvoy

PIPESTONE:
Cooman, Marvin
Stolzman, Mr.

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

ROBINS DALE:
Crystal Point Terrace

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

WINONA:
Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

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

CLEVELAND:
Hardin, Drezel

GREENVILLE:
Pollard, Flenord

GULFPORT:
Plantation Manor, and Herman Burger

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

KOSCIUSKO:
Fisher, Jim S.

LELAND:
Lillo's Supper Club and Jimmy Lillo

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie Koerber

POPLARVILLE:
Ladner, Curtis (Red)

VICKSBURG:
Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

CHILLICOTHE:
Hawes, H. H.

CLAYTON:
Anderson, F. D.

FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.

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

KANSAS CITY:
Am-Vets and Bill Davis, Com-mander
Esquire Productions, and Ken-neth Yates, and Bobby Hen-shaw

MACON:
Macon County Fair Association, Mildred Sanford, Employer

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles Matlock

POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
All American Speed Derby, and King Brady
Barnholtz, Mac
Brown Bombar Bar, James Caruth and Fred Guynard, Co-owners
Caruth, James, Operator, Club Rhumbogue, Cafe Society, Brown Bombar Bar
Caruth, James, Cafe Society
Chesterfield Bar, and Sam Baker
D'Agostino, Sam
Entire Club, and Ted Flaherty
Ford, Ella
Graft, George
Markham, Doyle, and Tunc
Town Ballroom

NEW SHOW BAR, and John W. Green, Walter V. Lay

Nieberg, Sam
Schimmel, Henry
Shapiro, Mel
Singer, Andy
VERMONT:
Trade Winds Club, and Marion
Buchanan, Jr.

MONTANA

BILLINGS:
Skyline Club, and Wes Hughes,
Employer
BUTTE:
Webb, Ric
GLENDALE:
Andrews, Lee K. (Bucky)
GREAT FALLS:
J. & A. Rollercoaster, and
James Austin
MILES CITY:
Dodson, Bill
Morton, H. W.

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis
FREMONT:
Wes-Ann Club, and Tanya
June Barber
KEARNY:
Field, H. E.
LODGEPOLE:
American Legion, and American
Legion Hall, and Robert
Sprengel, Chairman
MCCOOK:
Gayway Ballroom, and Jim
Corcoran
Junior Chamber of Commerce,
Richard Gruver, President
OMAHA:
Camello's Dancing Academy,
and Larry Camello
PENDER:
Pender Post No. 55, American
Legion, and John P. Kal,
Dance Manager

NEVADA

LAKE TAHOE:
Club Monte Carlo, Joby and
Helen Lewis, Owners
LAS VEGAS:
Adevan Club, Inc., Clifton
Powell, Employer
Kogan, Jack
Moulin Rouge
Patio Club, and Max Stettner,
Sid Slate, Joe Cohen
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Twomey, Doa

NEW HAMPSHIRE

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

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.
ATLANTIC CITY:
Blue Angel (formerly Shaangi
La or Wonder Bar), Roy
Dixon, Henry Brogden, Man-
agers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Dantzier, G.
Etin, Lew
Fasa, G.
Fort Pitts Bar and Grill, and
Ed Krouse, Employer
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence
McCall, Employer
Olthon, Max
Pilgrim, Jacques
AVENEL:
Tyler's Country Club and Mrs.
Carrie Tyler, Employer
BERNARDSVILLE:
Fair, James, Jr.
BEVERLY:
Olympia Lakes, Bernard L.
Brooks, Melvin Fox, and Mel-
vin Fox Enterprises
BLOOMFIELD:
Thompson, Puff
BRIGANTINE:
Brigantine Hotel Corp., and
David Josephson, Owner

BURLINGTON:
American Legion Home and
Oscar Hutton, Chairman
CAMDEN:
Downey's and Jack Downey and
Frank Crane, Proprietors
Embassy Ballroom, and George
E. Chipe (Geo. DeGerolamo),
Operator
CAPE MAY:
Anderson, Charles, Operator
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
ELIZABETH:
Cuto, V.
FAIR LAWN:
Wells, Vicki (Dorothy Tirpak)
HILLSIDE:
Consumers Buying Service and
Arnold Sheff
HOBOEN:
Sportmen Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Queana, present Owner, and
G. Statiris (Grant) and Bernie
Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Traymore Hotel, Leon Garinkel,
Employer
LITTLE FERRY:
Scarce, John
LODI:
Cortez, Tony
LONG BRANCH:
The Landmark Hotel, and
David Greene
McNeely, Leroy J.
McNeil, Bobby, Enterprises
MARLBORO:
Train's Paradise, and E. A.
Emmons
MCKEE CITY:
Turk Club, and Nellie M. Grace,
Owner
MONTCLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
MT. HOLLY:
Shinn, Harry
NEWARK:
Beadle, Janet
Bruce, Ramon
Circus Lounge, The
Coleman, Melvin
Forte, Nicholas
Gay Nineties, and John Shim
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Holiday Corner, and Jerry
Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyd Manor, and Smokey
McAllister
Mariano, Tom
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rohison, Eugene
Simmons, Charles
Tucker, Frank
Venetian Club, Oliver C. Ru-
sso, Employer
Wells, Don
Wilson, Leroy
Wilson's Tavern, and Elmer
Wilson
Zarcardi, Jack, Galante A. A.
NEW BRUNSWICK:
Andy's Hotel, and Harold Klein
NORTH ARLINGTON:
Petrucci, Andrew
NORTH BERGEN:
Boulevard Chalet, The, and
Frank Lavatier
ORANGE:
Cook, Wm. (Bill)
ORTLEY:
Loyal Order of Moose Lodge
599, and Anthony Checchia,
Employer
PASSAIC:
Herman's Bar and Grill, and
Herman Levine, Employer
Tico Tico Club, and Gene
Divergilio, Owner
PATERSON:
Club Elena, and Joseph Hauser
PAULSBORO:
Cosy Corner Bar, Anthony Ben-
deri, Owner and Operator
PENNSAUKEN:
Beller, Jack

PENNS GROVE:
Club Mucho, and Joe Rizzo,
Owner
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
Walker, William (Raymond
Williams)
Williams, Chester
Williams, Raymond (Wm.
Walker)
SPRING LAKE:
Broadacre and Mrs. Josephine
Ward, Owner
SUMMIT:
Abrons, Mitchell
TEANECK:
Suglia, Mrs. Joseph
TRENTON:
Esquire Club, and John
Krisanda
UNION CITY:
Biancamano, Anthony P.
Colony Theatre, and Vicki
Wells (Dorothy Tirpak), of
Fair Lawn, N. J.
New Holly Club, Mario Cas-
massino, Owner
VAUX HALL:
Carrillo, Manuel R.
WESTFIELD:
Cohen, Mack
Samurine, Jardine
WEST NEW YORK:
B'nai B'rith Organization, and
Sam Nite, Employer, Harry
Borstein, President
WILDWOOD:
Esquire Club, and Isay Bushkof
Huet's Ballroom
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary
Green and David Time, Pro-
motors
Halliday, Finn
Laloma, Inc., and Margaret
Rkardi, Employer
Lepley, John
Richardson, Gary D.
White, Parcell
CARLSBAD:
Riverside Country Club, G. O.
Hollinger, Employer
CLOVIS:
Denton, J. Earl, Owner, Plaza
Hotel
HOBS:
Straface, Pete
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales
ROSSELL:
Russell, L. D.
RUIDOSO:
Davis, Deany W.
SANTA FE:
Emil's Night Club, and Emil
Migarrdo, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
Joe's Casino, and Harold Pecch-
esch Grande, Proprietor
Bollison, Eugene
Simmons, Charles
Tucker, Frank
Venetian Club, Oliver C. Ru-
sso, Employer
Wells, Don
Wilson, Leroy
Wilson's Tavern, and Elmer
Wilson
Zarcardi, Jack, Galante A. A.
ANGOLA:
Hacienda Cafe, The
AUSABLE CHAMBI:
Antler, Nat
Young, Joshua P.
BINGHAMTON:
Stover, Bill
BOLTON LANDING:
Blue Mills Restaurant, Louis
Dallings, Prop.
BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Randolph,
Manager
Bell, Murray
Delmar, Charles Marce-
lino and Vincent DeLoatia,
Employers
Jurgarden, Jacques I.
Katz, Murray
Miller, H. Walter
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jurgarden
Rosado, Al
Rosenberg, Israel
Satoro, E. J.

BROOKLYN:
Arnovich, Ira (Mr.)
Beckels, Lionel
Bello-Mar Restaurant, Felix Gar-
cia, Prop.
Borriello, Carmino
Bryan, Albert
Community Center, and Walter
C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hucklebuck
Revue, Harry Dixon and
Elmo Oby
Hall, Edwin C.
Johnston, Clifford
Lemmo, Patrick
Morris, Philip
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Annu
Birke
Soo Corporation, and Hyman
Robbins
Steurer, Eliot
Sustman, Alex
1024 Club, and Albert Friend
Williams, Melvin
Zaslav, Jack
BUFFALO:
Bourne, Edward
Buffalo Paramount Corp.
Calato, Joe and Teddy
Cosmano, Frank and Anthony
DiStefano, Jimmy
Harmon, Lusa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Parisi, Joe
Ray's Bar-D, and Raymond C.
Demper
Sportsworld Bar, and Mr. and
Mrs. Lee Simon
Twentieth Century Theatre
DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager
EAST GREENBUSH:
Hughes, Richard P.
FAR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurland, Proprietor
FERNDALE:
Clarendon Hotel, Leon Gar-
inkel, Owner
Gross, Hannah
Pollack Hotel, and Elias Pol-
jak, Employer
FLISCHMANN:
Churs, Irene (Mrs.)
FRANKFORT:
Reile, Frank
Tyler, Lenay
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Don
GLENSWILD:
Lewis, Mack A.
GRAND ISLAND:
Williams, Ossian V.
GREENWOOD LAKE:
Mountain Lakes Inn, and
Charles Faigati, Employer
HUDSON:
Goldstein, Beany
Gutto, Samuel
HURLEVILLE:
King David Hotel
ILION:
Wick, Phil
JACKSON HEIGHTS:
Griffiths, A. J., Jr.
LAKE LUZERN:
Munck, Svend A.
LAKE PLACID:
Carriage Club, and C. B.
Southworth
LIMESTONE:
Steak House, and Dave Oppen-
heim, Owner
LOCH SHILDRAKE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfield, Isadore, Jr., Estate
LONG BEACH:
Hamilton Club, and Mickey
Hasiasky
MALONE:
Club Restaurant, and Louis
Goldberg, Manager
MONTICELLO:
Hotel Anderson, Charles King,
Employer
MT. VERNON:
Rapkin, Harry
NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Allegro Records, and Paul Piner
Arnold, Shelia
Bachelors' Club of America, and
John A. Talbot, Jr., and
Leonard Karmatz
Bachelor House
Bamboo Room, and Joe Burn
Bender, Milton

BEARUBI, BEN
Beverly Green Agency
Bradley Williams Entertainment
Bureau
Broadway Swing Publications,
L. Frankel, Owner
Browne, Bridget
Butley, Jesse
Butler, John
Cameza, Rocco
Cappola, Annette
Caruso, Mrs. Madeline
Castleholm Swedish Restaurant
and Henry Ziegler
Catala, Estaban
Chambour Restaurant, Phil
Rosen, Owner
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Club Continental and Dave
Panzer
Club Pleasant Gents, Lee Cham-
ber and Rudolph Johnson
Coffey, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Conlin Associates, and Joe H.
Conlin
Continental Record Co., Inc.
Cooper, Ralph, Agency
Courtney, Robert
Cros, James
Croydon, Michael, Theatrical
Agency
Currie, Lou
Derby, George H., Jr.
Dexter Records, and Larry
Newton
Dubonet Records, and Jerry
(Jerome) Lipskin
Fillet, Henry
Fontaine, Lon & Don
Gluckman, E. M., and Sport
Films Library, Inc., North
American Television Produc-
tions, Inc., and Broadway on
Parade
Goldberg (Garrett), Samuel
Gordon, Mrs. Margaret
Grandoff, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Hello Paree, Inc., and Wm. L.
Teub, Pres.
Home's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Imps, Inc., and Ben Gradus
International Food Show, Gor-
don Saville, Pres.
Jonsson, Donald E.
Katz, Archie
Kenney, Herbert C.
Kent Restaurant Corp., Anthony
Kourtos and Joe Russo
Kestler, Sam, and Met Records
King, Gene
Kushner, David and Jack
La Rue, James
La Vie (en Rose) Night Club,
Monte Proser Enterprises,
Inc., and Monte Proser,
Owner
Levy, John
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Lopez, Juan
Mambo Concerts, Inc.
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Marchant, Claude
Markham, Dewey (Pigmeat)
Mayo, Melvin E.
McMahon, Jess
Meitz, Phil
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, Mort
Mogle, Wm., and Assoc.
Montanez, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Steve Murray's Mahogany Club
Neill, William
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Orpheus Record Co.
Pargas, Orlando
Penachio, Reverend Andre
Pinkston, Walter C., and Com-
munity Center (Brooklyn)
Place, The, and Theodore
Castello, Manager
Rain Queen, Inc.
Regan, Jack
Richs, James (leader of The
Ravens)
Riley, Eugene
Robbins, Sydel
Robinson, Charles
Rogers, Harry, Owner, "Prisco
Pollies"
Sage, Miriam

SANDY HOOK S. S. Co., and
Charles Gardner
Santiago, Ignacio
Sawdust Trail, and Sid Silver
Schwartz, Mr. Morris
Shaw, Roderick
Shaw Theatrical Agency
Singer, John
Sloyer, Mri.
South Seas, Inc., Abner J.
Rubien
Stamberger, Richard
Strouse, Irving
Stump & Stumpy (Harold
Crommer and James Cross)
Sunbrock, Larry, and his Rodeo
Show
Tackman, Wm. H.
Talent Corp. of America,
Harry Weisman
Teddy McRae Theatrical
Agency, Inc.
Television Exposition Produc-
tions, Inc., and Edward A.
Coraez, President
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Masonette
Social Club
Watercapers, Inc.
Wellish, Samuel
Wildier Operating Company
Winley, Paul
Zakou, A. I.
Zaks (Zackers), James
NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's Mel-
ody Bar), Joe and Nick Flory,
Props.
NORWICH:
McLean, C. P.
OLEAN:
Old Mill Restaurant, and Daniel
and Margaret Ferraro
PATCHOGUE:
Kay's Swing Club, Kay
Angello
RAQUETTE LAKE:
Weinstein, Abe
ROCHESTER:
Band Bot, and Lou Noce
Cotton Club, The, and Harry
Spiegelman, Owner
Glass Bar, Wm. H. Gormley,
Owner-Operator
Grigg, Nettie
J. & L. Lounge, and Morry
J. & L. Lounge, and Morry
Zwick, Employer
Terrace Gardens, and Robert
and Shirley Balmer,
Employers
Valenti, Sam
Willows, and Milo Thomas,
Owner
ROME:
Marks, Al
SABATTIS:
Sabattis Club, and Mrs. Vera
V. Coleman
SARANAC LAKE:
Birches, The, Most LaFontain,
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
SOUTH FALLSBURG:
Silvers, Abraham
SUFFERN:
Armitage, Walter, President,
County Theatre
SYRACUSE:
Mahsic, Joseph T.
TANNERSVILLE:
Germano, Basil
UTICA:
Block, Jerry
Burke's Log Cabin, Nick Burke,
Owner
VALHALLA:
Twin Palms Restaurant, John
Masi, Proprietor
WALDEN:
Warren Gould, and Robert
Gould
WATERTOWN:
Duffy's Tavern, Terrace Duffy
WATERVLIET:
Cortez, Rita, James E. Strates
Show
Kille, Lynn
WHITEHALL:
Jerry-Ann's Chateau, and
Jerry Rumania
WHITE PLAINS:
Brod, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris
Signer
WURTSBORO:
Manshating Park Inn, Samuel
Bliss, Owner
YONKERS:
Sinclair, Carl

LONG ISLAND (New York)

ASTORIA:
Fello, Charles
Guerra, John
Hirschler, Rose
Lobel, John

BAYSHORE:
Moore, James J.

BAYSIDE:
Cafe Crescendo, and Sidney
Weilburger, Mr. Ruchinsky
and Mr. Prano
Mirage Rooms, and Edward S.
Friedland

BELMORE:
Babner, William J.

COPIAGUE:
Enco Corporation

CORONA:
Canary Cage Corp., Ben Cas-
kiane, Owner

ELMHURST:
Miele, Mrs. P.

FLORAL PARK:
Black Magic, and Jos. Benigno

HEMPSTEAD:
Mancini, Archille
Tennyson, Bill, and Hot Jazz
Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank
Reid

JACKSON HEIGHTS:
Sperting, Joseph, and
Orchid Room

KEW GARDENS:
Buro Lounge, (Rea & Redesky
Restaurant, Inc.), Joe Redesky,
Owner

MANNHASSET:
Caro's Restaurant, and
Mark Caro

MONTAUK:
Montauk Island Club, Harry
Greenberg, Employer

ROSLYN:
Marlucci, Carmine, and
Renaissance Country Club

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

WESTBURY:
Canning, Harold H.

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

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Stokes, Gene

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

DURHAM:
Gordon, Douglas
Mitchell, W. I.

FAYETTEVILLE:
Lincola, Ollie
Parker House of Music, and
S. A. Parker

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

GREENVILLE:
Hagana, William
Ruh, Theron
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales and
Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle

REIDSVILLE:
Ruth, Theron

WALLACE:
Strawberry Festival, Inc.

WILMINGTON:
Barn, The, and Charles H.
Whitty, Employer

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Andrews, Lee K. (Bucky)

DEVILS LAKE:
Beacon Club, Mrs. G. J.
Christianson

WHITE EARTH:
Royer, F. W.

OHIO

AKRON:
Barford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Namen, Robert
Thomas, Nick
Tropicana Club, Martin M.
Winners, Employer
Zenalis, George

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

CANTON:
Canton Grille, and Walter W.
Holz, Owner
Huff, Lloyd

CHESEAPEAKE:
Valley Lee Restaurant, Richard
(Dick) Deutsch

CINCINNATI:
Bayless, H. W.
Sunbrock, Larry, and his Rodeo
Show

CLEVELAND:
Atlas Attractions, and Ray Graiz
Bender, Harvey
Bonds, Andrew
Club Ron-day-Voo, and U. S.
Dean
Dixie Grill, and Lenny Adelman
Dixon, Forrest
King, Ted, Agency
Lindsay Skybar, Phil Barb,
Owner
Lockett, Roy
Lowry, Fred
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Spero, Herman
Stutz, E. J., and Circle Theatre
Swing Club, Wm. McDougall,
President
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Uptown Theatre, Urban Ander-
son, Manager
Walthers, Carl O.

DAYTON:
Apache Inn, and Jessie and
John Lowe
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Byers, Harold, and Air Na-
tional Guard of Ohio, 162nd
Fighter Interceptor Squadron
Daytona Club, and William
Carpenter
Hungarian Village, and Guy M.
Sano
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

ELYRIA:
Jewell, A. W.

EUCLID:
Rado, Gerald

GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson

HOLGATE:
Swiss Gardens, and George K.
Bronson

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

LORAIN:
Havanna Gardens, The, and
James Goodson, Manager
Whittier's Club, The, and Don
Warner

PIQUA:
Sedgwick, Lee, Operator

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

SANDUSKY:
Eagles Club

SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall

STEUERENVILLE:
Hawkins, Fritz

TOLEDO:
Barrett, W. E.
Durham, Henry (Hank)
LaCass Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
Rutkowski, Ted, T. A. R. Re-
cording Company
Whitely Gobrecht Agency

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

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

OKLAHOMA

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

ENID:
Norris, Gene

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

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

OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M.
K. Boldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Berna, Harry B.
Glass, Owen C.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

OREGON

ALBANY:
Candlelight Club (Candlelight
Fine Food), and D. A. Mc-
Millan

EUGENE:
Granada Gardens, Shaanon
Shaeffer, Archie
Weinstein, Owner, Commercial
Club

GARIBALDI:
Mary de Joe Agency
Walker, Sue

HERMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

MEDFORD:
Hendricks, Cecil

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

ROGUE RIVER:
Arnold, Ida Mae

ROSEBURG:
Duffy, R. I.

SALEM:
Lope, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Agee

PENNSYLVANIA

ALTIQUIPPA:
Quinn, Otis

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

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

BRAEBURN:
Mazur, John

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

CARLISLE:
Grand View Hotel, and Arthur
Nydyck, Employer

CHESTER:
Blue Heaven Room, Bob Lager,
Employer
West End Who's Who Womens
Club

COOPERSBURG:
Hoff Brau, Adolph Toffel,
Owner

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

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

ERIE:
Hamilton, Margaret

EVERTON:
King, Mr. and Mrs. Walter

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

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

GREENBURG:
Michelle Music Publishing Co.,
and Matt Furna

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

HAVERSPOD:
Fielding, Ed.

JOHNSTOWN:
The Club 12, and Burrell
Haeclrig

KINGSTON:
Jobas, Robert

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

LANSFORD:
Richard's Hotel and Cafe,
and Richard Arturo

LEWISTON:
Temple, Carl E.

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

McKEESPORT:
White Elephant, Jack Feldman,
Owner

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

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Associated Artists Bureau
Bilclare Hotel, and Wm. Clore,
Operator
Boots, Tubby
Bubeck, Carl F.
Cabana Club, Morry Gold, Prop.
Carlo's Bar and Restaurant,
Carlo Rossi and Tony Bush
Chateau Crillon
Click Club
Club Zet Mar, Simon Zelle,
Owner and Operator
Davis, Russell
Davis, Samuel
Delaware Valley Productions,
Inc., Irving Fine, James
Friedman, Lee Havin, Bob
London, Joseph Mashman,
Louis Mashman, Harry Mo-
gan and Jerry Williams
Dupree, Hiram K.
DuPre, Reese
Erlanger Ballroom
Essex Records
Gordon, Mrs. Margaret
Maucci, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Colantuono, Manager
Pinsky, Harry
Raymond, Don G., of Creative
Entertainment Bureau
Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Stratt, Sec.
Victoria Melnick, Chairman
of Music

VELES, L.
Warwick, Lee W.

PHOENIXVILLE:
Melody Bar, and George A.
Mole

PITTSBURGH:
Bruno, Joseph

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

SCRANTON:
McDonough, Frank

SLATONING:
Flick, Walter H.

STRAFFORD:
Poinsette, Walter

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

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

WASHINGTON:
Athens, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward

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

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

YORK:
Daniels, William Lopez

RHODE ISLAND

PROVIDENCE:
Columbia Artists Corp.

SOUTH CAROLINA

CHARLESTON:
Kline, George H.

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

FLORENCE:
City Recreation Commission,
and James C. Putnam

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

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

MYRTLE BEACH:
Hewlett, Ralph J.

SOUTH DAKOTA

ARMOUR:
Smith, Coy

BROOKINGS:
DeBlonk, Mat W.

SIoux FALLS:
Haar, E. C.

TENNESSEE

CHATTANOOGA:
Delta Club, and Joe Bunch,
and W. J. Bavit

HUMBOLDT:
Ballard, Egbert

JOHNSON CITY:
Burton, Theodore J.

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

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

NASHVILLE:
Fessie, Bill
Roberts, John Porter
Terrell, Mrs. H. A.

PARIS:
Cavette, Eugene

TEXAS

AMARILLO:
Mays (Mays), Willie B.

AUSTIN:
Jade Room, and E. M. Pank

BEAUMONT:
Bishop, E. W.

BOLING:
Fair, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

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

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

DALLAS:
Morgan, J. C.
Mynier, Jack

DENISON:
Club Rendezvous

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

PORT WORTH:
Clemens, James E.
Coats, Paul
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn

Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic

GALVESTON:
Evans, Bob
Shiro, Charles

GONZALES:
Dailey Bros. Circus

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

HENDERSON:
Wright, Robert

LAREDO:
Laredo Country Club, Dan
Faucher and Fred Brun

LEVELLAND:
Collins, Dee

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

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

MEXIA:
Payne, M. D.

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

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

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

PORT ARTHUR:
Demland, William

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

SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton

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

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

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

WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whitley, Mike

UTAH

SALT LAKE CITY:
Sutherland, M. P.

VERMONT

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

VIRGINIA

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

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton

NORFOLK:
Big Trizek Diner, Percy Simon,
Proprietor
Cashvan, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard

PETERSBURG:
Williams Enterprises, and
J. Harriet Williams

PORTSMOUTH:
Rountree, G. T.

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

SUPPULSE:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton
Fos, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer,
Jr., Employer
WILLIAMSBURG:
Log Cabin Beach, and W. H.
(Fats) Jackson

WASHINGTON

SEATTLE:
Grove, Sirless
Harvison, R. S.
SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLES TOWN:
Bishop, Mrs. Sylvia
FAIRMONT:
Gay Haven Supper Club, Jim
Ribel, Owner
HUNTINGTON:
Brewer, D. C.
Padgett, Ray, and Ray Padgett
Productions, Inc.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coas, A. J.

MARTENSBURG:
Miller, George E.

MORGANTOWN:
Niner, Leonard

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

WHEELING:
Mardi Gras

WISCONSIN

BAILEY'S HARBOR:
Schmidtz Gazeboos, George
Schmidt, Owner

BEAR CREEK:
Schwaeber, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREENVILLE:
Reed, Jimmie

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

MILWAUKEE:
Bethia, Nick Williams
Cogg, Isaac
Continental Theatre Bar
Cupps, Arthur, Jr.
Dancer, Earl
Dimaggio, Jerome
Fun House Lounge, and Ray
Howard

GENAULT, Nick
GOOR, Seymour
MANAICAT, Vince
Rio Club, and Samuel Douglas,
Manager, Vernon D. Bell,
Owner

RIZZO, Jack D.
Scaler's House of Jazz, and
Mike Albano
Singers Rendezvous, and Joe
Sorco, Frank Balistreri and
Peter Orlando

SUBER, Bill
Tin Pan Alley, Tom Bruno,
Operator
Weiberger, A. J.

NEOPIT:
American Legion, Sam Dick-
son, Vice-Commander

RACINE:
Miller, Jerry

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

ROSHOLT:
Akavickas, Edward
SHEBOYGAN:
Sheboygan County Harness Rac-
ing Association, Orlando
Thiel, Pres.

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Syl-
vester Hill

CHEYENNE:
Kline, Hazel
Wagner, George P.

DUBOIS:
Harter, Robert H.

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

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Andrus, Rose Marie
(Mary Toby)
Archer, Pat

Cherry Foundation Recreation
Center and Rev. Robert T.
Cherry, Pres., and Oscar
Russell

Clark, Lewis
Club Afrique, and Charles
Liburd, Employer

Club Cimmarron, and Lloyd
Von Blaine and Cornelius R.
Powell

D. E. Corporation, Herb Sachs,
President
duVal, Anne
Dykes Stockade, John Dykes,
Owner

Gold, Sol
Gordon, Harry
Kavakos Grill and Restaurant,
and Wm. Kavakos
Kelsier, Herbert

Kirsch, Fred
Little Church Tavern, and El
Brookman, Employer

Loren, Frederick
Manfield, Emanuel
Maynard's Restaurant, Michael
Friedman and Morton Fore-
man, owners

Moore, Frank, Owner, Star Duet
Club
Motley, Bert
Murray, Louis, La Comeur Club,
W. S. Holt and James Man-
ning

Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Camisimo
and Joseph Cannon

Robinson, Robert L.
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner

Smith, J. A.
T. & W. Corporation, Al
Simonds, Paul Mann
Walters, Alfred

Whalen, Jennie
Wilson, John
Wong, Hing
Wong, Sam

CANADA ALBERTA

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
DeSantis, Sandy

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan

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

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

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

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

MUSSELMAN'S LAKE:
Bingham, Ted

NEW TORONTO:
Leslic, George

OTTAWA:
Ayotte, John
Farber, Hugh

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

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Sokoloff
Habler, Peter
Keston, Bob
Langford, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee

Micuelo, V.
Mitford, Bert
Wetham, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hilliare

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

HUNTINGTON:
Peters, Hank

MONTREAL:
Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dufer
Astor Cafe, George Gavaris,
Owner
"Aubege du Cap" and Rene
Deschamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete
Artistique
Canfield, James (Spizzie)
Carmel, Andre
Coulombe, Charles
DeGinet, Roger
Gilles, Letaric
Haskett, Don (Martin York)
Le Chateau Versailles
Lussier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo
Show

POINTE-CLAIRE:
Oliver, William

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

QUEBEC CITY:
LaChance, Mr.
ST. EMILE:
Monte Carlo Hotel, and Rene
Lord
THREE RIVERS:
St. Maurice Club

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W.
Haddad

CUBA

HAVANA:
Sans Souci, M. Truay

ALASKA

FAIRBANKS:
Brewer, Warren
Flemming, F. DeCosta
Flemming, Freddie W.
Glen A. Elder (Glen Alvin)
Grayson, Phil
Johnson, John W.
Miller, Casper
Nevada Kid
Players Club, Inc., and Jean
Johnson

Shangri-La Club, Lorna and
Roy Stoliz, Owners
Siampede Bar, Byron A. Gillam
and The Nevada Kid

KETCHIKAN:
Channel Club

SEWARD:
Life of Riley Club, Riley Ware,
Employer

HAWAII

HONOLULU:
Kennonson, Mrs. Ruth, Owner,
Pango Pango Club
Matsuo, Fred
Rathskeller, The, and Clark
Reynolds, Owner
Thomas Puna Lake

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

SOUTH AMERICA BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abbe, Virgil
Abernathy, George
Alberts, Joe
Al-Dea Circus, F. D. Freeland
All American Speed Derby, and
King Brady, Promoter
Allen, Everett
Andros, George D.
Anthea, John
Araceti, Eddie
Arwood, Ross
Askey, Helen
Augler, J. H.

Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit
Parade
Bangs, Mrs. Mary
N. Edward Beck, Employer,
Rhapsody on Ice
Bologhino, Dominick
Bolster, Norman
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager, "Crazy
Hollywood Co."
Brydon, Ray Marsh, of the Dan
Rice 3-Ring Circus

How's Famous Hippodrome Cir-
cus, Arthur and Hyman Sturmak
Husa, James
International Ice Revue, Robert
White, Jerry Rayfield and
J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kent, Jack
Kirk, Edwin
Kleve (Davis), Dick
Kline, Hazel
Kosman, Hyman

Larson, Norman J.
Law, Edward
Leahy, J. W. (Lee)
Levcton, Charles
Levin, Harry
Mack, Bee
Magen, Roy
Magec, Floyd
Mann, Paul
Markham, Dewey (Pigmeat)
Matthews, John
Maurice, Ralph
McCarthy, E. J.

McCall
Bert Smith Revue
Smith, Coy
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stover, Bill (also of Binghamton,
N. Y.)
Stover, William
Straface, Pete
Straus, George
Stump & Stumpy (Harold Crom-
mer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo
Show

Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Ward, W. W.
Watson, N. C.
Weils, Charles
Weintraub, Mr.
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Willis, Sam
Wilson, Ray
Wimberly, Otis
Young, Robert

Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bob) Grooms,
Owners and Managers
Burns, L. L., and Partners
Burton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Rex (Rex C. Esmond)
Chenev, Aland Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Cooper, Richard
Curry, Beany
Davis, Clarence
Davis (Kleve), Dick
deLys, William
Deviller, Donald
DiCarlo, Ray
Dixon, Jas. L., Sr.
Dodson, Bill
Dolan, Ruby
Drake, Jack B.
Dunlap, Leonard
Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade"
Fezzaro (Tezaro), Frank
Field, Scott
Finklettine, Harry
Ford, Ella
Forrest, Thomas
Fox, Jesse Lee
Freich, Joe C.
Fricker, W. H. Woody
Friendship League of America,
and A. L. Nelson
Garnes, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gordon, Harry
Gould, Hal
Grayson, Phil
Greco, Joe
Gutire, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hall, Mr.
Hewlett, Ralph J.
Hobbs, Wilford, Vice-Pres., Ar-
tists Booking Corp., Holly-
wood, Calif.
Hollander, Frank, D. C. Restau-
rant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Hue's Famous Hippodrome Cir-
cus, Arthur and Hyman Sturmak
Husa, James
International Ice Revue, Robert
White, Jerry Rayfield and
J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kent, Jack
Kirk, Edwin
Kleve (Davis), Dick
Kline, Hazel
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leahy, J. W. (Lee)
Levcton, Charles
Levin, Harry
Mack, Bee
Magen, Roy
Magec, Floyd
Mann, Paul
Markham, Dewey (Pigmeat)
Matthews, John
Maurice, Ralph
McCarthy, E. J.

McCaw, E. E., Owner, Horse
Follies of 1946
McGowan, Everett
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro
and Ralph Paonessa, Managers
Miller, George E., Jr., former
Booker's License 1129
Kno Miller Productions, and Ken
Miller
Miquelon, V.
Mitchell, John
Montalvo, Santos
Morton, H. W.
Mynier, Jack
Nelson, A. L.
Newbauer, Lillian
New York Ice Fantasy Co., Scott
Chalfant, James Blizzard and
Henry Robinson, Owners
Nixon, Elsworth
Oliveri, Mike
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peth, Iron N.
Piaz, William H.
Pinter, Frank
Pope, Marion
Raney, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. B.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Roberts, Harry E. (Hap Roberts
or Doc Mel Roy)
Robertson, T. E., Robertson Ro-
deo, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Rosa, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George
Smith, C. O.
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens, Manager
Stover, Bill (also of Binghamton,
N. Y.)
Stover, William
Straface, Pete
Straus, George
Stump & Stumpy (Harold Crom-
mer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo
Show
Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Ward, W. W.
Watson, N. C.
Weils, Charles
Weintraub, Mr.
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Willis, Sam
Wilson, Ray
Wimberly, Otis
Young, Robert

UNFAIR LIST of the American Federation of Musicians

**INDIVIDUALS, CLUBS
HOTELS, Etc.**

This List is alphabeti-
cally arranged in States,
Canada and Mis-
cellaneous

ALABAMA

MOBILE:
Butler, Marion William
(pianist)
McGee, Montey

ARIZONA

DOUGLAS:
Top Hat Club
NOGALES:
Colonial House

PHOENIX:
Fraternal Order of Eagles Lodge
Aerie 2957
Plantation Ballroom

TUCSON:
El Tanque Bai

ARKANSAS

HOT SPRINGS:
Forest Club, and Hasbell Har-
dage, Prop.

CALIFORNIA

BAKERSFIELD:
Jurez Salon, and George Benton

BEVERLY HILLS:
White, William B.

CORONADO:
Coronado Yacht Club

FRESNO:
Elwin Cross, Mr. and Mrs.
HOLLYWOOD:
Norris, Jorge

IONE:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

LA MESA:
La Mesa American Legion Hall
LONG BEACH:
Cinderella Ballroom, John A.
Burley and Jack P. Merrick,
Proprietors
Tabone, Sam
Workman, Dale C.

LOS ANGELES:
Folice Enterprises, and Millon
Dollar Theatre and Mayan
Theatre

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

PINOLE:
Pinole Brass Band, and Frank
E. Lewis, Direc. &

PITTSBURG:
Bernie's Club

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

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

SACRAMENTO:
Capps, Roy, Orchestra

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

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

SAN LUIS OBISPO:
Seaton, Don

TULARE:
T D E S Hall

UKIAH:
Forest Club

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

WARNER SPRINGS:
Warner's Hot Springs

COLORADO

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

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

MOOSEUP:
American Legion
Club 91

NAUGATUCK:
Zembruski, Victor—Polish
Polka Band

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

SAYBROOK:
Pease House

WATERBURY:
State Theatre

DELAWARE

WILMINGTON:
Brandywine Post No. 13,
American Legion
Cousin Lee and his Hill Billy
Band

FLORIDA

DEERFIELD:
El Sorocco

FORT LAUDERDALE:
Aloha Club

FORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreizen

JACKSONVILLE:
Sundor Bar and Cocktail Lounge

KENDALL:
Diaz Belle Inn

KEY WEST:
Raul's Club

MIAMI:
Heller, Joseph

MIAMI BEACH:
Fried, Erwin

PANAMA CITY:
White Circle Inn, and Mrs. Marie B. Shehans, Cedar Grove

POMPANO:
Julenets

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

WINTER PARK:
Park Avenue Bar, and Albert Kausch

GEORGIA

AUGUSTA:
Cabana Supper Club, and J. Warren Sanford

SAVANNAH:
Bamboo Club, and Gene Dean

IDAHO

BOISE:
Simmons, Mr. and Mrs. James L. (Known as Chico and Connie)

MOUNTAIN HOME:
Hi-Way 30 Club

TWIN FALLS:
Radio Rendezvous

WEISER:
Sportsman Club, and P. L. Barton and Musty Braun, Owners

ILLINOIS

CAIRO:
51 Club, and Jack Tallo Little Club, and Al Green

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

DANVILLE:
Knight, Willa

DARMSTADT:
Sinn's Inn, and Sylvester Sinn, Operator

FAIRFIELD:
Eagles Club

GALESBURG:
Carson's Orchestra Meeker's Orchestra

JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel

MARISSA:
Triefenbach Brothers Orchestra

MT. VERNON:
Jet Tavern, and Kelly Greenalt

NASHVILLE:
Smith, Arthur

ONEIDA:
Rova Amvet Hall

PEORIA:
Belmont Lounge, and Troy Palmer

SPRINGFIELD:
Marshall-Putnam County Fair Assn. and the Henry Fair Navy Club, and Art Fleischauer Silverleaf Pavilion WPEO Radio Station

SCHILLER:
Andy's Place and Andy Kryger

INDIANA

ALEXANDRIA:
Ballroom and Bar of Eagles Lodge

ANDERSON:
Adams Tavern, John Adams Owner Romany Grill

INDIANAPOLIS:
Sheffield Inn Udell Club, and Hardy Edwards, Owner

MISHAWAKA:
VFW Post 360

MUNCIE:
Cozy Lodge, and William Gump Kratzer, Manuel Mikeseil, Gerald

NEW CHICAGO:
Green Mill Tavern

SOUTH BEND:

Chain O'Lakes Conversation Club
D. V. P. German Club
PNA Group 83 (Polish National Alliance)
St. Joe Valley Boat Club, and Bob Zaff, Manager
St. Joseph County 4-H Association

IOWA

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

CEDAR FALLS:
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DUBUQUE:
Hanten Family Orchestra (formerly Ray Hanten Orchestra of Key West, Iowa)

FAIRFIELD:
Iliif, Lewi (Lew)

FILLMORE:
Fillmore School Hall

PEOSTA:
Peosta Hall

SIoux CITY:
Eagles Lodge Club

ZWINGLE:
Zwingle Hall

KANSAS

TOPEKA:
Downs, Red, Orchestra
Vineyard Dance Pavilion

SALINA:
Woodman Hall

WICHITA:
Silver Moon
West Street Supper Club

KENTUCKY

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

LOUISVILLE:
Cross Roads Club, Carl Coomes, Prop.

PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

LEESVILLE:
Capell Brothers Circus

MAINE

SKOWHEGAN:
O Sol Mio Hotel

MARYLAND

BALTIMORE:
Knowles, Nolan F. (Aetna Music Corp.)

BLADENBURG:
Bladenburg Arena (America on Wheels)

EASTON:
Starrt, Lou, and his Orchestra

MASSACHUSETTS

FALL RIVER:
Durice Theatre

LAWRENCE:
Zajec, Fred, and his Polka Band

LOWELL:
Golden Nugget Cafe

LYNN:
Pickfair Cafe, Rinaldo Cbeverini, Prop.
Simpson, Frank

METHUEN:
Central Cafe, and Messrs. Yankon, Driscoll and Gagoon, Owners and Managers

NEW BEDFORD:
Polka, The, and Louis Garaton, Owner

NORTH READING:
Levaggi Club, Inc.

SHIRLEY:
Rice's Cafe, and Albert Rice

SPENCER:
Reardon, Bernard

WEST WARREN:
Quabog Hotel, Ernest Drossdall, Operator

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

MICHIGAN

ALGONAC:
Sid's Place

INTERLOCHEN:
National Music Camp

ISPERMING:
Congress Bar, and Guido Bonetti, Proprietor

MARQUETTE:
Johnson, Martin M.

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

MINNEAPOLIS:
Lollies, Wes
Milkes, C. C.

VICKSBURG:
Rogers' Ark

MISSISSIPPI

KANSAS CITY:
Club Matinee
Coster, Lou, Orchestra
El Capitan Tavern, Marvin King, Owner
Gay Pad Club, and Johnny Young, Owner and Proprietor
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson

MISSOURI

LOUISIANA:
Rollins, Tommy, Orchestra

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

ST. JOSEPH:
Rock Island Hall

NEBRASKA

HASTINGS:
Eagles Club, and Ellis Wilder and Lyle Myers

LINCOLN:
Arena Roller Skating Club
Dance-Mor
Lees Drive Inn, Lee Franks, Owner
Royal Grove
Sunset Party House

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader

WARREN:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Columbian Institute)
Frederick A. Mackenzie Post 105 Hall
Polish American Home
Sonny's Hall, and Sonny Montanez
Starke, John, and his Orchestra

BERLIN TOWNSHIP:
Lucien's Old Tavern

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

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

EAST PATERSON:
Gold Star Inn

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

HACKENSACK:
Mancini's Concert Band,
M. Mancini, Leader

HACKETTSTOWN:
Hackettstown Fireman's Band

KEYPORT:
Stager, Walter, Orchestra

MAPLEWOOD:
Maplewood Theatre

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

MONTCLAIR:
Monclair Theatre

MT. HOLLY:
Fireside Restaurant

NETCONG:

Kiernan's Restaurant, and Frank Kiernan, Prop.

NEWARK:
House of Brides
Palm House
Pelican Bar

NEW BRUNSWICK:
Carlano, John
Bonetti, Proprietor

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, Leader

PATERSON:
Airship
American Legion Band,
B. Sellitti, Leader
Pateron Symphonic Band

ROCHELLE PARK:
Swiss Chalet

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

WEST ORANGE:
Club Cabana

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

BUIDOSO:
Davis Bar
Martin Bar, and Martin Grind-staff, Owner

NEW YORK

ALBANY:
"Five Jets," Dick Parker,
Ronny Colagiovane, Nick Barbara, Charles Arnold and Carmen Lanova

AVERILL PARK:
Burdin Lake Casino, and Edward Van Valkenburg

BRONX:
Aloha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager

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

BROWNVILLE:
Monnat, Joseph

BUFFALO:
Hall, Art
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
Jones, Stevie, and his Orchestra

COHOES:
Sports Arena, and Charles Gup-till

CUBA LAKE:
Evans Ruller Rink

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

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

FREEMONT, L. I.:
Freeport Elks Club, and Carl V. Anton, Mgr.

GENEVA:
Atom Bar

GLASS LAKE:
Glass Lake Hotel, and Mr. Anthony Schepis

HARRISVILLE:
Cheesman, Virgil

HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON:
Killmer, Parl, and his Orchestra (Lester Marks)

MAMARONECK:
Seven Pines Restaurant

MECHANICVILLE:
Cole, Harold

MEDINA:
Mouse Lodge No. 789

MOHAWK:
Hurdic, Leslie, and Vineyards Dance Hall

MT. VERNON:
Harley Hotel

NEW YORK CITY:
Disc Company of America
(Asch Recordings)
Norman King Enterprises, and Norman King

Maor Record Co., and Irving N. Berman
Morales, Cruz
Richman, William L.
Solidaires (Eddy Gold and Jerry Jacco)
Willis, Stanley

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

OLBANY:
Wheel Restaurant

RAVENA:
VFW Ravenna Band

RIDGEWOOD, L. I.:
Joseph B. Garity Post 562,
American Legion, Commander
Edmund Rady

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

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hats Orchestra

SYRACUSE:
Miller, Gene

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

Vestal:
Vestal American Legion Post 89

WELLSVILLE:
VFW Club

WEST HAMPTON, L. I.:
West Hampton Country Club, and Lee Crane

ASHEVILLE:
Proper, Fitzhugh Lee

KINSTON:
Parker, David

WILMINGTON:
Village Bar, and K. A. Lehto, Owner

ALLIANCE:
Lexington Grange Hall

CANTON:
Palace Theatre

CINCINNATI:
Steamer Avalon

DAYTON:
Mayfair Theatre, and Dwain Epper
The King, Maura Paul, Operator

GENEVA:
Blue Bird Orchestra and Larry Parks
Municipal Building
North Center Tavern

HARRISBURG:
Hubba-Hubba Night Club

HOLGATE:
Swiss Gardens, George K. Bronson

LIMA:
Bilger, Lucille

NEWARK:
Eagles Lodge

NEW LYME:
Fawn Ballroom

PAINESVILLE:
Chagrin Tavern

PORTSMOUTH:
Clanic Bar, and Robert Rose,
George Fraley and Ed Fraley

RAVENNA:
Ravenna Theatre

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

SALEM:
Gold Bar, and Chris Paparodis, Jr.

TOLEDO:
Blue Heaven Night Club

VAN WERT:
Underwood, Don, and his Orchestra

WAPAKONETA:
Veterans of Foreign Wars

PHOENIXVILLE:
Slovak Club and Hall

PITTSBURGH:
Club 22
Lunt, Grace

READING:
Bacr, Stephen S., Orchestra
Schmucker, Johnny, Novelty Band

ROBINSON:
Fork's Tavern

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Company

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

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Frazier Township Fire Hall
Polka Bar

UNIONTOWN:
Melody Rink and W. Guesman

WHITNEY:
Papestown Hotel

YORK:
14 Karat Room, Gene Spangler, Proprietor
Reliance Cafe, Robert Kline-kinst, Proprietor

ZELIENOPLE:
Blue Flame Tavern, and Michael Sera

ASHEVILLE:
Proper, Fitzhugh Lee

KINSTON:
Parker, David

WILMINGTON:
Village Bar, and K. A. Lehto, Owner

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CANTON:
Palace Theatre

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George Fraley and Ed Fraley

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Reliance Cafe, Robert Kline-kinst, Proprietor

ZELIENOPLE:
Blue Flame Tavern, and Michael Sera

ALLIANCE:
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CANTON:
Palace Theatre

CINCINNATI:
Steamer Avalon

DAYTON:
Mayfair Theatre, and Dwain Epper
The King, Maura Paul, Operator

GENEVA:
Blue Bird Orchestra and Larry Parks
Municipal Building
North Center Tavern

HARRISBURG:
Hubba-Hubba Night Club

HOLGATE:
Swiss Gardens, George K. Bronson

LIMA:
Bilger, Lucille

NEWARK:
Eagles Lodge

NEW LYME:
Fawn Ballroom

PAINESVILLE:
Chagrin Tavern

PORTSMOUTH:
Clanic Bar, and Robert Rose,
George Fraley and Ed Fraley

RAVENNA:
Ravenna Theatre

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

SALEM:
Gold Bar, and Chris Paparodis, Jr.

TOLEDO:
Blue Heaven Night Club

VAN WERT:
Underwood, Don, and his Orchestra

WAPAKONETA:
Veterans of Foreign Wars

PHOENIXVILLE:
Slovak Club and Hall

PITTSBURGH:
Club 22
Lunt, Grace

READING:
Bacr, Stephen S., Orchestra
Schmucker, Johnny, Novelty Band

ROBINSON:
Fork's Tavern

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Company

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

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Frazier Township Fire Hall
Polka Bar

UNIONTOWN:
Melody Rink and W. Guesman

WHITNEY:
Papestown Hotel

YORK:
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Schmucker, Johnny, Novelty Band

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BLAIR:
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McLane, Jack, Orchestra
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Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra
CUSTER:
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DURAND:
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FOR SALE—Paolo Soprano accordion, Italia model, 46 treble, 120 bass keys, 5 bass, 10 and 2 master treble switches; one year old; perfect condition; original cost, \$1,100.00; must sacrifice for \$450.00. Michael Nacimben, 80 Chestnut St., Fredonia, N. Y.

FOR SALE—Selmer Paris bassoon, in case, like new; Selmer Paris clarinet in "A," in case, full Boehm, very good; George W. Haynes silver flute "C," like new, just overhauled. James Nicholas, 885 North 42nd St., Philadelphia 4, Pa.

FOR SALE—New Kay bass, used; also sax, Selmer, Paris, 1690; Maggini violin. Write: Joe Lazare, 45 Devens St., Indian Orchard, Mass.

FOR SALE—Mambos, cha chas, merengues, etc.: like recordings of top Latin bands; will write for your instrumentation; send for list. Sonny Land, 3619 Surf Ave., Brooklyn 24, N. Y., or call ES 2-6067.

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FOR SALE—Genuine Wilhelm Heckel bassoon, with case, new. Bert Durra, 44-73 21st St., Long Island City, L. I. Phone: ST 4-8317.

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FOR SALE—Jenko Celesta, \$715.00 list; will sacrifice for \$300.00; excellent condition; black pearl; wonderful for singles with organ or piano. Write: Don Hubert, 1308 South Madison, Bloomington, Ill.

FOR SALE—Selmer (Paris) centered-tone clarinet, in perfect condition; asking \$225.00. Louis Haberman, 1417 Kingston Ave., Racine, Wis. Phone: ME 3-5023.

FOR SALE—Gibson 16-string (8 & 8) double-neck console Hawaiian guitar; case and legs included; \$125.00, or swap for regular guitar, banjo, mandolin. Allen, 15 Amber Lane, Levittown, N. Y. Phone: PErshing 5-4633.

FOR SALE—Slightly used German double French horn (Schmidt); was used at Metropolitan Opera House. Recently overhauled and in excellent condition. Silver plated bell, combination E and F crook, reversible Bb valve; with case, \$350.00. Raymond Barron, 18 West 30th St., New York 1, N. Y. Phone: MU 6-6958.

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WANTED—Four string banjo, recognized make only, 16 to 22 frets. Please state age, make, condition, and price. Also will buy banjo solo records, and any guitar records by Django Reinhardt. E. Connors, 842 Hamilton St., Allentown, Penna. 9-1

WANTED—Arrangements for accordion, tenor sax, and bass. Send an 8-bar sample, jazz and commercial. Jimmy Bianco, 4029-S. E. Ogden St., Portland 2, Ore. 10-11-12

WANTED—Lyon & Healy mandolin, flat type, professional model. Please give serial number, scale length condition, and lowest price. Albert Bellson, 19 East Fifth St., Saint Paul 1, Minnesota. 11-12-1

WANTED—Trumpet player-attendant as assistant to the band master; five days a week; civil service position; life-time job. Band Master, L-4 Central Islip Hospital, Central Islip, N. Y.

WANTED—Music for chamber orchestra; second-hand library of Bach, Handel, Vivaldi, etc. State composers, opus numbers, number of parts and prices. Freda Miller, 237 East 81st St., New York 28, N. Y.

WANTED—Pianist-accompanist; drive car; concerts; travel Western states; salary or business partnership arrangement; state age, qualifications, etc. M. Levine, 1126 17th St., Denver, Colo.

WANTED—Novelty and entertaining musicians, willing to travel. Contact "Mousie" Powell, 9201 Collins Ave., Miami Beach, Fla.

WANTED—Loree oboe, plateau system; please state details, condition, and price. Glen Danielson, Box 337, Milton, Wis.

WANTED—Used Organo, best condition, under \$500.00. Ward Berthoff, 1-31 Saratoga Terrace, Binghamton, N. Y.

WANTED—Piano, bass trombone, alto, tenor, for ten-piece traveling band; southern states; steady job; salary. Write Band Leader, 516 Mutual Bldg., Richmond, Va. Phone: 7-0374.

WANTED—One Weymann tenor banjo, Model 2, maple, with resonator; state lowest asking price. Write A. Zymet, 214 Echo Place, Bronx 57, N. Y.

WANTED—Pre-war Gibson mandolin, tenor banjo, Plectrum banjo; other makes considered; state make, model, condition, price, and other particulars. Allen, 15 Amber Lane, Levittown, N. Y. Phone: PErshing 5-4633.

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AT LIBERTY—Guitarist, doubling bass fiddle. Play any lead melody on guitar, some vocals straight or novelty impressions. Local 802 card. Have car, travel anywhere, overseas, etc. Write, wire or call anytime. Robert Filane, 258 Withers St., Brooklyn, N. Y. Phone EV 8-5200. 10-11

AT LIBERTY—Cellist, middle age, with European teachers degree, seeking position in college or university in a moderate climate. Experienced in solo, chamber music, opera, symphony; at present with a major symphony orchestra. References furnished if desired. Vincent Kelly, 605 Ocean Ave., Ocean City, N. J. 10-11-12

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

AT LIBERTY—Electric accordionist desires week-end work in New York area with five or six-piece band, preferably Latin; writes authentic Latin-American arrangements for five and six-piece orchestras; doubles on vibes. Marvin Simon, 2171 Mulliner Ave., Bronx 62, N. Y. TY 2-5040.

AT LIBERTY—Electric guitarist to join trio for Fridays and Saturdays; read, fake, take-off; prefer jazz; Local 802 card; have car and police card. Phone Tuesdays to Fridays 6:00 P. M.: TR 4-9743. Bob Caffill, 119 West 88th St., third floor rear, New York 24, N. Y.

AT LIBERTY—Straight alto sax player; good reader; experienced player with large band or combo; Saturday and Sunday work desired; Local 802 card. Gil Launer, 2023 Belmont Ave., Bronx 57, N. Y. Phone: FO 4-5261.

AT LIBERTY—Organist, solo, duo or trio; has own Hammond; versatile; reads on sight; plays from memory; does not sing or entertain; also plays piano, solovox, organ; excellent references. Locals 802 and 655 cards; 35 years old, neat, reliable. Harry Strat, 1-05 Astoria Blvd., Apt. 2-G, Astoria 2, L. I. N. Y. ASTORIA 8-7738.

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

AT LIBERTY—Drummer, for single dates in and around New York City; age 31; ten years night club M. C.; also experienced at D minor jobs. Ben Coyle, 155 West 46th St., New York 36, N. Y. Phone: Plaza 7-6300.

AT LIBERTY—Musician plays sax, clarinet and violin; would like to connect with orchestra or small combo, or would like to form combo with other musicians. Phone Boulevard 3-3598, or write Jerry Gerold, 82-41 135th St., Kew Gardens, L. I.

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FOR SALE—Gibson electric guitar and large No. 30 amplifier; both excellent condition; hardly used. Call Jane Sorber, WA 5-7761, New York City, after 7:00 P. M.

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FOR SALE—B-flat soprano saxophone, curved Buescher, in case; in good condition; silver-plated; best offer. Also, about 150 semi-classical orchestra pieces, cheap. George Sacher, 1117 Bluff Ave., Sheboygan, Wis.

FOR SALE—Selmer tenor saxophone, 50,000 series, with case, \$290.00. Call or write: Ed Bowe, 611 West 111th St., New York, N. Y. Phone: UN 5-3748.

AT LIBERTY—All-around pianist and accordionist open for steady or single engagements, cut shows, desires work in New York area, mountains, Florida, or Lakewood, weeks, weekends, or steady; Local 802 card. Harry L. Forman, Mansfield Hall Hotel, Room 625, 226 West 50th St., New York 19, N. Y. Phone: CO 5-5070.

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AT LIBERTY—Talented drummer planning to move to West Coast, plays excellent jazz, Latin, top shows; have been with many names; prefer Las Vegas or Los Angeles area. James Weiner, 51 Deering Road, Mattapan 26, Mass. Phone: BL 8-8620.

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Pity the harried, hurried bassman,
His problems are not those of spacemen,
A swinging door, a spiral stair,
A passage with an inch to spare,
A crowd, a bus, an aisle, a lobby.
To study these is his life's hobby.

Doors automatic close on him,
Strangers and friends impose on him,
He puts a bass in the back seat
Of his own car—it's trimmed off neat!

If he should practice pizzicato
In alcove, cranny, nook or grotto,
He'll wish to heaven he never picked
This instrument to do the trick.

Eyebrows lift when he comes near
Folks edge off as from a bier,
He's shunted there, he's shunted here.
No wonder that he breathes a prayer:
"Oh Lord, just let me take my bass
And fly off anywhere in space!"
—H. E. S.

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