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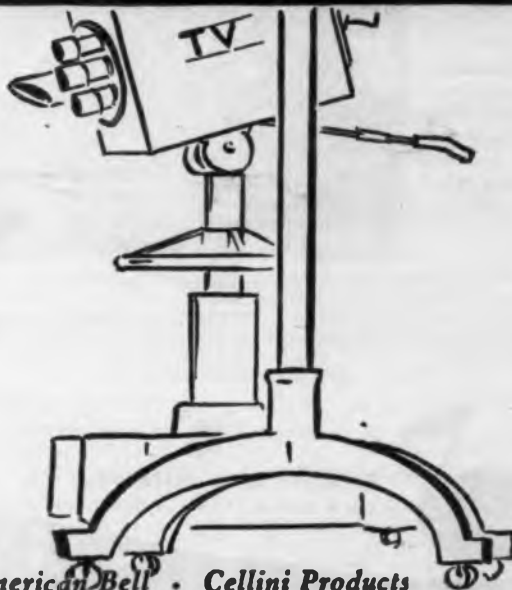


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FRIENDS OF MUSICIANS GATHER IN WASHINGTON SEEKING TWENTY PER CENT FEDERAL AMUSEMENT TAX REPEAL

Band leader Guy Lombardo and National Symphony Conductor Dr. Howard Mitchell, whose professional paths had never crossed before, joined forces with other well-known figures in the world of music, at a Washington press conference December 13, to make an appeal on behalf of the "most depressed professional group in the nation"—America's musicians.

A. W. Zelomek, president of the International Statistical Bureau, Inc., gave the press a review of his testimony earlier that day before the Mills subcommittee of the Joint Economic Report. The economist said that the Federal 20 Per Cent Amusement Tax was one of the chief causes of unemployment among musicians. He remarked that because of such a tax, employment opportunities for musicians in places subject to the tax have dropped 55 per cent. "Complete elimination of the tax," he said, "would lead to much higher business income tax payments, particularly small establishments which provide dancing or entertainment for their patrons."

Others present, who supported the musician's case to more than a dozen representatives of the major press outlets, included Miss Vanett Lawler, Executive Secretary, Music Educators National Conference, Miss Marie A. Hurley, Chairman, Legislative Department, National Federation of Music Clubs, Edward Fein, Managing Director, Research Company of America, Admiral LeSavoy, Legislative Chairman, The American Restaurant Association, Armand Kusworm, executive head of the national restaurant group, Henry Kaiser, attorney for the A. F. of M., Ralph Curtiss, Washington attorney for the tavern group, M. O. Ryan of the American Hotel Association, and Hal Leyshon, Executive Director, A. F. of M. 20 Per Cent Tax Committee.

Members of the Mills subcommittee which heard Mr. Zelomek's tax testimony included Rep. Wilbur D. Mills (Dem., Ark.), chairman, Sen. Paul H. Douglas (Dem., Ill.), Sen. Barry Goldwater (Rep., Ariz.), Rep. Thomas B. Curtis (Rep., Mo.). Text of his presentation is reprinted in this issue of the *International Musician*.

Guy Lombardo, whose band has made entertainment history by remaining at the same New York hotel for more than twenty-five years, said in answer to reporters' questions that his continuing popularity is due to "force of habit" among his followers. He added that many other popular orchestras are being

forced out of existence by the federal tax which adds 20 per cent to the bill of every customer in a hotel or restaurant which allows dancing for its patrons or singing with an orchestra. Such places cannot survive the tax, he said, and as a result are doing without music and denying employment to young musicians.

Dr. Howard Mitchell said symphony orchestras are beginning to feel the pinch, too. The noted conductor said good symphony string players are becoming harder to find, largely because young people are discouraged from taking up music as a career. He added that restaurant, theater and hotel bands are the training grounds from which many symphony players come.

Mr. Lombardo concluded that with few exceptions, such as his own orchestra, "big name bands of a decade ago are reduced to three or four pieces, playing in cocktail lounges."

Fewer than one-third of the 252,000 musicians in the A. F. of M., both Dr. Mitchell and Mr. Lombardo emphasized, are able to live entirely or even chiefly by their music these days.

At the Congressional committee hearing, Professor Zelomek told members that hotel and restaurant dining rooms subject to the 20 per cent "cabaret tax" provide almost half of all the jobs for musicians in this country. It was pointed out, in the eleven years the 20 per cent tax has been in effect, the number of such jobs has shrunk 55 per cent. It was shown that revenue from the tax has declined from \$71 million in 1946 to \$39 million in 1955. Professor Zelomek emphasized before the Committee that the musicians feel they are discriminated against because similar taxes on such amusement places as theaters were reduced last year to 10 per cent while the "cabaret tax" has gone unchanged since the war years. On the credit side is the fact that reduction of this tax would provide increased revenue in income taxes because of the greater number of musicians who would then find jobs.

It was argued that when farmers were "depressed" by economic changes, the Federal Government gave them relief. "Musicians," it was pointed out, "have been similarly depressed by economic changes and deserve a reprieve from an uneconomic, discriminatory and unsound fiscal policy."

PRESIDENT PETRILLO PRAISES LOCALS FOR TAX RELIEF EFFORTS

One of the great satisfactions of the past year to me and our Tax Relief Committee was to observe the energy and effectiveness of our locals throughout the United States in fulfilling their important task of grass-roots contacts with members of Congress in the matter of relief from the 20 Per Cent Federal Amusement Tax.

As the year closed we approached the surprising totals of 300 members of the House and more than 70 members of the Senate won to our cause through the faithful work of our officers and members in large, medium and small Locals in every section of the nation. Most of these Congressmen gave us promises of support for outright repeal of a tax which is responsible for fully one-half of our unemployment problem. The others told us they would favor a substantial reduction, at the least.

This kind of combined effort is the true essence of constructive unionism at work. The battle is not yet won, and it won't be until we overcome the many difficulties that beset a plea for tax consideration in a Presidential election year that is bound to see tax legislation assume great political significance. We are entitled to hope strongly for real relief, but whatever is the final result it is a lasting satisfaction to know that our Local officers and members have rallied to the cause and performed a magnificent job.

JAMES C. PETRILLO,
President.

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ECONOMIC IMPACT OF THE FEDERAL EXCISE AND SALES TAX SYSTEM—

A CASE STUDY

(Presented before the Mills sub-committee of Joint Economic Report at Washington, December 13, 1955)

By

A. W. ZELOMEK, President
International Statistical Bureau, Inc.

Many faults can be found with the present excise tax structure.

Some of these faults lie in the fact that most of the present excise taxes were passed during an emergency, when there was no particular need for Congress to feel concern about their effects. And, although the emergency is long since over, excise taxes as a whole are still treated as if a flat rate can reasonably be applied to all the different commodities and services subject to these taxes.

This illustrates an even more basic fault. Different commodities and services very seldom have the same elasticity of demand, and a 5 per cent tax on one commodity may have more of an effect on its sale to consumers than a 15 per cent tax on another commodity. If excise taxes are to be used at all, there should be a clear understanding of the impact of different rates will have on different commodities. Unless a scale of individual rates is maintained which will have the same general effect on the demand for the individual commodities and services to which they apply, some commodities are bound to be penalized unduly. It is one thing to have such a penalty as an intention, and quite another to have it occur accidentally, in an excise tax structure which is intended to extend equal treatment to all commodities and services to which it applies.

The 20 per cent tax on establishments which serve food and beverages, and which either provide entertainment for their patrons or allow their patrons to dance, illustrates many of the difficulties and inequities encountered under an excise tax sustained. A case study of this particular tax, conducted under the auspices of the American Federation of Musicians, through the field facilities of the Research Company of America, with results submitted to economic analysis by the writer and an associate, Doctor Robert C. Shook, leads to the following conclusions:

1. Establishments subject to this 20 per cent tax provide almost as much employment for musicians as all other sources of musical activity.

2. Since 1943, the last full year before this tax was raised to an emergency rate of 20 per cent, job opportunities for musicians in establishments subject to this tax have declined by at least 55 per cent.

3. This tax provides a revenue which has increased from approximately \$71 million in 1946 to a little less than \$39 million in 1954. Complete elimination of the tax would lead

to much higher business income tax payments, particularly the small establishments which provide dancing or entertainment for their patrons. The gross loss in revenue, if this tax is eliminated, would be less than \$5 million a year, counting only the increase in income tax payments by the establishments themselves. This represents a gross loss, with no allowance for the administrative and enforcement expenses connected with this particular tax.

4. Upon elimination of the tax these establishments would immediately make greater use of the entertainment and dancing facilities, in which their proprietors have an investment. There would quickly be an increase in hours of employment for musicians already working in these establishments of around 60 per cent. Most proprietors state that they would also increase the number of musicians employed, in order to improve their competitive position.

5. Counting only the increased income tax payment of musicians, and only of those musicians who would immediately have an opportunity to work longer hours, the total increase in income tax revenue if this tax is repealed would exceed the revenue lost from the excise tax itself. This makes no allowance for increased income tax payments by entertainers, or by waiters, waitresses, or kitchen and other service help.

In our consideration of tax policy and its effects on long-term economic growth, we must consider more than plant and equipment and more than the purchasing power that will be available for material consumers' goods. The writer agrees with the statements made by Alvin H. Hansen, his comments on Economic Stability and Growth, before this committee: ". . . We place too much stress on brick, mortar, and machines when we plan for long-term growth . . . Have we not by now reached in the United States a degree of plenty with respect to the physical necessities which would permit greater attention to education, health, recreation, and the necessary, varied range of cultural activity in general? . . . Twenty years hence . . . a larger proportion of our population should be teachers, doctors, musicians, actors, artists, and leaders in recreational, youth, and community activities."

It can be stated without much doubt that we will not have more musicians twenty years hence, if excise tax policy continues to penalize the establishments which provide almost

half their present employment. Membership in the American Federation of Musicians has increased from 134,000 in 1940 to 252,000 in 1954. But in 1940 some 76,000 musicians managed to put in about 80 per cent of full time at instrumental activities, while in 1954 83,000 musicians could only find work at their specialty representing 56 per cent of a full-time effort. In 1940, 26,000 musicians had done some playing, enough to represent about 35 per cent of a full-time effort. By 1954 the number of part-time instrumentalists had increased to 42,000, and their instrumental activities represented only about 28 per cent of a full-time effort. More shocking still, in 1954 there were 88,000 musicians, representing 35 per cent of the entire membership, who had given up entirely the occupation for which they were trained and talented, and who were depending for their livelihoods entirely on non-musical activities.

Musicians have been affected by technological changes even before the emergency tax of 20 per cent was placed in 1944 on establishments providing almost half their employment. The depressed condition of musicians today is not the fault of the public and does not show any lack of interest in live music. More musicians are employed today in symphonies, in opera and ballet, and in theatrical presentation than ever before. But these gains have been small in comparison with the losses in job opportunities. In 1929, for example, the equivalent of approximately 100,000 jobs was available to musicians. Since then, although the economy has expanded substantially and most occupational groups find themselves better off than ever before in history, job opportunities for musicians have shrunk to the equivalent of 60,000 full-time jobs.

Music is a major element of the nation's cultural life, and to have music we must have musicians. To have fine music, we must have fine musicians. And to have fine musicians, we must have an economic breeding ground for musicians of all kinds.

The musician holds the same relation to the nation's cultural health as the farmer holds to the nation's economic health. When the farmer was depressed by economic changes, the nation, through the Federal Government, gave him help, and still does. But in a period during which the musician has been depressed by technological changes, his economic position has been further impaired by the 20 per cent tax on music, dancing and entertainment.

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Local 200—
Red Oak

TO START THE NEW YEAR RIGHT!

In *House Beautiful* magazine for January, an article called "Twenty-four Musical Resolutions for the New Year" by Richard Williams, deals with resolve-making on the part of the music listener. It emphasizes the hearer's right to make his own choices. Typical resolutions are: "If you like the concert you will show your liking by warm applause, but on the other hand, you won't dull your palm by applauding indiscriminately anything that anybody plays" and one recommending a local work-out during the morning shower.

With all due regard to the public that is thrashing through the momentous questions of whether or not to clap hands at concerts or whether or not to sing in the bath, it occurs to us that professionals have resolves on their hands of a much more serious nature, ones that involve, let's say, their very life blood.

Let's cull a few suitable ones for the year 1956:

"When rehearsals and concerts come a dozen a week and are strung between interminable bus rides over joggly roads, and when

halls come drafty and audiences cold, I vow to keep within me somewhere an awareness of the joys of music-making and the deep reasons why I chose it as my life work.

"When the budget gets stretched three ways from Sunday and it looks as though, if baby Annie is going to get her play-pen and brother Jimmy his pair of skates, I'll have to find a job clerking or selling on the road, I'll hitch my belt a bit tighter and hang on to that music job for a while longer. It's not a thing one gives up, like smoking or beer when the doctor prescribes a diet.

"When son or daughter comes home from junior high, flushed with happiness at having won the appointment as tenth trumpet or fifth flute in the school band, I won't tell them it's all a wild goose chase and as impracticable as living on the moon. Instead, respecting their youth and their dreams, I'll rejoice with them, telling them that, even if automation or some other bogey snatches their flute and trumpet out of their hands on graduation, still they can be glad they've had a few years of unimpeded musical expression."

NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.

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

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the *International Musician* monthly since June, 1954, contains the names of all companies up to and including December 18, 1955. Do not record for any companies 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 4—Cleveland, Ohio
Kroening Associates, Inc.

Local 9—Boston, Mass.
Monitor Record Company

Local 10—Chicago, Ill.
Taz Recording Corp.
Abie Miller

Local 47—Los Angeles, Calif.
Audio Artists, Inc.
Bonnie Records
Dulton Records
Bolly Star Records
James O. Radford, Inc.
Southwest Record Company
Sawcap
George Weidler
Laurel Records

Local 167—San Bernardino, Calif.
Pal Record Company

Local 400—Hartford, Conn.
Red Oak Enterprises, Inc.

Local 402—Yonkers, N. Y.
Leo DeLyon

Local 526—Jersey City, N. J.
Kelit Rondo Record Company

Local 586—Phoenix, Ariz.
Music Counselors, Inc.

Local 689—Eugene, Ore.
Orbit Sound Company

Local 710—Washington, D. C.
Theodore W. Gaffney

Local 802—New York, N. Y.
Book Records, Inc.
Paragon Record Corp.
William G. Gordon
Dragon Record and Trans. Service
(Renewal)
Phonotapes, Inc.
Edwin H. Morris and Company, Inc.
Summit Recording Corp.

Symphonic Highlights

The thousands of high school students which every spring visit the Nation's Capital will be treated to free concerts by the National Symphony Orchestra. The concerts, which will be called "Music for Young America," have been scheduled at Constitution Hall from April 17 through May 31 on a daily basis.

These concerts have been made possible through Mrs. Merriweather Post, vice-president of the National Symphony Orchestra Association, underwriting an additional five weeks to the orchestra's present twenty-six-week season.

Each spring, in the period between Easter and Memorial Day, between 400,000 and 500,000 young people come to Washington. Dr. Howard Mitchell, conductor of the orchestra, who was credited with the idea for the new concerts, notes that while the youngsters get plenty of history on their visits to historic shrines and buildings, their visits are short on culture in the musical field. The present arrangement will fill this want. The concerts will be especially beneficial since the works of American composers will be featured.

★ ★ ★

Erich Leinsdorf has been appointed general director of the New York Opera Company.

★ ★ ★

William Steinberg, music director of the Pittsburgh Symphony, has signed a new three-year contract starting with the 1956-57 season.

★ ★ ★

The Boston Symphony will play at this year's Edinburgh Festival between August 26 and 30, thus becoming the second major American orchestra to be so engaged. The first was the New York Philharmonic-Symphony, which has played there twice, in 1951 and in 1955.

Thor Johnson



"We musicians of America must make good our opportunity, or the cause of American music may be set back for years." Earnestly Thor Johnson leans forward, emphasizing his statement with slight nods of his head. There is nothing at all of the look of the zealot about him. Never was attitude more collected, ideas more composed. His is simply a recognition of fact: a great country on the verge of artistic discovery, but hesitant, halting. The situation calls for more than absorption. It calls for dedication.

"I have never been without an orchestra. Always, everywhere I have got together an orchestra," Johnson continues. This statement has less the ring of triumph than the accents of quiet purpose. It is certainly borne out in fact. If a full-fledged symphony orchestra was not at hand, Thor Johnson made one—gathered together his musical friends, instrument-playing school comrades, college classmates, fellows in the Army and welded them into symphonic shape. With this philosophy and with the marvelous vitality and the well-ordered nervous system he is blessed with, he has gone far indeed—has made his influence felt in practically all of the forty-eight states. It has meant economy of motion. It has meant economy of reaction, too. That was why when, at our recent meeting, I handed him the day's newspaper so that he could read a glowing report of his conducting at Tanglewood in the Berkshires, there was a shake of the head and a shy withdrawal. There just wasn't time for gloating.

For one who must always have his orchestra, Johnson was lucky in the community in which he was reared. This was Winston-Salem where he settled with his family at the age of four, when his father, a Moravian minister but Norse in his antecedents, went there to take up his duties. (We'll skip the years before that, which Thor spent in Wisconsin Springs, Wisconsin, where he was born on June 10, 1913, as being, conductorially speaking, negligible.)

In Winston-Salem, Thor began to awaken to music. And little wonder! This North Carolinian town lives, breathes, exudes music. Trombone choirs sing from balconies of an Easter morning; girls practice Bach in their

little studio rooms at the seminaries. Choirs meet the year round in long rehearsal sessions. Choruses with instrumental accompaniment are rendered in memorial services at the graves of their dead. Bands and orchestras—excellent ones—are fixtures in every school.

Thor was lucky, too, in his family. His mother was a pianist and music teacher; his sister Marian was a cellist and pianist. The violin became Thor's instrument in the frequent get-togethers of the family for music.

When Thor, aged thirteen, first went to the Richard J. Reynolds High School in Winston-Salem, he automatically became a violinist member of the symphony orchestra there. But that wasn't enough. He went into a huddle with some of his school friends, and had soon organized a seventeen-piece "Little Symphony." "It was lots of fun!" he recalls. "We played a Bach work, the Schubert *Rosamunde* Overture, movements of Haydn symphonies. Sometimes our relatives and friends came—and it turned into a concert!"

Youth Serves

The school's orchestra head, Christian D. Kutschinski, wasn't one to let such talent go to waste—not in this community where every available musical skill was utilized. At the school's orchestra practice one day, he had Thor take over the baton for one of the numbers—"Connecticut March," by Reeves. Then Kutschinski led the boy aside and told him, "Neither I nor the assistant conductor will be able to be there for the chapel exercises tomorrow. You are to conduct."

"I was so excited," Mr. Johnson relates, "that I didn't know what to do. Excited—and scared! I didn't tell my parents. They guessed something was up, though—I went around with such an air. Then, when I polished my own shoes the next morning without being asked, they knew it must be something special. Still I didn't tell them and they didn't question me. I thought, 'What if it's a flop! Better not say anything!'"

Thor Johnson beams as he tells this story. His large face, boyish anyway in its soft-textured pink-and-whiteness, with the shock of straw-colored hair above, becomes even more boyish. His blue eyes shine. Sitting there, big

and substantial, on the spindling chair in the hotel room, he chuckles. "Morning came. The ninety-piece school orchestra was assembled. I raised my baton—and they wouldn't start. They couldn't see me! Someone had to get a chair to stand me on. I was so ashamed. There in that fine great auditorium with the seniors all ready to march down the aisle—and they had to hold up everything to get a chair for a kid in knee-pants!" He shakes his head, then smiles largely. "They *did* start when I stood on a chair, though. It was the most glorious feeling I've ever had!"

This was Johnson's initiation. From then on he knew he would be a conductor.

From then on, too, his orchestras, even the self-made ones, were serious affairs. Again he was lucky in his environment. At the University of North Carolina where he got his B. A. in music, Lamar Stringfield, just in the flush of winning a Pulitzer prize for composition, was as well as composer in residence, conductor of the North Carolina Symphony. From 1930 to 1934, he made Johnson his assistant conductor. Mr. Johnson speaks happily of the vast amount of literature he ploughed through.

But this wasn't enough for him. He formed the Carolina Ensemble—a chamber symphony nette—which gave one hundred concerts in the years from 1929 to 1934. They also furnished settings for the Carolina Playmakers.

After graduation from the University of North Carolina (with a Phi Beta Kappa key) Thor Johnson entered the school of music at the University of Michigan to get his Master's Degree. It wasn't long before he'd formed an orchestra there, too. At first it was a group of amateur musicians who held rehearsals at the local Congregational Church and played at intervals in return for lavish helpings of the church suppers. But Thor wasn't thinking just in terms of handouts. When he went home for Christmas that first year, he spent his holidays rounding up bookings for the group. The concerts thus obtained, eighteen of them, brought the orchestra still more dates. In fact the ensemble became so famous, and was admittedly at such a high level of musicianship, that the University gave it official sanction, allowing it to use its name. In the seven years it functioned, it presented over 500 con-

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erts in some twenty-eight states. From 1934 to 1936 and from 1938 to 1942 Johnson took on two tours a year.

Johnson's pioneer work with the Little Symphony brought two quite unexpected rewards.

For one thing, it was the means of getting him in touch with one of the greatest influences of his life. Serge Koussevitzky happened to be on the campus when the orchestra played, was impressed with its work, and sought out the conductor. "Some day I will teach," he told the young man, "and you will come and study with me."

Thor Johnson's conductorship of the Little Symphony also brought him a Beebe scholarship, which entitled him to a year in Europe, from the middle of 1936 to the middle of 1937. It was for Johnson a time of new boundaries, in coaching, in research, in contacts. He studied under Nicolai Malko—this on the recommendation of Koussevitzky—at the Salzburg Mozarteum, and under Felix Weingartner and Bruno Walter. Later he attended the Conservatory of Leipzig for a course in conducting under Herman Abendroth. He came back so imbued with the spirit of the Mozart Festival that he decided to make one of his own. He turned the programs of the WPA Orchestra in Asheville, which he had been assigned to conduct for a couple of weeks, into a Mozart Festival. "We had our nerve to call it 'The First Annual Mozart Festival,'" he says. "We didn't know how it would work, what would come of it. But we put all we had into it, and it caught on." The festival became an annual event.

In 1937, Thor Johnson was appointed assistant professor of music at the University of Michigan. Meanwhile, he conducted the University of Michigan Symphony and his own University of Michigan Little Symphony, took over the direction of the University of Michigan May Festival and the Choral Union, and for two years (1939-1941) conducted the Grand Rapids Symphony. His ability as juggler of many assignments was becoming evident.

In the summers of 1940 and 1941 Koussevitzky's prediction came true. He started to teach, in the Berkshire School, and Johnson was the first student accepted. "A model," Johnson feels, "is a necessity for all young students of conducting. Koussevitzky served me as such a model."

In this period, Mr. Johnson's ideas on conducting developed rapidly. He sums up the conductor's role as consisting of three aspects. The most important of these is the concept of will. "You must make manifest your will. You have to lead. Conductors have many different ways of imparting their will: by absolute dictatorship, by mutual admiration, by cajoling. However it is done, you must be able to project your will. Dr. Koussevitzky said often, 'The will must be ten times greater than that of the players.'"

The second necessity for the conductor, Johnson believes, is imagination, by which he means the entire creative power of conductors. "The creation of a pattern from the woefully inadequate musical symbolism is necessary. Notation has so little to tell us. Endless research is required, and the ability to adapt obsolete styles to current musical situations."

The third quality is inspiration—"that

which gives the glow to the performance." Johnson believes that, "When this is present the conductor has the capacity of permitting music to pass through him. At such moments of inspiration, the composer, the conductor and the audience become one."

In 1942 Thor Johnson enlisted in the Army. At Fort Monmouth, New Jersey, he organized the first all-soldier symphony. For two years he gave concerts with it in the United States, while his reputation grew. On permission from the Army, he led the New York Philharmonic-Symphony at a Stadium concert, led the Boston Symphony, the Chicago Symphony and the Philadelphia Orchestra. Then he was sent (by the Army) to England to conduct the American University Symphony Orchestra, organized at the United States Forces' base at Shrivenham.

Sought as Guest

When he was discharged from the Army in 1946, Johnson was far better known as a conductor than he was when he went in. Almost immediately he was invited to conduct the New York Philharmonic-Symphony again at its Stadium concerts. Shortly thereafter he was appointed director of the Juilliard School of Music Orchestra, a student ensemble of 120 players. During his year in this post, he led the Juilliard Orchestra in two concerts featuring modern music in Carnegie Hall and in a program which highlighted Columbia University's third annual Festival of Contemporary Music, in May, 1947. On December 8, 1946, he was engaged by the Cincinnati Symphony Orchestra as guest conductor. As a result of the success of the concert, the board of directors met to consider whether he should not become the orchestra's permanent conductor. (Eugene Goossens had just announced his resignation to go to Australia.) In course of deliberation, they telephoned Koussevitzky for his personal advice. His reply was short but to the point: "You need have no doubts. In five years Thor Johnson will be among the great." Ten days after his initial concert he was appointed the orchestra's regular conductor. He was then thirty-four years old.

Now at the helm of an orchestra made, so to speak, to his order, Thor Johnson might have turned into a maestro confined to score-reading, social big-wiggling and ovation-acknowledging. He did nothing of the sort. More than ever he approached his work in terms of a mission. He went to Cincinnati that first season long before the concerts began and set about getting acquainted with the people. He spoke at civic clubs, board meetings, dinners, teas, radio forums, school assemblies, boy scout conclaves, church suppers, parent-teachers meetings. He called upon teachers, doctors, politicians. Always he spoke of his plans and ideals.

In spite of his first season at Cincinnati he conducted 114 full-length concerts, organized two series each of Young People's and Junior High concerts, and revived the Pop concert series, as well as conducted four weeks of out-of-town concerts.

Through the years Cincinnati has been led forward in other ways. The orchestra now receives a yearly subsidy from the United Fine Arts Fund. The city makes a "sizable" annual contribution. Johnson has set up an annual award for the best brass ensemble

composition. Compositions are especially commissioned for his youth concerts. He has sponsored the Cincinnati Music Drama Guild which enlists local singers to introduce contemporary opera. He has developed as annual features a concert for the Girl Scouts and a Yuletide concert. In 1952 he presented performances of Arnold Schoenberg's massive cantata, *Gurre Lieder*, for which he marshalled an orchestra of 147 members, six soloists and a chorus of several hundred.

Though he is unstinting in his labors for Cincinnati, Johnson still considers the whole United States as proper workshop for his musical endeavors. He has conducted annual intercollegiate band meetings and student orchestra clinics in Michigan, Colorado, Ohio, Illinois, Utah, Washington, Kansas, Montana, Wisconsin, Indiana, North Carolina, Texas and Kentucky.

Then the festivals! There isn't a musical festival in the United States that he hasn't influenced. The Ann Arbor May Festival, Bethlehem's Moravian-American Music Festival, Cincinnati's May Music Festival, the Brevard Music Festival, the Salt Lake City Annual *Messiah* performance, Tanglewood, Dumbar-ton Oaks, the Schubert Festival at Charlottesville, Virginia—all these have taken on new vitality through his endeavors. In 1949 alone, in addition to his schedule of over one hundred concerts with the Cincinnati Symphony, he was engaged for seven festivals.

Three festivals, now annual events, were actually created by him. He started the Mozart Festival in Asheville. He originated (in 1949) the California Ojai Music Festival. His latest brain-and-heart-child is the Peninsula Festival in Fish Creek, Door County, Wisconsin. He founded this in 1953, "to give Wisconsin musicians a summer home." In this famous vacation spot he has formed a chamber orchestra whose members are recruited from the nation's foremost symphonies.

It is apparent that this extraordinary capacity for sprouting festivals goes along with Mr. Johnson's fervor for serving communities everywhere with music. Like the religious revival, the festival is the quickest, the sharpest way to achieve this end. It reaches the most people in the shortest time, and its impact is longest lasting.

The most recent festival project, at any rate, has brought him again to his native state—and he likes the idea. The white walls and brightly colored roofs of the cottages in the quaint villages built around Door County's many harbors suggest the tropical islands of Bermuda and the West Indies. But the clean, fresh air has an invigorating tang found only in the northern lake regions. To him it is home country, with the Norse blend, and it brings out the Norse adventurousness in him. Look at the programs offered, and one sees the results of this adventuring. In the 1955 season alone ten works were offered, all of them challenges both for the orchestra and the audiences. Like his forebears, Norse sea captains, in their adventurings on the high seas, Johnson steers this latest orchestra of his into new channels, widening its horizons and the horizons of all who hear it. Thor Johnson is following his own heartfelt belief: "We musicians of America must make good our opportunity."—Hope Stoddard.

SPEAKING of MUSIC

The Composer First

A conductor (George Szell) who believes that it is his task to get the structure of a work into his bloodstream, and a violinist (Josef Szigeti) who feels one should serve the composer utterly, against all temptation toward lush tone or elegant superficiality, joined forces in presenting Mozart via the New York Philharmonic-Symphony at Carnegie Hall on December 5. It couldn't have been a happier merger. The delicate, gentle articulations, the breathing phrases, the clear and clean lines of Mozart came out exactly as intended.



Joseph Szigeti

In the Adagio in E major for Violin and Orchestra (K 261) the instruments around—it was a reduced orchestra of strings, French horns and woodwinds—kept their commentaries, thanks to Szell, at the right point between reticence and exuberance. The whole flowed along as inevitably as spring water—and as clearly. It occurred to us that a scientist bent on determining the relationship between visual and aural stimuli would do well to watch George Szell conduct; his movements picture the sound so exactly.

As for the playing of Szigeti, "purity" is the word for it; and perhaps more than with any other violinist, it is purity in the emotional as well as the tonal sense. No trace of sensuality disturbed his portrayal of Mozart.

Our gratitude to Szigeti, too, for making a trill sound, not like two notes at odds, as it so often does, but like two notes in a deft and delicate dance.

The Universal Speech

When music gets a chance to exercise her age-old prerogative as interpreter of some solemn and significant event, one realizes that after all the talk about phrasing, rhythm and harmonization is finished, after all the matters are thrashed through as to how Mozart meant turns and trills to be played and what kind

of a bow Corelli used, there is still the plain and simple truth that music's role is not to furnish topics for argument among the elite but rather to underline man's deepest emotions and to point up the highest moments in his life.

It is always a lucky thing that, when such a high moment comes, there are available a body of musicians and a conductor to measure up to the great event. Such was the case when the Boston Symphony under the direction of Charles Munch gave a concert* at the General Assembly Hall of the United Nations on December 10, 1955, in honor of the Seventh Anniversary of the Proclamation of the Universal Declaration of Human Rights.

We got to the United Nations Headquarters at First Avenue and Roosevelt Drive early that evening, to have a good look at the Assembly Hall where so much of the world's work has gone forward during the past years. It is a most amazing place. The outstanding characteristic of this oval-shaped hall is its sweep. Everything seems built in wide swirls. The desks and the seats are in circular formation—crescents turning in on the front of the hall, a formation brought out the more by the fact of the rows of seats being alternately backed in baize leather and in green. Great squares of plate glass (separating the sound-proof cubicles from the hall) form a sort of swathe midway around the wall, cutting through an alignment of bronze staffs set perpendicularly into the front portion of the auditorium. It is probably these upward-pointing staffs, as well as the fact that the walls build up to a light-encrusted dome, which gives the auditorium, for all its round-and-round swirls, the impression of height.

The hall produces, in fact, the same feeling that the Hayden Planetarium with its sky-reproduced dome in limitless blue and needle-point stars produces, a similarity brought out probably not only by both halls being generally circular but also by their both being dedicated to vast, unbounded projects.

At the front of the Assembly Hall we noticed the symbol of the hall's existence: a large plaque showing a globe encircled by olive branches. The orchestra of some one hundred men sat on an apron extended out in front of this plaque, with the audience seated on three sides of it.



Now it was eight-thirty, time for the concert, and, since it was to be broadcast and televised, the lights began promptly to dim. We noted that the olive-branched world began symbolically at the same time to take on inner light.

An introductory address by his Excellency, Dr. José Maza, President of the Tenth Session of the General Assembly of the United Nations, was given in Spanish, and not understood by a large portion of the audience. To have had it given in English, though, one guessed from looking over the audience, would have been still to leave large portions out—the group

* This concert was made possible through the cooperation of Locals 9 and 802.

from Ethiopia, who sat to right center, who had been photographed en masse before the ceremony began, the dignitaries from Bolivia, and that slim young girl—could she be from Pakistan, or Yemen, or Burma?—her cloth-of-gold sheath of an evening dress. Any language, we decided, would by its texture, have had to be discriminatory, in the audience of so many races.

But by this time Munch had gone through the path made for him amid the violins mounted the podium, and raised his baton into place. Then at last, as Mozart's Symphony in G minor sang through the hall, there



Charles Munch

sounded out a language everyone in that auditorium could understand and could respond to. In the clear, pure unequivocal tones of music, all differences were for the time resolved. Next came Debussy's *La Mer*, French in origin, but equally understandable to every ear, to every heart. As the program was broadcast in Europe, Australia, New Zealand and the United States in connection with Human Rights Day programs, the truth must have been brought home again and again that it is the music rather than the lingual sounds which really conveys meaning to the whole world.

After intermission, Gabriela Mistral, Nobel prize winner for literature in 1945, projected the hope (in Spanish but we could read the translation on the program notes) that "your noble effort to secure human rights" should be taken up "in complete good faith by every nation in the world."

In the final number, Brahms' Second Symphony, the orchestra played music with a sense of the importance of the occasion as well as of the importance of the music—it is, with a grandeur achieved only in moments of exaltation. It was an inspired Munch who brought to that hall a message of limitless possibilities and limitless promise in a world of free men. If every assembly of the United Nations could hear such music before it settled down to the day's business of tinkering with words, we meditated, who knows what turn for the better international relations might take?

—H. E. S.

Of interest in the world of . . .

CHAMBER MUSIC

★ The Flor String Quartet opened its sixth season December 1, 1955, with a program presented in Macalester Student Union on the University of Minnesota campus. Each of the programs this year will start with a quartet by Mozart, in honor of the 200th anniversary of that composer's birth. The members of the quartet are Samuel Flor and Ronald Palmer, violins; Alan Iglitzin, viola; and Paul Thomas, violoncello. All are also members of the Minneapolis Symphony.

★ The Charleston (West Virginia) Chamber Music Players have issued a most interesting booklet describing their history. They were organized in 1942 through the pioneering zeal of John Hiersoux, who had prepared himself for conducting by study under Serge Koussevitzky at Tanglewood and Pierre Monteux in France. Not only did they give programs made up of home ensembles, but after the fifth season invited outstanding chamber groups—the Kneisel Quartet, the Paganini quartet, the London and Loewenguth quartets—to participate. Since 1949 the Elizabeth Sprague Coolidge Foundation has assisted the Chamber Music Players.

★ The American University Chamber Music Society, directed by George Steiner, is presenting a series of concerts for young listeners this season in Washington, D. C.

★ The personnel of the Los Angeles Brass Ensemble, all men of wide musical experience and education, reflect the seriousness of this form of chamber music. They are Lester Remmen, trumpet; Wesley Lindskoog, trumpet; Irving Rosenthal, horn; Lloyd Ulyate, trombone; and Tommy Johnson, tuba.

★ A newly-formed chamber group, the Eastman Quartet, derives its membership—Joseph Knitzer and John Celentano, violins; Francis Tursi, viola; and Georges Miquelle, cellist—from the faculty of that school. The new quartet follows the tradition set by its predecessor, the Kilbourn Quartet, organized in the early days of the school. It has scheduled four concerts this season.

★ A competition for a new chamber opera is being sponsored by Ohio University, the winning work to be performed as a part of the Summer Opera Workshop during July. For information address John Bergsagel, director, Ohio University Opera Workshop, Athens, Ohio.

★ In its tenth season, the Musicians Guild, its featured group, the Kroll Quartet, opened its season in Town Hall, New York, December 12. The members of the quartet are William Kroll and Louis Graeler, violins; David Mankovitz, viola; and Avron Twerdowsky, cello. Another quartet active in New York this season is the Galimir, which performs at the Lexington Avenue YM-YWHA in that city. Its members are Felix Galimir and Sonya Monosoff, violins; Renee Galimir Hurtig, viola; and Paul Clement, cello.

★ Victor Babin, pianist; Szymon Goldberg, violinist; William Primrose, violist; and Nikolai Graudan, cellist, are now a quartet which goes under the name of Festival Quartet of Aspen, named after the Colorado town where they have been playing summers. They plan to tour Europe during the 1956-57 season.

★ The January 27 concert of the Philadelphia Chamber Players will include a quartet by Haydn (the G minor), a Duo by Mozart (No. 2 in B flat), a sonata by Ravel and a quintet by Bloch. The members of this group are Jacob Krachmalnick and Veda Reynolds, violinists; Harry Zaratzian, violist; and Lorne Munroe, cellist.

The Boston Woodwind Quintet, made up of solo woodwind instrumentalists of the Boston Symphony Orchestra, has given concerts around Boston since its formation in 1953. The long association of these artists as solo players of the Boston Symphony has given the group unusual sensitivity and cohesion. Left to right: David Anthony Dwyer, flute; Gino Cioffi, clarinet; James Stagliano, French horn; Sherman Walt, bassoon; Ralph Gomborg, oboe.



★★ The "Intimate Concert Association" of Bronxville, New York, is presenting four chamber concerts this season at the Village Church. The contributing artists are Juliette Arnold, piano; Julius Baker, flute; Eugenie Dengel, viola; Stanley Drucker, clarinet; Mary Gale Hafford, violin; Antonio Raphael Puyana, harpsichord; Joseph Marx, oboe; Joseph Singer, horn; Anthony Sophos, cello, plus the American Art Quartet, its members: Leon Rudin, violin; Max Weiner, violin; Leonard Davis, viola; Anthony Sophos, cello.

★★ Dimitri Mitropoulos conducted the New York Chamber Ensemble December 11 in what the musicians believe was the first New York performance of Darius Milhaud's Fifth Symphony for ten wind instruments. This program, which also contained works by Beethoven and Virgil Thomson, was the first of a series of three the ensemble is presenting this season in New York. The others will be on February 11 and March 10.

★★ The University of Texas String Quartet, since its founding in 1948, has periodically toured the Southwest and East Coast. Its four artists, Angel Reyes and Eduardo Fiorelli, violins; Albert Gillis, viola; and Horace Britt, cello, are members of the faculty of the College of Fine Arts of the University of Texas.

★★ The University of Alabama String Quartet continues to set a high record in the number of performances given and their attendance. The members of the group are Ottokar Cadek and Jerrie Cadek, violins; Henry Barrett, viola; Margaret Christy, cello.

★★ Seven Coleman Chamber Concerts of Pasadena, California, have as performing units the Alma Trio, the Amadeus Quartet, the Fine Arts Quartet, and the Hungarian Quartet. Also Nikolai and Joanna Graudan perform this season as a cello and piano duo.



Know your

Stock, Désiré Defauw, Artur Rodzinski, Reiner, Kubelik and Fritz Reiner.

A frequent soloist with the Chicago Symphony Orchestra, John Weicher has introduced works for violin and orchestra by Sibelius, Bloch, Bartók, Oldberg, Lopatnikoff, Wabnitz and Piston, in addition to his performance of concertos from the standard repertoire. During the 1954-55 season he appeared as soloist with Fritz Reiner and the orchestra in a performance of the Violin Concerto by Richard Mohaupt at the February 10 and 11 concerts.

In his role as conductor of the Civic Orchestra of Chicago, Weicher also looks back to solid training. He was that orchestra's conductor in the 1946-47 season, and he has appeared often as guest conductor of the Chicago Symphony Orchestra.

● **Robert L. Staffanson:** When the Board of Directors of the Springfield Orchestra Association announced in September of the present year that Robert L. Staffanson was to be Music Director of the Springfield (Mass.) Symphony Orchestra, a post left vacant by the death recently of Dr. Alexander Leslie, they also made a statement indicating the reason for their choice. "Mr. Staffanson," the announcement read, "is especially well qualified to direct this program—which includes the Springfield Symphony, a symphony chorus of 125 voices, and a young people's symphony of over ninety talented young musicians—because of his outstanding background and experience in organizing and directing a similar program in Billings, Montana." This statement showed they had the facts of his career well in mind. His overall program in Billings was almost identical in scope to the one developed in Springfield by the late Dr. Alexander Leslie.

Mr. Staffanson was born in Sidney, Montana, November 11, 1921. Following a period of special study in violin and conducting in San Francisco, he attended the Montana State University School of Music at Missoula, where he was concert master of the University Symphony Orchestra. He received his music degree in 1948 and the following year earned his master's degree while serving as assistant conductor of the University Symphony Orchestra and a *cappella* choir.

With the purpose of contributing to the musical life of his native state, Staffanson went to Billings in January, 1950, to inaugurate a comprehensive music program. His methods were both simple and direct. He walked miles of pavement, pushed doorbells, buttonholed anyone who would listen. Soon he had a nucleus of forty musicians and the Billings Symphony played its first concert to an audience of 300 persons. By September of 1951 a Billings Symphony Society had been formed, and, in the course of three years, it increased its number of participants from 100 to 1,600. In 1951 he organized a chorus which became a permanent part of the Billings Symphony. Today the Billings Symphony includes sixty-five skilled musicians, the chorus eighty-five trained voices, and the society 1,600 members. The organization of the young people's activities began with a handful of students and now includes over 200 players in orchestras at several levels of attainment. The most advanced of these orchestras has a personnel of eighty-five and plays standard orchestral repertoire in concerts for both adult and youth audiences.

Mr. Staffanson's work in Springfield will include conducting the Springfield Symphony, eighty-five professional musicians playing a series of subscription concerts, children's and teen-age concerts, "pops" concerts, and tour concerts; work with the Symphony Chorus, which presents an annual performance of *The Messiah* and one other major work in conjunction with the Symphony; work with the Young People's Symphony, four to eight concerts a year; and the direction of the Association in both musical and business matters.

In addition to these activities, Staffanson teaches a class in conducting at the University of Massachusetts, in Amherst.

● **John Weicher:** The new conductor of the Civic Orchestra of Chicago—this is the training orchestra of the Chicago Symphony Orchestra—is Chicago-born John Weicher. As a boy, he studied violin in the Prague Conservatory. On his return to America he became a student in the first class of the newly formed Chicago Civic Orchestra. He was appointed violinist in the Cleveland Orchestra in 1921 and in the Chicago Symphony Orchestra in 1923. In 1928 he became concert master of the Seattle Symphony.

After an interlude of study in Europe with Ysaye and Flesch, he was appointed in 1929 assistant concert master of the Chicago Symphony. In 1930 he organized the Philharmonic String Quartet.

Since 1937 he has been concert master of the Chicago Symphony Orchestra. During his eighteen-year tenure as the orchestra's principal violinist, Weicher has worked closely with five of the six famous conductors who have guided the destinies of Chicago's orchestra since its inception in 1891: Frederick

● **Van Lier Lanning:** With the appointment as music director of the Wilmington (Delaware) Symphony for the 1955-56 season to Van Lier Lanning, this orchestra finds itself in very capable hands. Mr. Lanning has to his credit the founding of three such groups and the reorganization of a fourth. In 1938 he founded the Washington (D. C.) Sinfonietta, which he directed for six years; in 1941 the Arlington (Virginia) Civic Symphony which he directed for four years, and in 1944 the Jacksonville (Florida) Symphony which he directed for three years. In 1952 he went to Atlantic City to reestablish an orchestra there. He continues as conductor of the Atlantic City Symphony, together with his Wilmington assignment.

Mr. Lanning has been selected to participate in the Pittsburgh Symphony Conductors Conference next March 26-31 under the supervision of William Steinberg, conductor of the Pittsburgh Symphony. The conference is co-sponsored by the Pittsburgh Symphony and the American Symphony Orchestra League through a Rockefeller Foundation grant to the league.

Mr. Lanning's training and experience have been of the widest. He has studied French horn under Anton Horner, violin under William Coad, trumpet under Herbert Tiemeys, piano under William Harms, conducting under Henri Verbrugghen, Vladimir Bekasov, and Hans Kindler, phrasing under Marcel Tabuteau, voice under Mabel Brant, clarinet under Lee Smail, and orchestration under Rosario Scalerò. He has a B. S. in

(Continued on page thirty-three.)

Van Lier Lanning



Robert L. Staffanson



John Weicher



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MUSIC IN WISCONSIN

This is the fourth and final
article on music in the Badger State



John Anello

● In the October, 1955, issue we were happy to be able to dwell on the achievements of seven symphonic organizations in the State of Wisconsin: the Waukesha Symphony, the Oshkosh Civic Symphony, the Green Bay Symphonette, the Kenosha Symphony, the La Crosse Symphony, the Madison Civic Symphony and the Racine Symphony. Seems, though, that we only scratched the surface. At least five additional symphonic organizations have since been brought to our notice—which would seem to give Wisconsin the title of "The State with a Dozen Symphonies." The Sheboygan Civic Symphony, of that Wisconsin town, was at first sponsored by the vocational adult education program, but is now supported by the editor of the *Sheboygan Press*. It holds two concerts a year under its director, Otto Huettner, who is principal of the Junior High School of Sheboygan. In Fond du Lac the Badger Symphony Orchestra is directed by Kenneth Byler of Lawrence College Conservatory of Music in Appleton, Wisconsin. The Manitowoc Civic Symphony, which was organized in 1951 by its present conductor, Karl Miller, is sponsored by the Manitowoc School of Vocational and Adult Education. The orchestra presents usually two concerts a season with around fifty members, 20 per cent of whom are brought in from other orchestras in the area.

Perhaps the most recent addition to Wisconsin's list of symphony orchestras is the Beloit Civic Symphony, conducted by twenty-nine-year-old Lewis D. Dalvit, who is also a clarinetist and a teacher on the music faculty at Milton College, Milton, Wisconsin. Dalvit is known throughout the State for the excellence of his woodwind clinics given for the benefit of high school band directors. The

Beloit Civic Symphony is one of four in the State sponsored by vocational schools.

Then to round out our dozen symphonies, there is the "Pops" of Milwaukee—an offshoot of "Music under the Stars," a summer series presented in Washington Park with an orchestra sixty strong and stars galore of earthly as well as heavenly derivation. John D. Anello is the music and program director of the series and its associate conductor is Edward Zielinski. Since its birth in 1938 thousands have assembled for each concert to listen to music of symphonic calibre.

The Milwaukee "Pops" which presented its grand inaugural concert at the Pabst Theatre* December 31, 1953 has been encouraged from the start by Local 8. The Music Performance Trust Funds of the Recording Industry, plus an assist from the Fraternal Order of Eagles, make possible each year a Mother's Day Pop Concert which draws huge crowds. This orchestra is also under the direction of Mr. Anello. In fact, it is one of his pet projects. Raymond Brown is the orchestra's concert master.

Besides the "Pops" and the "Music under the Stars" series, Mr. Anello has through twenty years furthered the Florentine Opera Company of Milwaukee. The first stirrings of this organization came in the depths of the depression in the form of the Italian Chorus. This chorus started in the Jackson Street social center, under the wing of the department of municipal recreation, itself a part of the

* The Pabst Theatre, with its grilled iron sidewalk canopy, looks older even than its sixty years; in fact, as though it had been transplanted from the Old World intact. However, its construction is so outdated throwback. It was one of the first theaters anywhere to provide unobstructed vision of the stage by eliminating interior columns and supports. From the very start it leaned toward opera and dramatic performances.

public school system. Within two years Anello had doubled the chorus's membership to sixty. It remained under the protection of the Municipal Recreation Department for seventeen years and then, in 1951, struck out on its own as the Florentine Opera Company. Periodically it burgeons out in festivals—extremely popular ones. In 1948 and 1949, opera lovers came from all over the United States to hear two National Opera Festivals in Washington Park.

This Anello, who had identified himself so thoroughly with the musical life of Milwaukee, was born in that city November 20, 1909, and was educated at the University of Wisconsin Extension Division in Milwaukee and at the Wisconsin Conservatory of Music. His first advanced lessons in singing were given him by Otto Semper. However, instead of seeking an opera career in the east he chose to settle down and do what he could in Milwaukee. Through his early struggling years he joined the staff of WTMJ, the Milwaukee Journal Station. Then came his chorus and later his operatic and orchestral conductorships.

Today the tall, lean forty-seven-year-old conductor is variously called "Mr. Florentine," "Mr. Pops" or just "Mr. Music." A curious sidelight: he is one of the very few left-handed leaders in the conductorial profession. He maintains it's a help, because thus the beat is so much more easily followed by the first violinist, who, after all, sets the pace for the entire orchestra.

No picture of music in Wisconsin is complete without mention of music made on its college campuses. At the University of Wisconsin in Madison the symphony orchestra, the bands (three), the choruses (four), and the chamber music groups (including a brass ensemble) serve to make this college a center of music in the State. Certainly the aims of the school are high: "To discover and preserve serious music, to arouse and develop interest in it, to show how it should be performed so that its values are apparent, to impart this knowledge to the leaders of tomorrow to improve the media through which music may be performed and to create new music of permanent value."

The University of Wisconsin Symphony orchestra of eighty-five members conducted by Richard C. Church presents three major concerts on the campus yearly as well as a spring tour of a dozen state educational centres. The young musicians perform with skill such difficult works as Mahler's First Symphony and Strauss's *Death and Transfiguration*. Paid concerts have been so successful in recent years that the orchestra has been able to set up scholarships, through the University of Wisconsin Foundation, for deserving students with musical ability.

The choruses include a sixty-member black-robed A Cappella Choir, conducted by J. Russell Paxton, a 125-voice University Chorus conducted by Paul G. Jones, and a thirty-voice Men's Glee Club, conducted by Warren Woodridge, and the forty-member Women's Chorus conducted by Prof. Paxton.

As for the bands, they are in a most flourishing condition, and all of them are under the direction of Raymond F. Dvorak, an honorary life member of Local 166, Madison.

The UW bands date back to 1885, the year when F. O. May formed a military band of eleven members. By 1894, the group had become a more general type of band with twenty-six members who played for football games. In 1915 the enrollment had reached sixty men, who traveled to the Panama Pacific National Exposition in San Francisco by special train; and year by year since the organization has grown both in numbers and in popularity, with their "musical calling card," "On, Wisconsin," which is known from coast to coast.

Today on the campus the combined bands, the concert, the Badger, and the Cardinal, have an enrollment of more than 200 members who give regular campus concerts and tour the state to play for as many as 20,000 people. They help launch each academic year by playing for New Student Convocation in September, and then plunge into a busy schedule for supplying inspirational music for Wisconsin athletes on the gridiron, the basketball court, and the boxing ring. In 1955 the marching band appeared before a total of 393,000 football fans. Also in 1955 hundreds of people had to be turned away from the sixty-ninth Palm Sunday concert in the Wisconsin Union Theater. The band's year ends with the commencement ceremonies each June in Camp Randall stadium. A typical concert may include Glazounov's *Carnaval Overture* or the Suite from Humperdinck's *The Miracle*, and novelty numbers such as LeRoy Anderson's *The Typewriter*, as well as foot-stirring marches old and new. Band members are taught to sing as well as play, to lend verve and variety to their programs.

Another musical endeavor of the University

of Wisconsin which has brought added fame to the campus is the Pro Arte Quartet, its members, Rudolf Koliach, first violin; Albert Rahier, second violin; Bernard Milofsky,



Pro Arte Quartet

viola; and Ernst Friedlander, violoncellist. Each member is an artist in his own right. This was one of the first internationally recognized string quartets to be named artists-in-residence at an American University.

The history of the quartet goes back to 1912 when it was formed in Brussels as the

Court Quartet of Belgium. Members performed throughout Europe with such success that composers Milhaud, Honegger, and Bartók arranged to have them introduce their work. In 1926 members of the quartet made their debut in New York. They returned to the United States thirty times to play in dozens of cities and universities throughout the country.

The quartet first visited Madison in 1938, and the University authorities, impressed, persuaded them to stay on the campus. Four University alumni set up a fund to establish the group: Joseph E. Davies, former Ambassador to Russia; George I. Haight, Chicago attorney; the late Frank Sensenbrenner, longtime president of the UW regents; and Thomas E. Brittingham, investment counselor and philanthropist.

Through the years the quartet's membership has changed but the quality of its music has remained constant. Members teach a course in string quartets with pianist Gunnar Johansen; they coach the string sections of the symphony orchestra; they give a series of programs annually in Music Hall as well as special concerts in cities throughout the country. Twice a year they take to the road to bring to increasingly appreciative Wisconsin audiences, in hamlets as well as in cities, their distinguished music.

A State is the people who make it up—individuals who arouse a community to the need for music and who become themselves a hub for its forward propulsion. Among such key figures are not only conductors of the State's bands and symphony orchestras, lead-

(Continued on the following page)

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Raymond F. Dvorak

(Continued from page nineteen)

ers of the choruses, and teachers of music, but also composers. Wisconsin is proud of its long list of creative musicians. Edgar Stillman Kelly was born in Sparta; Otto Luening and Kent Kennan in Milwaukee; Carl Mueller in Sheboygan; Edwin John Stringham in Kenosha; Harriet Ware in Waupun; Carrie Jacobs Bond in Janesville.

Musical notables in other categories who have made their influence felt afar are Libe-race, who is a native of Milwaukee, and the

late Bunny Berigan, who was born in Hilbert in Calumet County.

Isolated individuals have far-reaching influence. But that which has given Wisconsin the name "the State where music flourishes" is the whole body of people—the Germans who first came to the State in 1839, and started the *Männergesangvereine*, the *Männerquartette* and the *Männerchöre* and the Welsh, Scandinavian, the Swiss and Irish settlers, who followed with their songs and their instrument playing. The violinist Ole Bull lived at intervals in Madison between 1870 and 1880, gave several concerts to aid the establishment of a Scandinavian department in Wisconsin University, and, by popularizing Norwegian folk tunes in his concerts, helped Wisconsin Scandinavians to become merged in the general musical culture.

One little community of Yuba, in Richland County, still listens to the Bohemian music played from the same manuscripts their musical forefathers brought from Czechoslovakia. The Masopustni, or carnival dance, is held annually on the two days preceding the Lenten season, carrying on a custom which has lasted for eighty-two years. The colorful costumes and the little Bohemian band playing traditional folk dances keep alive the spirit and the memories of the Czechoslovakia remembered now by only the older citizens.



Mildred Stanke Quartette

It is this universal love of music and musical societies that has made Wisconsin a State of music lovers. It may seem like a wide gap between these lusty community sings and the concerts given ten times annually by the Chicago Symphony Orchestra in Milwaukee. But they are not so different after all. Audiences in this State flock with equal ardor to hear a Beethoven symphony or to partake in a community sing. To them it is all music—music which provides both entertainment and a stimulus to higher things.—H. E. S.

CLOSING CHORD

JOHN FECHTER

John Fechter, a charter member of Local 709, Bozeman, Montana, and a life member of Local 10, Chicago, Illinois, passed away at Mesa, Arizona, on May 6.

Mr. Fechter was born in Nuremberg, Germany, on August 16, 1877, and began his musical career as a student at the Conservatory of Music in Nuremberg. He came to this country around the turn of the century and became an oboist in Sousa's Band. He also was a member of Arthur Pryor's Band and the Scotch Kilties Band for a short time. In 1904 he moved to Bozeman and organized and directed the Bozeman City Band. After World War I, Mr. Fechter organized the 163rd Regimental Band of the Montana National Guard and was its director until the unit was called into service with the 41st Division in 1940. He also organized and directed the Bozeman Symphony Orchestra.

A John Fechter Memorial Fund will be set up in Mesa to help worthy musical students with their education.

VINCENT PAUL RICHETTI

Vincent Paul "Googie" Richetti, business agent of Local 189, Stockton, California, from 1952 to the time of his death, died of a heart

attack at the San Joaquin General Hospital in that city on October 18, aged fifty-four years. "Googie" became a member of Local 189 on January 2, 1935. He served the local as a member of the Board of Directors in 1937, 1938, 1941, and 1949, and served as its vice-president from 1942 to 1946 and again during 1950 and 1951. He was elected delegate to the A. F. of M. Conventions many times, and also served as delegate to the Central Labor Council. He was a member of the Sheriff's staff and stationed at the County Hospital "security" ward. He was a member of Local 6, San Francisco, California, for over twenty-five years, a member of the Loyal Order of Moose, Redmens Lodge and Knights of Columbus.

HARRY O. BENNETT

Harry Orlando Bennett, past president and a life member of Local 250, Parsons, Kansas, passed away on July 22 at the age of seventy-two.

For more than fifty years he played in the city band, various dance bands and the Katy-Municipal Band.

DOMINIC PETILLO

Dominic Petillo, a life member of Local 134, Jamestown, New York, died on August 25. Because

of the service that Brother Petillo tendered the local throughout his life, Local 134 draped its charter for a period of thirty days in his honor.

FRANCIS J. WALLACE

Francis J. Wallace, president of Local 117, Tacoma, Washington, passed away on November 15, 1955.

He joined Local 117 in April, 1928, and served on its executive board from 1938 until 1948, at which time he was elected president. On numerous occasions he was a delegate to the Northwest Conference of Musicians and he also served as vice-president and a member of the executive board of the Conference. Mr. Wallace

was a delegate to the 1947, 1950, and 1952 Conventions of the Federation.

WILLIAM EDWIN MCGRAW

William Edwin McGraw, member of Local 172, East Liverpool, Ohio, for thirty years, passed away on June 21. He was forty-eight years of age.

Mr. McGraw had many fine orchestras in various parks, clubs and ballrooms in Ohio, Pennsylvania, Chicago area, and throughout New York State. For the past ten years he had played locally and taught instrumental music in several high schools. Even recently though in poor health, he had been instructor of clarinet at the Call Music Center in East Liverpool.

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INTERNATIONAL MUSIC

Over Federation Field

In the May, 1951, issue of the *International Musician*, the column, "Over Federation Field," which had been appearing for nearly a quarter of a century under the authorship of Chauncey Weaver, came out for the last time. In subsequent months inquiry after inquiry came in as to why it was not being continued. Then came the explanation. In the March, 1952, issue was announced the death the month before, after a prolonged illness, of Brother Weaver. His friends missed his frank and open personality. Everyone who had met him through his column felt the void.

In memory of this musician, lawyer, journalist, orator and humorist who enlivened the pages of the *International Musician* for so long a time, we are using as the title of the present column, which will from now on appear regularly, the one Chauncey Weaver chose and used for so many years. In so far as we can, we shall strive to make the column as intimate, as kindly, as newsworthy and as comprehensive as that which he so lovingly compiled.

We are heading the column this month with a verse of his published in the 1946 issue. One sees from it his foresightedness, for one can gain from its message in the present year 1956 quite as much as one gained from it ten years ago.

THE NEW YEAR

Well, here is 1946!
It finds us in a pretty fix.
For four long years we've had to fight;
We've had to show that might makes right.

What seer can tell us what's ahead?
Most balanced books show in the red.
Who guarantees us safety from
That thing they call "atomic bomb"?

"Our times are in Thy hand," we sing;
After winter beauteous spring!
So let us hope for lasting peace;
And pray that wars forever cease!

—Chauncey A. Weaver.

DDT works with the Norwalk (Connecticut) Symphony Orchestra. For them the letters spell "Discipline, Decorum and Taciturnity," and the rules committee has been instituted and charged with the exercise of these three principles during rehearsal. DDT, according to the United States Pharmacopoeia, if handled properly, is never injurious to adults.

Jobs available to musicians have dropped 55 per cent since 1943. Sixteen per cent of musicians depend mainly on non-musical activities and 35 per cent depend entirely on non-musical activities. Daniel Webster remarked, anent unfairness and abuse, that there is something more capable of shaking it "than lightning, whirlwind, or earthquake; that is the threatened indignation of the whole civilized world."

Christchurch, New Zealand (Reuters Dispatch): A Christchurch man has invented a lawn mower that can also cut wood, trim hedges and milk cows. As a lawn mower it can cut at any angle. . . . What we want to know is: Can it play modern music?

Malcolm J. Young, percussionist in the Wichita Symphony Orchestra, writes Daniel Tetzlaff complimenting him on his November, 1955, department, "Trumpet Talk." He comments that nowadays "one must hold all chairs at once, since one never knows, even in a supposedly highly legitimate spot, when one may be called upon to play something like Walton's *Facade*, Shostakovich's *The Nose*, or some of the highly symphonic works of George Kleinsinger." Then he asks three very pertinent questions: (1) "How serious is serious music?" (2) "When should a piece be 'played straight,' and when with tongue in cheek?" and (3) "Is there any such thing, in contemporary music, as a wrong note?"

We'll have to sleep on that one, brother.

Credit for the following is given (by "Mephisto" of *Musical America*) to "an unknown critic in London, who published the symphony review written by an efficiency expert specializing in method engineering." After a concert in Royal Festival Hall the specialist reported:

"For considerable periods the four oboe players had nothing to do. The number should be reduced and the work spread more evenly over the whole of the concert, thus eliminating peaks of activity.

"All the twelve violins were playing identical notes. This seems unnecessary duplication. The staff of this section should be drastically cut. If larger volume of sound is required, it could be obtained by electronic apparatus.

"Much effort was absorbed in the playing of demisemiquavers. This seems an unnecessary refinement. It is recommended that all notes should be rounded up to the nearest semiquaver. If this

were done, it would be possible to use trainees and lower-grade operatives extensively.

"There seems to be much repetition of some musical passages. Scores should be drastically pruned. No useful purpose is served by repeating on the horns a passage which has already been handled by the strings. It is estimated that if all redundant passages were eliminated the whole concert time of two hours could be reduced to twenty minutes, and there would be no need for an intermission.

"The conductor agrees generally with these recommendations, but expressed the opinion that there might be some falling off at the box office. In that unlikely event it should be possible to close sections of the auditorium entirely, with a consequent saving of overhead expenses, lighting, attendance, etc. If the worst came to the worst, the whole thing could be abandoned and the public could go to the Albert Hall instead."

Ten locals will celebrate their fiftieth anniversary this year (1956). They are Local 57, Saginaw, Michigan; Local 94, Tulsa, Oklahoma; Local 114, Sioux Falls, South Dakota; Local 239, Auburn, New York; Local 263, Bakersfield, California; Local 308, Santa Barbara, California; Local 314, Elmira, New York; Local 324, Gloucester-Manchester, Massachusetts; Local 362, Huntington, West Virginia; and Local 383, Iliion, New York. Even more significant, twelve locals of our Federation are actually celebrating their sixtieth anniversary this season. These are: Local 2, St. Louis; Local 4, Cleveland; Local 8, Milwaukee; Local 12, Sacramento; Local 14, Albany; Local 15, Toledo; Local 17, Erie; Local 26, Peoria; Local 32, Anderson; Local 33, Port Huron; Local 35, Evansville; and Local 36, Topeka.

Congratulations, and good going in the years ahead!

David Zauder is the first trumpet of the Boston Pops, which on January 2 began its twelve-month coast-to-coast tour of the United States. And thereby hangs a tale!

In the Spring of 1946, a pinch-faced, scared-looking young kid appeared at the studio door of band director Leonard Smith in Detroit and asked about the price of lessons. He had difficulty getting even this query across, because he couldn't speak English. He started to play, but he couldn't get much more out of the trumpet than a stumbling version of *Dinah*. Then when he found

out that Smith's fee per lesson was \$10 he just fled.

However, something about the boy touched Smith. He called him back and promised to teach him free of charge. While he was giving him instructions in trumpet, Smith also taught him English, using as text a music lesson book that combined instructions in French, German and English. Meanwhile the boy was learning something else, too. But let Smith tell it:

"I don't believe I had ever seen such a pathetic boy before. He was so afraid, so distrustful, so grim. I told him that if he wanted to become an American, he had to learn how to smile. And because I ordered it, he tried. He used to walk around with the silliest looking grin you ever saw. Of course, he'd never had any reason to smile, so he just didn't know how."

True enough, David had never had a reason to smile. When he first came to Smith's studio he was only a short year away from a concentration camp and a four-month death march. At the camp his father and mother had died and his brother had disappeared. Then began the death march. David said, "There were about 5,000 people when it started. The boys were at the front of it. We just had wooden boots for shoes. We ate berries and grass along the way. After a while some of the people were even chewing on the wooden boots. If it hadn't been for one thing I am sure I would have died. As I fell back in the procession I saw one fellow all wrapped up in a blanket. I was cold so I asked if I could share the blanket. Believe it or not, when he unwrapped the blanket I found out that was my brother."

This brother of David's now lives in Brazil.

After eighty miles of forced marching the prisoners were rescued by invading American troops. David became shoe-shine boy for American G. I.'s. After the war the Red Cross traced a cousin of his in Detroit and got him over to America.

Mr. Zauder has since studied at Juillard and at other schools, both in Detroit and New York. But life in America has proved to be a school in itself. For one thing, it has taught him to smile, and it's a bappy smile that doesn't have to be forced. As for the past, it's so far gone that he can't even remember the number they tattooed on his left arm at the camp, though there it still is when he rolls up his sleeve: For him there are better things now to fill his mind!



Bandleader Leonard B. Smith with pupil David Zauder

—"Detroit Times" Photo

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A single publishing company in Cleveland prints and binds more than 3,000,000 Bibles a year . . . No wonder the Cleveland Orchestra is so good!

The National Symphony in Washington, D. C., is taking the bull of the juke-box dilemma by the horns, and comes up with the following:

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"The usual charge for playing one record on the coin-fed phonograph is ten cents. The average length of the popular song, about two and one-quarter minutes or approximately four and a half cents a minute.

"The cost of a National Symphony concert on the series rate for students is only nine dollars for twenty concerts or 45 cents a concert. Each concert is about two hours long, so that breaks down to less than four-tenths of a cent a minute for fine music.

"In other words, it costs ten times as much for that scratchy phonograph record, a juke-box date can't be compared with the fun of a dress-up evening at Constitution Hall and you don't have to hop up every couple of minutes to drop a dime in Howard Mitchell and the National Symphony Orchestra.

"The place to go to buy this bargain in music is the National Symphony Box Office, 1330 G Street N. W."

Local 70, Omaha, Nebraska, has a new president. He is the Rev. Francis P. Schmitt, director of music at Father Flanagan's Home for Boys in that city. Good luck to you, Father Schmitt, and may all your boys grow up to be members of Local 70—and may there be jobs for them in local orchestras and bands!

From now on, the musicians in the orchestra of the Metropolitan Opera House will rest easier. A grant of \$3,222 from the New York Community Trust to the Metropolitan has provided new seating facilities in the pit. The musicians are getting chairs with soft, adjustable seats and backs. Even the six double basses will be perched on specially designed elevated chairs. Says Director Rudolf Bing, "This generous gift has provided our musicians with a badly needed means of comfort."

On a "mystery excursion" of a bus in Arundel, England, the driver got lost. Sounds like some of the goings-on in Washington, D. C., to us.

Elephant drivers in Thailand have a three-day work week. An international labor organization investigator found that the elephants refuse to work more than three days out of five.—From *Hi-Notes*, periodical of Local 161, Washington, D. C.

"Labor's greatest asset is the respect and good will of the American people. We hope to earn and keep that good will. We hope to prove by our actions that free labor is a force for good in the life of our nation and the world." —George Meany (on the occasion of the merger of the A. F. of L. and the C. I. O.).

The Pajama Game, now enjoying its second spectacular year at St. James Theater on Broadway, will appeal particularly to anybody who ever carried a union card. In addition to being the funniest musical comedy in recent years, it is a lesson in labor-management relations.

Based on the best-selling novel "7½ Cents," a story of love, labor and trouble in a pajama factory, it boasts of excellent music and a bevy of beautiful girls.

Local 16, Newark, suffers a sad loss in the death, on October 31, after a short illness, of Charles E. Brennand, cellist and teacher. He was seventy-two years old and had been a resident

of Newark since 1921. He was widely known as an authority on the cello and string bass.

Mr. Brennand began his study of the cello in England as a boy. At one time he was a member of the Halle Orchestra under Hans Richter. Later he served as a musician on the White Star Cunard Line.

In Newark he was solo cellist at the Branford Theater and first cellist of the former Newark Symphony Orchestra and the Stadium Concerts Orchestra of Essex County. He often appeared with the New Jersey Symphony, the Nutley Symphony, the West Hudson Symphony and the YM-YWHA Symphony. He played with the Newark String Quartet and the Arion Trio and made many solo appearances in Newark and New York. He trained hundreds of pupils in his studio and at the Manhattan School of Music.

His five sons all became members of major symphony orchestras.

Lawrence J. Murphy, assistant secretary of Local 109, Pittsfield, Massachusetts, sends us word of the death on November 14, 1955, of Alphonse Joseph Pelletier, charter member of Local 109 and noted French horn player. "Al" as he was known to a host of musicians and people in all walks of life in the Northeast, was born in Canada, but had lived the greater part of his life in Pittsfield. A graduate of the Institute of Musical Art in New York City, Al Pelletier joined the small group half a century ago that gave Pittsfield its first Musicians Union charter under the name of the Pittsfield Musicians Protective Union.

His early musical career saw him playing the French horn for four years under Walter Damrosch as a member of the New York Philharmonic; for three years in the Detroit Symphony under the baton of Ossip Gabrilowitch. He was also a member of Sousa's Band; for eight years with the Cleveland Symphony and for one season played with the General Electric Orchestra broadcasting from WGY in Schenectady.

Returning to his native city, he organized and directed the Stanley Club Junior Symphony and also founded and directed the Berkshire County Youth Band. Following the war until three years ago, he directed the Eagles Military Band. He was honored with the presidency of Local 109 from 1934 to 1938, and made a life member in 1947.

A talented musician and an exacting leader, Al leaves a gap in the musical life of Pittsfield. As a successful teacher of the brass instruments, his passing will be mourned by hundreds of Pittsfield young people whom Al launched on musical careers.

Another Massachusetts local had occasion to mourn the loss of a dear member during 1955. Robert E. Bartley, secretary of Local 372, Lawrence, for thirty-one years and a member for over fifty-one years, passed away on May 14, 1955.

Born on February 14, 1877, in Barry, England, he came to this country in 1900. He became interested in the formation of a union for musicians and Lawrence, and was one of its charter members at its formation in 1904. An active instrumentalist—violin, French horn—he associated himself with many outstanding musical ensembles in the New England area, and also led his own orchestra for a time.

He was actively engaged as a musician, having played on an engagement a week before his death. His passing has left a big void not only in the hearts of his family but also in the Lawrence Local 372 where he was such a vital influence.

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BANDS IN THE SPOTLIGHT

READYING FOR SUMMER

The Sioux Falls Municipal Band is already preparing for its thirty-seventh summer park season. Its 1955 summer season consisted of forty-five concerts in four parks of the city, several of which were presented through the assistance of the Music Performance Trust Funds of the Recording Industry. New uniforms, purchased by the city, were used for the first time in 1955. An increased appropriation is promised for the summer of 1956. The band's instrumentation is six cornets, eight clarinets, one alto clarinet, one bass clarinet, two flutes, two bassoons, two oboes, six horns, four trombones, four saxophones, two baritones, two tubas, one string bass and four percussion. Two regular vocalists sing with the band. For twenty-one years now its leader has been Russ Henegar.



Russ Henegar

The Wausau (Wisconsin) Municipal Band, conducted by M. F. Talbot, is also preparing for its next summer's concerts at Marathon Park and also its appearances for parades and civic ceremonies, money provided by the Music Performance Trust Funds of the Recording Industry. The roster of the band is as follows: Ray Kraemer, Sid Kyler, Johnny Reichert, Lee Glasel, Dave Olshanski, Dick Schroeder, Louis Pradt, Ken Cormack, Garth Heath, Tommy Litzer, Herb Walters, Fritz Zender, Jimmey Hamke, Dale Duzbay, Fred Egner, George Schoeneman, Paul Buntrock, deceased; Ed Drews, Al Gabriel, Johnny Kitowski, John Balz, Ollie Schmidkofer, Les Maddock, assistant director; Ed Gamble, manager; Bill Kasten, Harold McDonell, Auggy Roeber, Ron Janz, Jimmey Roeber, Len Kitowski, Emil Reisman, Cliff Hoene, Les Brouchoud, Henry Boller, Althea Dehnel, vocalist; Marilyn Mills, majorette.

WIDE APPEAL

The Syracuse Conservatory Concert Band is composed of thirty musicians, all members of Local 78 of that city. They are active in the Syracuse area, playing concerts in parks, at hospitals, and for special events. The band's conductor is Joseph Maida.

(Continued on page thirty-three)

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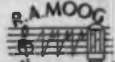
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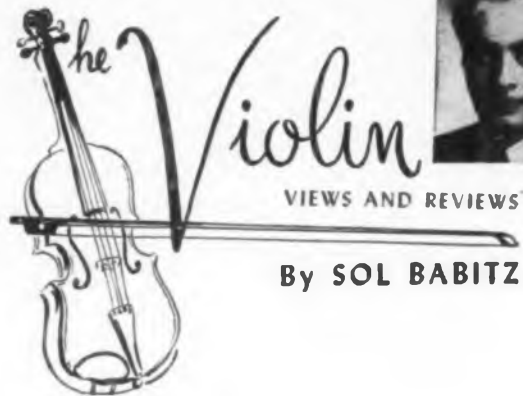
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Views and Reviews

By SOL BABITZ

HOW TO PLAY THE FIRST MEASURE OF BACH'S LOURE IN E MAJOR

For the past one hundred years the Bach Violin Sonatas have been played "as written" without any effort being made to discount the differences between eighteenth century and modern conventional notation. Recent research has revealed that the music "as written" used to mean something quite different from what it does today, and that in order to restore the true sound of the music it is necessary to destroy the false "traditional" performance of today and restore the eighteenth century version. My experiments in this field have convinced me that this is labor well spent because the music in its true version makes better musical sense and gives greater pleasure to the listener.

Bach's *Loure* in E Major is a good example of how a very beautiful piece can become meaningless when played "as written" in the modern style. It sounds draggy and monotonous and no sense of rhythm is conveyed, whereas the composer intended it to sound like a dance—a *Loure*.

Some may think that a single measure is too small a matter to serve as the subject for an entire analytical article. However, I believe that careful study will convince the reader that this measure deserves the closest scrutiny, particularly since it contains the germ of the entire movement and suggests procedure in other movements of dotted rhythm.

The Written and Performance Versions

AS WRITTEN:

18th-CENTURY PERFORMANCE:

REPEAT:

A comparison of the first and second lines reveals astonishing differences. The modern performance (usually marked *dolce*) is legato and sustained in order to fit the slow tempo of sixty quarter notes per minute, whereas the eighteenth century performance as described by Bach's friend, J. J. Quantz (*Versuch*, page 270), is much faster, eighty quarter notes per minute, and has "the eighth notes following the dotted quarters . . . not played according to their real value but very

short and sharp. The dotted note is marked with pressure and the bow lifted at the dot." Quantz also says, "One proceeds thus with all dotted notes in all pieces, if time permits." The pieces should be played "in a grandiose manner, the bow lifted with every quarter note, whether or not it is dotted." This style, according to Quantz, applies also to sarabandes, courantes and chaconnes.

The various numbers in the musical examples indicate significant points. No. 1 shows where notes written as eighths are played as thirty-seconds preceded by a rest according to the convention described by Quantz, L. Mozart and others.

No. 2 shows the natural rising and falling dynamic natural to the early bow and suitable to pieces where the bow is raised between every quarter. Geminiani also recommends lifting, and L. Mozart is responsible for the statement previously quoted in these columns, "Every tone, even the strongest attack, has a small, even barely audible softness at the beginning of the stroke."

No. 3 shows the dotted quarter shortened to a quarter with a rest according to Quantz's rule.

No. 4 indicates a slur written with dotted lines because it is not in the original manuscript. Bach has many slurs written in this piece but he has not one slur on any of these dotted figures because that would change it from the sharp grandiose effect described by Quantz to a smooth undancelike figure. Those modern performers who pride themselves on playing the music "as written" have no qualms about inserting a slur where it is wrong. They may be excused for doing this, however, since without a slur and with the bow not lifted from the string the eighth note would sound unbearably heavy.

Explanation of Line Three

The third line gives a possible repeat version because a repeat in the eighteenth century was intended to give the performer the opportunity to show his skill in improvising ornaments. The ornaments shown here are not my own but were borrowed from Bach's ornaments in the keyboard version of this piece. A more ornate version could very well be used. The *appoggiaturas* in the fourth and fifth beats may be reversed to short-longs. All of these notations are, of course, approximate.

No. 5 indicates the *forte-piano* performance of *appoggiaturas* in the eighteenth century.

No. 6 shows how the modern smooth performance "as written" makes the notes under the bracket sound like a measure of four quarter beats preceded by an up-beat of an eighth note. The effect is confusing aurally even to those who know that the piece is in six-four; in line two the use of the first two notes as an up-beat makes the rhythm unmistakable, especially in combination with a faster tempo.

A Note on the Validity of Quantz's Evidence

Much of the evidence for the eighteenth century interpretation given above stems from Quantz's *Versuch* which appeared in 1752. Because this is two years after the death of Bach, some musicological sticklers for precision reject it out of hand because it is "too late" for Bach. Quantz was only twelve years younger than Bach, admired him, and none of the sticklers for "precision" have yet produced any writings dating from Bach's lifetime which contradict Quantz. I suggest that these people reject Quantz not for reasons of accuracy but simply to save themselves the trouble of studying his bulky book; they reject Quantz because he is two years too late but never complain of the modern "Bach" style which is 250 years too late. Perhaps this analysis of a measure of Bach's music will do something to awaken some musicologists (as well as violinists) to the facts of eighteenth century musical life.

(This last is addressed to those of my fellow musicologists who seem to have forgotten that musicology came into existence merely as an aid to the study of performance.)



Bremerton (Washington) Symphony Orchestra, Robert Anderson, music director

JANUARY, 1956

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Al Postal and his Music are booked for weddings, country clubs, dinner dances and shows in New York State, featuring the vocals of Mary Richards . . . The Vinnie Paris Quintet appear every Friday and Saturday night at the Enchanted Room in Yonkers, N. Y. Members include Vinnie Paris, trumpet and leader; Bobby White, drums; Mel Feller, bass; Joe "Goose" Mileti, tenor sax and clarinet; Rick Syracuse, piano.

Keyboard master Jackie Lee completed a week's engagement at Sciolla's in Philadelphia, Pa., in mid-December . . . Louis Nicoloff and his Orchestra have been playing at the Moose Lodge 55 in Farrell, Pa., for four years. The group includes Barbara McGill, piano and solovox; Louie Nicoloff, sax and clarinet; James Banse, trumpet; Harold Layman, drums and vocals.

The Dick Hurlburt Trio (Charlie Johnson, bass and fiddle; Dick Hurlburt, drums, sax, clarinet, vibes, vocals and leader; Leif Eriksen, piano, accordion and clavoline) is being held indefinitely at the Windham Hotel in Bellows Falls, Vt.

NEW YORK CITY

Pianist-composer Teri Josefovits is being held over at the Windsor Hotel through the winter season.

MIDWEST

Ralph Marterie is doing one-nighters in the Midwest during January . . . The Polkateers (Alex Nykoluk, accordion; Chet Bednarz, trumpet; Chester Modelski, drums; Chuck Zaccane, clarinet and saxophone; Lou Stopka, saxophone and clarinet; Frank Janic, bass) are performing in Illinois, Wisconsin, Michigan, and Ohio . . . Organized

for nine years, the Jimmy Stier Orchestra is working in Ohio, Indiana and southern Michigan.

The Dreamtimers (Bill Hell, Dana Meads, Charles Burrus, Robert Graves, Sammy Licocci, Tom Patrick, Dwane Houser and Gordon Triefenbach) play for many high school, college and club dances within a hundred and fifty-mile radius of Bloomington, Ill. . . . Two Guys and a Doll (Mel Sparks, drums; Juanita De Lana, piano; Kenny Baldwin, saxophone and clarinet) at the Shamrock Room in Terre Haute, Ind.

The O'Brien and Evans Duo are featured at the Marquette Hotel, Cape Girardeau, Mo. . . . George Shearing highlights Casa Loma Ballroom in St. Louis, Mo., on January 4 for two rounds . . . The Errol Garner Trio is scheduled to appear at the Congress Hotel in St. Louis on February 16 for a three-weeker . . . The Tony DiPardo Orchestra, in their previous stand at Eddy's in Kansas City, Mo., set a record of four years playing for nightclub sessions and backing floor shows. After a ten-month interval DiPardo is back with a virtually new group and has picked up where he left off.

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JANUARY, 1956

two-week stay . . . Count Basie takes over this spot on January 19 for another two . . . Herbie Fields moved into the Preview Lounge on December 21 for three weeks . . . The Stardust Trio—Jim O'Donnell on the keyboard; Andy Karagish on saxophone, and Hank Moldraski on drums—play for country club dances, banquets and night clubs in the Chicago suburbs.

SOUTH

Jan Garber booked at the Roosevelt Hotel in New Orleans, La., on January 5 for an extended run . . . Russ Carlyle signed for a March 1 opening in the Blue Room of the Roosevelt Hotel in New Orleans. He plays this location for four weeks.

The Wifty Walters Trio (Red Waterman, piano; Wifty Walters, reeds and vocals; Ted Starkey, drums) is in its fourth year at the Shamrock Club in St. Petersburg Beach, Fla. . . . The Natale-Fields Trio—Ward Erwin, bass; Frank Natale, piano; Bobby Fields, drums, with all doing the vocals—has been playing club dates in the Miami-Miami Beach, Fla., area for the past two years.

The Three Jacks (Bill Abrenethy, piano; James Colomeris, sax; and Joe Burch, drums) are going strong at the Wheel Bar in Colmar Manor, Md. They have also been playing Sunday sessions at the Redskin Lounge in D. C., for over a year.

WEST

Choreographer Hal Belfer recently celebrated his one-year anniversary producing shows in Las Vegas, Nev.



The "Dixie Bash" of Madison, Wisconsin. Left to right: Dick Haggerty, trombone; Gardy Kemmeter, alto; Dick Reudbusch, trumpet; Roger Smith, bass; Eddie Stein, drums; and Greg Blied, piano.

Bobby Reed is fingering the keyboard at the Thistle Inn, Silverlake and Glendale, Calif. . . . Bandleader Walt Robinson has begun his sixteenth year at the Ship Room of the Huntington-Sheraton Hotel in Pasadena, Calif. . . . Organist Mildred Dalie is signed for a six-month contract at Hagel's in northern California . . . Farmer Red and Al Rego are the attraction every Saturday night at the Garden of Alah Ballroom in Niles, Calif. . . . Western guitarist and vocalist Dude Martin is now located in southern California doing daily television shows around Hollywood, Calif. . . . Texas Neal, hoedown fiddle man, and Mike O'Hern on guitar and vocals are the featured performers at the California Hayride television show and western dance held every Saturday night at the Fiesta Building in San Mateo, Calif.

Dick Spain and the Rogue Valley Boys, featuring Bill Lively, are playing every Saturday night for the big western dance at the Oasis Ballroom in Eagle Point, Oregon.

The Buck Monari Trio (Bob Rogge on piano, Hank Adams on drums, and Buck Monari on trumpet and valve trombone) is in its second year at the Crossroads Inn, Miles City, Mont.

ALL OVER

Stan Wilson, a guitarist and calypso and folk singer, is making personal appearances throughout the country.

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Symphony and Opera

GUESTS Fernando Previtali made his American debut when he appeared as guest conductor of the Cleveland Orchestra at the December 15 and 17 concerts. Mr. Previtali is music director of the Orchestra of the Academy of Santa Cecilia at Rome . . . Vladimir Golschmann, conductor of the St. Louis Symphony, will be guest conductor of the St. Louis Philharmonic Orchestra at its January 19 concert . . . Aaron Copland will be guest conductor of the Vancouver Symphony at its January 22 concert . . . A December concert with the Chicago Symphony was Thomas Mayer, musical director of the Halifax (Nova Scotia) Symphony . . . Sir Thomas Beecham was the conductor of the Cleveland Orchestra, in its fourteenth pair of programs this season, January 19 and 21 . . . Bruno Walter will return for his ninth Chicago Symphony engagement for the last week in January and the first week in February, 1956 . . . Jussi Jalas, Finnish conductor, who is a son-in-law of Sibelius, is conducting currently in the United States, leading orchestras in Philadelphia, in Washington, D. C., in Cincinnati, in New York . . . Nicolai Malko will conduct the Indianapolis Symphony Orchestra in its January 14-15, and January 28-29 concerts . . . Paul Paray and Leonard Bernstein are expected to be among the guest conductors of the New York Philharmonic-Symphony in its 1956-57 season.

TOURS The second tour this season of the Cleveland Orchestra will open February 6 in Syracuse, New York, and will take place in some twelve towns and colleges. Its Carnegie Hall concert will take place on February 14 . . . The American tour of the Ballet Theatre started January 7 in Providence, Rhode Island. The troupe will dance at the Metropolitan Opera House, New York, in April. Joseph Levine is its musical director.

CURTAIN CALLS R. C. A. and N. B. C. have joined forces to form an opera company. It will be called the N. B. C. Opera and it will make annual tours in the United States and Canada, beginning this fall. The opera company will visit major cities as far west as Kansas. For the first tour (eight weeks) it will present Mozart's *The Marriage of Figaro* and Puccini's *Madama Butterfly* . . . Maria Meneghini-Callas will make her debut with the Metropolitan in *Norma* on next season's opening night, October 2, 1956 . . . Renata Tebaldi will appear at the Metropolitan next season in a new production of *La Traviata* . . . A new addition to the Metropolitan's list of tenors this season is Mario Orlica, who made his American debut at the opera house on November 19 . . . The Seventh Annual Toronto Opera Festival, bigger and better than ever (eighteen Toronto performances, besides out-of-town showings) will begin on February 24 at the Royal Alexandra Theatre in that city. The opera performed will be *Carmen*, *Don Giovanni*, *Madame Butterfly*. The festival will close March 10 . . . The Ballet Russe de Monte Carlo in its current season has two conductors, Ivan Boutnikoff and Ilmari Ronka.

MOZART Fritz Reiner and the Chicago Symphony Orchestra will take part in celebrating the 200th anniversary of Mozart's birth by a performance of the Grand Mass in C minor at the January 19 and 20 concerts . . . The augmented Bach Choir of Vancouver will join the Vancouver Symphony Orchestra in the performance of Mozart's Requiem, on March 18 . . . The Cincinnati Symphony will present Mozart's *Così Fan Tutte* in concert version at its January 13 and 14 concerts, and at its February 17 and 18 concerts the Mozart Cantata, *Davidde Penitente*. This is believed to be the United States premiere of this work, a completion and re-editing of the great C minor Mass, done by the composer . . . The Oklahoma City Symphony plans a Mozart composition for each of its twenty broadcasts over the Mutual Broadcasting System . . . Thomas Scherman of the Little Orchestra Society of New York announce as one of their series of Orchestral Concerts for young people a "Birthday Party for Mozart" on January 21. In its tour of nine States, the orchestra will present a Mozart Festival program . . . On December 3 and 4 Joseph Szepieny played a Mozart Concerto and the Adagio, K. 261, with the New York Philharmonic-Symphony under George Szell . . . The Inglewood Symphony Orchestra (Los Angeles) will play an all-Mozart program

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JANUARY, 1956

at its January 22 concert. The conductor is Ernst Gebert. Yalta Menuhin will be piano soloist . . . An all-Mozart program will be offered by the New Haven Symphony, conducted by Frank Brief . . . George Szell began his season-long celebration of Mozart's 200th Anniversary at the pair of concerts October 13 and 15, when he had Josef Gingold, concert master of the orchestra, and Abraham Sker-nick, its first violist, play the solo parts in Mozart's Symphonie Concertante for Violin and Viola in E-flat major, K. 364 . . . Luboshutz and Nemenoff were two-piano guest artists playing Mozart works at the November 15 concert of the Atlanta Symphony Orchestra, Henry Sopkin, conductor . . . The New Jersey Symphony, Samuel Antek, conductor, is featuring a Mozart work on each one of this season's concerts . . . A four-day Mozart Festival is planned for January 26-29 by the Long Beach City College of Long Beach, California . . . The American Mozart Festival will be held at Columbia University, New York, in April, 1956 . . . The Metropolitan Opera will present Mozart's *Marriage of Figaro* on the composer's birthday next January 27, the exact date marking the 200th anniversary of his birth.

The Ballet Theatre will make a return engagement to **FEATURES** Atlanta, Georgia, on February 2. It will be accompanied by the entire Atlanta Symphony Orchestra . . . Aaron Copland's Suite from the ballet *Billy the Kid* highlighted the concerts of the Philadelphia Orchestra December 16 and 17 . . . Debussy's cantata, *The Blessed Damosel*, was presented by the Cleveland Orchestra under the baton of its associate conductor, Rudolph Ringwall, at the December 1 and 3 concerts . . . Ruth Slenczynska made the first of eighty-three appearances with the Boston Pops Orchestra at Staten Island, New York, on January 2 . . . When the Tucson Symphony Orchestra presented Liszt's *Dante Symphony* at its opening concert this season, the whole town, libraries, television, radios and newspapers, went "Dante." The orchestra's conductor, Frederic Balaza, also proudly passes along the information to us that "Our patronship drive was over the mark even before the actual plans for the drive were announced!" The orchestra averages about one American work a program.

ANNIVERSARIES At least a dozen of our orchestras are engaged in anniversary activities this season. The Nashville (Tennessee) Symphony and the Rhode Island Philharmonic are both celebrating their tenth birthdays. Their conductors are respectively Guy Taylor and Francis Madeira . . . The New Orleans Symphony is celebrating its twentieth anniversary, as is the Metropolitan Opera Guild . . . This is Eugene Ormandy's twentieth season with the Philadelphia Orchestra . . . The St. Louis Symphony has a double celebration on its hands: the seventy-fifth year of the orchestra and the twenty-fifth in which Vladimir Golschmann has been on the podium . . . The National Symphony Orchestra in Washington, D. C., has just rounded out a quarter of a century . . . Lily Pons was honored on the twenty-fifth anniversary of her debut at the Metropolitan Opera Company by a gala performance, January 3, in which Miss Pons appeared in scenes from *Lucia* and *Rigoletto*.

(Continued on the following page)

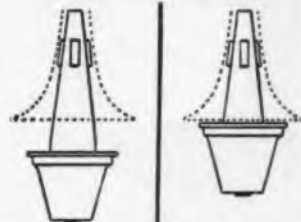


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(Continued from page thirty-one)

SOLOISTS On January 17, Szymon Goldberg will make his third appearance with the New Haven (Connecticut) Symphony Orchestra of which Frank Brieff is the conductor. He will perform the Mendelssohn Violin Concerto . . . When Artur Rubinstejn performs all the piano concertos of Beethoven and Brahms at Carnegie Hall during February, Alfred Wallenstein will be the conductor of the orchestra . . . Yalta Menuhin will be the piano soloist when the Inglewood (California) Symphony presents its January 22 program. The orchestra's conductor is Ernst Gebert . . . Lenore Engdahl will be piano soloist and Edouard Blitz will be cello soloist at the sixth Twilight Concert of the Minneapolis Symphony, January 22. The orchestra's assistant conductor, Gerard Samuel, will be on the podium . . . Pianist Gina Bachauer was soloist with the Nashville Symphony at its January 10 concert. Guy Taylor is the orchestra's conductor.

GOVERNMENT-SPONSORED The United States Department of State will sponsor the New Orleans Philharmonic-Symphony in a tour of Latin-American countries this coming Spring. The concert tour through fourteen or fifteen Latin-American countries is being given in cooperation with the International Exchange Program of the American National Theater and Academy. International House of New Orleans, long a promoter of Latin-American affairs and now presenting the Inter-American Press Conference, will help sponsor the orchestra's trip along with several New Orleans individuals and business concerns. The New Orleans Symphony will play approximately twenty-five concerts in Cuba, Dominican Republic, Puerto Rico, Venezuela, Colombia, Ecuador, Peru, Panama, Costa Rica, Nicaragua, Honduras, El Salvador, Guatemala, and Mexico. It is planned that the travel will be entirely by air, with specially chartered aircraft carrying the entire orchestra company and all its instruments. The orchestra's conductor, Alexander Hilsberg, who was guest conductor of a symphony orchestra in Buenos Aires during September, at the time of the recent revolution, said officials and music lovers even in the midst of the turmoil were inquiring eagerly about the coming of the New Orleans Symphony.

GRANTS The State of Vermont recently raised its yearly appropriation for the Vermont Symphony Orchestra from \$1,250 to \$5,000. The bill passed both houses without a dissenting voice. The orchestra will present concerts this season in Burlington, Middlebury, St. Johnsbury, Springfield, Woodstock, Manchester and Bennington . . . The Rockefeller Foundation has approved a three-year grant in the amount of \$49,500 to the American Symphony Orchestra League for the purpose of enabling the League to engage in further experiments in advanced study for conductors of symphony orchestras. Conductors announced as recipients of advance study grants through these funds are Franz Bibo, conductor of the City Symphony Orchestra of New York City, Donald Johanos, conductor of the Altoona Symphony and the Johnstown (Pennsylvania) Symphony, and James Robertson, conductor of the Wichita (Kansas) Symphony. The Rockefeller Foundation grant will be apportioned among the three winners for a three-year period of study here and abroad . . . Leonard M. Marcus, graduate student at the University of Minnesota, has been named recipient of the Antal Dorati scholarship for the 1955-56 academic year. The \$500 award is made annually through the University's Greater University Fund.

AMERICAN According to a survey of the National Music Council, American-born composers had more performances by major United States orchestras during the 1954-55 season than in any one of the preceding fifteen seasons. The total last season was 191 compositions. The National Symphony led with twenty-nine works by native composers. Baltimore followed with twenty-two, Utah with thirteen, New York with eleven and Atlanta with ten. Of course, in this appraisal, due mention must be made of the Louisville (Kentucky) Orchestra, which, via a Rockefeller grant, has been able to present premieres by the dozens. The members of the orchestra, dealing constantly as they do with new works, have developed into phenomenal sight-readers . . . The Chicago Symphony, under Fritz Reiner, is presenting this season works by Felix Borowski, Arne Oldberg and Leo Sowerby.

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(Continued from page sixteen)

Music Education from Ithaca (New York) College and in 1935 won a full scholarship to the Curtis Institute of Music. He has played French horn in numerous symphonic groups, including several seasons with the National Symphony of Washington, D. C.

Mr. Lanning was born in Philadelphia and is married to the former Birta Eileen Cooke of St. Mary's, West Virginia.

When not engaged in his musical profession, Mr. Lanning can usually be found "on the sea," as he is a licensed captain and an ardent yachting enthusiast, being the owner of the sixty-passenger "Inlet Queen" and the cruiser "Baton."

In his post as music director of the Wilmington Symphony, Van Lier Lanning succeeds Harry Stausebach, recently retired after directing the orchestra for twenty-odd years.

Mr. Stausebach has been named conductor emeritus and will serve as an honorary member of the board of directors.

● **W. Knight Wilson:** The careers of the Regina Symphony Orchestra, of Regina, Sask., Canada, and of its conductor, W. Knight Wilson, are so closely interwoven that it is impossible to speak at any length about one without speaking about the other.

In 1927 the Regina Orchestral Society was reorganized for the purpose of extending the scope of the Regina Symphony Orchestra, increasing its efficiency by the inclusion of the best of the city's professional talent, and presenting a regular annual series of symphony concerts. It was at this point that W. Knight Wilson mounted the podium of the orchestra, and, except for a four-year period (1941-45) in which he served in the Canadian Army, he has been at the helm ever since.

Born December 27, 1884, in Leven, Scotland, Mr. Wilson studied under Henri Ver-

brugghen, Belgian violinist and conductor, at the Athenaeum School of Music in Glasgow. Then for five years he played in the Scottish Symphony. He came to Canada in 1920, and was concert master, then musical director, of the Famous Players Orchestra in Toronto. It was in this latter capacity that he came to Regina in 1923.

At first, on his arrival in Regina, Mr. Knight rehearsed and gave occasional concerts with the instrumentalists who formed the orchestra which was the precursor of the Regina Symphony. Then after some four years of this coaching and training he was appointed conductor of the fully formed orchestra. Since that year it has given annually no fewer than four concerts a season. The concert master of this fifty-member group is John Thorncroft.

Mr. Wilson, now in his seventies, besides furthering the work of the orchestra, is head of the instrumental department of the Regina Conservatory of Music.

BANDS IN THE SPOTLIGHT

(Continued from page twenty-three)

GOOD FOR INDOORS

The Eastman Symphonic Wind Ensemble was organized by Frederick Fennell in the Fall of 1952 at the Eastman School of Music of the University of Rochester, its aim to fill a distinctive place between the military band and the full-sized symphonic band. With a limited number of instruments, although with all regular band sections represented, it is equipped not only to play in small auditoriums but to play a diversified program not suitable for larger bands. On its formation, letters were sent to some four hundred composers enlisting their interest and stating the group's aims. Their response was most encouraging.

Conductor Fennell believes there is a special place for such ensembles, because the large concert band does not transplant well into the concert hall from the open air. Moreover, these bands—at least in schools—keep getting larger and larger and it is not musically stimulating to a young player to be fifteenth cornet or twenty-fourth clarinet.

Today, the group of forty-five players consists exclusively of

members of Local 66, Rochester, and is composed of the finest reed, brass and percussion players in the school. It made its first professional tour December 15-20, 1954, from Rochester to Chicago, playing in the latter city December 17.

THE BRASS ENSEMBLE

In the past few years brass ensembles, or brass choirs, as they are sometimes called, have created quite a stir in the educational music field. Ernest N. Glover, Director of the Brass Ensemble Department of the Cincinnati Conservatory of Music, believes there is a most promising future for such groups. Already there is a fine literature available. New avenues of employment for brass members could be achieved, he believes, with further organizations of such groups. Particularly in the smaller communities where they have some good brass players but not enough woodwinds or strings would such groups create much interest and employment.

The Cincinnati Conservatory Brass Ensemble, of which Mr. Glover is the conductor, was founded in 1946 and has rapidly gained musical maturity. The programs of this brass group include works of such masters as Palestrina, Corelli, Gabriele, Bach, Handel, Wagner and Tchaikovsky, as well as of Dukas, Debussy, and Richard Strauss. The group also encourages the composition of works, especially for its use, through, for instance, the Thor Johnson Brass Composition Awards.



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The Good Old Days (?)

In looking back at some items of long ago, appearing in other music magazines under my by-line, I got a chuckle over the following, which definitely dates itself.

"QUESTION—What is the correct way of playing the new foot cymbal afterbeater that is beginning to be used in some of our better dance orchestras?

ANSWER—The afterbeater is operated by the action of the left foot by which the two cymbals are slapped together. As its name implies, this accessory, rapidly gaining in popularity, is chiefly played on the afterbeats, two in the *alla breve* measure. It should not take more than an hour or so to become accustomed to its operation."

☆☆☆

Another question from the good old daze; this one, however, with an answer snapped up to 1955.

"QUESTION—Two of my temple blocks have gone dead. By this I mean there is no tone in them. What do you think is the probable cause and can it be remedied?

ANSWER—What is a temple block?"

☆☆☆

Now, from the ridiculous to the sublime, a gem from the pen of the late Herbert Clarke, included in his answer to an inquiry about the production of high tones on the trumpet.

"High tones are a development from those below them; just as the branches and the leaves of a tree develop with the tree's roots and trunk. The foundation of a building is nearer the cellar than the roof."

This same concept, drummer readers, applies to the development of speed on our instrument built up from a foundation of the slower speeds.

Quips and Stuff

From a local drummer, reporting his first experience in teaching a drum corps . . . "My voice is gone, trying to talk over the din of sixteen drums, and I never realized that there were so many wrong ways of holding a pair of sticks."

From letter of Bill Jenner, L. A. . . . In 1915, when the saxophone began to rear its crooked neck . . ."

CORRECTION I

In the December issue I mentioned the name of my good friend, Roy Knapp, ace drumming instructor of Chicago, as the *late* Roy Knapp. In so doing, I pulled the prize boner for the year, for Roy is very much alive.

How that cursed word *late* crept into my copy I don't know, but I hereby extend my sincere apologies to a friend of long standing and one of the truly greats in the art of teaching percussionists how to percuss.

Over the phone he tells me he is going stronger than ever, and this, considering his extensive background, training and experience, I can well believe. My apologies again, Roy.

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NEWS NUGGETS

★★ On December 12 at Town Hall, New York City, the Musicians' Guild presented a program which, besides chamber music by Brahms, Mozart and Beethoven, gave a first performance of a String Quartet by Jan Meyerowitz. Mr. Meyerowitz during the year 1955 has had works of his performed by the New York Little Orchestra Society conducted by Thomas Scherman, by the New York Philharmonic-Symphony assisted by the Westminster Choir, by the Hunter College Opera Association, at the Coonamassett Festival, by the New York Concert Choir, and by the Musicians' Guild. Quite a record for one season!

★★ Marjorie Jackson is the new first oboe in the Portland (Oregon) Symphony Orchestra.



Marjorie Jackson

★★ An international music competition for women has been announced by the National Council of Women of the United States. Compositions entered in the con-

test must be choral works for women's voices, either a *cappella* or with piano accompaniment. Official entry blanks may be obtained from the International Contest Chairman, Dr. Grace Spofford, National Council of Women of the United States, 345 East 46th Street, New York 17, N. Y.

★★ Sergei Matusewitch, accordionist, gave a recital in Washington, D. C., December 13, 1955. It was his first appearance there.

★★ Brown University has announced prize awards—\$300 and \$100—in composition for natives of Rhode Island. Entries must be received by April 27, 1956. For further information address Was-sili Leps Foundation, Department of Music, Brown University, Providence 12, Rhode Island.

Local 626, Stamford, Connecticut, sends in the following notice:

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San Francisco, Calif., Local 6—Arneline J. Beckerleg, Nicholas J. Morrisey, Joseph Margolis, Dollo Sargent, Andre Dupuis.

Santa Rosa, Calif., Local 292—Virginia McMennamin.

Stockton, Calif., Local 189—Vincent Paul Richetti.

Sacramento, Calif., Local 12—Robert Mosley, Iva Wheeler, Gladys Long.

St. Paul, Minn., Local 30—Paul Lau, Sr., Charles B. Jaros.

Schenectady, N. Y., Local 85—Albert Nimms, George Meyers, Jr.

Toronto, Ont., Canada, Local 149—Dr. Frank Pokorny, Frank Swain.

Tacoma, Wash., Local 117—Frances Wallace.

Worcester, Mass., Local 143—Charles W. Wacker.

Washington, D. C., Local 161—Dana M. Garrett, Alfonso Rossi.

Waukegan, Ill., Local 284—G. W. Pritchard.

Washington, Pa., Local 277—Rudolph Eisert.

New York, N. Y., Local 802—Alex Feldman, Charles F. Bowman, Conrad C. Held, Ben S. DiBlasi, Victor Ferdinando, Arville S. Harris, Marcel Hansotte, Harry Kutcher, James P. Johnson, Michael O'Hara, Betty Washington, Charles E. Brennand, John Ciulla, Roy H. King, Ethel Kramer, Joseph Margolis, Vincent E. Schineller, Arthur J. Neumann, Frank Stretz, Jac Gorodetzky, Jose Casas, Robert Wilson, Samuel Reichmann-Lewis, Charles Pier, Louis Siegel.

Suspensions, Expulsions, Erasures, Terminations

SUSPENSIONS

Akron, Ohio, Local 24—Robert L. Atchison, Lyle K. Baker, Freelin L. Brady, Billie L. Carney, Arden O. Carr, Harry L. Clark, Wilbur A. Cushman, Donald E. Eberhach, Jean E. Evans, Robert J. Forsythe, Harry Fry, John L. Harris, Jr., Ernest Johnson, Kenneth J. Judge, Gordon C. Leslie, Louis R. Lucas, Delmar W. Mauer, Joseph A. Metz, Homer W. Oles, Walter H. Owen, Glenn H. Parker, Edward C. Paul, William O. Price, John V. Rozman, Jack S. Undercoffer, Russell C. Vesci, Roscoe L. Woody, Jr.

Augusta, Ga., Local 408—Jimmy Landrum.

Bradford, Pa., Local 84—E. Allen, R. Alsopugh, C. Armstrong, J. Bales, R. Burritt, W. Dobbs, J. Hedlund, W. Newhouse, M. Nichols, D. Pessia, J. Razzano, D. Rhodes, M. Schlopy, W. B. Sharp, R. Tyrrel, R. Walker, K. Wiles.

Binghamton, N. Y., Local 380—Marjory Wood Darrow, Donald Merrin, Milan Zipay.

Jersey City, N. J., Local 526—Charles Drewes, Jr.

Montreal, Que., Can., Local 406—Joseph Abel, Real Lacroix, Luba Stajic, Jack Davis, Chas. Biddle, Bernard Lavalette, Thomas Dowd, Rimantas Lapinas, Billy Bushell, Jacques Normand, Claire Lussier.

Miami, Fla., Local 655—Doris Young Davis.

Norwood, Mass., Local 343—R. D. Brownville.

Geo. Tarulis, G. Roy Walsh.

New Brunswick, N. J., Local 204—Joel Diamond, Edw. A. Marshall, Eleanor Carol Nye, Harvey Revnick, Ernest Nicholas Scott.

Niagara Falls, N. Y., Local 106—Nicholas Penque.

Orlando, Fla., Local 389—Harold Henley, Ray L. Hock.

Omaha, Neb., Local 70—Alfo Corbino, Chas. M. Ball.

Pittsfield, Mass., Local 109—Ronald Barton, Edward George, Gordon Gilbert, Anthony Salzarulo, Edwin Tazinski, Richard Valenti, Armand Vangelisto, Douglas Willis.

Richmond, Calif., Local 424—Paul Steen, Clarence Steen, Malcolm Glenn, Fred Canty.

Santa Rosa, Calif., Local 292—Herbert Miller.

Yonkers, N. Y., Local 402—James J. Abraham, Irwin S. Cohen, Alban J. Fee, Jr.

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ERASURES

Cleveland, Ohio, Local 4—Ralph R. Roberts, Jack P. Schwarzer, George E. Skala.
 Connellville, Pa., Local 417—Frederick A. Knopp, Thomas Ruffner, Lawrence Walcheshy.
 Detroit, Mich., Local 5—Wm. F. Beckley, Adrian E. Chilcott, Garland Robt. Fleming, William Hawkins.
 Kansas City, Mo., Local 34—James J. Patterson, Al Cavalbo, Wm. Fellows, Don Whitehouse, Theodore Beany, B. F. Bobriak, John Bowman, Coy Burr, Loran Irvin, Floyd Kling, Tom Kretzinger, Vincent Land, Walter Laudermilk, Frances Samuels, Wayne Starr, Ray Trammell, Gordon Watling.
 Los Angeles, Calif., Local 47—John H. Anderson, Rod Andre, John Bright, R. Dean Cameron, Connie C. Crayton (Pee Wee), Johnny (Scat) Davis, Frank Delgado, Joe Houston, Percy Mayfield, Perez Prado, E. David Robinson, James E. Skomal, Ione M. Sowell, Kitty Jean White, Floyd Duson.
 Marinette, Wis.-Menominee, Mich.—John La-combe, Donald Peterson, James Randall, Eugene Tebo, Geo. Winnickins.
 Miami, Fla., Local 65—Claire Goldfield.
 Newark, N. J., Local 16—Clarence King Hunt, Billy Ford, Geo. P. Allan Jackson, Cy Carter (John DiCiccio), Robert T. Lee.
 New Brunswick, N. J., Local 204—Jack G. Ancona, Robert E. Olson.
 Omaha, Neb., Local 70—Eugene Cooper, Wm. J. Sahling, Donald Kinsley, Robt. Arnold Larson, Ralph Geo. Mullenis, Mildred Rose, Kenneth Ray Rumery.
 Richmond, Calif., Local 424—R. Astry.
 San Francisco, Calif., Local 6—Dino D. Natali.
 San Jose, Calif., Local 153—Stanley Ryner, Geneva Carter, Bill Dillard, Jess Flores, Stan Willis, Claude F. Barnes, Jr., Ray L. Davis, Richard A. Espino, Wm. Heaketh.
 Worcester, Mass., Local 143—Frank L. Berquist (Frankie Burke), Jerome F. Gedyman, Samuel Shulman.
 New York, N. Y., Local 802—Ernest Puente, Jr., Albert E. King, Napoleon Allen, Harold E. White, Jesse Beany Powell, C. Graham Forbes, Billy W. Bowen, Art J. Mooney, Sarah A. McLawler, Wil-burt Prysock, Paul H. Bley, Maria Marini, Edward Ernest Sauter, Joseph Herman, Lester Elgart, Bert Klamkin, Alfred Outcalt, Guy Lombardo, Paul E. West, Jr., Clem Womble.

TERMINATIONS

New York, N. Y., Local 802—William C. Roach, Roger T. (Buddy) Mitchell, Edward F. Davis, Thomas J. (Val) Valentino, Emil Weinsfeld, Ortiz M. Walton, Irving Butler.

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Beverly Hills		Chrisman Productions	1831
Gervis, Bert	763	Mason, Lee	3858
Mills, Earl	859	Steele Arrington, Inc.	1451
National Booking Corp.	3409	Miami Beach	
Hollywood		Interstate Theatrical Agency	2914
Ainsworth-Box Agency	2513	Pensacola	
Artists Corp. of America	4244	National Orchestra Syndicate	3134
Dempster, Ann	776	St. Petersburg	
Finn, Jay	3977	Atkins, L. E.	2691
Federal Artists Corp.	5091	West Palm Beach	
Fishman, Ed	3557	Squire, Lawton N.	3771
Guaranty Agency (A. Schnitzer)	2073	GEORGIA	
Herrings, Will	3302	Augusta	
Lening, Evelyn, Agency	741	Minnick Attractions	4842
Michaud, Arthur T.	1073	Joe Minnick	
Montague, Percival S.	1922	Neely, J. W., Jr.	3224
Rinaldo, Ben, Agency, Inc.	899	ILLINOIS	
Skeels, Lloyd L.	2010	Beardstown	
Taylor, Harry S., Agency	362	Ader, Lt. Col. Sam	23
Los Angeles		Stocker, Ted	2902
Bonded Management Agency	788	Bloomington	
Bosung, Jack	2074	Four Star Entertainment Co.	1024
Briere	2800	Calumet City	
Daniels, James J.	4683	Janas, Peter	3240
Dishman	2988	Wayne, Ted, Associated Services	67
Grant, Edythe	1867	Carlinville	
Gustafson, Ted, Agency	1585	Lutger, Teil	1280
Kaiser, Albert	2248	Centralia	
Lara, Sidney	4474	Owen, Mart	361
McDaniels, R. P.	1790	Chicago	
McNeely, Dillard	813	Chicago Artists Bureau	468
Norlega, Al	3275	Donaldson, Bill	1341
Pollard, Otis E.	3463	Lewis, Mable Sanford	2666
Price, Bob, Agency	2720	Ray, Ken, and Associates	56
Roberts, Harold William	1905	Vagabond, Charles	1582
Smart, H. Jose	5153	Effingham	
Strauss Theatrical Productions	1438	Greul, E. A.	319
Young, Nate	778	Joliet	
Oakland		Universal Orchestra Co.	1411
Network Booking Agency, Evelyn		Kankakee	
Leon	3226	Devlyn, Frank	582
Pomona		Mounds	
Gallion	452	Johnson, Allan, Agency	3231
San Diego		Murphysboro	
Stuts, Walter R., Enterprises	1275	Paramount Orchestra Service	976
Willis & Hickman	3919	Peoria	
San Francisco		Wagner, Lou	6794
Allen, Jack	33	Princeton	
Brown, Kathleen May	1569	Russell, Paul	999
San Jose		Rockford	
Fuller, Frank H.	5896	Harry G. Cave	314
Hamilton, Jack	1020	INDIANA	
Van Nuys		Bloomington	
Rubell, Allen	2248	Camil Artists Bureau	3207
COLORADO		Evansville	
Denver		Universal Orchestra Service	554
Jones, William	139	Hammond	
Grand Junction		Stern's Orchestra Service,	
Harvey, R. S.	1857	Paul Stern	3154
Sterling		Indianapolis	
Southwestern Orchestra Service	2133	Elliott Booking Co.	75
CONNECTICUT		Ferguson Bros. Agency	3158
Bridgeport		Greater United Amusement	3394
Rex Orchestra Service	1386	Leser, Leo	2982
Bristol		Powell, William C. (Bill)	4150
Wilka, Stan	4682	Kokomo	
Danbury		Hoosier Orchestra Service	256
Falzone Orchestra Bookings	1027	Knox	
East Hartford		Helms, Franky	4554
American Artist Association	3469	South Bend	
Hartford		Redden, Earl J.	281
Doolittle, Don	1850	United Orchestra Service of	
McClusky, Thorp L.	718	South Bend	3263
New England Entertainment		IOWA	
Bureau	4580	Council Bluffs	
Vocal Letter Music Publishing & Recording Co.	4193	Continental Booking Service	1413
Manchester		Des Moines	
Broderick, Russell	6641	Howard, Toussaint L.	632
New Haven		Radio and Theatre Program	
William Madigan (Madigan Entertainment Service)	821	Producers	863
New London		Mason City	
Thames Booking Agency (Donald Smitkin and Frederick J. Barber)	6423	Blerkamp, Kermit	
Stratford		Red Oak	
Pickus, Albert M.	1161	Coz, Lee, Enterprises	
DISTRICT OF COLUMBIA		Webster City	
Washington		Beightol, D. A.	
Alliance Amusements, Inc.	339	Bonsall, Jace	
LaMarre, Jules	323	Continental Attractions	
FLORIDA		KANSAS	
Fort Lauderdale		Atchison	
Chamberlin, Geo. H.	4102	Gilmore, Ted	
Jacksonville		Wichita	
Associated Artists, Inc.	3263	Midwest Orchestra Service	
Earl Newberry		Peebles, Harry	
Foor, Sam, Enterprises	2400	KENTUCKY	
		Paducah	
		Vickers, Jimmie	
		Shreveport	
		Tompkins, Jasper	
		LOUISIANA	
		New Orleans	
		Al Durning Music Entertainment	
		MAINE	
		Kittery	
		New England Entertainment Bureau	
		MARYLAND	
		Baltimore	
		Associated Colored Orchestras	
		Barton, Jack	
		Dixon's Orchestra Attractions Corp.	
		Forty Club, Inc.	
		Nation-Wide Theatrical Agency	
		MASSACHUSETTS	
		Boston	
		Baker, Robert R.	
		Burdnick, Louis J.	
		Hub Theatrical Agency,	
		Gertrude Lagoulla	
		Leonard, Lou, Theatrical Enterprises	
		McLean, Dixie	
		Shepherd, Buddy	
		Sullivan, J. A., Attractions	
		Danvers	
		Larkin, George	
		Hatfield	
		Newcomb, Emily L.	
		Holyoke	
		Cahill, Robert J.	
		Donahue, Charles B.	
		New Bedford	
		Parmont Booking Office	
		Pittsfield	
		Bannick, Paul	
		Marcela, N.	
		Salem	
		Larkin, George J.	
		Springfield	
		Hagan Theatrical Enterprises	
		MICHIGAN	
		Bridgman	
		Hillman, Bill	
		Detroit	
		Austin, Shan (Amusement Booking Service)	
		Benner, William R.	
		Colored Musicians & Entertainers Booking & Service Bureau	
		Detroit Artists Bureau, Inc.	
		Gladstone	
		Foster, Robert D.	
		Grand Rapids	
		Seth, Don, Theatrical Attractions	
		Jacob Donald Seth	
		Jackson	
		Roach, Robert E.	
		Kalamazoo	
		Osborne Theatrical Booking Exchange	
		Pontiac	
		Bowes, Arthur G.	
		Fine Arts Producing Co.	
		MINNESOTA	
		St. Paul	
		Clausen, Tomy	
		Conlon, Thomas J.	
		Fleck, Ed.	
		Raynell's Attractions	
		Vlender, Lawrence A.	

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 Red Oak
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 Webster City
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 Bonsall, Jace
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 Perry
 Delta
 Atchison
 Gilmore, Ted
 Wichita
 Midwest Orchestra Service
 Peebles, Harry
 KANSAS
 KENTUCKY
 Paducah
 Vickers, Jimmie
 Shreveport
 Tompkins, Jasper
 LOUISIANA
 New Orleans
 Al Durning Music Entertainment
 MAINE
 Kittery
 New England Entertainment Bureau
 J. B. C.
 MARYLAND
 Baltimore
 Associated Colored Orchestras
 Barton, Jack
 Dixon's Orchestra Attractions Corp.
 Forty Club, Inc.
 Nation-Wide Theatrical Agency
 Centra
 Amuse
 George
 Swans
 Book
 Tri-St
 GORDON
 Knick
 Edw.
 Lou Fr
 Hager
 Univer
 William
 ATLANTIC
 Matt, J
 Daniels
 Mand
 Joseph
 sey's
 Jack O
 Bob Sn
 Dickma
 Gallo, J
 Axelrod
 Empire
 Farrell,
 Servie
 Gibson,
 King, G
 Smith,
 White,
 Union
 Walmet
 Fox, Fr
 Harris,
 JAN

Winona	New York City	Pomeroy	Dallas
Interstate Orchestra Exchange	Alexander, Morley	Wildermuth, Ted	Beck, Jim
L. Porter Jung	Allied Entertainment Bureau, Inc.	Salem	Portis, Cal
Kramer Music Service	Austin, Clarence J.	Gunesch, J. B.	Southwestern Amusement Service
MISSISSIPPI	Baldwin, C. Paul	Steubenville	Watson, S. L.
Jackson	Berny, Paul L., Productions	Di Palma, Charles	Windsor, Walter, Attractions
Perry, T. G.	Berna, Harry B.	Tolado	Houston
Vicksburg	Blue, Joe, Theatrical Agency	Tripoli, Joseph A.	Orchestra Service of America
Delta Orchestra Service	Bradley Williams Entertainment Bureau, R. Bradley Williams	Entertainment Bureau	Kingsville
MISSOURI	Brown, Harry	Zablacki, Chet	Cole, Roy
Columbia	Bryson, Arthur	OKLAHOMA	Erwin, Joe
Missouri Orchestra Service	Campbell, Norman E.	Tulsa	UTAH
Kansas City	Carlson, Ralph T.	Connor, Lonis W.	Salt Lake City
Cox, Mrs. Evelyn S.	Chartrand, Wayne	OREGON	Coast-to-Coast Agency
Drake, Tom	Coffee, Jack	Portland	Intermountain Theatrical Exchange
Municipal Booking Agency	Continental Amusements	Fred Baker's Agency	Schultz Booking Agency
Southland Orchestra Service	Cooper, Ralph	PENNSYLVANIA	VERMONT
Stevens, V. Thompson	Crane, Ted	Allentown	Barre
Wayne's Theatrical Exchange	Croydon's Theatrical Agency	Bahr, Walter K.	Richmond
North Kansas City	Cubamerica Music Corp.	Battle, Marty	Hicks, Roy M.
Schulte-Krocker Theatrical Agency	Curran, Tommy	Randolph, Louis	Hill, Lindley B.
St. Louis	Currle, Robert W.	East McKeesport	Roanoke
Associated Orchestra Service	Dauscha, Billie	Ravella, Peter J.	Radio Artists Service
Believes Music Service	Durand & Later	Hokendauqua	WASHINGTON
Cooper, Ted	Edson, Robert H., Inc.	Zerosh, John	Bellingham
MONTANA	Esva Artlate Assoc., Hi Steger	Jeannette	Portis, George
Butte	Evans & Lee	Cruciana, Frank L.	Seattle
J. B. C. Booking Service	Finck, Jack, Agency	Lancaster	Casura-Leigh Agency, James L.
NEBRASKA	Flamml Enterprises, Inc.	Labanon	Casura (alias Jimmie Leigh)
Alliance	Gill, John R.	Zellers, Art	Feld, Scott, Enterprises
Alliance Booking Agencies, Paul E. Dave, Harold D. Hacker	Gillman Artists	Ace Reigh, Inc.	Harvison, R. S., & Assoc.
Lincoln	Godfrey, George A.	Newcastle	Thomas, B. Miles
Central Booking Service	Agency	Thos. A. Natale (Natale Theatrical Agency)	Wheeler, Bob
Omaha	Grifenhagen, Wilber H.	Philadelphia	Spokane
Amusement Service	Harlem Musical Enterprises, Inc.	Cavanaugh & Martin	Lyndel Theatrical Agency, Lynn Lyndel
George, Gabriel	Hart, Jack	Creative Entertainment Bureau	WEST VIRGINIA
Swanson, Guy A., Midwest Booking Agency	Howard, Lu, Radio Productions	Dupre, Reese	Huntington
Tri-States Entertainment Service	Johnson, Don	Gould, Hal, Theatrical Agency	Kingwood
NEVADA	Kalchelm, Jack	Keeley's Theatrical Agency	Hartman, Harland, Attractions
Las Vegas	King, Gene, Theatrical Agency	McDonald, Chris	Martinsburg
Gordon, Ruth	Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	Mears, W. L.	Miller, George E., Jr.
NEW HAMPSHIRE	Lila Theatrical Enterprises	Muller, George W.	Parkersburg
Manchester	Liptman, Jerry	National Theatrical Agency	Lowther, Harold R.
Knickerbocker Agency, Edw. P. Fitzgerald	Litman, Allan	Orchestra Agency of Philadelphia	White Sulphur Springs
Lou Pratt Orchestra Service	Teddy McRae Theatrical Agency	Price, Sammy, Entertainment Bureau	Cardini, George
NEW JERSEY	Mel Theatrical Enterprises	United Orchestra Service	WISCONSIN
Asbury Park	Mitchell, Buddy	Zeeman, Barney	Baraboo
Hagerman, Ray	Morales, Cruz	Pittsburgh	Madison
Atlantic City	National Entertainment Service	Claire, George	Stons, Leon B.
Universal Enterprises Co., Inc.	National Swing Club of America	Ellis Amusement Co.	Milwaukee
Williamatos, Jimmie	Nat Nazarro Management (Personal Mgr.)	Golden, Emanuel J.	Betha, Nick Williams
Belleville	Oahrn, Sidney	Hallan, Paul	Sheboygan
Atlantic Artists Agency	Parker & Ross	New Artist Service	Schmidt, Frederick W., Jr.
Matt, John	Pearl, Harry	Orchestra Service Bureau, Inc.	Stevens Point
Jersey City	Perch, Billy, Theatrical Enterprises	Reisker & Reight	Central State Music Association
Daniels, Howard J.	Perry, Lou	Waynesburg	Tomahawk
Newark	Rheingold, Sid, Agency	Triangle Amusement Co.	Watertown
Mandala, Frank	Robinson, Thoms (Atlas Theatrical Agency)	Rhode Island	Nielsen's Entertainment Mari
Paterson	Rogers and Ruggerio, Trixie Rogers, Rose Ruggerio	Pawtucket	CANADA
Joseph A. Clamprone (New Jersey's Music Agency)	Rogers, Max	Providence	Calgary, Alberta
NEW YORK	Romm, Gene	Bowen, Reggie	Simmons, G. A.
Albany	Saunders, Hal	Winkler, Neville	Ottawa, Ontario
Jack O'Meara Attractions	Scanlon, Matt	SOUTH CAROLINA	Carrigan, Larry L.
Bob Snyder	Shaw Theatrical Agency	Beaufort	Edmonton, Alberta
Auburn	Silvan Entertainment Bureau	Dilworth Attractions, Frank A. Dilworth, Jr.	McKenzie, Blake (Prairie Concerts)
Bronx	Singer, John	Charleston	Toronto, Ontario
Gallo, Joe	Talent Corporation of America, Times Square Artists Bureau	Polly Operating Co.	Mitford, Bert, Agency
Buffalo	Trent, Bob	Clarksville	Whetham, Katherine and Turnbull, Winnifred
Axelrod, Harry	United Artists Management	Nashville	Montreal, Quebec
Empire Vaudeville Exchange	Universal Amusement Enterprises	Southland Amusement Co., Dr. R. B. Jackson	Artistes de Montreal, Reg'd. (Madame Albert Gosselin)
Farrall, Ray J., Amusement Service	Weiss, Norman - Gerber, Roy	TEXAS	Fred Norman's Vaudeville Attractions
Gibson, M. Marshall	Welsman, Harry	Beaumont	Montreal Artists Bureau, Michel Leroy
King, George, Productions	Wells, Abbott	Belling	Vancouver, B. C.
Smith, Carlyle "Tick"	White, Lew, Theatrical Enterprises	Spotlight Band Booking Cooperative	Gaylorde Enterprises, L. Gaborlau, R. J. Gaylorde
Smith, Egbert G.	ROCHESTER	TEXAS	
Cohoes	Barton, Lee	Beaumont	
White, Wm. P., Theatrical Agency	Niles, Benjamin E.	Bartlett, Charles	
Fort Plain	NORTH CAROLINA	TEXAS	
Union Orchestra Service	Charlotte	Beaumont	
Hempstead	Pitmon, Earl	Bartlett, Charles	
Walmetta Agency	Greensboro	Spotlight Band Booking Cooperative	
Lindenhurst	Trlanon Amusement Co.		
Fox, Frank	OHIO		
Harris, Douglas	Akron		
NEW ROCHELLE	Trapas, T. A.		
	Cambridge		
	Emery, W. H.		
	Celina		
	Martin, Harold L.		
	Cincinnati		
	Anderson, Albert		
	Carpenter, Richard		
	Rainey, Lee		
	Sive and Acomb		
	Cleveland		
	Manuel Bros. Agency		
	King, Ted, Agency		
	Columbus		
	Askins, Lane		
	Dayton		
	Hixon, Paul		
	Willis, Tommy, Midwest Entertainment Service		
	Elyria		
	Jewell, A. W. (Dance Theatre, Inc.)		

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, CANADA and Miscellaneous

ALABAMA

BIRMINGHAM: Carlisle, Perry Little Southerner Restaurant, and Ralph Saliba Umbach, Bob
DOTHAN: Colored Elks Lodge (Club), and O. B. Purfoy, Employer
SMITH, MOSE
FLORENCE: Valentine, Leroy
MOBILE: Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager
Cavalade of Amusements
Esquire House, Esquire Promotions, Wm. L. Appling and Bessie Moulds
Moore, R. E., Jr. Williams, Harriet
MONTGOMERY: Club Flamingo, and Asnd Singleton, Manager
Montgomery, W. T. Perdue, Frank
NEWBORN: Love, Mrs. Gloria D.
NORTH PHENIX CITY: Bamboo Club, and W. T. "Bud" Thurmond
PHENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner
French Casino, and Joe Sanfratello, Proprietor
PHENIX: 241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF: Sunnyside Lounge, and George Neckard
PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer
Drunkard Show, Homer Hoet, Producer
Gaddis, Joe
Hosbor, John
Jones, Calvin B.
Malouf, Leroy E.
Sherlock, Ray W.
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.
Willett, E. Paul
Zanzibar Club, and Lew Klein
TUCSON: Griffin, Masly
Hutton, Jim
Mitchell, Jimmy
Severs, Jerry
Towcat
Williams, Marshall

ARKANSAS

LYTHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacobs
Petts, L. C.
Smith, Dewey
HOT SPRINGS: Riverview Club, H. W. Thomas, Employer
NATIONAL PARK: Mack, Beck
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Recce Sazon Price, Producer
Stewart, J. H.
Weeks, S. C.
McGEHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Roddo, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner
PINE BLUFF: Arkansas State College Casino, and
A. E. D. Thompson
Johnson, Eddie
Lowrey, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.
TEXARKANA: Oak Lawn Theatre, and Paul Kechum, Owner and Operator

WALNUT RIDGE: Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Sheets, Andy
ALBANY: Cafe Windup
ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Carver, Rom Doric Corporation, Jack B. Young, Owner, Tommy Thompson, Manager
Keene, Gene (Eugene Schwickler)
AZUSA: Pease, Vance
Rocce, Joe
BAKERSFIELD: Bakersfield Post 806, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George
BERKELEY: Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter
BERTELY HILLS: Bert Beverly Agency
Mestusa, Paris
Rhapsody on Ice, and N. Edwards Beck, Employer
Savage, Bob
BIG BEAR LAKE: Cressman, Harry E.
BRAWLEY: Holdman, Lester Warren
BUBANK: Elbow Room, and Roger Coughlin, Manager
Irvin, Frances
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Loo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner, Pango Pango Club
DECATO: Howard, George
DUNSMUIR: McEwan, J. B.
EUREKA: Paradise Steak House, and O. H. Bass
York Club, and O. H. Bass
FAIRFIELD: Guardhouse Tavern, and Walter Jarvis, Employer
PONTIAC: Seal Bros. Circus, Dorothy Anderson, Employer
Plantation Club, and Joe Cannon
FRESNO: Valley Amusement Association, and Wm. B. Wagon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
Artists Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.)
Willford Hobbs, Vice Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)
Balib, Kroger
Birmel Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edward Kovacs
Club 22 (Trocadero), and Sam Einasto, Pat Coleman, and Paul Prujan, Employers
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
Cunningham, Ralph
Encore Productions, Inc. (Not Encore Attractions)
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward H
Freeman-Siegel Artist Corp.
Gayle, Tim
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Lanza, Mario
Morros, Boris
National Booking Corporation
Patterson, Treat
Robitschek, Kurt (Ken Robey)
Six Stars Circus, and George McCall
Harry S. Taylor Agency
Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers
Savoy Amusement Co., and Max Cohen, Employer

Trocadero, and Sam Einasto, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Ans, Owner, and Bob Stevens, F. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable
LONG BEACH: Anderson, John Murray, and Silver Screen, Inc.
Bachin, Frank and Beatrice
Jack Lasey's Cafe, and Jack Lasey
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May F. Luffy, Sec., Evelyn Binchart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougal, Owen
Sullivan, Dave
LOS ANGELES: Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Altier, Employer
Blue Light Ballroom, and Bill Iory
Brisk Enterprises
Coiffure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Gradney, Michael
Halfont, Kate
Henneghan, Charles
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Mitone Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Moisy, Evan
New Products Institute of America, and Joseph H. Schulte
Pierce, Popa
Royal Record Co.
Ryan, Ted
Vigil, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. F. Stotz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTEREY: Roberts Club, and A. M. Kulus, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NEWHALL: Terry, Ted
NORTH HOLLYWOOD: Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners
Lohmuller, Bernard
OAKLAND: Arrow Club, and Joe Bronk, Owners
Frank Merton and Joy Sheet, Owners
Bill's Rondevu Cafe, and Wm. Matthews
Ernest Jones Artists Agency
Moore, Harry
Morkin, Roy
OCEAN PARK: Frontier Club, and Robert Moran
OXNARD: McMillan, Tom, Owner, Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club
HALL, DONALD H.
PASADENA: Hazelton, Mabel
Ware, Carolyn E.
Zebra Room, Lou Warner, Employer
PERBIS: McCaw, E. E., Owner, Home Palfrey of 1944

REDDING: Green's Buckeye Dance Hall, and L. F. Greza

RICHMOND: Downbeat Club, and Johanne Simmons
Jenkins, Freddie
PITTSBURG: Delta Club, and Barbara Bliss
SACRAMENTO: Casa Nello, Nello Malerbi, Owner
Leingang, George
O'Connor, Grace
SAN DIEGO: Blues and Rhythm Attractions
Agency
Hudson, Aline
Lee, Robert E., Advertising Agency
Logan, Manly Eldwood
Millsbaugh, Jack
Top's, and Yake Kaha, Employer
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Blue Angel
Brown, Willie H.
Cable Car Village Club, and Barney DeSennan, Owner
Cafe Society Uptown (now known as Emanon Breakfast Club)
Club Drift In, and Dan McCarthy
Deasy, J. B.
Fox, Eddie
Giles, Norman
Junpoum, and Charles (Chinky) Nadiz
Niemann, Gordon J.
Oronato, Vincent
Pogo Pogo Club, and Lacy Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Gearty and William Carthea Reed, Joe, and W. C. Rogers and Chae Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph
SAN JOSE: Ariotto, Peter and Peggy McAdoo, Mr. and Mrs. George Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred
SANTA BARBARA: Briggs, Don
Canfield Enterprises, Inc.
Castello, Mario
SANTA CRUZ: Bighetti, John
SANTA MONICA: Lake, Arthur, and Arthur (Dagwood) Lake Show
McRae, H. D.
SEASIDE: Corral Night Club, and Al Leroy
SHERMAN OAKS: Gilson, Lee
Kraft, Ozzie
SIGNAL HILL: Moeller, Al, Signal Hill
SOUTH GATE: Ramona Club, Sal DeSimos, Owner
Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Stagnaro
STUDIO CITY: Wigmar Productions, Inc., and Wm. S. Orwig
VAN NUYS: Lehr, Raynor
VENTURA: Cheney, Al and Lee
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

DENVER: Bennell, Edward
Johansen Enterprises, Inc., Starlite Pop Concerts, and Lou Johansen
Jones, Bill
Turk Club and Bill Bayers, Manager
Wagner Enterprises, and Geo. F. Wagner
GLENWOOD SPRINGS: Owl Cafe, W. H. Woody
Frickey, Employer
JULESBURG: Cummins, Kenneth
LAMAR: Main Cafe, and Robert Dunn, Proprietor
MORRISON: Clarke, Al

TRINIDAD: Delta, Jeanne (Genevieve C. Allard)
Habana Madrid
Regan, Margo
Weavers Cafe, Joseph Bucka and Joseph Stabinski

CONNECTICUT

BRIDGEPORT: Lunin, Edward
EAST HAMPTON: Hotel Gertramaugus
EAST HAVEN: Carnevale, A. J.
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
Bisconti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph
NIANTIC: McQuillan, Bob
Russell, Bud
POQUONNOCK BRIDGE: Johnson, Samuel
STAFFORD: Green Acres Country Club, and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Pub, and Herbert Pearson
Hewell, Arthur
WESTPORT: Goldman, Al and Marty
DELAWARE
DOVER: Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, LeRoy Rench, Commander
Williams, A. B.
ELLENDALE: Heavy's Chicken Shack, and Isaac Armon
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamson, Edward
Murphy, Joseph
SMYRNA: Kent County Democratic Club, Solomon Thomas, Chairman
WILMINGTON: Allen, Sylvester
Burt, Mr. and Mrs. Alexander Cooper, Mr. and Mrs. Alexander

FLORIDA

BOYNTON BEACH: Rainbow Gardens, Don Vogwill, Owner, Phil Webb, Mgr.
BRADENTON: May's Bar, Buddy Mays, Employer
Strong, Meric, Bernice and Ronald
CLEARWATER: Barton, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howse
DANIA: Paradise Club, and Michael P. Slavin
DAYTONA BEACH: Bethune, Albert
Elks Lodge, Pen City No. 503, John L. Slack, Employer
Taboo Cocktail Lounge and Restaurant, Inc., and Carl Schmidt, Maurice Wagner and Chuck Cockrell
DEL RAY BEACH: Bon Air Hotel, Lou Raslan, Manager
Cassidy's Bar and Restaurant, Edw. Cassidy
FLORENCE VILLA: Dan Laramore Lodge No. 1097, Garfield Richardson
PORT MYERS: Bailey, Bill—All Star Minstrel, Inc., and St. Rubens
McCaicheon, Pat
GULF BREEZE: Surf Club, and Ernest W. Wright, Operator
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE: Blanc, Paul
Blumberg, Albert
Florida Food and Home Show, and Davaul Retail Grocers Association, and C. E. Winter, President; Paul Bien, Managing-Agent
Forest Inn, and Florida Amusement, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates
KEY WEST: Allard, Genevieve C. (Jeanne Delta)
Club Mardi Gras, and A. G. Thomas, Employer

DELTA, JEANNE (Genevieve C. Allard)
Habana Madrid
Regan, Margo
Weavers Cafe, Joseph Bucka and Joseph Stabinski
LAKELAND: King, R. E.
MAITLAND: Maitland Inn, Elmer Grambs, Owner
MELBOURNE: Moonlight Inn, Jake Gaudin, Owner
MIAMI: Abovoun, Tony
Brooks, Sam
City Club, Philip and Helen Berman
Club Jewel Box, Charles Naim, Owner, Danny Brown, President
Corbit, Frank
Donaldson, Bill
Florida State Theatre, Inc., Harry Botwick, Manager
Olympia Theatre
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
MIAMI BEACH: Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grams, and Irving Rivkin
Circus Bar, and Charles H. Copa City, Murray Weinga Lou Chesler and Fannie Herman
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club
Macombs Restaurant, and Jack Friedlander, Irving Blinn, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poseyana Hotel, and Berne Frasarand
Rosevelt Theatre
Scott, Sandy
Straus, George
Wells, Charles
ORLANDO: Club Surocco, and Ray Bault
Fron, D. S.
Redman, Arthur J.
Sunbrock, Larry, and his Bab Show, and Sunbrock Sport way
ORMOND BEACH: Jill's Club, and Morgan Jill
PALM BEACH: DeLamio, Mrs. J.
Leon and Eddie's Nite Club
Leon and Eddie's, Inc., John Widmeyer, Pres., and Sid Orlin, Secretary
PENSACOLA: Hodges, Earl, of the Top 10 Dance Club
Keeling, Alice (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions
Miss Texas Club, and Richard Cooper, Owner and Proprietor
Southland Restaurant, and Ollie Tidwell
Williams, Kent
QUINCY: Monroe, Reg
SARASOTA: Colony Restaurant, and Fred Muller, Manager
ST. PETERSBURG: Cirro, and John A. Davis, Employer
STARKE: Camp Blanding Recreation Center
Goldman, Henry
STUART: Sullivan, G. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ
Carousal Club, and Abe Burins and Norman Karn, Employers
Crystal Ball Restaurant, George Marcus, Manager
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jess
Williams, Herman
VENICE: Clarke, John, Pines Hotel, Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated as Florida Circus Corp.)

INTERNATIONAL MUSICIAN

PALM BEACH:
Bellevue Club, and Bill Harris,
Operator.
Lancco, Harry L.
Parnish, Lillian F.

GEORGIA

ANNEX:
Gule Corporation
Lemac Supper Club, and
Gordon Leonard, Employer
Robert A. McGarrity, Owner

ATLANTA:
Greater Atlanta Moonlight
Opera Co., Howard C.
Jacoby, Manager
Montgomery, J. Neal
Spencer, Perry

AUGUSTA:
Buster, Joe
Bill and Harry's Cabaret, Fred
W. Taylor, Manager, and
G. W. (Bill) Prince
Davson, Robert H., and
Carlie Lounge in Plaza Hotel

MAKERS:
Kirkland, Fred
Minnick
J. W. Neely, Jr.
Revel, Bob

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

PLANTATION CLUB, S. C. Klam
and F. W. Taylor

SPENCERVILLE:
Capitol Theatre
Lee, W. C.
Suzette, Leslie

WYANNAH:
Caravan Club, Nick C. Alex-
ander, Employer
Hayes, Gus
Hodges, Rocky

Model Shows, Inc., and David
Edy, Owner, Charles Barnes,
Manager

THOMPSON, Lawrence A., Jr.
SIMONS ISLAND:
Golden Isles Club, and Clayton
Vance (Vancelette), Mgr., and
Gualco Corporation
(Albany, Ga.)

THOMASVILLE:
Club Thomas, and Terry
Haley, Operator

WADSWORTH:
Dye, J. D.
Pal Amusement Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

BOISE:
Nelly, John, Pacific Northwest
Attractions

DEER VALLEY:
Grandall, Earl
Lachman, Jesse

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

HEWITSON:
Canner, Sam
Roenberg, Mrs. R. M.

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

BOZEMAN:
Deck, Rulon
Gammans, Bob
Hicks, Stan
Pulka, Dan
Reynolds, Bud

SHRUB LAKE:
Forside Lodge, and R. E. Berg

ILLINOIS

ALLENVILLE:
Anderson, F. D.
Davis, C. M.

BOONINGTON:
McKinney, James B.
Thompson, Earl

Fine, Jack, Owner "Play Girls
of 1938," "Victory Follies"
Gayle, Tim
Glen, Charlie
Hale, Walter, Promoter
Hill, George W.
Knob Hill Club, and Al Fenston
Mackie, Robert, of Savoy Ball-
room

MATHEW RECORD CO.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency

MOCAMBO CLUB, Turin Acevedo,
Owner

MUSARTS Concert Management,
and George Wildeman
Music Bowl, and Jack Peretz
and Louis Cappanola, Em-
ployers

MUSIC BOWL (formerly China
Doll), and A. D. Blumenthal
Monte Carlo Lounge, Mrs. Ann
Hughes, Owner

MOORE, H. B.
Nob Hill Club, and Al Fenston
O'Connor, Pat L., Pat L. O'Con-
nor, Inc.

Silhouette Club, and Joe Saletta
Stoner, Harlan T.
Teichner, Charles A., of
T. N. T. Productions

Whiteide, J. Preston
Williams, Ward (Flash)
Ziggy's Gridiron Lounge, and
Ziggy Czabowski, Owner

DECATUR:
Facen, James (Buster)

EAST ST. LOUIS:
Davis, C. M.

FREESPORT:
Eastwood Inn, Ralph Isely,
Owner, Roger Mummett,
Operator
Marabel, George

GULFPORT:
Sunset Night Club, and Parris
Shainbour

KANKAKEE:
Havener, Mrs. Theresa

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

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

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

MT. VERNON:
Plantation Club, Archie M.
Haines, Owner

PEKIN:
Candlelight Room, and Fred
Romane

PEORIA:
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

ROCKFORD:
Marino, Lawrence

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

SOUTH BLOUNT:
Derby, Henry Piazza, Owner
and Operator

SPRINGFIELD:
Face, James (Buster)
Shrum, Gal
Terra Plaza, and Elmer Barolo,
Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
McKinley 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:
Milk, Bud

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

EAST CHICAGO:
Barnes, Tany Jim
East Chicago American Enter-
prises, and James Dawkins
-Morgan, Christine

ELWOOD:
Vankee Club, and Charles
Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

FORT WAYNE:
Brummel, Emmett

GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator

INDIANAPOLIS:
Bell, Richard
Benbow, William, and his All-
American Brownskin Model
Carter, A. Lloyd
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Ferguson Hotel, George Fer-
guson, Prop., Leo Lesser, Jr.,
Hicks, Jerry
Lazar, Eugene and Alex
Roller Rondo Skating Rink,
and Perry Flick, Operator
Sho-Bar, and Charles Walker
Tony's Supper Club, Tony Lau-
renzano, Operator
William C. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as
Bob Capney)

SPENCERVILLE:
Kelly, George M. (Marquia)

SYRACUSE:
Waco Amusement Enterprises

IOWA

CARROLL:
Brown Derby and Mabel Brown

CLARION:
Miller, J. L.

CLINTON:
Albe, Virgil

DENISON:
Larby Ballroom, and Curtis
Larby, Operator

DES MOINES:
Brookins, Tommy

HARLAN:
Gibson, C. Rex

POWERSVILLE:
Dance Hall, and Henry Patt-
schull

SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)

SPENCER:
Free, Ned

VAIL:
Hollywood Circus Corp., and
Charles Jacobsen

WATERLOO:
Stepoto, Benton L.

WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator

COFFEYVILLE:
Ted Blake

DODGE CITY:
Graham, Lyle

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

KANSAS CITY:
White, J. Cordell

LIBERAL:
Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. R. Allen

LOGAN:
Graham, Lyle

MANHATTAN:
Stuart, Ray

MARYSVILLE:
Randall, George

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

RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager

SALINA:
Brown, Harry E.
Kern, John

TOPEKA:
Mid-West Sportsmen Association

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

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

HOPKINSVILLE:
Dabney, Louis B.

LEXINGTON:
Harper, A. C.
Rankin Enterprises, and Pres-
ton P. Rankin

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

SPENCERVILLE:
Higgs, Benny
PADUCAH:
Vickers, Jimmie

LOUISIANA

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

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

GONZALES:
Johns, Camille

LAFAYETTE:
Madacal 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:
Club Delicia, Robert Hill
Keith, Jessie
Thompson, Son

NATCHITOCHEES:
Burton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, Rand
Berns, Harry B., and National
Artists Guild
Callico, Ciro
Club Slipper, and Jus. Conforto
and Mildred Murphy Con-
forto

Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Monnie, George

OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer

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

SPRINGHILL:
Capers, C. L.

MAINE

BIDDEFORD:
Old Orchard Beach Playhouse,
and Edward Gould

PORT FAIRFIELD:
Paul's Arena, Gibby Scabornac

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kasar-
sky, Proprietor
Byrd, Olive J.
Carter, Charles
Cox, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Gruber, Ben
Jolly Post, and Armand Moc-
singer, Prop.
LeBlanc Corporation of Maryland
Bernie Lit Theatrical Agency
(formerly Playboy Talent
Agency)
Perkins, Richard, of Associated
Enterprises
Weiss, Harry

CORAL HILLS:
Hilltop Restaurant, and Theo-
der J. Schendel

CUMBERLAND:
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Repech, Albert

HAGERSTOWN:
Bauer, Harry A.
Glass, David
Rainbow Room of the Hamilton
Hotel, and Chris Trantules

HAVRE DE GRACE:
Bond, Norvel

NORTH BEACH:
Alta Hotel, Mr. and Mrs. Larry
Hines, Owners, Bernard Men-
del, former manager

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

SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BLACKSTONE:
Stefano, Joseph

BOSTON:
Ada Bullock's (also known as
The Coral Room), Ada Carlos,
Employer
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Brosnahan, James J.
Caruso, Charles
Coral Room (also known as Ada
Bullock's), Ada Carlos, Em-
ployer
Hargood Concerts, and Harry
Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Brudnick
E. M. Luew's Theatres
Regency Corp., and Joseph R.
Weisser
Sunbrook, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon

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

FALL RIVER:
Andrade, William

FITCHBURG:
Boulduc, Henry

HAVERTHILL:
Asas, Joe

HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Kane, John

HYANNIS:
Caza Madrid, and Pat Particelli

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

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

MONSON:
Caneallo, Leo

NEW BEDFORD:
The Derby, and Henry Correia,
Operator

NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)

SALM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council

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

WAYLAND:
Steele, Chauncey Depew

MICHIGAN

ANN ARBOR:
Charles, Rex (also known as
Res C. Esmond)
Esmond, Res C. (also known as
Res Charles)
McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:
Smith, David

RAY CITY:
Walther, Dr. Howard

BENTON HARBOR:
Park-Mor, and Wm. Stohrer

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

DETROIT:
Adler, Casper
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman, Ralph
Wellman, Philip Flax, Sam
and Louis Bernstein, Owners
Bibb, Allen
Blake, David R.
Briggs, Edgar M.
Burgundy Records, Inc., and
Art Sutton, General Mgr.
Claybrook, Adolphus
Club 49ers, and Oscar Pruitt
Connors Lounge, and Joe Pala-
zolo, Operator
Daniels, James M.
Dustin Steamship Company,
N. M. Constans
Gay Social Club, and Eric
Scriven

Green, Goldman
Harris, Percy N. (Bud)
Hoffman, Sam
Johnson, Ivory
Kosma, Hyman
Minana, Nono
Papadimas, Babis
Payne, Edgar
Pyle, Howard D., and Savoy
Promotions
Robinson, Wm. H.
Thomas, Matthew B.
Zakon, A. J.

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

FERNDALE:
Club Plantation, and Doc
Washington

FLINT:
Grover, Tib
Platter Lounge, and Earl West

GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalice, Proprietor
Powers Theatre
Town Pump and Fozee Yared
Universal Artists and Phil Simon

KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner

MUSKOGON HIGHTS:
Griffen, James
Wilson, Leslie

PONTIAC:
Henry's Restaurant, and Charles
Henry

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

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew
Sneed

WAYLAND:
Macklin's Disc Inn, and Wm.
and Laura Macklin

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

DULUTH:
Lurye, Jay

EASTON:
Hannah, John

HARMONY:
Carson, Manfred

MANKATO:
Becker, Carl A.

MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy

PINE ISLAND:
Trianon Ballroom, and Rollo
Horsman

PIPESTONE:
Coopman, Marwin
Stolzman, Mr.

RED WING:

Red Wing Grill, Robert A.
Nybo, Operator

ROBBINSDALE:
Crystal Point Terrace

ROCHESTER:
Co. B., State Guard, and Alvin
Costello

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

ST. PAUL:
Flame Bar, and Henry Greene

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, Drexel

GREENVILLE:
Pollard, Flenord

GULFPORT:
Plantation Manor, and Herman
Hurger

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

VICKSBURG:
Blue Room Nite Club, and
Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

MILLICOTT: Hawes, H. H.
CLAYTON: Anderson, F. D.
PORT LEONARD WOOD: Lawhon, Sgt. Harry A.
INDEPENDENCE: Allen's Bar, and Harry Allen Casino Drive Inc. J. W. Johnson, Owner
KANSAS CITY: Am-Vets and Bill Davis, Commander
 Babbit, William H. (Bill) Cantos, L. R.
 Esquire Productions, and Kenneth Yates, and Bobby Henshaw
 Main Street Theatre
 Red's Supper Club, and Herbert "Red" Drye
 Zelma Roda Club, Emmitt J. Scott, Prop., Bill Chrichton, Manager
MACON: Macon County Fair Association, Mildred Sanford, Employer
NORTH KANSAS CITY: Schult-Krocker Theatrical Agency
OAKWOOD (MANNING): Club Belvedere, and Charles Mantich
POPULAR BLUFFS: Brown, Merle
ST. LOUIS: All American Speed Derby, and King Brady
 Barabola, Mac
 Brown Bombar Bar, James Caruth and Fred Guinyard, Co-owners
 Caruth, James, Operator, Club Rhumbogue, Cafe Society, Brown Bombar Bar, James Caruth, James, Cafe Society
 Chesterfield Bar, and Sam Baker D'Agostino, Sam
 Ford, Ella
 Grant, George
 Markham, Doyle, and Tuse Town Ballroom
 New Show Bar, and John W. Green, Walter V. Lay
 Nieberg, Sam
 Schimmel, Henry J.
 Shapiro, Mel
 Singer, Andy
VERMILION: Trade Winds Club, and Marion Buchanan, Jr.
MONTANA
BUTTE: Webb, Ric
GREAT FALLS: J. & A. Rollercoaster, and James Austin
 Kelly, John, Pacific Northwest Attractions
MILES CITY: Dodson, Bill
 Alta Club, H. W. Morton, Mgr., Chris Grens, Owner
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: Louise's Market, and Louis Paperay
 Suchart, J. D.
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: Adevars Club, Inc., Clifton Powell, Employer
 Black Magic Club, John Donahue and N. M. Austin, Owners
 Gordon, Ruth
 Holtzinger, Ruby
 Lawrence, Robert D.
 Moulis Roope
 Patio Club, and Max Stettner, Sid Slate, Joe Cohen
 Ray's Cafe
 Stoney, Milo E.
 Warner, A. H.
LOVELOCK: Fischer, Harry
PITTMAN: All-American Supper Club and Casino, and Jim Thorpe

RENO: Blackman, Mrs. Mary
 Twomey, Don
NEW HAMPSHIRE
FABIAN: Zaks, James (Zacker)
JACKSON: Nelson, Eddy
 Sheir, James
NEW JERSEY
ABSECON: Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASBURY PARK: Gilmore, James E.
 Richardson, Harry
ATLANTIC CITY: Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.
 Bobbins, Abe
 Casper, Joe
 Cheatham, Shelby
 Dantzer, G.
 Fasa, G.
 Goodleman, Charles
 Koster, Henry
 Little Brown Jug, and Frank A. Iby, Operator
 Lockman, Harvey
 Mack's Mambo Inn, Lawrence McCall, Employer
 Olshon, Max
 Pilgrim, Jacques
 Steele, Larry, and Larry Steele's Smart Affairs
 Yacht Club, and Nate Goldberg
BAYONNE: Club 21
BEVERLY: Olympia Lakes, Bernard L. Brooks, Melvin Fox, and Melvin Fox Enterprises
BLOOMFIELD: Thompson, Putt
BRIGANTINE: Brigantine Hotel Corp., and David Josephson, Owner
BURLINGTON: American Legion Home and Oscar Hutton, Chairman
CAMDEN: Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
CAPE MAY: Anderson, Charles, Operator
CLIFTON: August E. Buchner
 Mike and Nick's Bar, and Mike Olivieri, Owner
EAST ORANGE: Hutchins, William
EAST RUTHERFORD: Club 199, and Angelo Pucci, Owner
ELIZABETH: Cutro, V.
FORT LEE: Bell Club, and Lillian Newbauer, Pres.
HILLSIDE: Consumers Buying Service and Arnold Sheff
HOBOKEN: Mickey's Pizzeria Bar and Grill
 Red Rose Inn, and Thomas Monto, Employer
 Sportsman Bar and Grill
JERSEY CITY: Bonito, Benjamin
 Burco, Ferruccio
 Triumph Records, and Gerry Quenn, present Owner, and G. Staturs (Grant) and Bernice Levine, former Owners
LAKE HOPATCONG: Dunham, Oscar
LAKEWOOD: Seldin, S. H.
 Traymore Hotel, Leon Garfinkel, Employer
LITTLE FERRY: Scarne, John
LODI: Frisco Club, and Tony Cortese
LONG BRANCH: Hoover, Clifford
 Kitay, Marvin
 McNeely, Leroy J.
 McNeil, Bobby, Enterprises
 Rappaport, A., Owner, The Blue Room
WRIGHT, Wilbur
MCKEE CITY: Turf Club, and Nellie M. Grace,
MONTCLAIR: Co-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN: Richard's Tavern, and Raymond E. Richard, Proprietor
MT. HOLLY: Shina, Harry
NEWARK: Beadle, Janet
 Coleman, Melvin
 Porte, Nicholas
 Graham, Alfred
 Hall, Emory
 Harris, Earl
 Hays, Clarence

Holiday Corner, and Jerry Foster, Employer
 Jazz City, and Nick Panaccione
 Johnson, Robert
 Jones, Carl W.
 Kline, Terri
 Levine, Joseph
 Lloyds Manor, and Smokey McAllister
 Mariano, Tom
 "Panda," Daniel Straver
 Pecos City, Old Pecos City, Inc., Philip Cortazzo and Charles Politano
 Powell, Ted
 Prestwood, William
 Red Mirror, and Nicholas Grande, Proprietor
 Rullison, Eugene
 Simmons, Charles
 Tiskler, Frank
 Wilson, Leroy
 Zaracardi, Jack, Galanti A. A
NEW BRUNSWICK: Andy's Hotel, and Harold Klein Eilel, Jack
NORTH ARLINGTON: Petrucci, Andrew
ORANGE: Cook, Wm. (Bill)
ORTLEY: Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer
PASSAIC: Tico Tico Club, and Gene DiVirgilio, Owner
PATERSON: Club Elena, and Joseph Hauser Hatab, Sam
 Pyatt, Joseph
 Ventimiglia, Joseph
PAULSBORO: Cozy Corner Bar, Anthony Scuder, Owner and Operator
PENNSAUKEN: Becker, Jack
PENNS GROVE: Club Mucho, and Joe Rizzo, Owner
PLAINFIELD: McGowan, Daniel
 Nathanson, Joe
SEASIDE HEIGHTS: Beachcomber Cafe, and Joe Siano
SOMERVILLE: Harrison, Bob
 Walker, William (Raymond Williams)
 Williams, Raymond (Wm. Walker)
SOUTH RIVER: Capitol Lounge, Samuel Nisioff, Prop.
SPRING LAKE: Broadacres and Mrs. Josephine Ward, Owner
SUMMIT: Ahroni, Mitchell
TEANECK: Suglia, Mrs. Joseph
UNION CITY: Biancamano, Anthony F.
VAUX HALLS: Carillo, Manuel R.
VINELAND: Gross, David
WEST NEW YORK: B'nai B'rith Organization, and Sam Nate, Employer, Harry Bourstein, President
WILMISTOWN: Talk of the Town Cafe, and Rocco Pippo, Manager
NEW MEXICO
ALBUQUERQUE: Mary Green Attractions, Mary Green and David Time, Pro moters
 Halliday, Finn
 LaLoma, Inc., and Margaret Ricardi, Employer
 White, Parnell
CARLSBAD: Riverside Country Club, G. G. Hollinger, Employer
CLOVIS: Denton, J. Earl, Owner, Plaza Hotel
HOBBS: Devonian Supper Club, and Pete Stralace, Employer, and Mr. Carson
REYNOSA: Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSWELL: Russell, L. D.
RUIDOSO: Davis, Denny W.
SANTA FE: Emil's Night Club, and Emil Mignardo, Owner
 Valdes, Daniel T.
NEW YORK
ALBANY: Johnson, Floyd
 O'Meara Attractions, Jack
 Richard's Bar-B-Que, David
 Richards
 Snyder, Robert
 States, Jonathan
ALDER CREEK: Blake's Manor, and Harold A. Burke
AUSABLE CHASM: Antler, Nat
 Young, Joshua F.
BINGHAMTON: Stover, Bill
BROOK: Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
 Club Delmar, Charles Marcelino and Vincent Delostia, Employers
 Elmsere Theatre, and Israel Rosenberg
 Jugarden, Jacques I.
 Katz, Murray
 Miller, Joe
 New Royal Mansion (formerly Royal Mansuon), and Joe Miller and/or Jacques I. Jugarden
 Perry Records, and Sam Richman
 Rosardo, Al
 Santoro, E. J.
 Sinclair, Carlton (Carl Parker) Williams, J. W.
BROOKLYN: Beckels, Lionel
 Bello-Mar Restaurant, Felix Garcia, Prop.
 Burriello, Carmino
 Bowen, Cecil
 Bryan, Albert
 Community Center, and Walter C. Pinkston (NYC)
 Ean, Jimmy
 Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Obey
 Hall, Edwin C.
 Johnston, Clifford
 Morris, Philip
 Rosenburg, Paul
 Rosman, Gus, Hollywood Cafe
 Sammarino, Anthony
 Sigma Tau Delta Sorority, Brooklynn College, and Anita Birke
 Soo Corporation, and Hyman Robinson
 Steurer, Eliot
 Sussman, Alex
 1024 Club, and Albert Friend
 Thompson, Ernest
 Williams, Melvin
 Zaslow, Jack
BUFFALO: Bourne, Edward
 Calato, Joe and Teddy
 Campano, Frank and Anthony
 DiStefano, Jimmy
 Harmon, Lissa (Mrs. Rosemary Humphrey)
 Jackson, William
 Nelson, Art and Mildred Parisi, Joe
 Ray's Bar-D, and Raymond C. Demperio
 Sportsman Bar, and Vern Stevenson, and Mr. and Mrs. Les Simon
 Twentieth Century Theatre
DRYDEN: Dryden Hotel, and Anthony Vavra, Manager
PAR ROCKAWAY, L. I.: Town House Restaurant, and Bernard Kurland, Proprietor
FERRANDALE: Clarendon Hotel, Leon Garfinkel, Owner
 Gross American House, and Hannah Gross, Owner
 Pollack Hotel, and Elias Pollack, Employer
 Stier's Hotel, and Philip Stier, Owner
FLEISCHMANN'S: Churs, Irene (Mrs.)
FRANKFORT: Reile, Frank
 Tyler, Lenny
GLENS FALLS: Gottlieb, Ralph
 Newman, Joel
 Sleight, Don
GLEN SPENY: Glen Acres Hotel and Country Club, Jack W. Rosen, Employer
GLENWILD: Glenwild Hotel and Country Club, and Mack A. Lewis, Employer
GRAND ISLAND: Williams, Ossian V.
GREENWOOD LAKE: Mountain Lakes Inn, and Charles Fatigati, Employer
HUDSON: Goldstein, Benny
 Gutto, Samuel
HURLEVILLE: Burler Lodge, and Pincus Cohen, Employer
ILION: Wick, Frank
ITHACA: Bond, Jack
JACKSON HEIGHTS: Griffiths, A. J., Jr.
LAKE LUZERNE: Munck, Svend A.

LAKE PLACID: Carriage Club, and C. B. Southworth
LITTLE FALLS: Corner Tavern, Al Dietlin, Employer
LIMESTONE: Steak House, and Dave Oppenheim, Owner
LOCH SHELDRAKE: Capitol Hotel and Day Camp
 Chester, Abe
 Mardenfeld, Isadore, Jr., Estate
LONG BEACH: Hamilton Club, and Mickey Hanisky
MALONE: Club Restaurant, and Louis Goldberg, Manager
MONTICELLO: Hotel Anderson, Charles King, Employer
MT. VERNON: Rapkin, Harry
NEW YORK CITY: Alexander, Wm. D., and Associated Producers of Negro Music
 Allegro Records, and Paul Piner Andu, John R. (Indonesian Consul)
 Arnold, Sheila
 Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karmar
 Bachelor House
 Bamboo Room, and Joe Burn Bender, Milton
 Benrubi, Ben
 Beverly Green Agency
 Bradley Williams Entertainment Bureau
 Broadway Hofbrau, Inc., and Walter Kirsch, Owner
 Broadway Swing Publications, L. Frankel, Owner
 Browne, Bridget
 Brunley, Jesse
 Camera, Rocco
 Cappola, Antoinette
 Castleholm Swedish Restaurant and Henry Ziegler
 Catala, Estaban
 Chambard Restaurant, Phil Rosen, Owner
 Chanson, Inc., Monte Gardner and Mr. Rodriguez
 Charles, Marvin, and Knights of Magic
 Coffey, Jack
 Cohen, Marty
 "Come and Get It" Company
 Common Cause, Inc., and Mrs. Payne
 Conlin Associates, and Jos. H. Conlin
 Conpor, Chris
 Cook, David
 Ralph Cooper Agency
 Courtney, Robert
 Crochet, Mr.
 Cross, James
 Michael Croydon Theatrical Agency
 Currie, Low
 Cutter, George H., Jr.
 Democratic Club, and Antonio T. Rasmus
 Derby Records, and Larry Newton
 Dubonnet Records, and Jerry (Jerome) Lipskin
 Dynamic Records, Ulyses Smith
 Fontaine, Lon & Don
 Glicksman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade
 Goldberg (Garrett), Samuel
 Golden Gate Quartet
GOLETSBURG: Robert
 Gordon, Mrs. Margaret
 Granoff, Budd
 Gray, Lew, and Magic Record Company
 Gross, Gerald, of United Artists Management
 Hello Paree, Inc., and Wm. L. Taub, Pres.
 Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
 Imps, Inc., and Ben Gradus
 Inasley, William
 International Food Show, Gordon Saville, Pres.
 Jonsson, Donald E.
 Jurgielwicz, Mrs. F. Gordon
 Kenny, Herbert C.
 Kent Restaurant Corp., Anthony
 Kourtos and Joe Russo
 Kessler, Sam, and Met Records
 King, Gene
 Knight, Raymond
 Kushner, David and Jack
 La Rue, James
LASTFOGEL: Theatrical Agency,
 Dan T. Lastfogel
 Law, Jerry
 LeBow, Carl
 Levy, John
 Lew Leslie and his "Blackbirds"
 Little Gypsy, Inc., and Rose
 Hirschler and John Lobel
 Manhattan Recording Corp., and Walter H. Brown, Jr.

Manning, Sam
 Marchant, Claude
 Markham, Dewey (Pigeon)
 Mayo, Melvin E.
 McMahon, Jess
 Metz, Phil
 Metro Coat and Suit Co.
 John Lupa
 Meyers, Joseph
 Millman, Mort
 Mogle, Wm., and Ann
 Montanez, Pedro
 Moody, Philip, and Young
 Monument to the Father
 Organization
 Murray's
 Neill, William
 New York Civic Opera
 pany, Wm. Reutemann
 New York Ice Fantasy
 James Blizzard and
 Robinson, Owners
 Orpheus Record Co.
 Ostend Restaurant, Inc.
 Pagan, Orlando
 Penachio, Reverend Amadio
 Phillips, Robert
 Pinkston, Walter C., and
 munity Center (Brook)
 Place, The, and Theodor
 Costello, Manager
 Rain Queen, Inc.
 Regan, Jack
 Richs, James (leader of
 Ravens)
 Riley, Eugene
 Robinson, Charles
 Robinson, Clarence
 Rogers, Harry, Owner,
 Follies
 Sage, Miriam
 Sandy Hook S. S. Co.,
 Charles Gardner
 Sawdust Trail, and Sid
 Schwartz, Mrs. Morris
 Scott, Roderick
 Shaw Theatrical Agency
 Singer, John
 Sloyer, Mrs.
 Southland Recording Co.
 Rose Santos
 South Seas, Inc., Abam
 Rubien
 Steve Murray's Mahogany
 Strouse, Irving
 Stump & Stumpy (Hunt)
 Crommer and James
 Sunbrook, Larry, and
 Show
 Tackman, Wm. H.
 Talent Corp. of America
 Harry Weissman
 Teddy McRae Theatrical
 Agency, Inc.
 Television Exposition
 tions, Inc., and Edwin
 Gomez, President
 Textile Workers of Bridg
 Archie Katz, Pres.
 United Artists Management
 Variety Entertainers, Inc.
 Herbert Rubin
 Venus Star Social Club
 Paul Arlington, Manag
 Walker, Aubrey, Manag
 Social Club
 Watercapers, Inc.
 Wee and Levantahl, Inc.
 Wellish, Samuel
 Wilder Operating Comp
 Zakon, A. J.
NIAGARA FALLS: Zaks (Zackers), James
 Greene, Willie
 Palazzo's (formerly Florj
 ody Bar), Joe and Nick
 Props.
OLEAN: Old Mill Restaurant, and
 Margaret Ferraro
NORWICH: McLean, C. P.
PACHOGUE: Ray's Swing Club, Ky
 Angelo
RAQUETTE LAKE: Weinstein, Abe
ROCHESTER: Valenti, Sam
 Willows, and Milo Th
 Owner
ROME: Howe's Famous Hippodrome
 Marks, Al
SABATTIS: Sabattis Club, and Mr.
 V. Coleman
SARANAC LAKE: Birches, Th. Mose LaF
 Employer, C. Randall
SARGENT: Burgans Grill
SARATOGA SPRINGS: Clark, Stevens and Ar
 White Sulphur Springs
 and Frank Summa, Em
SCHENECTADY: Edwards, M. C.
 Fretto, Joseph
 Rudds Beach Nite Klub
 Shed, and Magous E.
 wards, Manager
 Silverman, Harry
SUFFERN: Armitage, Walter, Presid
 County Theatre
SYRACUSE: Bagozzi's Fantasy Cafe,
 Frank Bagozzi, Empl

INTERNATIONAL MUSIC

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...ORIA:
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...bel, John
...LANTIC BEACH:
...ernando Beach Club, Alexan
...der DeCicco
...SHORE:
...ore, James J.
...SIDE:
...age Room, and Edward S.
...Friedland
...MORE:
...nner, William J.
...MAGUE:
...nco Corporation
...MURST:
...ele, Mrs. F.
...MAL PARK:
...ck Mack, and Jos. Benigno
...MISTEAD:
...nancan, Archille
...Club
...HASSETT:
...wo's Restaurant, and
...Mark Caro
...VILLE:
...nville Hotel and Beach Club,
...Edward A. Horowitz, Owner
...Sue Kalb, Manager
...HIMPSTEAD:
...bb Jj, Arthur Sinclair, and
...Sixlar Enterprises, Inc.
...NORTH CAROLINA
...SPORT:
...rky, Charles
...LINGTON:
...yBower Dining Room, and
...John Loy
...OLINA BEACH:
...okes, Gene
...MLOTTE:
...nusement Corp. of America,
...Bidon E. Blackman, Jr.
...Mark Distributing Co.,
...Inc., and Sidnes Pastner
...mes, M. P.
...nston, Joe
...HAMA:
...rdon, Douglas
...ETTEVILLE:
...cker House of Music, and
...S. A. Parker
...NSBORO:
...ar Park Casino, and Irish
...Horan
...nd, Robert
...nagarian, E., of Sporting
...Brents, Inc.
...NVILLE:
...ngas, William
...th, Theron
...n, Sylvester
...NDERSONVILLE:
...ngston, Buster
...WTON:
...mes, Jimmie
...lker, David
...TON:
...na's Auto Sales and
...ck Dunn
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...hly Carlyle, Robert Carlyle
...h, Theron
...LACE:
...hawberry Festival, Inc.
...LION:
...Cann, Roosevelt
...Kann, Sam
...nchison, Sam
...NORTH DAKOTA
...LES LARE:
...mon Oduh, Mrs. G. J.
...Christanson
...KINSON:
...nker, Art and John

INNERSVILLE:
Serrano, Basil
MOCA:
Lock, Jerry
Owner of Log Cabin, Nick Burke,
Owner
OHALLA:
Walt Palm Restaurant, John
Walt, Proprietor
OLDEN:
Woolco Restaurant, Warren
Gould and Robert Gould
VERTOWN:
Duffy's Tavern, Terrance Duffy
VERVIET:
Ritz, James E. Strates
Shows
Lyle, Lynn
WET SENECA:
Tommy's Magic Bar,
Roy Storms, Prop.
WYTHEHALL:
Terry Ann's Chateau, and
Terry Rumana
WYTHE PLAINS:
Add, Mario
WYTHEBRIDGE:
Haldorf Hotel, and Morris
Signer
WYTHEBORO:
Smoking Park Inn, Samuel
Bliss, Owner
WYTHE:
Shiner, William
Director, Carl

**LONG ISLAND
(New York)**
MORIA:
Schler, Rose
Bel, John
LANTIC BEACH:
Bernando Beach Club, Alexan
der DeCicco
SHORE:
ore, James J.
SIDE:
age Room, and Edward S.
Friedland
MORE:
nner, William J.
MAGUE:
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MURST:
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MAL PARK:
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Sue Kalb, Manager
HIMPSTEAD:
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S. A. Parker
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Horan
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nagarian, E., of Sporting
Brents, Inc.
NVILLE:
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n, Sylvester
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ngston, Buster
WTON:
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LACE:
hawberry Festival, Inc.
LION:
Cann, Roosevelt
Kann, Sam
nchison, Sam

NORTH DAKOTA
LES LARE:
mon Oduh, Mrs. G. J.
Christanson
KINSON:
nker, Art and John

OHIO
ARRON:
Barford, Doyle
Buddies Club, and Alfred
Scrutnings, Operator
Names, Robert
Pullman Cafe, George Subrin,
Owner and Manager
Thomas, Nick
Tropicana Club, Martin M.
Winters, Employer
Yankee Inn, and George Zenal-
is
UCYRUS:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager
CANTON:
Canton Grille, and Walter W.
Holtz, Owner
Huff, Lloyd
CINCINNATI:
Alexander, James
All Star Boosters Club, and
James Alexander
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Meadows, Burnest
McFaridge, James
Smith, James R.
Sunbrock, Larry, and his Rodeo
Show
CLEVELAND:
Atlas Attractions, and Ray Grair
Bender, Harvey
Bonds, Andrew
Club Non-day-Vou, and U. S.
Dearing
Club Trinidad, and Lenny Adel-
man
Dixie Grill, and Lenny Adelman
Dixon, Forrest
Gleason's Bar of Music, W. A.
Gleason, Prop.
King, Ted, Agency
Lindsay Skybar, Phil Bash,
Owner
Lowry, Fred
Manhattan Lounge Co., and
Lenny Adelman
Manuel Bros. Agency, Inc.
Salanci, Frank J.
Stutz, 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
Walkers, Carl O.
COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Check, President
Charles Blace Post No. 157,
American Legion
Carter, Ingram
Millroy, William
McAule, Jhd
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald
Turk Club, and Ralph Steven-
son, Proprietor
DAYTON:
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Daytona Club, and William
Carpenter
Green Lantern, Mrs. L. G.
Belme, Co-owner
Hungarian Village, and Guy M.
Sano
Rec. Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl
ELYRIA:
Dance Theatre, Inc., and A. W.
Jewell, President
EUCLID:
Rado, Gerald
FINDLAY:
Wilson, Mr. and Mrs. Karl
GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson
RoMar Roller Rink, and Mr.
and Mrs. Ruscoe Yarger
HOLGATE:
Swiss Gardens, and George K.
Bronson
LIMA:
Colored Elks Club, and Gus Hall
PIQUETTE:
Sedgwick, Lee, Operator
PROCTORVILLE:
Plantation Club, and Paul D.
Reese, Owner
SANDUSKY:
Eagles Club
Mathews, S. D.
Salice, Henry
SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall
STEBUNVILLE:
Hawkins, Fritz
TOLEDO:
Barnet, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Tr. Secretary

OKLAHOMA
ARDMORE:
George R. Anderson Post No.
65, American Legion, and
Floyd Louhridge
CLINTON:
Sooner Inn, Mrs. Lois Rogers,
Employer
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:
Leonard's Club, and Leonard
Lunlap
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M.
K. Bouldman and Jack Swiger
OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons
SHAWNEE:
DeMarco, Frank
TULSA:
Berns, Harry B.
Hollywood Supper Club, and
Owen C. Glass
Love's Cocktail Lounge, and
Clarence Love
Williams, Gargle

OREGON
EUGENE:
Granada Gardens, Shannon
Shaefter, Owner
Weinstein, Archie, Commercial
Club
GARIBALDI:
Marty de Joe Agency
Pirates' Den, and Sue Walker
HERMISTON:
Kusenberg, Mrs. R. M.
LAESIDE:
Bates, E. P.
MEDFORD:
Hendricks, Cecil
PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Harry's Club 1500, and Wm.
McClendon
Ozark Supper Club, and Fred
Baker
Stadium, Shirley H.
Yank Club of Oregon, Inc., and
K. C. Bartlett, President
ROGUE RIVER:
Arnold, Ida Mae
ROSEBURG:
Duffy, R. J.
SALISBURY:
Toyer, Mr.
SHERIDAN:
American Legion Post No. 75,
Melvin Agee

PENNSYLVANIA
ALTIQUIPPA:
Quinn, Otis
ALLENTOWN:
Hugo's and George Fidler and
Alexander Alivieri, Props.
BERWYN:
Main Line Civic Light Opera
Co., Nat. Burns, Director
BLAIRSVILLE:
Moose Club, and A. P. Sundry,
Employer
BRAEBURN:
Mazur, John
BRYN MAWR:
K. P. Cafe, and George Papaian
CARLISLE:
Grand View Hotel, and Arthur
Nydyck, Employer
CHESTER:
Blue Heaven Room, Bob Lager,
Employer
COOPERSBURG:
Hoff Brau, Adolph Toffel,
Owner
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
ERIE:
Hamilton, Margaret
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel
Oitenberg, President

GLLENOLDEN:
Barone, Joseph A., Owner.
202 Musical Bar (West
Chester, Pa.)
GREENSBURG:
Michelle Music Publishing Co.,
and Man Furin and Michael
Elias
HARRISBURG:
Ickes, Robert N.
Knipple's Lounge
Melody Inn Supper Club, Mild-
red A. Shultz, Employer
P. T. K. Fraternity of John
Harris High School, and
Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.
HAVERTFORD:
Fielding, Ed.
JOHNSTOWN:
The Club 12, and Burrell
Haselrig
KINGSTON:
Johns, Robert
LANCASTER:
Freed, Murray
Sauveles, John Parker
Soule, James D.
Sunset Carson's Ranch, and
Sunset (Michael) Carson
LANSFORD:
Richard's Hotel and Cafe,
and Richard Artuso
LEWISTON:
Temple, Carl E.
LUZERNE:
Fogarty's Nite Club, and Mrs.
Thomas Fogarty
MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner
NEW CASTLE:
Natale, Tommy
PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Associated Artists Bureau
Bilchire Hotel, and Wm. Clore,
Operator
Boots, Tubby
Buback, Carl F.
Cabana Club, Morty Gold, Prop.
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPree, Reese
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge
No. 54, and George Aten,
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Masucci, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
Luis Colantuono, Manager
Pinsky, Harry
Raymond, Don G., of Creative
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Stanley, Frank
Stiefel, Alexander
Ukrainian Junior League, Branch
52, and Helen Strait, Sec.
Victoria Melnick, Chairman
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Vezex, L.
Warwick, Lee W.
PHOENIXVILLE:
Melody Bar, and George A.
Mole
PITTSBURGH:
Ficklin, Thomas
Mathews, Lee A., and New
Artist Service
Oasis Club, and Joe DeFranc-
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Reight, C. H.
Sala, Joseph M., Owner, El
Chico Cafe
POTTSTOWN:
Schmoyer, Mrs. Irma
READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Stafford, Chester
Skoraszinski, Employers
SCRANTON:
McDonough, Frank
SHENANDOAH:
Mikita, John
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinsett, Walter
UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelazo
WASHINGTON:
Ahrent, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward

NATIONAL ATHLETIC CLUB:
Roy
Finn and Archie Miller
Nightingale, Homer
Rutkowski, Ted, T. A. R. Re-
garding Company
TRIPOLI:
Joseph A., President,
Italian Opera Association
VIENNA:
Hull, Russ
WARREN:
Wragg, Herbert, Jr.
YOUNGSTOWN:
Fremam, Dusty
Summer, Virgil (Vic)
ZANESVILLE:
Venner, Pierre

WEST CHESTER:
202 Musical Bar (West
Chester, Pa.)
Owner
WILKES-BARRE:
Kahan, Samuel
WILLIAMSPORT:
Pinella, James
WORTHINGTON:
Conwell, J. R.
YORK:
Daniels, William Lopez
RHODE ISLAND
WOONSOCKET:
One O'Clock Club, and Charles
E. Nicholson, Manager
SOUTH CAROLINA
CHARLESTON:
Hampion Supper Club and
John Ballastias
Kline, George H.
CHESTER:
-Mack's Old Time Minstrels,
and Harry Mack
FLORENCE:
City Recreation Commission,
and James C. Putnam
GREENVILLE:
Forest Hills Supper Club, R. K.
and Mary Rickey, Lesases, J.
K. Mosely, and Sue Ellison,
former Owner and Manager
Harlem Theatre, and Joe
Gibson
MARIETTA:
"Bring on the Girls," and
Jon Meadors, Owner
MOULTRIEVILLE:
Wurthmann, George W., Jr. (of
the Pavilion, Isle of Palms,
South Carolina)
MYRTLE BEACH:
Hewlett, Ralph J.
SPARTANBURG:
Holcombe, H. C.
UNION:
Dale Bros. Circus
SOUTH DAKOTA
SIoux FALLS:
Haar, E. C.
Mataya, Irene
TENNESSEE
CLARKSVILLE:
Harris, William
HUMBOLDT:
Ballard, Egbert
JOHNSON CITY:
Burton, Theodore J.
KNOXVILLE:
Cavalcade on Ice, John J.
Denton
Crecal Enterprises (also known
as Dixie Recording Co.)
MEMPHIS:
Beck, Harry E.
Goodenough, Johnny
Lepley, John
NASHVILLE:
Brentwood Dinner Club, and H.
L. Waxman, Owner
Carrethers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs.
Pearl Hunter
Course, Alexander
Fessie, Bill
Grady's Dinner Club, and
Grady Floss, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.
Roberts, John Porter
PARIS:
Cavette, Eugene
TEXAS
AMARILLO:
Carter, Percy
Mays (Mayer), Willie B.
AUSTIN:
El Morocco
Jade Room, and E. M. Funk
Von, Tony
Williams, James
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Falls, 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.
Kirby, Edwin
DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Askew,
and James L. Dixon, Sr., Co-
owners
Hobbs, Wilford, Vice-President,
Artists Booking Corp. (Holly-
wood, Calif.)
Lee, Don, Owner of Script and
Score Productions and Opera-
tor of "Sawdust and Swing-
time"
Linskie (Skippy Lynn), Owner
of Script and Score Produc-
tions and Operator of "Saw-
dust and Swingtime"
May, Oscar P. and Harry E.
Morgan, J. C.
DENISON:
Club Rendezvous
EL PASO:
Bowden, Rivers
Gateway Lodge 855, and C. F.
Walker
Marlin, Coyal J.
Peacock Bar, and C. P. Walker
Williams, Bill
FORT WORTH:
Clemons, James E.
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:
Darley Bros. Circus
GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Miriam Teague, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Coats, Paul
Jeton, Oscar
McMullen, E. L.
Revy, Bouldin
Singleton, J. A.
World Amusements, Inc., Thos.
A. Wood, President
LEVELLAND:
Collins, Dee
LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holiman,
Employer
Curley's Restaurant, and M. E.
(Curley) Smith
Ryan, A. L.
MEXIA:
Payne, M. D.
ODESSA:
Baker, George
The Rose Club, and Mrs. Har-
vey Kellar, Bill Grant and
Andy Rice, Jr.
PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles
PARIS:
Ron-Da-Vou, and Frederick J.
Merkle, Employer
PORT ARTHUR:
Demand, William
ROUND ROCK:
Rice's Hall, Jerry Rice, Em-
ployer
SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Keltien
SAN ANTONIO:
Forrest, Thomas
Obledo, E. J.
Bockin' M. Dude Ranch Club,
and J. W. (Lee) Leathly
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WACO:
Circle R Ranch, and A. C.
Solberg
Cooper, Morton
WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whatley, Mike
UTAH
SALT LAKE CITY:
Sutherland, M. F.
VERMONT
RUTLAND:
Brook 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
HAMPTON:
Mazey, Terry
LYNCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Hutchens, M. F.

LEWISTON:
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Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPree, Reese
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge
No. 54, and George Aten,
Secretary
Masucci, Benjamin P.
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and
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Pinsky, Harry
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Warwick, Lee W.
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Mathews, Lee A., and New
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Mikita, John
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STRAFFORD:
Poinsett, Walter
UNIONTOWN:
Polish Radio Club, and Joseph
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WASHINGTON:
Ahrent, Pete, Manager Wash-
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Lee, Edward

MUSIC JANUARY, 1956

WEST CHESTER:
202 Musical Bar (West
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WILKES-BARRE:
Kahan, Samuel
WILLIAMSPORT:
Pinella, James
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Conwell, J. R.
YORK:
Daniels, William Lopez
RHODE ISLAND
WOONSOCKET:
One O'Clock Club, and Charles
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SOUTH CAROLINA
CHARLESTON:
Hampion Supper Club and
John Ballastias
Kline, George H.
CHESTER:
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FLORENCE:
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Jon Meadors, Owner
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Zanzibar
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Roberts, John Porter
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NEW CASTLE:
Natale, Tommy
PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Associated Artists Bureau
Bilchire Hotel, and Wm. Clore,
Operator
Boots, Tubby
Buback, Carl F.
Cabana Club, Morty Gold, Prop.
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPree, Reese
Erlanger Ballroom
Gordon, Mrs. Margaret
Loyal Order of Moose, Lodge
No. 54, and George Aten,
Secretary
Masucci, 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 Strait, Sec.
Victoria Melnick, Chairman
of Music
Vezex, L.
Warwick, Lee W.
PHOENIXVILLE:
Melody Bar, and George A.
Mole
PITTSBURGH:
Ficklin, Thomas
Mathews, Lee A., and New
Artist Service
Oasis Club, and Joe DeFranc-
isco, Owner
Reight, C. H.
Sala, Joseph M., Owner, El
Chico Cafe
POTTSTOWN:
Schmoyer, Mrs. Irma
READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Stafford, Chester
Skoraszinski, Employers
SCRANTON:
McDonough, Frank
SHENANDOAH:
Mikita, John
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinsett, Walter
UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelazo
WASHINGTON:
Ahrent, Pete, Manager Wash-
ington Cocktail Lounge
Lee, Edward

MUSIC JANUARY, 1956

LEWISTON:
Temple, Carl E.
LUZERNE:
Fogarty's Nite Club, and Mrs.
Thomas Fogarty
MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and
Jack Hamilton, Owner
NEW CASTLE:
Natale, Tommy
PHILADELPHIA:
Allen, Jimmy
Amvets Post 178, and Norman
G. Andrews
Associated Artists Bureau
Bilchire Hotel, and Wm. Clore,
Operator
Boots, Tubby
Buback, Carl F.
Cabana Club, Morty Gold, Prop.
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPree, Reese
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Vezex, L.
Warwick, Lee W.
PHOENIXVILLE:
Melody Bar, and George A.
Mole
P

NEWPORT NEWS:

Isaac Burton
McClain, B.
Terry's Supper Club

NORFOLK:

Big Trizek Diner, Percy Simon,
Proprietor
Cashman, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard

PETTERBURG:

Williams Enterprises, and
J. Harrel Williams

PORTSMOUTH:

Rountree, G. T.

RICHMOND:

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

SUFFOLK:

Clark, W. H.

VIRGINIA BEACH:

Bass, Milton
Fon, Paul J., Jim and Charles
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer,
Jr., Employer

WILLIAMSBURG:

Log Cabin Beach, and W. II.
(Fats) Jackson

WASHINGTON**SEATTLE:**

Grove, Sirls
Harvison, R. S.

SPOKANE:

Lyndel, Jimmy (James Delage)

WEST VIRGINIA**CHARLESTON:**

Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles
Powell, Operator
White, Ernest B.

CHARLES TOWN:

Bishop, Mrs. Sylvia

HUNTINGTON:

Brewer, D. C.

INSTITUTE:

Hawkins, Charles

LOGAN:

Coats, A. J.

MARTINSBURG:

Miller, George E.

MORGANTOWN:

Niner, Leonard

WELLSBURG:

Club 67, and Mrs. Shirley
Davies, Manager

WHEELING:

Mardi Gras

WISCONSIN**BAILEY'S HARBOR:**

House of Mr. "C." and C.
Clarkowski, Employer

BEAR CREEK:

Schwartz, Leroy

BOWLE:

Reinke, Mr. and Mrs.

GREEN BAY:

Franklin, Allen
Galst, Erwin
Peasley, Charles W.

GREENVILLE:

Reed, Jimmie

HYWARD:

The Chicago Inn, and Mr. Louis
O. Ruane, Owner and
Operator

HURLEY:

Club Francis, and James Francis
Fomicchio, Mrs. Eley, Club
Festa

MILWAUKEE:

Betha, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Fun House Lounge, and Ray
Howard

GENAHLI, Nick

Coor, Seymour
Maniaci, Vance
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
Sorice, Frank Balistreri and
Peter Orlando
Suber, Bill
Tenth Inning Club
Tin Pan Alley, Tom Bruno,
Operator
Weinberger, A. J.

NEOPIT:

American Legion, Sam Dickson,
Vice-Commander

RACINE:

Miller, Jerry

RHINELANDER:

Kendall, Mr., Manager, Holly
Wood Lodge

ROSHOLT:

Akavichas, Edward

SHEBOYGAN:

Sicilia, N.

SUN PRAIRIE:

Hulstzer, Herb, Tropical
Gardens

Tropical Gardens, and Herb
Hulstzer

TOMAH:

Veterans of Foreign Wars

WYOMING**CASPER:**

S & M Enterprises, and Syl-
vester Hill

CHEYENNE:

Kline, Hazel
Wagner, George F.

DUBOIS:

Rustic Pine Tavern, Robert H.
Harter, Employer

EVANSTON:

Jolly Roger Nite Club, and Joe
D. Wheeler, Owner and
Manager

ROCK SPRINGS:

Smoke House Lounge, Del K.
James, Employer

WYOMING**CASPER:**

S & M Enterprises, and Syl-
vester Hill

CHEYENNE:

Kline, Hazel
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DUBOIS:

Rustic Pine Tavern, Robert H.
Harter, Employer

EVANSTON:

Jolly Roger Nite Club, and Joe
D. Wheeler, Owner and
Manager

ROCK SPRINGS:

Smoke House Lounge, Del K.
James, Employer

DISTRICT OF COLUMBIA**WASHINGTON:**

Adelman, Ben
Alvis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
Celebrity Club, and Lewis Clark
Cherry Foundation Recreation
Center and Bev. Robert T.
Cherry, Pres., and Oscar
Russell
China Clipper, Sam Wong,
Owner
Clare's Musical Bar, and Jean
Clare
Club Afrique, and Charles
Liburd, Employer
Club Bessie
Club Cimarron, and Lloyd
Von Blaine and Cornelius R.
Powell
Club Trinidad, Harry Gordon
and Jennie Whalen
Cosmopolitan Room of the
Windsor-Park Hotel
D. E. Corporation, Herb Sachs,
President
Dykes, Stockade, and John
Dykes, Owner
duVal, Anne
Five O'Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.,
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
3 Ring Circus
Kirsch, Fred
Kavakos Grill and Restaurant,
and Wm. Kavakos
Little Dutch Tavern, and El
Brookman, Employer
Loren, Frederick
Manfield, Emanuel
Manyard's Restaurant, Michael
Friedman and Morton Fore-
man, owners
Moore, Frank, Owner, Star Duet
Club
Motley, Bert

Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassimus
and Joseph Cannon
Robinson, Robert L. Weintraub,
Romany Room, Mr. Weintraub,
Operator, and Wm. Biron,
Manager
Rosa, Thomas N.
Rumpus Room, and Elmer
Cooke, Owner
Smith, J. A.
Steven's Cafe, Herbert Keiser,
owner

T. & W. Corporation, Al

Simonds, Paul Mann

Walters, Alfred

Wilson, John
Wong, Hing
Westeryng Club

CANADA ALBERTA**CALGARY:**

Fort Briscoe Chapter of the
Imperial Order Daughters of
the Empire
Simmons, Gordon A.

EDMONTON:

Eckersley, Frank J. C.

BRITISH COLUMBIA**VANCOUVER:**

DeSantis, Sandy
Gaylord Enterprises, and L.
Carrigan, Manager
H. Singer and Co. Enterprises,
and H. Singer
Stars of Harlem Revue, and R.
Lyle Baker and Joseph Kowan
Attractions, Operators

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

GUELPH:

Naval Veterans Association, and
Louis C. Janke, President

HAMILTON:

Nutting, M. R., Pres., Merrick
Brox. Circus (Circus Produc-
tions, Ltd.)

LONDON:

Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
R. Nutting, President

SOUTH SHORE:**MUSSELMAN'S LAKE:**

Glendale Pavilion, Ted Bingham

NEW TORONTO:

Leslie, George

OTTAWA:

Ayotte, John
Parker, Hugh

OWEN SOUND:

Sargent, Eddie
Thomas, Howard M. (Doc)

PORT ARTHUR:

Curtin, M.

TORONTO:

Ambassador and Monogram
Records, Messrs. Darwyn
and Sokoloff
Habler, Peter
Kesten, Bob
Langbord, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Wetham, Katherine

WEST TORONTO:

Ugo's Italian Restaurant

WINCHESTER:

Bilow, Hillarie

QUEBEC**DRUMMONDVILLE:**

Grink, Marshall

HULL:

Warren, Gilbert, Promoter

HUNTINGTON:

Peters, Hank

MONTREAL:

Association des Concerts Clas-
siques, Mrs. Edward Blouin,
and Antoine Dufor
"Auberge du Cap" and Rene
Dechamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete
Artistique
Canfield, James (Spizzic)
Carmel, Andre
Coulombe, Charles
Haskett, Don (Martin York)
Lussier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo
Show

POINTE-CLAIRE:

Olivier, William

QUEBEC:

Sunbrock, Larry, and his Rodeo
Show

QUEBEC CITY:

LaChance, Mr.

ST. EMILE:

Monie Carlo Hotel, and Rene
Lord

THREE RIVERS:

St. Maurice Club

SASKATCHEWAN**REGINA:**

Judith Enterprises, and G. W.
Haddad

CUBA**HAVANA:**

Sans Souci, M. Triay

ALASKA**ANCHORAGE:**

Capper, Keith

FAIRBANKS:

Brewer, Warren
Cosa Bianca, and A. G. Mel-
don
Cowtown Club, and Thornton
R. Wright, Employer
Glen A. Elder (Glen Alvin)
Grayson, Phil
Johnson, John W.

SEWARD:

Life of Riley Club, Riley Ware,
Employer

HAWAII**HONOLULU:**

Kennison, Mrs. Ruth, Owner,
Fango Fango Club
Thomas Puna Lake

WAIKI:

Walker, Jimmie, and Marine
Restaurant at Hotel Del Mar

SOUTH AMERICA**BRAZIL****SAO PAULO:**

Alvarez, Baltasar

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and
King Brady, Promoter
Allen, Everett
Anderson, Albert

Andros, George D.

Anthe, John
Arnett, Eddie
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon. Paul. Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit
Parade
Baugh, Mrs. Mary
N. Edward Beck, Employer,
Rhapsody on Ice
Blumenfeld, Nate
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
Buffalo Ranch Wild West Circus,
Art M. R. C. (Bob) Grooms,
Owners and Managers
Hurns, L. L., and Partners
Rar-Ton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Mrs. Alberta
Chenev, Aland Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Cooper, Morton
Lurry, Benny
Dale Bros. Circus
Davis, Clarence
Davis (Kleve), Dick
deLya, William
Deviller, Donald
DiCarlo, Ray
Dolan, Ruby
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Ed-
wards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.,
"American Beauties on Parade"
Field, Scott
Finkeltine, Harry
Ford, Ella
Forest, Thomas
Fox, Jesse Lee
Freich, Joe C.
Friendship League of America,
and A. L. Nelson
Garnes, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gould, Hal
Grayson, Phil
Gutrie, John A., Manager, Rodeo
Show, connected with Grand
National of Muskogee, Okla.
Hall, Mr.
Hewitt, Ralph J.
Hoffman, Edward F., Hoffman's
3-Ring Circus
Hollander, Frank, D. C. Restau-
rant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, Lekuy
Howe's Famous Hippodrome Cir-
cus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert
White, Jerry Rayfield and
J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelly, John, Pacific Northwest
Attractions
Kelton, Wallace
Kent, Jack
Kleve (Davis), Dick
Kirk, Edwin
Kline, Hazel
Kosman, Hyman
Larry Steele and Larry Steele's
Smart Affairs
Larson, Norman J.
Law, Edward
Leathy, J. W. (Lee)

Leveson, Charles

Levin, Harry
Mack, Bee
Magen, Roy
Magee, Floyd
Mann, Paul
Markham, Dewey (Pigman)
Mathews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Ra-
Follies of 1946
McGowan, Everett
Meeks, D. C.
Merry Widow Company, Inc.
Haskell, Raymond E.,
and Ralph Paonessa, Man-
ager
Miller, George E., Jr.,
Booker's License 1129
Ken Miller Productions, and
Miller
Miquelon, V.
Mitchell, John
Montalvo, Santos
Nelson, A. L.
New York Ice Fantasy Co.,
Chasant, James Blizard
Henry Robinson, Owner

Olsen, Buddy

Oxborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappas, Charles
Patterson, Charles
Peth, Iron N.
Plau, William H.
Piner, Frank
Polkowsky, Samuel
Pope, Marion
Raney, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. K.
Rhapsody on Ice, and N. L.
Beck, Employer
Roberts, Harry E. (Hap Be-
or Doc Mel Roy)
Robertson, T. E., Robert-
son, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Rus, Hal J., Enterprises
Salzman, Arthur (Art Heavy)
Sargent, Schwyn G.
Scott, Nelson
Seldin, S. H.
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midway
Six Brothers Circus, and
McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and
A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Bingham-
ton, N. Y.)
Stover, William
Strauss, George
Stump & Stumpy (Harold
mer and James Cross)
Summerlin, Jerry (Mars)
Summers, Virgil (Vic)
Sunbrock, Larry, and his
Show
Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Travers, Albert A.
Walters, Alfred
Walton, Marie, Promoter
Ward, W. W.
Watson, N. C.
Wells, Charles
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Flash)
Wilson, Ray
Wimbley, Otis
Young, Robert

UNFAIR LIST of the American Federation of Musicians

**INDIVIDUALS, CLUBS
HOTELS, Etc.**

McGee, Montey
Parks, Arnold

ARIZONA**DOUGLAS:**

Top Hat Club

NOGALES:

Colonial House

PHOENIX:

Fraternal Order of Eagles Lodge
Aerie 2957
Plantation Ballroom

TUCSON:

El Tanque Bar
Gerrard, Edward Barron

ARKANSAS**HOT SPRINGS:**

Forest Club, and Haskell Hard-
age, Prop.

CALIFORNIA**BAKERSFIELD:**

Jurez Salon, and George Benton

BEVERLY HILLS:

White, William B.

BIG BEAR LAKE:

Cressman, Harry E.

CORONADO:

Coronado Yacht Club

EL CAJON:

Caspers Rancho
El Naderero Country Club

HEBER:

Rainbow Inn, Al Hudson,
Owner

HOLLYWOOD:

Norris, Jorge

IONE:

Watts, Don, Orchestra

JACKSON:

W

RICHMOND: Galloway, Kenneth, Orchestra
INCRAMENTO: Capps, Roy, Orchestra
AN DIEGO: American Legion Post 6 Hall
 Black and Tan Cafe
 San Diego Speedboat Club
 Sanveater Yacht Club
 Spanish Village No. 2, and
 Belas Sanchez
 Thursday Club
 Town and Country Hotel
 Uptown Hall
 Vasa Club House
 Wednesday Club
AN FRANCISCO: Freitas, Carl (also known as
 Anthony Carle)
 Jones, Noel
 Kelly, Cliff
AN LUIS ORISPO: Scotto, Don
ILABE: T O E S Hall
IAH: Forest Club
ALLEJO: Vallejo Community Band, and
 Dana C. Glaze, Director and
 Manager
COLORADO
ENVER: Fraternal Order of Eagles,
 Aerie 2063
EVELAND: Westgate Ballroom
WILE: Wiley, Leland
CONNECTICUT
ANIELSON: Pine House
ARTFORD: Buck's Tavern, Frank S. De-
 Lucco, Prop.
MOOSUP: American Legion
 Club 91
MAUGATUCK: Zembranski, Victor—Polish
 Polka Band
NEWBICH: Polish Veteran's Club
 Woodbar, and Roger A.
 Bernier, Owner
WYBROOK: Pease House
DELAWARE
WILMINGTON: Bradywine Post No. 12,
 American Legion
 Cousin Lee and his Hill Billy
 Band
FLORIDA
SEARWATER: Crystal Bar
 Flynn's Inn
 Sea Horse Grill and Bar
SEARWATER BEACH: Sandbar
WATYNA BEACH: El Rio Club, and E. C. Phillips
 Lido Club
 Martinique Club
 Her Casino and Ocean Corp.
 Taboo Club, and Maurice
 Wagner, Owner
 Uncle Tom's Tavern
MYERS: Rendezvous Club
WILLANDALE: Ben's Place, Charles Dreize
WILKSONVILLE: Seador Bar and Cocktail
 Lounge
WINDALL: Dixie Belle Inn
WY WEST: Babana Bar
 Cecil's Bar
 Downtowner Club
 Jack and Bonnie's
 La Concha Hotel
 Whoppy Joe's
 Harlight Bar
WIMB: Heller, Joseph
WAMI BEACH: Erwin
WIMBOND BEACH: Wimbond Club
WAMA CITY: White Circle Inn, and Mrs. Mat-
 tie B. Shehans, Cedar Grove
WIBACOLA: North Club, and F. L. Doggett,
 Owner
WIBASOTA: "1900" Club
WIBAS: Diamond Horseshoe Night Club,
 Joe Spicola, Owner and
 Manager

Grand Oregon, Oscar Leon,
 Manager
WINTER PARK: Park Avenue Bar, and Albert
 Kausch
GEORGIA
MACON: Jay, A. Wingate
 Lowe, Al
 Weather, Jim
SAVANNAH: Shamrock Club, and Gene A.
 Deen, Owner and Operator
IDAHO
BOISE: Emerald Club
 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. Bar-
 ton and Musty Braun, Owners
ILLINOIS
CAIRO: The Spot, Al Dennis, Prop.
CHICAGO: Kryl, Bohumir, and his Sym-
 phony Orchestra
CHICAGO HEIGHTS: Swing Bar
DANVILLE: Knight, Willa
DARMSTADT: Sinn's Inn, and Sylvester Sinn,
 Operator
EAST ST. LOUIS: Sportsman's Night Club
FAIRFIELD: Eagles Club
GALESBURG: Carson's Orchestra
 Mecker's Orchestra
 Townsend Club No. 2
JACKSONVILLE: Chalet Tavern, in the Illinois
 Hotel
MARISSA: Triefenbach Brothers Orchestra
MT. VERNON: Jet Tavern, and Kelly Greenleaf
NASHVILLE: Smith, Arthur
OLIVE BRANCH: 44 Club, and Harold Babb
ONEIDA: Rova Amvet Hall
PEORIA: Belmont Lounge, and Troy
 Palmer
 Harold's Club, and Harold
 Parker
 Khapsody Club, Delbert Ja-
 colby, Mgr.
SCHILLER: Andy's Place and Andy Kryger
SOUTH STANDARD: Midway Tavern, Frank A. Sum-
 mers, Prop.
STERLING: Bowman, John E.
 Sigman, Arlie
INDIANA
ALEXANDRIA: Ballroom and Bar of Eagles
 Lodge
ANDERSON: Adams Tavern, John Adams
 Owner
 Romyan Grill
HAMMOND: Victory Post No. 168, American
 Legion
INDIANAPOLIS: Sheffield Inn
MISHAWAKA: VFW Post 360
SOUTH BEND: Chain O'Lakes Conversation
 Club
 D. V. F. German Club
 PNA Group B3 (Polish National
 Alliance)
 St. Joe Valley Boat Club, and
 Bob Zaf, Manager
IOWA
BOONE: Miner's Hall
BURLINGTON: Burlington-Hawkeye (Des
 Moines County) Fair, and
 Fair Ground
CEDAR FALLS: Armory Ballroom
 Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers

DUBUQUE: Hanten Family Orchestra
 (formerly Ray Hanten Orche-
 tra of Key West, Iowa)
FILLMORE: Fillmore School Hall
PEOSTA: Peosta Hall
SIOUX CITY: Eagles Lodge Club
ZWINGLE: Zwingle Hall
KANSAS
MANHATTAN: Fraternal Order of the Eagles
 Lodge, Aerie No. 2468
TOPEKA: Boley, Don, Orchestra
 Dowas, Red, Orchestra
 Vinewood Dance Pavilion
SALINA: Rainbow Gardens Club, and
 Leonard J. Johnson
 Wagon Wheel Club, and
 Wayne Wise
 Woodman Hall, and Kirk Van
 Cleef
WICHITA: Silver Moon
KENTUCKY
BOWLING GREEN: Jackman, Joe L.
 Wade, Golden G.
PADUCAH: Copa Cabana Club, and Red
 Thresher, Proprietor
LOUISIANA
LEESVILLE: Capell Brothers Circus
NEW ORLEANS: Five O'Clock Club
 Forte, Frank
 418 Bar and Lounge, and
 Al Bresnahan, Prop.
 Fun Bar
 Happy Landing Club
 Opera House Bar
 Treasure Chest Lounge
SHREVEPORT: Capitol Theatre
 Majestic Theatre
 Strand Theatre
MAINE
LEWISTON: Pastime Club
SKOWHEGAN: O Sol Mio Hotel
WATERVILLE: Jefferson Hotel, and Mr. Shiro,
 Owner and Manager
MARYLAND
BALTIMORE: Knowles, Nolan F. (Aetna
 Music Corp.)
BLADENBURG: Bladensburg Arena (America
 on Wheels)
EASTON: Starr, Lou, and his Orchestra
FREDERICK: Fraternal Order of Eagles
 Loyall Order of Moose
MASSACHUSETTS
CHICOPPEE: Palais D'Or Social and Civic
 Club
FALL RIVER: Duffee Theatre
GARDNER: Florence Rangers Band
 Heywood-Wakefield Band
HOLYOKE: Walek's Inn
LAWRENCE: Zajec, Fred, and his Polka Band
LOWELL: Lowell Philharmonic Symphony
 Orchestra
LYNN: Pickfair Cafe. Rinaldo Cheve-
 rini, Prop.
 Simpson, Frank
METHUEN: Central Cafe, and Messrs. Yana-
 konis, Driscoll and Gagnon,
 Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garston,
 Owner
NORTH READING: Levaggi Club, Inc.
SHIRLEY: Rice's Cafe, and Albert Rice
SPENCER: Spencer Fair, and Bernard
 Reardon
WEST WARREN: Quabog Hotel, Ernest Droz-
 dall, Operator
WORCESTER: Gedymin, Walter
 Rio Restaurant
 Theatre-in-the-Round, and Alan
 Gray Holmes

MICHIGAN
ALGONAC: Sid's Place
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido
 Bonetti, Proprietor
MARQUETTE: Johnson, Martin M.
NEGAUNEE: Bianchi Bros. Orchestra, and
 Peter Bianchi
MINNESOTA
DEER RIVER: Hi-Hat Club
MINNEAPOLIS: Milkes, C. C.
 Twin City Amusement Co., and
 Frank W. Patterson
ST. PAUL: Burk, Jay
 Twin City Amusement Co., and
 Frank W. Patterson
MISSISSIPPI
VICKSBURG: Rogers' Ark
MISSOURI
KANSAS CITY: Club Matinee
 Coates, Lou, Orchestra
 El Capitan Tavern, Marvin
 King, Owner
 Gay Fad Club, and Johnny
 Young, Owner and Proprietor
 Green, Charles A.
 Mell-O-Lane Ballroom, and
 Leonard (Mell-O-Lane) Rob-
 inson
LOUISIANA: Aullins, Tommy, Orchestra
POPLAR BLUFF: Lee, Duke Doyle, and his Or-
 chestra "The Brown Bombers"
ST. JOSEPH: Rock Island Hall
NEBRASKA
GURLEY: American Legion Hall, Harold
 Lessig, Manager
HASTINGS: Eagles Club
KEARNEY: Fraternal Order of Eagles
KIMBALL: Servicemen's Center and/or
 Veterans Building
LINCOLN: Arena Roller Skating Club
 Dance-Mo
 Royal Grove
 Sunset Party House
OMAHA: Famous Bar, and Max
 Deirough, Proprietor
 Marsh, Al
 Melody Ballroom
SIDNEY: City Auditorium
NEVADA
ELY: Little Casino Bar, and
 Frank Pace
NEW HAMPSHIRE
BOSCAWEN: Colby's Orchestra, Myron Colby,
 Leader
PITTSFIELD: Pittsfield Community Band,
 George Freese, Leader
WARNER: Flanders' Orchestra, Hugh
 Flanders, Leader
NEW JERSEY
ATLANTIC CITY: Bogatin Cafe
 Mossman Cafe
 Surf Bar
BAYONNE: Sonny's Hall, and Sonny
 Montanz
 Starke, John, and his Orchestra
CAMDEN: Polish-American Citizens Club
 St. Lucius Choir of St. Joseph's
 Parish
CLIFTON: Bockmann, Jacob
DENVILLE: Young, Buddy, Orchestra
EAST PATERSON: Gold Star Inn
ELIZABETH: Matulonis, Mike
 Reilly's Lounge, and John
 Reilly
 Szwaka, Julius
 Twin Cities Arena, William
 Schmitt, Manager

HACKENSACK: Mancinni's Concert Band,
 M. Mancinni, Leader
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giac-
 cinto, Director
MAPLEWOOD: Maplewood Theatre
MILFORD: Meadowbrook Tavern, R. M.
 Jones, Prop.
MONTCLAIR: Montclair Theatre
NETCONG: Kiernan's Restaurant, and Frank
 Kiernan, Prop.
NEWARK: House of Brides
 Palm House
 Pelican Bar
NEW BRUNSWICK: Carlsno, John
 Krug, George S.
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
 Paterson Symphonic Band
 St. Michael's Grove
ROCHELLE PARK: Swiss Chalet
SOUTH RIVER: Barrows, Charles
 Saunders, Lee, Orchestra, Leo
 Mokea, Leader
ANAPRA: Sunland Club
CARLSBAD: Lobby Club
CLOVIS: Williamson Amusement Agency,
 Howard Williamson
RUIDOSO: Davis Bar
NEW YORK
BATH: Moonlit Restaurant
BRONX: Aloha Inn, Pete Mancuso, Pro-
 prietor, and Carl Raniford,
 Manager
 Revolving Bar, and Mr. Ales-
 ander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs.
 Paddy Griffin and Mr.
 Patrick Gillespie
BROWNVILLE: Brownville Hotel, and Joseph
 Monnat
BUFFALO: Hall, Art
 Lafayette Theatre
 Tom & Jerry's Club Annex.
 Thos. Eusino (Mucci), Prop.
 Washington Hall, Thos. Eusino
 (Mucci), Prop.
 Wells, Jack
 Williams, Buddy
 Williams, Ossian
CATSKILL: Jones, Stevie, and his Orchestra
COHOES: Sports Arena, and Charles Gup-
 till
ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
FISHKILL: Cavaccini's Farm Restaurant,
 Edw. and Daniel Cavaccini,
 Managers
FREEPORT, L. I.: Freeport Elks Club, and Carl
 V. Anton, Mgr.
GENEVA: Atom Bar
HARRISVILLE: Cheesman, Virgil
HUDSON: Federation of Polish Sportsmen
 New York Villa Restaurant,
 and Hazel Unson, Proprietor
KENMORE: Basil Bros. Theatres Circuit, in-
 cluding Colvin Theatre
KINGSTON: Killmer, Parl, and his Orche-
 tra (Lester Marks)
MAMARONECK: Seven Pines Restaurant
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdic, Leslie, and Vineyards
 Dance Hall
MT. VERNON: Hartley York
NEW YORK CITY: Disc Company of America
 (Aisch Recordings)
 Norman King Enterprises, and
 Norman King
 Manor Record Co., and Irving
 N. Berman

Morales, Cruz
 Paramount Theatrical Agency
 and A. & B. Dow
 Richmond, William L.
 Solidaires (Eddy Gold and
 Jerry Isacson)
 Willis, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph
 Briggs, Prop.
OLEAN: 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
 Coriale, Leader, and Frank
 Ficarro)
PATERSON: Airship
 American Legion Band,
 B. Sellitti, Leader
 Paterson Symphonic Band
 St. Michael's Grove
ROCHELLE PARK: Swiss Chalet
SOUTH RIVER: Barrows, Charles
 Saunders, Lee, Orchestra, Leo
 Mokea, Leader
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CARLSBAD: Lobby Club
CLOVIS: Williamson Amusement Agency,
 Howard Williamson
RUIDOSO: Davis Bar
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 Paddy Griffin and Mr.
 Patrick Gillespie
BROWNVILLE: Brownville Hotel, and Joseph
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BUFFALO: Hall, Art
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MOHAWK: Hurdic, Leslie, and Vineyards
 Dance Hall
MT. VERNON: Hartley York
NEW YORK CITY: Disc Company of America
 (Aisch Recordings)
 Norman King Enterprises, and
 Norman King
 Manor Record Co., and Irving
 N. Berman
AKRON: Michael's Villa, Michael Neiman,
 Mgr.
ALLIANCE: Lexington Grange Hall
AUSTINBURG: Jewel's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Steamer Avalon
DAYTON: Mayfair Theatre, and Dwan
 Esper
 The Ring, Maura Paul, Operat-
 or
GENEVA: Blue Bird Orchestra and Larry
 Parks
 Municipal Building
HARRISBURG: Hubba-Hubba Night Club
JEFFERSON: Larko's Circle L Ranch
HOLGATE: Swiss Gardens, George K. Bron-
 son
LIMA: Bilger, Lucille
MANSFIELD: Loyal Order of the Moose
MILON: Andy's, Ralph Ackerman, Mgr.
NEW LYME: Fawn Ballroom
PAINESVILLE: Chagrin Tavern
PIERPONT: Lake, Danny, Orchestra
RAVENNA: Ravenna Theatre
RUSSEL'S POINT: Indian Lake Roller Rink, and
 Harry Lawrence, Owner
TOLEDO: Blue Heaven Night Club
VAN WERT: B. P. O. Elks
 Underwood, Don, and his
 Orchestra
WAPAKONETA: Veterans of Foreign Wars
YOUNGSTOWN: Samrock Grille Night Club,
 and Joe Stuphar
OKLAHOMA
OKLAHOMA CITY: Bass, Al, Orchestra
 Ellis, Harry B., Orchestra
 Hughes, Jimmy, Orchestra
 Orwig, William, Booking Agent
 Palladium Ballroom, and Irvin
 Parker
OREGON
GRANTS PASS: Fruit Dale Grange

SAMB VALLEY:
Sam Valley Grange, Mr. Peffley,
Grange Master

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW Home Association,
Post 7654

BADEN:
Byersdale Hotel

BEAVER FALLS:
Sportsman's Bar, and Rhythm
Room

BIG RUN:
Big Run War Memorial
Gymnasium

BRADFORD:
Evan's Roller Rink, and John
Evan

BUTLER:
Skateland

CARBONDALE:
Loftus Playground Drum Corps,
and Max Levine, President

CENTERPORT:
Centerport Band

CLARION:
Schmidt Hotel, and Mr. Harris,
Owner, Mr. Kilgore, Mgr.

EAST STROUBURG:
Locust Grove House

FAIRCHANCE:
Sons of Italy Hall

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

LATROBE:
White Eagles

LEBANON:
Mt. Zion Fire Company and
Grounds

LEHIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Prop.

MEADVILLE:
I. O. O. F. Hall

MOUNTAIN HOME:
Coutanzo, Vince, Orchestra
Onawa Lodge, B. Shinnis, Prop.

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Allen, James, Orchestra
Dupree, Hiram

PHOENIXVILLE:
Slovak Club and Hall

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarella, Proprietors

READING:
Beer, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Boulicette 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

WHITNEY:
Pipetown Hotel

WILKINSBURG:
Lunt, Grace

YORK:
14 Karat Room, Gene Spangler,
Proprietor
Reliance Cafe, Robert Eljane,
Kinst, Proprietor

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

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

TENNESSEE

BRISTOL:
Knights of Templar

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
The Light House
Santitas, Jimmie
Tinan, T., and his Band

EL PASO:
Club Society, and Melvia Gar-
rett, Owner-manager

FORT WORTH:

Crystal Springs Pavilion, H. H.
Cunningham

GALVESTON:
Sons of Herman Hall

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

SALT LAKE CITY:
Avalon Ballroom

OGDEN:
Chic Chic Inn
El Chico Club

VIRGINIA

ALEXANDRIA:
Alexandria Arena (America
Wheels)
Nightingale Club, and Geo.
Davis, Prop., Jas. Davis
Manager

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Oil Beat Club
Victory Supper Club

WASHINGTON

SEATTLE:
Tuesedo Club, C. Battee, Owner

SEQUIM:
King's Taverna

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Risk, Operators

ELKINS:
Club Aero, Guy Hammer, prop.

EVANSVILLE:
Stage Coach Inn, Webb Denner,
Prop.

FAIRMONT:
Amveta, Post No. 1
Fire-side Inn, and John Boyce
Gay Spots, and Adde Davis and
Howard Weekly
Maple Inn, and Leonard (Jake)
Rimino
Ulton, A. B.

GRAFTON:
City View, Tony and Daisy
Olivio, Prop.

KEYSTONE:
Calloway, Franklin

WISCONSIN

ANTIGO:
Tune Twisters Orchestra, Jas. J.
Jelke, leader

APPLETON:
Kuehne's Hall

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

BLOOMINGTON:
McLane, Jack, Orchestra

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

COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator

CUSTER:
Truda, Mrs.

DUBAND:
Weiss Orchestra

KENOSHA:
Rite Spot Taverna

MENASHA:
Trader's Taverna, and Herb
Trader, Owner

MILWAUKEE:
Moede, Mel, Band

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

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orches-
tra, and Phil Edwards

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, president

TREVON:
Stork Club, and Mr. Aids
Orchestra

WISCONSIN RAPIDS:
National Cranberry Festival

DISTRICT OF COLUMBIA

WASHINGTON:
Club Nightingale
Johnny's Grill
Merry-Land Club
National Areas (America on
Wheels)
Star Dust Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.
Kaneda's Food, and Seishi
Kaneda

CANADA

ALBERTA

SYLVAN LAKE:
Prom Dance Hall

BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre
Hayseed Orchestra

BRANTFORD:
Silver Hill Dance Hall

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor

HAMILTON:
Kudlets, Harold, Agency

INGERSOLL:
Beacham, Wm., and his Melody
Ramblers

KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie

LINDSAY:
Embassy Pavilion, and Peter
Balageorge

NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President and Owner

OSGOODE:
Lighthouse

OWEN SOUND:
Scott, Wally, and his Orchestra

SARNIA:
Polish Hall
Polymer Cafeteria

TORONTO:
Crest Theatre
Lambert, Laurence A., and National
Opera Co. of Canada
Mitford, Bert
Mercury Club
Three Hundred Club

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

QUEBEC

LAPRAIRIE:
Boulevard Hotel

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

LOUISEVILLE:
Chateau Louise

MONTREAL:
Bacardi Cafe
Cafe Provincial
Cagnon, L.
Gaucher, O.
Hi-Ho Cafe
Lapierre, Adrien
Lespines, Agency, and Paul
Paquin
Rainbow Grill

QUEBEC:
Canadian and American Book-
ing Agency

ST. GABRIEL DE BRANDON:
Domaine de Brandon, Gaston
Bacon, Owner

ST. JEROME:
Maurice Hotel, and Mrs. Bleau
Proprietor

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—Cello (Harold Ziegner, Berlin), \$300.
Also Trunk (Big Boy), holds over 50 garments,
\$100.00, both used. Fritz Heilmann, 836 Fletcher
St., Chicago 14, Ill.

FOR SALE—Used 4 1/2 octave Marimba, Martin
Monroy, Port Huron, Mich. Phone: YUkon
2-9475.

FOR SALE—Used Gretsch Cocktail Drum with
chrome fittings, bass pedal and two skins. T. A.
Cominotto, 103 Moonachie Ave., Moonachie, N. J.
Phone: WE 9-6154.

FOR SALE—95 watt airline Amplifier; two 21 inch
bass reflex console speakers; large auditorium
mike and stand. All are used. \$400.00. Robert
Cooper, New Paris, Ohio.

FOR SALE—Alexander French Horn, brass F and
Bb double, American style (model 103), leather
case, used, \$475.00. John Woldt, 1012 Bell St.,
Waco, Texas.

FOR SALE—Heckel Bassoon, set of rollers, water-
proof finger holes, latest whispering lock, set
screws, high D key and case, \$950.00; also Kohler
Bassoon, Heckel system, late model with case,
\$600.00. Both used. J. H. Mosbach, 12044 Valley
Heart Drive, Studio City, Calif.

FOR SALE—French Besson Trumpet No. 83800, no
case, \$250.00. Wm. H. Scarlett, 1840 Sheridan
Road, Evanston, Ill.

FOR SALE—Used Scandali Accordion, white, 170
bass, full size, four sets reeds, five switches,
treble, one switch bass, \$500.00. Joe Mayo, 65
Aldis St., St. Albans, Vermont.

FOR SALE—Sirobocann, used by teacher. C. G.
Laine, Red Bank Road, R. R. 9, Evansville, Ind.

FOR SALE—Selmer low-A Baritone Sax with
stand, used, \$400.00. Al Downings, Jr., 187 An-
dersen Place, Buffalo 22, N. Y.

FOR SALE—Bassoon, Heckel system (used), has
latest trill keys and lock mechanism, two crooks,
cleaner, new reeds and carrying case. Geo. C.
Roberts, 1580 West Third St., Brooklyn 4, N. Y.
Phone: Nightingale 5-8353.

FOR SALE—French Horn, Conn 6D, F and Bb,
with case, used, \$300.00. Albert Combarielli,
2119 Marlow Road, Toledo, Ohio. Kingswood 8432.

FOR SALE—Albert system clarinets, Bb and A,
in double cases (improved), recently overhauled.
Bb is Conn, A is a Wurlitzer. All are used.
\$100.00. Carl Weiss, 1408 St. Elmo Ave., Canton,
Ohio.

FOR SALE—Italian Accordion, black, 120 bass,
seven treble registers, two bass, with red-plush
lined case, used, \$300.00. H. Hubert, 1628 Tom-
linson Ave., Bronx 61, N. Y. UN 3-3945.

FOR SALE—Used BB custom made Heckel Tuba,
upright, has three rotary valves, brass. Fine in-
tonation, \$375.00. Phil Musumeci, 922 Mountain
St., Philadelphia 48, Pa. Phone: HOWard 8-2281.

FOR SALE—Vercelli Accordion and case, 120 bass,
black and white, used, \$80.00. Jack Van Lesser,
2126 Colonial Ave., Bronx, N. Y. TA 2-6209.

FOR SALE—Orchestration of semi-classical music,
Jakob's Monthly, marches, waltzes, overtures,
tangos and concert numbers. Mostly thirteen or
more parts. Piano and two first violin parts.
About 200 numbers, all are used. George Sacher,
1117 Bluff Ave., Sheboygan, Wis.

FOR SALE—Buffet Crampon Bb Clarinet, \$150.00;
also two Jensen speakers and amplifier for Ham-
mond organ, \$175.00. All are used. J. Rhoades,
607 East 13th St., Chester, Pa. Phone: 22120.

FOR SALE—New York Brass Ensemble rare reper-
toire, used. Gabrieli, Pezel, Bach concert num-
bers. Ideal for symphony brass sections. Julian
Menken, 621 No. Terrace Ave., Mt. Vernon, N. Y.

FOR SALE—Selmer Bb Paris clarinet and case,
both are used, \$165.00. Leo Wagner, P. O. Box
326, La Porte, Indiana.

FOR SALE—Sanyone Trumpet and plugh case,
both are used, \$125.00. Frank Feldmann, Jr., 1623
33rd Blvd., Baltimore 18, Md.

FOR SALE—Used 3/4 round-back String Bass,
\$225.00; also used Kay Electric Bass and K615
Amplifier, \$225.00. R. Swanson, Poplar Crest
Farms, R. F. D. 2, Budgeville, Pa.

FOR SALE—Custom Gretsch solid body Electric
Guitar and Fender twin-twelve Amplifier. All
are used, \$375.00. Al Russo, 1410 Hancock St.,
Brooklyn 27, N. Y. Phone: EV 6-9798.

FOR SALE—Genuine Vincenzo Postiglione Cello,
1886, certificate by Wurlitzer and others; beauti-
ful tone, perfect condition, \$1,250.00. M. Longo,
488 14th St., Brooklyn 15, N. Y. SO 8-3633.

WANTED

WANTED—Trumpet player doubling Violin and
singing harmonica in vocal trio for smart society
combo. Cat shows, locations; state age, experi-
ence. Bill Grassick, 331 East Fourth St., Mansfield,
Ohio.

WANTED—Trumpet player to do shows, etc.
Must be able to fake Society and Spanish, for
week ends. Also a Bass player to sing legitimate
or authentic Spanish. Both positions are steady
work. Charles Gordon, 137-33 233rd St., Laurel-
ton, L. I., N. Y. Phone: LAurelton 7-7506.

WANTED—A Tolou model Flute. Give descrip-
tion and price. E. K. Renwick, Silver Lake, N. Y.

WANTED—Drummer, also Guitarist. Would
work with Negro Jazz Combo. Excellent oppor-
tunity for college education at Tuskegee
Institute or supplementary employment at
Veterans Hospital, Jesse Johnson, Carver
Tuskegee Institute, Ala.

WANTED—Music written by Frank E. Hanson,
Write Frances Hersom, 434 Melrose St., Ham-
lyn 37, N. Y.

WANTED—Sarrusophone Contra Bass in C and
Les Flounders, 5635 Upland Way, Philadelphia
31, Pa.

WANTED—Hand Organ with metal or paper
in good condition. Jack Green, 2227 East
Road, Akron 12, Ohio.

WANTED—Information or address on Joe Brown
who played trombone in Florida in 1924
later in Los Angeles and Hollywood. Came
originally from Illinois and played with a former
Pitt Collegians Orchestra. Also Kent Richards,
trumpet member of same orchestra. Formerly
Mason-Dixon-Seven in the twenties. Also
Salisbury, formerly of Buffalo and Sugar
New York State. Reply to Mr. W. A. Sherk
7500 Quincy Ave., Cleveland 4, Ohio.

AT LIBERTY

AT LIBERTY—Guitarist (doubles Hawaiian
Gitar), and Bass player; wants girl accompanist
form trio. See MacDonald, R. F. D. 2, Box
Allendale, N. J. Phone: DAVIS 7-2283-1.

AT LIBERTY—Electric Guitarist, wide experi-
ence, with small combos, etc., also Jazz, society,
some singing. 802 card, open for week ends
Peter Hayias, 88-17 76th St., Woodhaven, Que-
L., N. Y. Phone: Michigan 2-5986.

AT LIBERTY—Drummer, experienced in pop
and modern styles. Will accept week end
evenings, willing to travel. Local 445 card. Rich-
Dreker, 309 Hoadley St., Naugatuck, Conn. Park
Park 9-6832.

AT LIBERTY—Violinist, dance, concert, hotel
performance, etc. Has fine Italian instru-
ment. Will accept week end engagements on
coast or Florida. H. Ehlis, 2811 1/2 East Fern
Los Angeles 33, Calif.

AT LIBERTY—Guitarist (Spanish), double
Mandolin and Banjo. Wide experience, also
work on week ends. Local 10 card. Sam
man, 3629 Dickens Ave., Chicago, Ill. Phone:
AL 2-2210.

AT LIBERTY—Tenor Sax player, doubles on
Mandolin and Banjo. Wide experience, also
has own car. Chuck Buemi, 152 Murray St., Ham-
hamton, N. Y. Phone: 2-8874. Local 388

AT LIBERTY—Drummer, age 30, read or
Experienced Jazz, Dixieland, etc. Local 66
will travel. James W. Berry, 110 West Comm-
St., East Rochester, N. Y.

AT LIBERTY—Arranger all styles, combos in
bands. Coz Sincere, 50 Felch Road, Natick,
Mass.

AT LIBERTY—Musician (Spanish), double
Mandolin and Banjo. Wide experience, also
work on week ends. Local 10 card. Sam
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