

international musician

February 1957



Crossroads - see page 14

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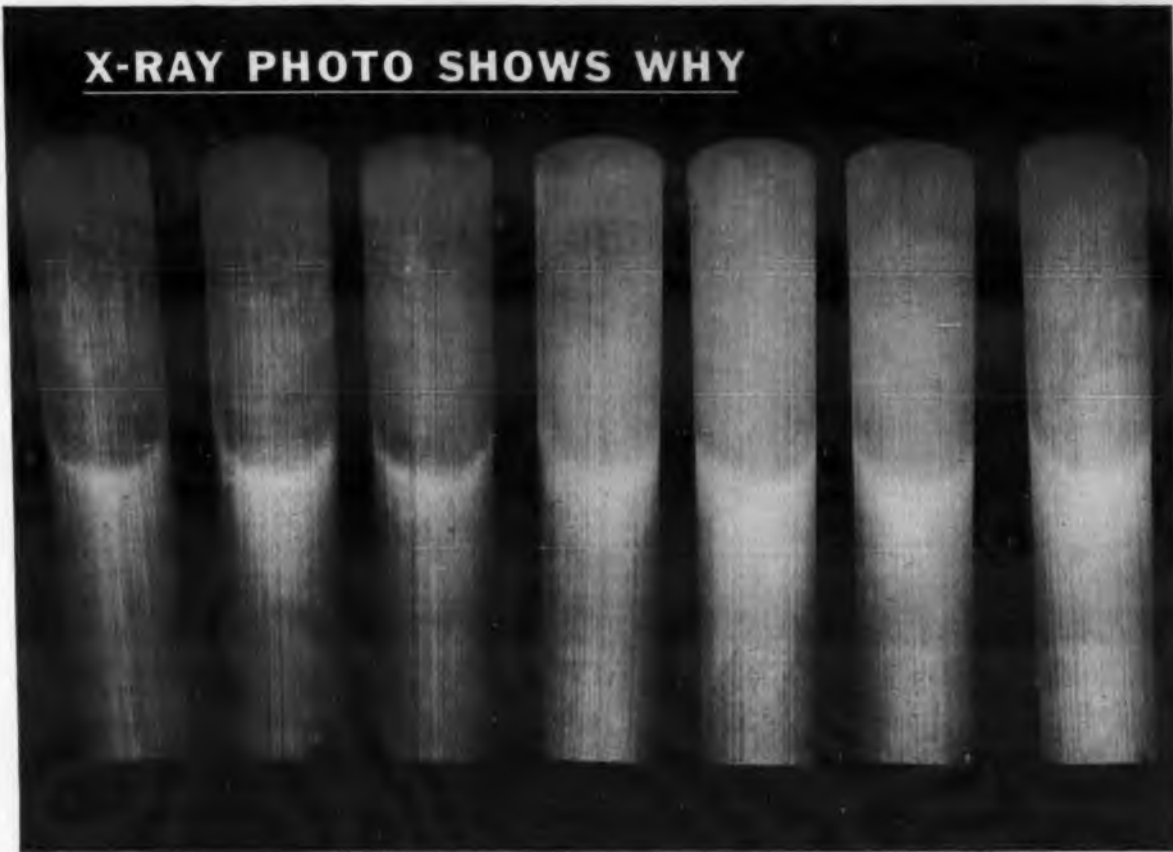


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CONVENTION NOTICE

The 1957 Convention of the American Federation of Musicians will be held at the Denver Auditorium Arena, Denver, Colorado, during the week of June 10. The headquarters will be at the Brown Palace Hotel.

Information regarding hotel arrangements will be transmitted to the Delegates upon the return of their credentials.



OPPOSITE PAGE, ABOVE: President Petrillo is cordially received by President Eisenhower at the Inaugural Ball at the Washington Armory, Washington, D. C., Monday night, January 21. OPPOSITE PAGE, BELOW: The American Federation of Musicians' float as it passed the reviewing stand of President Eisenhower during the Inaugural Parade. This float, the only one representing a labor union in the Parade, was a replica of an old-fashioned band stand complete with a group of men and women in costumes of the "nineties" seated at small round tables "in the park" listening to a uniformed band of some twenty players. This accentuated the sixty-one-year history of the American Federation of Musicians (1896-1957). The banner across the side of the float read: "Live Music for All America." The float was only one symbol of the active participation of the Federation at the Inaugural. President Petrillo is proud of the fact that he could assure the Inaugural Committee some dozen top-flight bands to play at official functions of the Inaugural ceremonies.

ABOVE: President Petrillo talks with Chief Justice Earl Warren (left) and Secretary of Labor James P. Mitchell (center) at the Inaugural Ball at the Washington Armory. BELOW: President Petrillo is being greeted by Vice-President Nixon.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

NEWSPAPER REPORTS ANNOUNCING DENIAL OF INJUNCTION AGAINST PAYMENTS TO TRUST FUNDS

Copyr't, Los Angeles Examiner, 1-25

Rebel Musicians Lose First Round With Union

Rebel Los Angeles musicians yesterday lost the first round of their legal battle with the American Federation of Musicians over millions of dollars in royalty and re-use payments in the phonograph recording and television film fields.

Superior Judge John J. Ford, claiming his court has no proper jurisdiction in the matter, denied the petition of plaintiff musicians for injunctions compelling major Hollywood studios, television film distributors and phonograph recording companies to impound royalty and re-use contributions due to be made to the AFM's Music Performance Trust Funds.

The ruling, while permitting the firms to continue their contributions to the Trust Funds under certain labor agreements with the AFM, does not bar the rebel musicians from pressing their two damage actions to recover from the AFM \$13,056,850 assertedly due as wages for their work in the recording and TV film fields.

Attorneys Harold A. Fendler and Daniel A. Weber for 91 recording musicians and 22 studio-employed musicians, said they will appeal Judge Ford's decision that the plaintiffs are not entitled to have the royalty and re-use payments impounded in California pending trial of the damage suits.

networks. Plaintiffs had sought to halt payments by the defendants into the Trust Funds, charging some of the payments represented wage hikes intended for musicians, but diverted to the funds, while other coin represents re-use payments on the sale of old features to TV. Re-use payments originally were made to individual musicians but were diverted to the Trust Funds in June, 1955.

With the decision, attention in the musicians' battle against the Trust Funds now shifts to New York, where Rosenbaum has filed a "class" suit seeking a court ruling on the validity of the operation.

Copyr't, Los Angeles Times, 1-25

Music 'Rebels' Lose Round in Funds Suit

Rebel musicians here yesterday lost a round in their fight against the American Federation of Labor-Congress of Industrial Organizations Musicians Union when Superior Judge John J. Ford denied their petition for a temporary injunction to block payments into a special music fund.

An insurgent group of musicians is suing the American Federation of Musicians, headed by James C. Petrillo, for nearly \$13,000,000 on grounds this amount

Copyr't, Los Angeles Mirror-News, 1-25

Musicians' Union Rebels Suffer Severe Setback

By JERRY MAHER

Mirror-News Labor Editor

A year-long fight by rebel members of Local 47, American Federation of Musicians, appeared doomed today following a Superior Court decision concerning payments to the AFM controversial Trust Funds.

Superior Judge John J. Ford said yesterday he will not issue preliminary injunctions barring payments into the fund because his court does not have jurisdiction in the case.

Ford said his decision is based on the fact that Samuel R. Rosenbaum, trustee of the AFM Music Performance Trust Funds, was not served with notice of the suits here and was not present for hearings.

He said Rosenbaum is an "indispensable party" to the trial of two suits filed by a faction in Local 47 led by Cecil Read, former local vice-president.

Read's group has asked for more than \$13,000,000 in damages and for injunctions against further payments into the Trust Funds by recording, motion picture and TV companies on grounds that the money should have gone to musicians rather than to the Trust Funds.

Two suits have been filed by the Read group, one naming the AFM and 84 recording firms, the other naming the AFM and 100 motion picture and TV companies.

Both also name Rosenbaum, and numerous companies involved in the suit challenged its validity on grounds Rosenbaum was not present to defend his interests.

Rosenbaum is trustee for the AFM Music Performance Trust Funds, which helps pay for free public performances of live music.

was diverted from recording musicians and musicians in film work into the controversial, multi-million-dollar Music Performance Trust Funds.

His offices are in New York, all collections for the fund are made there, and disbursements from the fund originate there.

Judge Ford's decision applies only to the Read group's appeal for injunctions against further payments into the fund, not to the plea for damages.

However, observers saw the decision as the death knell for the Read suits unless they are pursued in New York or in the Federal courts.

The reasoning: If Rosenbaum is indispensable to a hearing for a preliminary injunction, he must be just as indispensable in a trial for monetary damages.

And it is unlikely that Rosenbaum would voluntarily appear here to be served or to defend himself—a key point in Ford's ruling.

Ford said that if his court had jurisdiction "sound discretion" probably would mean prohibiting further payments to the Trust Funds.

This was particularly true, he said, of payments to the fund based on wage scales of musicians used in recording sessions and on the re-use of motion pictures on TV.

Harold Fendler, attorney for the Read faction, said Ford's ruling will be appealed. He did not indicate when.

But there was little doubt that Ford's decision was a serious blow to the Read faction, since it had counted on a favorable ruling.

Read has contended that payments to the fund were meant to be wage increases to musicians engaged in recording or sound track music.

He said these wage increases were diverted to the fund by James C. Petrillo, AFM president, arbitrarily.

The balance was swung against the Read group when motion picture, TV and recording firms which he said were neutral in the case argued that local courts had no jurisdiction.

Copyr't, Los Angeles Variety, 1-25

L. A. Superior Court Won't Take Jurisdiction Over AFM Trust Funds Suit

Efforts of dissident Hollywood musicians to halt the operation of the controversial Music Performance Trust Funds ran into a snag yesterday when Superior Judge John J. Ford refused, solely on the grounds of jurisdiction, to grant injunctions preventing phonograph record and film companies from making payments to the funds, and declined to appoint a receiver to handle monies already collected.

However, Judge Ford declared flatly that except for the problem of jurisdiction, "the exercise of a sound discretion would probably require the granting of a preliminary injunction and, perhaps, the appointment of a receiver."

Attorney Harold A. Fendler promptly reported that the plaintiffs "expect to" file an appeal to the Appellate Court and the Calif. Supreme Court.

Crux of the decision is that Samuel R. Rosenbaum, trustee of the funds, is not a resident of California and cannot be personally served in the twin lawsuits which seek a total of \$13,000,000 in damages from the American Federation of Musicians and nearly 200 recording companies, film studios, television producers and

**ATTENTION !
ALL TRAVELING ORCHESTRA
LEADERS AND SIDEMEN**

In the operation of my office, I find an increasingly large number of claims being filed against traveling orchestra leaders by sidemen who allege they have not received their 2/10ths share of the 10% traveling surcharge.

For this reason, I feel that I must again call to the attention of all traveling orchestra leaders and sidemen the penalty which is prescribed by Federation By-Laws for this violation. This penalty is set forth in Article 15, Section 10, of the By-Laws, which reads as follows:

"If the leader is found guilty of unlawfully retaining money that is returned to him by the Treasurer for transmission to members of the orchestra he shall stand expelled."

In processing the claims, we find that many unusual circumstances are presented. However, there is no choice but to award such claims to the sidemen unless one of the following conditions exist:

1. The sideman HAS received his return (either he has forgotten that he received it or the checks and the claims crossed in the mails).

or

2. The leader has on file in my office a waiver signed by the sideman wherein it is certified that he is being paid a sufficient amount over scale to offset the return and further the leader is paying the sideman's share of the 10% surcharge without making deduction from his salary.

For the protection of all concerned, I cannot express strongly enough the importance of traveling orchestra leaders obtaining receipts from their sidemen when the 2/10ths return is paid. It is imperative that all traveling orchestra leaders who have agreements with their sidemen wherein the 2/10ths return is to be retained by the leader, that these agreements must be put in written form, signed by both the sideman and the leader, and placed on file with my office. In following through on this thought, it should be pointed out that no sideman is obliged, as a condition of employment, to sign a waiver of the surcharge returns. However, when such waivers are negotiated, it should be stipulated that a sideman is paid a sufficient amount over scale to more than cover the 2/10ths return and further that the leader pays all of the 10% surcharge without deducting the amount from the sideman's compensation.

Geot. Cloney

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FEBRUARY 1957

Arturo Toscanini



● The world has lost its greatest conductor. Arturo Toscanini passed away in his sleep at his home in Riverdale, New York, on January 16. For his uncompromising integrity, for his infallible musical memory, for his unremitting zeal in realizing and in bringing out the composers' meaning, he was unequalled. In his old age he fashioned the NBC Symphony into a superb instrument. He was presented with an honorary membership by the American Federation of Musicians. He always carried the gold card around with him in his pocket. He was particularly pleased because, as he said, it made him feel even closer to his men.

Toscanini was born in Parma, Italy, March 25, 1867, studied cello—and conducting on the side—at Parma Conservatory, and, after graduation, played in various Italian orchestras. He travelled with one of these to South America, and in Rio de Janeiro, on the sudden indisposition of the conductor, mounted the podium and conducted *Aida*. Throughout the remainder of that season he conducted eighteen other operas. He was nineteen at the time.

Returning to Italy, he occupied the podiums of smaller opera houses for several years, and then, at thirty-one, became conductor at La Scala in Milan. The years there (1898-1903, 1906-1908) were notable for his zeal for perfection and for the way he all but achieved it. In 1903-04 and in 1906 he conducted at the Buenos Aires Opera. In 1908 he was engaged as conductor at the Metropolitan Opera, and until 1915, when he withdrew, was largely responsible for one of the most glorious periods in its history. From 1921 to 1929 he again conducted at La Scala, and from 1928 to 1936 was musical director of the New York Philharmonic-Symphony.

When Toscanini resigned from the New York Philharmonic in 1936, after presenting in the course of his eleven seasons there 429 concerts, every seat in the house was sold within an hour or so after the concert was announced—that is, months in advance of the concert itself. For the 190 standing room places available, 5,000 music lovers lined up, beginning to gather at seven o'clock that morning, camping outside the hall, all but blocking Fifty-seventh Street from Sixth to Seventh Avenues. Sixty policemen had difficulty in holding the crowd back. Some of the liners-up even tried to get in by scaling the fire-escapes and had to be hauled down by the officers. Three thousand devotees jam-packed Carnegie

Hall to witness what seemed the finale of a musical era.

But Toscanini still had work to do in America. In 1937 he became conductor of the NBC Symphony which was created for him. When he was eighty-three he led this orchestra in a transcontinental tour, covering twenty cities. The warmth and veneration with which he was welcomed at every stop has seldom been equalled by any musician in the history of America.

In 1954 Toscanini retired. "When the baton trembles in my hand, I shall conduct no more," he had said. At his last concert at Carnegie Hall with his NBC Symphony, April 4, 1954, the baton slid from his fingers at the close of the last number. He walked off the stage, and, although the applause continued for ten minutes, he did not return to acknowledge it.

Toscanini's influence on music and on the profession of conducting will be felt for years to come. Though he pushed back horizons in the art of conducting, made absolute faithfulness to the composer's concept the ideal, was mentor and guide to conductors of most of our major podiums today, he was in his own person humility itself. Once when his orchestra men stood and clapped after he had rehearsed them in Beethoven's Ninth, he said, checking them, tears in his eyes, "It isn't me, men. It's Beethoven! Toscanini is nothing!"

At the solemn requiem mass offered in St. Patrick's Cathedral, New York City, Saturday, January 19, many of the music world's great paid tribute. Mayor Wagner and Dr. Manlio Brosio, Italian Ambassador, led the procession into the church. Members of the Toscanini family followed: his son Walter, his two daughters, Countess Wally Castelbarco and Mrs. Wanda Horowitz, and his two grandchildren. Among those present at the ceremony were Charles Munch, conductor of the Boston Symphony; Fritz Kreisler, violinist; Leonard Bernstein, composer-conductor; Nathan Milstein, violinist; Rudolf Bing, general manager of the Metropolitan Opera Company; Edward Johnson, his predecessor; Wilfred Pelletier, conductor; Gian-Carlo Menotti, composer; Mischa Mischakoff, former NBC Symphony concertmaster; and no fewer than twenty members of the Symphony of the Air and sixty members of the New York Philharmonic-Symphony. President Petrillo was one of the honorary pallbearers. After the service the body was taken to Gate of Heaven Cemetery, Pleasantville, New York, and later was flown to Milan, Italy, for burial.

OVER
FEDERATION
field

ARTURO TOSCANINI

*His hand is stilled at last,
His mind's no more—
And yet will spirits rise
From ink-strewn score,
And ghosts will speak again
From pasts remote—
Music conveyed as when
They lived and wrote.*

*But will a leader trudge
Across a stage
And set hearts thundering so
In any age?*

*Or by a flick of pause
Resolve a doubt,
Or raise a hand and have
A storm come out?*

*Who will be found to lead us
And so gaze
Into the hidden caverns
Of a phrase?*

*Those who heard the groan
Otello gave,
Who lived to tell the tale
Of Oberon's cave.*

*Who felt Beethoven's Ninth
Tear through the soul
Will find no other one
Comes near that goal.*

*We of his time-span bicker,
Blindly fight;
Yet with our mutual secret
Never quite
Shall give ourselves to dullness
Or to night.*

Four locals observe their fiftieth birthdays this month. Local 390, Edmonton, Alberta, Canada, marked off its half-century milestone on February 2. Local 388, Richmond, Indiana, celebrated fifty years of continuous service to musicians on February 3. Locals 121, Fostoria, Ohio, and 217, Jefferson City, Missouri, are actually twins. For both of them will celebrate their fiftieth birthdays on February 25th. Best wishes to all four!

Oscar Apple, who for forty-five years has served Local 40, Baltimore, in a variety of capacities, and who since 1930 has been its president, has tendered his resignation "for reasons of health."

Brother Apple was born on February 4, 1895, and was admitted to membership in Local 40 in 1912. He was popular in the 'twenties as a dance band leader on excursion boats and in ballrooms in the area. For many years he served on the Credentials Committee at national conventions. He was most active in promoting good music in Baltimore. He served on the Mayor's Committee which created the Municipal Board of Music and was a member of the Baltimore Symphony Orchestra's Board of Directors.

His farewell message, on the occasion of his resignation January 1, tells how deeply he feels the separation.

"It is with deep sorrow and regret," he told the members assembled at a recent meeting, "that I address you for the last time as your President.

"I have served you very faithfully for a long time, and have made many good friends, whom I shall always remember.

"You were all very kind to me during my recent illness, especially the Board of Directors, and your good wishes, gifts, cards, kind thoughts and other friendly considerations will always be in my mind. If it were not for your kindness, I don't think I would have recovered.

"If at any time I can be of service to you unofficially, please don't hesitate to call upon me. I shall always hope and pray for the good and welfare of each and every member of Local 40."

Al Wittenbrock is retiring after forty-seven years of membership in Local 12, Sacramento, California, and nearly seventeen years as its secretary. Born March 4, 1889, of a pioneer Sacramento family, Wittenbrock began his career as a violinist, joining Local 12 in 1910. He toured with a vaudeville company and played with his own "Peerless" Orchestra. In 1923 he was elected a member of the Board of Directors of

Local 12 and served in that capacity for ten years. He was appointed the local's secretary in March, 1941, and was re-elected to that post for the next sixteen years. He fulfilled his duties faithfully and with a minimum of friction. One of the reasons for his tremendous popularity was his being always completely sincere in his dealings with everyone and completely loyal to the local.

January 7 was designated by Local 12 as "Wittenbrock Night," when many members turned out for a farewell party. Brother Wittenbrock was presented with \$500 in appreciation of his long service to the membership.

The heartiest wishes for many good years to come!

Local 610, Wisconsin Rapids, Wisconsin, is the first local to our knowledge to record a three-generation membership. Emil Lambert became a member when the local was chartered in 1919. His son Everett Lambert joined in 1930 and his son, John Lambert, in 1956. If any other locals can boast such a record we'd like to hear from them.

Thumbing through the list of locals the other day, we discovered that the A. F. of M. could make up quite a musical program among the officers themselves. There would be two Wagner numbers, counting Charles B. Wagner, president of Local 124, Olympia, Washington, and Wayne Wagner, secretary of Local 539, Roseburg, Oregon. Louis "Pop" Mendelsohn, secretary of Local 302, Haverhill, Massachusetts, would give the Mendelsohn *motif*, and Bach would have his innings through William Bach, president of Local 536, St. Cloud, Minnesota.

A march (William S. March, president of Local 341, Norristown) and a waltz (Wilford V. Walz, president of Local 278, South Bend, Indiana) would appear on the program. At least two of

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the instruments available would be a cello (Romeo Cella, president of Local 77, Philadelphia) and a pipe (John H. Peifer, Local 294, Lancaster, Pennsylvania). The whole affair would come off fine, if Willford Harmon, secretary of Local 232, Benton Harbor, Michigan, would just manage to add a "y" to his name for the occasion.

A pioneer member of Local 190, Winnipeg, was honored on reaching his ninetieth birthday November 9, 1956. He is Donald Jacob Allen, double-bass player, who until his retirement in 1938 at the age of seventy-two was one of the most active and enterprising musicians in that Canadian City. As early as 1908 he became secretary of Local 190. He has been a member over half a century and holds a life membership certificate.

On their sixty-fifth wedding anniversary, he and Mrs. Allen received congratulations from Her Majesty Queen Elizabeth.

Mr. Allen was a member of the Winnipeg Symphony Orchestra for many years. Many patrons of the old Winnipeg Theatre remember the tall dark man who stood at his double-bass in the left side of the orchestra pit. He was also a member of the old Walter Theatre Orchestra.

He was engaged for ten years in the orchestra at the Royal Alexandra Hotel at their popular Sunday concerts. Ropes used to be drawn around the outer edge of the rotunda to keep back the overflow audience.

With his fine musical record and his continuing high place in the estimation of citizens of Winnipeg, it is little wonder that at the reception on November 9, his many friends paid high tribute to him as man and musician—"a man of fine character . . . looked up to as an excellent musician and gentleman."

The editorial page of the *News Democrat*, Belleville, Illinois, for December 13, 1956, was headed by a long editorial entitled "Music in America." After citing the fact that the United States now has 1,000 symphony orchestras and that as many as 2,500 cities and towns regularly book concert artists, it con-

tinued with the less happy statement that "The American Federation of Musicians found in a recent survey that only 53,000 of its 252,000 members depend solely on music for support. Symphony orchestra players average \$90 a week, but the short season limits their annual income from that source to less than \$3,000. Even top-flight orchestras, moreover, have to raise annual sustaining funds to supplement ticket-sales proceeds."

The final paragraph summed up the predicament and hinted at a solution. "It has been suggested periodically," stated the editorial, "that the United States take a leaf from foreign governments and directly subsidize musical and other arts. Some support has been indicated in the musical world for local subsidies but very little for federal cash subventions. Certain foundations and music clubs offer prizes and fellowships to encourage gifted composers and performers, but the problem of finding adequate and regular compensation for the mass of musicians is yet to be solved."

"Hi-Notes," official journal of Local 161, Washington, D. C., started off the New Year with a New Look. Freddie Powell—a drummer in the local and an artist of high skill—designed the new banner and heads for their monthly magazine. They give a neat, cheerful appearance and set off the news—and believe us, that local has plenty of news to set off!

Another local claiming a "new look" is Local 248, Paterson, New Jersey. Their headquarters have been completely modernized to the tune of \$14,000. The two-story brick structure is a historic one in Paterson. It housed Central Fire Headquarters in the early 1900's when horses pulled fire-fighting apparatus. Horses and apparatus alike disappeared when the city abandoned the Prospect Street building as fire headquarters in 1914. Then Local 248 bought it.

The renovation includes a modern front of porcelain enamel, as well as interior modernizations: new and comfortable furniture, new equipment, new decorations.

(Continued on page thirty-three)



Modernized headquarters of Local 248, Paterson, New Jersey

FEBRUARY, 1957

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The "Count"



Above: Count Basie and his Band returning from a recent tour of Scandinavia

● "Count" Basie, who has had much to do with developing jazz to its present lively state, was born at Red Bank, New Jersey, August 21, 1904. After working around New York with Sonny Greer and June Clark—Basie was a drummer before he became a pianist—he went on tour with a theatre unit. The unit broke up for lack of funds in Kansas City, and he went to work in the pit orchestra of a movie house in that city. Then he joined Walter Page's Blue Devils and later Benny Moten's band.

After the death of Moten in 1935, Bill Basie gradually built up a band which played at the Reno Club in Kansas City. In 1936 jazz critic John Hammond heard the band and tipped off Benny Goodman. Through Goodman's help Count Basie recorded successfully in Chicago, then made a sensational debut in New York City at the Roseland Ballroom on Broadway. In 1939 the band performed in Carnegie Hall, one of the earliest bands to initiate this trend.

By the early '40's Count Basie and his Band were playing in Cafe Society Uptown in New York, at the Strand Theater on Broadway, in Chicago's Sherman Hotel and was being filmed in Hollywood. The first film, "Reveille with Beverly," made in 1942, was followed by "Stage Door Canteen," "Mister Big" and "Crazy House."

By 1943 the Count Basie Band was making coast-to-coast tours and filling other movie assignments. In 1944 he began a series of annual four- and five-week dates at the Roxy Theatre in New York. In 1954 he toured Europe and was made honorary president for life of Le Hot Club de Metz in Paris. The band today is practically a fixture at Birdland in New York City.

Count Basie is universally credited with expanding and developing the swing style. He also has done much to bring about the birth of "bop" and the "cool" school of jazz. In fact, we are still trying to estimate his many contributions in this field.

One of the most outstanding characteristics of Count Basie is his ability to discover and develop great jazzists in various categories. Drummer Joe Jones rose to fame in the Count Basie Band. Lester Young as his tenor saxophonist had much to do with making popular the "cool" school of jazz. (Said Benny Goodman of Young, "This is the first time I've heard a tenor sax played the way it should be.") Trumpeters Buck Clayton, Harry Edison and Al Killian; guitarist Freddie Green; trombonists Dickie Wells, Benny Morton, Eddie Durham and Vic Dickenson started making their high flights in popularity as players in this band.

The reason for this steady output of talent is that Basie knows the secret of ensemble

playing and sets an example of the right way through his own work at the piano. He not only instructs his brass—"Don't a single one of you get out of hand and blare and screech"—but he has a habit from way back of playing only such parts on the piano that help rather than hinder the overall effect; a few well-chosen phrases with his right hand; a note or two at crucial points with his left. "I like to talk back and forth with the bass," he says. The work of bassman Eddie Jones is thus allowed to stand out. Often during a band passage Basie is content to throw a chordal exclamation point here and there. His "All-American Rhythm Section"—guitar, Freddie Greene; drums, Joe Jones; bass, Walter Page—became famous through Basie's self-effacement. His band forms the perfect accompaniment during the vocal numbers of singer Joe Williams.

Count Basie's band has become known as a band of extremely capable soloists, with each developing in his own right. Its present personnel is as follows: Count Basie, piano; Thad Jones, trumpet; Joe Newman, trumpet; Wendell Culley, trumpet; Renauldo Jones, trumpet; Sonny Payne, drums; Eddie Jones, bass; Frank Foster, tenor sax; Frank West, tenor sax; Charles Fowlkes, baritone sax; Marshall Royal, alto sax; Billy Graham, alto sax; Freddie Green, guitar; Henry Coker, trombone; Benny Powell, trombone; Bill Hughes, trombone; Joe Williams, vocalist.

Where they are playing



DON POLVERE



LUCILLE BARRY



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JOHNNY BARNEY

DON POLVERE is appearing nightly at the Hammond organ in the cocktail lounge of Tallino's Restaurant, Brookline, Mass. . . . LUCILLE BARRY (piano and solovox) is at the Park Lane Hotel in Toledo, Ohio . . . RAY EBERLE has a date at Mrs. Finer's School in Princeton, N. J., on February 23 . . . TEDDY P. FLORES is now playing spot engagements on the West Coast . . . JOHNNY BARNEY remains at the Sands Motel in Miami Beach, Fla., until April, 1957.

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

EAST

Sid Kleiner, electric guitar and vocals, and Vic Barbieri, electric accordion, are again appearing four nights weekly at Max's Inn, Dover, N. J. The duet had a previous two-year booking at this spot . . . The Meltone Trio (George Morgello, trumpet; Carl Massanova, accordion; Nick Fusco, drums) are in their second year at the Charm House in Wayne, N. J. . . . The Playmates (formerly billed as "The Nitwits") are now performing at the Olympic Lounge in Maywood, N. J. The group originated in Waterbury, Conn., the hometown of its members—Donny Conn, drums; Morey Carr, bass and trumpet; Chic Hetti, piano

FEBRUARY, 1957

. . . The Joe Jay Quartet (Milt Shaw, drums; Johnny Dee, trumpet and vocals; Stanley Grutza, accordion, organ and vocals; Joe Jay, sax, clarinet, vocals and leader) are booked into the Bordentown (N. J.) American Legion Home for four weeks.

Bill Boerst and his Music (Bill Boerst, sax; Myrna Clark, piano; Bill Boerst, Jr., trumpet) are playing at the Moose Club in Jamestown, N. Y. . . . Gil Murray at the organo and piano has begun his sixth year at Jackson's Steak House in the Bronx, N. Y. . . . The Gene Pacific Trio (Gene Pacific, sax; Bill Weber, piano; Norman Feld, drums) continue at Page Two, Oceanside, Long Island, N. Y., with their Latin rhythms. On their free nights they play single engagements in and around New York City.

Don Koter's "Playboys," working high school, college and club dates in the Greensburg, Pa., area, are currently holding forth at the "Islands" . . . Al Raymond and his ten-piece Willow Grove Park Orchestra entertain at the newly completed St. Alice's Recreation Hall, Upper Darby, Pa.

NEW YORK CITY

The Benny Goodman Orchestra recently returned from their six-week goodwill tour of the Far

East. The band is scheduled to appear on the Ed Sullivan show (CBS-TV) on February 10 and is booked for a mid-March stint at New York's Waldorf-Astoria . . . The Glenn Miller Orchestra under the direction of Ray McKinley is currently playing at the Hotel Statler's Cafe Rouge. The band is using the old Miller book and arrangements as well as some of the current tunes.

MIDWEST

The "Two Guys and Two Dolls" of Terre Haute, Ind., are playing one-night stands throughout the Midwest. Making up the foursome are Louida Sparks, string bass and leader; Cindy Lee, piano; Johnny Wattles, trumpet; Del Shepherd, drums.

The MidKnights have already been signed for New Year's Eve, 1957, by the American Legion Post No. 1 in Connersville, Ind. The group consists of Virgil Schoeff, piano; Mark Sleet, trumpet and vocals; Joe McGinnis, drums and electric guitar; Francis Maple, bass and leader.

Chet Ryks (piano and organ combination) is in his fourth year at the Curtiss Lounge in Bedford, Ohio.

The Accordionaires (Donald La Point, bass; Clarence Faucke, accordion and solovox; Ralph

Barfelt, accordion; Ronald Tlazer, piano and solovox; Milton Sprague, banjo) are doing spot engagements in Wisconsin and Michigan.

CHICAGO

Russ Bothie and his Local 10 Dixielanders now double between the Paradise Ballroom and the new Shutter Brothers' Ballroom. Featured with the band are Hilton Brockman, trumpet; Floyd O'Brien, trombone; Al Simms, bass and sousaphone; Mort "Pinky" Robbins, piano; Red Cameron, clarinet; Russ Bothie, drums . . . The Galen Williams Trio (Williams on accordion and vibes as the lead man, combining with Ernie Inucci on guitar and banjo and Buddy Hughes on bass) is in its fifth year at the "Buttery," Ambassador West Hotel . . . Dan Belloc and his Band opened January 11 at the new north side Holiday Ballroom for a month-long stay. Joe McElroy, owner and operator of the ballroom, also owns the south side Holiday Club.

SOUTH

Pianist and song stylist Judson Smith had a long-term engagement at the Rendez-Vous Cocktail Lounge of the Atlanta (Ga.) Bilt. (Continued on page thirty-four)

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Roots in the Symmetric System

Roots in the symmetric system contain intervals of 3rds, 5ths, and 7ths as measured within the twelve-tone (chromatic) scale. Such roots are to be used as foundations for chords in non-key progressions. For the present, symmetric root progressions shall be limited to cycles containing equidistant intervals. Equidistant intervals represent divisions of 12 (the octave) by 2, 3, 4, 6, and 12 semitones. A series of

(Continued on page thirty)

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West Coast

Gibson INC. KALAMAZOO MICH



● SOL SCHOENBACH was only twenty-two when he left his native New York in 1937 to join the Philadelphia Orchestra as first bassoonist. Nevertheless he had a wealth of academic and professional experience behind him. He had begun musical studies on the piano at the age of six, but had switched to the bassoon when he was ten, on learning that there was a vacancy for a player on that instrument in Heckscher's Children's Orchestra led by Isidore Strassner. Later he majored in political economy and philology at New York University, was an honor graduate and was awarded the Phi Beta Kappa Key.

Study with Simon Kovar and a scholarship at the Juilliard School prepared him for engagements, and at seventeen he was made staff bassoonist for the Columbia Broadcasting System. It was that job he relinquished to go to the Philadelphia Orchestra in 1937 to succeed the late J. Walter Guetter. Like many of his colleagues, Schoenbach is on the faculty of the Curtis Institute of Music.

Schoenbach's interest in the Philadelphia Orchestra extends beyond matters musical. He is one of the principal organizing influences behind the Pension Foundation. He was also instrumental in inaugurating a Credit Union for the orchestra members and helped collect musical materials in connection with the Music for Israel drive in early 1952.

With four other first chair men, he is a member of the Philadelphia Woodwind Quintet. He has received the C. Hartman Kuhn Award twice for activities "which have enhanced the reputation of the Philadelphia Orchestra."



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● ALBERT TIPTON, principal flutist with the Detroit Symphony, studied at the Curtis Institute of Music and was subsequently engaged as first flutist with the National Symphony in Washington, D. C. There followed two seasons with the Stokowski All-American Youth Orchestra, four years in the Philadelphia Orchestra, and nine years with the St. Louis Symphony. In St. Louis he organized a highly successful chamber music series called "Music for Tonight" and toured with his little orchestra as flutist and conductor before and after the symphony season.

During the summer months Mr. Tipton performs and teaches at the Aspen (Colorado) Music Festival, where he also serves as a member of the administrative board.

This is his first season with the Detroit Symphony.



● JULIUS SCHULMAN, concert master of the New Orleans Symphony, was born in Brooklyn in 1915, began studying violin at the age of five with Jacques Malkin, and at the age of eight played the Mendelssohn Violin Concerto in Carnegie Hall. He attended New York University and then became a student at the Curtis Institute of Music where he studied with Efrem Zimbalist. He was a member of the first violin section of the Philadelphia Orchestra from 1937 to 1943, toured with Stokowski's

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tion to become assistant concert master with the Pittsburgh Symphony Orchestra under Fritz Reiner from 1944 to 1946. For eight years thereafter he was concert master of the WOR Mutual Orchestra in New York under Sylvan Levin and Emerson Buckley. During this period he concertized extensively through the eastern states and played twice in recital at Town Hall, New York.

This is his second season as concert master of the New Orleans group under Alexander Hilsberg. Last season he was heard in the Tchaikovsky Concerto, and this year in the Mendelssohn Concerto.

His violin, a Joseph Guarnerius, known as the "Tiger Stripe," is dated 1716.



● IRVING SARIN, solo trumpet in the Pittsburgh Symphony for the past thirteen years, has had a long career both as teacher of his instrument and as orchestra member. Born in Providence, Rhode Island, September 23, 1921, he studied at Boston Conservatory, at the New England Conservatory, at Juilliard School of Music and at the Berkshire Music Center. Subsequently he taught at Duquesne

University School of Music in Pittsburgh and at the Chatham College Laboratory School in the same city.

He has held the position of first trumpet in six large orchestras: the National Symphony at their Watergate (summer) concerts in Washington, D. C.; the Chautauqua Symphony in Chautauqua, New York; the Ballet Theater Orchestra at the Metropolitan Opera in New York; the Israel Philharmonic during its tour in 1955; the Bakaleinikoff Symphonette and, since 1943, the Pittsburgh Symphony.



● KARL A. BEVINS, first clarinet in the Atlanta Symphony Orchestra, began his music study at the age of eight in his home town of Washington, Iowa. After a few years of piano work, he began the serious study of the clarinet under Carl T. Rundquist. His musical education was continued at the University of Iowa Summer School in 1930, 1931 and 1932. Meanwhile, he was acting as first clarinetist in the University of Iowa Summer Symphony.

In 1935, he located in Atlanta, Georgia, where he became first clarinetist in the Atlanta Philharmonic Orchestra. During this period he did additional work on the piano under Charles Beaton of the Atlanta Conservatory. Along with his musical activities in that city, he studied at the Georgia Institute of Technology, receiving his B.S. degree in electrical engineering. He is at present traffic engineer for the City of Atlanta.

Since 1945, Mr. Bevins has been first clarinet in the Atlanta "Pops" Concerts and, since 1946, first clarinet in the Atlanta Symphony Orchestra. Active also in chamber music, he is clarinetist in the Atlanta Symphony Woodwind Quintet. He has been teaching clarinet privately for twenty-five years.



● DAVID WULIGER, timpanist of the Houston Symphony Orchestra, was born in Cleveland, Ohio, in 1921 and began the study of drums and piano at the age of eight. He was a scholarship student at the Cleveland Institute of Music from 1939 to 1942 and at the

Berkshire Music Center at Tanglewood in the summers of 1940 and 1941. In 1942 he entered the U. S. Army. After his discharge in 1946 he studied privately in New York with Saul Goodman, timpanist of the New York Philharmonic-Symphony.

Mr. Wuliger was timpanist at the Yaddo Festival of American Music, Saratoga Springs, New York, in the summers of 1938 and 1940. In the summer of 1942 he was timpanist of the Cleveland Symphony. From 1943 to 1946 he was principal percussionist of the 386th Army Service Forces Band. Timpanist of the Houston Symphony Orchestra since 1946, he is also instructor of percussion at both the University of Houston and the Houston Conservatory of Music.

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TECHNIQUE OF PERCUSSION



by **George Lawrence Stone**

This one could be traced back a bit, I'm told, but currently the boys are pinning it onto a side man in a present-day jazz band who, in crossing a European border, was seen fussing with a ubiquitous customs inspector who insisted on delving into his luggage in search of contraband. "Nothing but clothes there," remonstrated the side man. "Why muss up all my clothing?" Just then the inspector unearthed a hard object—a bottle of 90-proof. "Liquor!" triumphantly exclaimed the inspector. "Is this clothing?" "Yes," replied our hero, 'My nightcap!'"

PHONETICS

E. J. F., Delaware, Ohio, recalls that his first drum lessons were taken when a small lad from an old Civil War drummer who could not read music and who therefore taught the various rhythmic patterns by appropriate phonetic phrases, such as:

2/4 Tom set a rat trap

2/4 Tom caught a lit-tle rat

He is under the impression that there is no uniformity in such phrases; that they may have been locally coined, perhaps on the spur of the moment. "Is there any published material along these lines?" he asks.

Sorry, but I know of no such material for the drummer. However, you should find plenty of information on phonetics in general at your public library.

Yes, some old-timers did rely on spoken sounds to convey the timing of a given figure to a novice, and I imagine this was for them the easiest way. They probably taught the traditional rudiments of drumming in this manner, particularly those named for the way they sound when played; for instance, the *paradiddle* and the *ratamacue*:

V V V V V V V V

pa-ra-did-dle pa-ra-did-dle rat-a-ma-cue rat-a-ma-cue

And let's not overlook the granddaddy of all drum phonetics—the one universally used from time immemorial in characterizing the *long roll*:

L L R R L L R R

ma - ma dad - dy ma - ma dad - dy
(French - pa - pa mam - an pa - pa mam - an)

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A GUIDE FOR INTERMEDIATE PLAYERS (Part 1)

Brass players who are "younger in development" have no doubt already selected several things of interest and of help from past installments of this column, even though these discussions were more generally addressed to players of longer experience. Perhaps some of these readers have made the decision, "I will make a few adjustments in my original habits in order to aid my more rapid advancement."

To recapitulate the main theme: more successful trumpet playing stems from adopting the goal of:

- more development of the lip muscles;
- more development of the breathing muscles;
- more development of the ear.

An aspirant's program must then immediately start with *building*. To build, you need a blueprint. Here is one possibility. It is costly and highly inefficient to explore and to grope and to bungle. A direct application to the "learning of the tools of the trade," and to the training of the muscles that coordinate them brings the quickest and the most lasting results.

We shall insist at the very outset upon patience; there will be no false or exaggerated promises. *Any building takes time*. We shall also insist upon respect for thorough training and above average self-discipline, and the same hard thinking that alone has brought accurate accomplishment to others. We shall demand at all times that the player has the integrity and the courage not to expect any more to come out of his instrument than is being put into it.

A first consideration will be the placement of the mouthpiece on the lips. (1) I recommend that care be given to seeing that the *inner* (more cutting) rim of the mouthpiece is *above* the red (mucous membrane) flesh of the lip. It will then rest on the "white skin" which is more tough and durable, and capable of withstanding longer wear and tear. (2) Give care next to see that plenty of lower lip, too, gets into the mouthpiece so that the lips lie in easily vibrating position, that is, close enough together so that it is not necessary to jam the mouthpiece into them to *push* them into proper position. Ideally, a placement should be sought that is sufficient to produce, easily, a tone on the mouthpiece alone at about the pitch of b-flat (a seventh above piano middle c) if playing on the trumpet. (3) The muscles of the lips and cheeks are firmed, and are steadied against the teeth and gums. Then they are formed so as to shape a *small and narrow* oval-shaped hole. This is a point of "resistance," and when through this small hole is blown a *steady* and solid stream of air, the lips will vibrate easily. See if you can form the lips thus—unaided by anything—and produce a steady vibration. It is very good muscle control if you can.

Onto this same muscular setting place the mouthpiece—in the position discussed above. The rim of the mouthpiece will now act "as a holder" to aid the lip muscles to stay in proper position. Carefully observe here a most important point. It is the embouchure muscles that must hold the lips in place—not those of the left arm. The mouthpiece (and the arm that holds it) must only do a small part of the holding—not all of it, as seems so often the case with unguided players.

As soon as one has played but a short time, "a ring" begins to form on or in the lips. It is "a groove" into which the rim of the mouthpiece settles—for comfort, and for security. We want to give care that (1) the enclosed "ball of muscle" held therein is ample and

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sufficient to produce a quite high pitch vibration with ease; and (2) that the mouthpiece is never held so forcibly to the lips that the ball of muscles is numbed and bruised. Then the ball becomes "a lump"—often quite dead and stiff, and incapable of fine feeling and control.

Building strength of the embouchure or face muscles begins with the production of long tones. Start with "the C Scale." On the trumpet play the C in the third space. Then remove the mouthpiece and play this exact same pitch again. Produce on the mouthpiece a full, normal tone with as clear a sound as you can. Try it several times. Listen carefully for needed improvements to equal the suggestions made above. When you are sure "that's about as good as it's going to get for today," continue on. Play the sound once again and hold it for eight slow counts. Is it steady? Is it clear? Is it "blown out full tone"? Look in your mirror. Are your lip muscles holding steady and firm? Do you see dimples in the cheeks that come from buttoning down the corners inward against the teeth?

Next, proceed to duplicate this sound on each successive note in the scale going downward. Watch the lower notes. The tendency is usually to over-relax, and then they will be far from "the equal in sound" to the upper tones. Don't be in a hurry. Allow at least ten minutes for correction and accuracy on the exercise so far. To those to whom this does not come easily, you will have to give yourself plenty of time to teach the lip muscles the very small and very minute adjustments that effect this control.

If—if the mouthpiece is not jammed into the lips by "the strong right arm," the ball of muscle will begin to awaken more and more, both in strength and sensitivity. The player can begin to feel the small minute muscular changes that occur when playing each different note. Capturing, and retaining, and reproducing these feelings are the beginnings of control—the player's eternal goal.

Further work combines building strength and control both, and this is called flexibility. The material to be practiced is called lip slurs. All good basic practice books have sections in them so labeled "lip slurs." Give special care that you make them lip slurs. Use the mirror again. Be sure you see a little muscular activity, especially as you try to go upwards. Do not hope for lip strengthening and lip development by trying to convert lip slurring into "belly slurs" or "tongue slurs" or "arm slurs." That is both contrary to definition and to simple logic.

Try this exercise on the mouthpiece alone.



Can you feel the lip changes in the mouthpiece? Can you see very slight muscular activity in the corners of the mouth as you watch in a mirror? If not, keep going on the following exercise which just continues to widen out the interval, while keeping the same rhythm pattern.



Better go back and do it again. And slower. Use a piano this time to guide you to accurate pitch and to more coordinate lip control and ear-training. Then, on the next try see if you can produce the pitches as well without the piano, taking care to make true intervals on the major sevenths and the octaves. Devoting ten to twenty minutes a day to careful work like this builds control and accuracy in a realistic manner.

After you are satisfied that you have gotten all the accuracy possible "for one day's work," and after about a half-hour of all this you feel it is time to "leave further accomplishment for the next day," then—you pick up the instrument. Test your ability to transfer to it the same accuracy of pitch and tone, and notice the big improvement in intonation and in resonance.

(To be continued.)

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Jordá looks serene, talks softly, moves quietly, takes time to listen and to weigh statements, is equable, moderate and many-sided in his approaches. He speaks often in mystical terms. "When a real conductor is on the podium a transference takes place. Players and conductors think together, feel together. It is like pigeons wheeling in flight. One does not point out the leader. There is an invisible leader, though. The one who propels them all is the composer. The conductor who can make himself the channel for the composer's thoughts and feelings is the great conductor."

Born March 24, 1911, in the Spanish seaside town of San Sebastian, Jordá spent his whole youth there. In this community he developed in music naturally. It was a world

of folk-singing and guitars, as well as of sophisticated concerts and of magnificent church music. He became immersed in sacred music especially during Holy Week. The great music of that sixteenth century composer, Tomas Luis de Victoria, who had believed music was intended alone for the praise and glory of God and who therefore had refused to write secular music at all, particularly absorbed the boy. He remembers especially the Kyrie from Victoria's mass *Quanti Toni*—"Lord, have mercy on us"—rising through the incense-laden air and up into the dimly-lit arches. Today Jordá's intense joy in preparing the choral works—he has presented Handel's *Messiah*, Beethoven's *Missa Solemnis* and Fauré's *Requiem* in San Francisco—partly stems from these boyhood initiations into Spanish church music.

But music in the Spain in which Jordá was brought up was also a very earthy expression. The villagers danced to the strumming of guitars and flutes. The peasants sang as they worked. Young lovers serenaded their ladies under flower-hung balconies. At every turn, Enrique's imagination was captivated.

Very early he started collecting the folk songs of his people. He wandered out into the country and lingered wherever men and women sang as they tilled their land or

plodded beside their mules along the dusty roads. Then, at the right moment, he asked permission to take down the songs.

But this work had its difficulties. The folk singer cannot begin in the middle of a song. He remembers it as a whole. So, if Jordá missed a phrase, the singer would have to go back to the beginning and make a fresh start. He copied some ninety songs this way and many of them formed the basis of his youthful compositions.

Musical activity was taken as a matter of course in Enrique's family. His father, who died when the boy was five, had been a violinist before he had joined the Navy, and his father had been an opera singer. Enrique's mother was a pianist and her father had been an organist in the village church. One of her more remote ancestors had been a court musician to the Emperor Charles V (1500-1558).

Enrique was an only child and the bond between him and his widowed mother was very close. She not only gave him his first lessons but encouraged him at every step in his career until her death when he was twenty-three years old.

Some of his musical voyages of discovery, though, Enrique chose to go on by himself. In his 'teens he got to threading through orchestral scores, much as any other youngsters

would work out the directions for a fascinating game. Whenever he found puzzling places in the score he would find out how they were actually executed by waiting until the town band or orchestra included them on their programs and then watch the conductors closely to see how they managed them.

When he was eight Enrique joined the choir of his parochial school as boy soprano. At twelve he became assistant organist at his parish church, Santa Maria. This precocious appointment was really not so surprising. The boy's teacher was head organist at the church and needed a helping hand. During the four years Enrique presided in emergencies at the console, he not only widened his organ repertoire but began to study the voice and its production.

By the time he was sixteen Enrique was composing choral music, piano sketches, orchestral essays.

Parisian Period

In 1929, when he was eighteen, Enrique Jordá left Spain to study in Paris. His mother felt he must have some guarantee of financial independence and she did not believe music could give it to him. Therefore she made it strictly understood that along with his musical education her son must pursue studies in a more stable profession. Enrique chose medicine and began the preliminary courses. It was only with the death of his mother in 1934 that he abandoned this project. As a gesture of respect to his mother's wishes, he did, however, follow lectures in "philosophy and letters" at the Sorbonne. He took all the courses in aesthetics and remembers being particularly absorbed in Emanuel Kant's "Critique of Aesthetic Judgment."

Jordá spent eleven years in Paris. They were good years both in and out of the classroom. The improvisations of his organ teacher, Marcel Dupré, never ceased to delight him. The scintillating wit of Paul Le Flem—he was a music critic as well as Jordá's teacher in composition—was as invigorating as his brilliant counterpoint. He could also watch his teacher in conducting, Frans Rühlmann, put his classroom theories to work in his capacity as conductor at the Paris Opera.

Then there were the discussions with his fellow students, gathered in table foursomes at the cafés. They engaged in endless arguments and broached every topic fearlessly, since they were all young and were all sure they had the answers.

Podium Initiation

Jordá's first chance to conduct came when, as a member of a student's orchestra in Paris, he was asked one day to take over in the conductor's absence. "In a matter of minutes," he says, "I realized that this was my medium of expression." As musical director of the Spanish Ballet for a short period, he had the pleasure of conducting several ballets he had composed.

He was twenty-seven when a major symphony orchestra first came under his baton: a guest-conductorship of the Symphony Or-

chestra of Paris—Pierre Monteux's orchestra. It was a situation which was to be later repeated. The San Francisco Symphony was also to be delivered into Jordá's hands from those of Monteux.

Jordá's success with the Paris Symphony was immediate and unmistakable. But the favorable newspaper critiques and the audience demonstrations were not what convinced him. These are not what convince any real conductor, Jordá believes. It is the "feel" one gets that one is a medium for the composer's intentions—that one has the gift of clairvoyance in music—can reveal the spirit of the composer. This cannot be taught. But when one has it one knows one has it.

From then on Jordá's life plan was clear.

Monteux figured again in its early stages. That conductor's rehearsals of the Paris Symphony were strictly closed to the public. But Jordá longed to watch the Maestro at his preparations. Finally he found a way. In the twists and turns of the passageways leading to the concert hall he discovered a small door which led into an anteroom of the foyer. Each rehearsal afternoon he used to fumble his way in the darkness, let himself into the auditorium, slump down low in one of the end seats and spend an hour or two absorbing Monteux's signals, suggestions, interpretations. Years later, when he took over the San Francisco Symphony from Monteux, he told the great conductor about his youthful forays in search of enlightenment. Monteux told him, patting him on the shoulder, "You are absolved."

The Madrid Symphony

Beginning with his twenty-ninth year—from 1940—Jordá enjoyed the regular conductorship of a symphony orchestra, the Madrid Symphony. This orchestra had become famous through the thirty-five-year tenure (1904-1939) of the great Spanish musician E. Fernández Arbós. He had used it to stimulate a taste for symphonic music throughout Spain.

Jordá led the orchestra from 1940 to 1945. It gave him just the training he needed. The seventy concerts he directed annually not only helped him build up a repertoire but taught him the knack of getting across to orchestra and audience the fine points in the scores. The fact that it was a cooperative orchestra, the members themselves electing the conductor, allowed him to emphasize from the start the fact that he was a co-worker with his players, that they were all equally joined in a common task—to get across the concepts of the composers.

Every one of the orchestra men, each one in his field, Jordá believes, knows generally more than the conductor does. One does not therefore set oneself above them. One only brings about a state of mind and heart in which the intent of the composer is made evident.

The conductor must not start by saying, "Now what shall I do with this Tchaikovsky work?" He will get nowhere that way. The point is, how will the Tchaikovsky work use the conductor?

Jordá thinks that the medium through which this transference takes place is love. "I fervently believe," he says, "that life is love. If one acts through pure love one sees the most beautiful things. What one sees is much in the person who looks."

War years are always hard on an orchestra. The Madrid Symphony was handicapped by a lack of new scores as well as restrictions on guest soloists. Therefore, after his marriage on January 21, 1944, Jordá felt that he must look about for a conductorship which spelled reasonable permanency and stability. To this end he spent two years guest conducting in various foreign cities: London, Manchester, Liverpool, Edinburgh, Brussels, Paris, Geneva. In the four years following their marriage, the couple lived in three different countries. Of his wife, Audrey Blaes, Jordá speaks with gentle happiness. "She has been my mainstay, my great good. She never interferes but always gives support." Their two daughters are Karin and Tessa, and their names were chosen for a reason every conductor will understand—because they are pronounced the same in every country of the world.

Of International Appeal

In 1947 Jordá received word that Capetown, South Africa, wanted to rebuild its orchestra and that it thought he was the man to do it. His six-year tenure at this tip-end of the African Continent spelled unusual problems. The audiences made up of many different national groups with different cultural backgrounds called for programming with wide appeal. Modern works, usually international in their characteristics, were well received. So Jordá often gave concerts dedicated exclusively to contemporary music.

On Jordá's arrival the orchestra had only forty-five players. He solved this predicament by adding the local radio orchestra to the symphony—though the former still carried on a separate existence in its broadcasting.

The Capetown Symphony has one of the longest seasons of any orchestra in the world: eleven months including a yearly tour. Besides filling this schedule, Jordá guested in Buenos Aires and Europe. The trip to Europe in 1951 was very fruitful. He rounded up twenty new players for his orchestra.

A Change Is in Order

As the years went by Jordá began to be concerned over his little daughters. They were growing up and he wanted them to have every advantage. He decided to make a change. At about the same time the San Francisco Symphony, on the retirement of Monteux, was looking about for a new conductor.

The history of the San Francisco Symphony is dramatic. The famous earthquake of 1906 started it, since in the course of rebuilding the town the citizens included an orchestra in its plans. The Great Depression of 1929-33 almost killed it. But in the end it helped, too. For, faced with the prospect of no symphony at all, the citizens in 1935 voted a civic symphony tax into the city charter, now used to

(Continued on page twenty-seven)

Symphony and Opera

AWARDS The second Merriweather Post Contest to find the nation's best young pianist, violinist or cellist is under way. The awards are \$2,000 and an appearance with the National Symphony Orchestra in Washington, D. C., next May. Last year 384 entries were received from forty-three states. After elimination auditions were held in eight cities in various parts of the country, ten young musicians came to Washington where the judging was done by members of the National Symphony. Application forms are available from: Ralph Black, Manager, National Symphony Orchestra, 1779 Massachusetts Avenue, N. W., Washington 6, D. C. . . . The Fromm Music Foundation of Chicago will offer a \$300 award to the "most promising" composition student in the classes of composer Darius Milhaud at the 1957 Aspen Music School, Aspen, Colorado.

SOLOISTS Soloists seem to be coming paradoxically in pairs: the twin brothers Gerald and Wilfred Beal were the artists in two double-violin concertos (Bach's and Spohr's) which were features of the January 18 concert of the Little Orchestra Society of New York; concertmaster Norman Paulu and principal cellist David Vanderkooi of the Oklahoma City Symphony played Brahms' Double Concerto for Violin and Violoncello at the February 12 concert of that orchestra; duo-pianists Hambro and Zayda were soloists at the February 11 and 12 concerts of the New Jersey Symphony led by Samuel Antek; and on March 5, Eugene List and Carroll Glenn will be soloists with the Nashville Symphony led by Guy Taylor . . . Violinist Joseph Szigeti was soloist with the El Paso (Texas) Symphony at its January 21 concert . . . At the fourth pair of concerts, January 20 and 21, of the University of Miami Symphony in Coral Gables, Florida, Raya Barbousova was soloist in the Cello Concerto in D minor by Dvorák . . . Joseph Fuchs will be violin soloist with the Dallas Symphony at its February 25 concert.

FESTIVALS Izler Solomon will again conduct the Aspen Festival this summer. The National Federation of Music Clubs are offering a stringed-instrument student an annual scholarship of \$300 toward tuition for summer study at the Aspen school . . . The Empire State Festival will have, among its conductors, Leopold Stokowski. The Danish Ballet will be a participant . . . Walter Hendl has been invited back to Chautauqua Institution, New York, for his fifth consecutive season as conductor. Verdi's Requiem will be introduced on the programs . . . At the Stratford (Ontario) Shakespearean Festival, held July 1 to September 7, the English Opera Group will present

Benjamin Britten's *The Turn of the Screw*, conducted by the composer . . . Aaron Copland has been engaged as conductor for the 1957 Ojai Festival.

CURTAIN CALLS For its March 18 concert, the Wichita Falls Symphony will present a semi-staged version of Puccini's *La Bohème* in an English translation . . . On February 9 the New Jersey State Opera Company presented a performance of Verdi's *La Traviata* at the Paterson east side high school. Later opera performances will be given in Hackensack, Passaic, Jersey City and Trenton. In the Summer comedies combined with opera will be presented at Atlantic City and Asbury Park. Ugi Salmaggi is the musical director of the project . . . According to the booklet, "Opera Manual," recently published by the Central Opera Service, 428 opera groups are at present giving opera in this country . . . Trenton music lovers enjoyed a concert presentation of *Rigoletto* on February 12 when it was given by opera singers Shirlee Emmons, Cesare Bardelli and Walter Fredericks supported by Trenton artists and the Trenton Symphony conducted by Guglielmo Sabatini . . . The thirteenth Grand Opera Festival presented by the Symphony Society of San Antonio, Texas, February 2, 3, 9 and 10, featured famous artists, both visiting and local, in *Der Rosenkavalier*, *Rigoletto*, *I Pagliacci* and *Martha*.

IDEAS Igor Buketoff's plan of presenting one contemporary composition as a "bonus work" at the conclusion of every subscription concert of the Fort Wayne Philharmonic has met with an enthusiastic reception. He conducts the announced program at each concert. Then, "for those who care to stay," he plays a contemporary work. His audiences almost to a man do care to stay, and he and the orchestra have thus been the means of introducing many new and interesting compositions to Fort Wayne and to the world . . . The Family Concert presented December 2 by the Nashville Symphony, was so popular it is to be repeated March 17. For these concerts the entrance fee for an entire family is set at one dollar.

PIANISTS Three pianists of distinction, representing three different "schools," were the scheduled soloists with the National Symphony conducted by Howard Mitchell in its January and February concerts in Washington, D. C. Artur Schnabel played the Beethoven Piano Concerto No. 2 at the January 8 and 9 concerts; Dame Myra Hess played the Beethoven No. 5 at the January 22 and 23 concerts; and Emil Gilels the Tchaikovsky No. 1 at the February

12 and 13 concerts . . . This Tchaikovsky Piano Concerto was also the work chosen for the January 19 concert of the Brooklyn (N. Y.) Philharmonia. Alexander Brailowsky was the piano soloist. Siegfried Landau is the orchestra's conductor . . . Jean Graham was soloist with the Kenosha (Wisconsin) Symphony at its February 7 concert . . . The Cincinnati Symphony under Thor Johnson will stand host to Lukas Foss in its concerts of February 22 and 23 . . . Mary Blue Morris, "Dayton's own concert pianist," will be soloist at the February 21 concert of the Dayton Philharmonic, conducted by Paul Katz . . . Charlotte Hegyi will be piano soloist with the Chattanooga Symphony at its March 10 concert . . . The Oklahoma City Symphony featured Karen Keys at its January 8 concert . . . Vitya Vronsky and Victor Babin, duo-pianists, were assisting artists at the January 24 and 26 pair of concerts of the Cleveland Orchestra under George Szell . . . Grant Johannesen was featured soloist with Izler Solomon and the Indianapolis Symphony on January 19 and 20.

APPOINTMENTS William Haaker has been engaged as conductor of the Syracuse Symphony . . . Arrand Parsons, assistant professor of music theory at the school of music, Northwestern University, has been appointed program annotator for the Chicago Symphony. He succeeds the late Felix Borowski . . . Charles D. Perlee, writer on musical subjects, has been named coordinator of Redlands Bowl, at Redlands, California . . . Walter Kaufmann has accepted a position as lecturer and conductor at the University of Indiana. He has resigned his position as conductor of the Winnipeg Symphony.

TOURS In the Spring the National Symphony Orchestra will make a tour through southern cities, towns and colleges. Soloist during the tour will be Seymour Lipkin, pianist . . . This Spring, the Cleveland Orchestra will tour Europe under the direction of George Szell, its conductor. It is expected to arrive on the Continent in early May and remain there at least six weeks. Robert Shaw, the orchestra's assistant conductor, will direct some of the concerts. An American work will be offered on each program . . . The Philadelphia Orchestra will make its fifth transcontinental tour from May 7 through June 2, playing a total of twenty-four concerts in twenty-two cities in fourteen states . . . Besides its Winter tour of the Eastern States, the Minneapolis Symphony will tour the Near East and Mediterranean area in September, giving concerts in Sicily, Greece, Turkey, Iraq, Iran, India, Pakistan, Syria, Lebanon, North Africa and Spain.

INTERNATIONAL MUSICIAN

Antal Dorati will conduct and the programs will include works by Barber, Creston, Riegger and Schuman . . . During February and March the Pittsburgh Orchestra will play thirty engagements in eight Southern States and in Ohio . . . Between February 28 and March 5 the Dallas Symphony will tour the Rio Grande Valley, playing in Kingsville, Mercedes, Brownsville, and Harlingen.

HONORS Ernst Gebert, conductor of the Inglewood (Los Angeles) symphony, has been made an honorary member of the Bruckner Society of America for his performances of works by the Austrian composer . . . Klaus Pringsheim, musical director of the Musashino Music College in Tokyo, Japan, has been awarded the Mahler Medal of Honor in view of his lifelong devotion and great efforts on behalf of that composer.

GUESTS Virgil Thomson is the scheduled guest conductor of the Detroit Symphony at its February 14 concert . . . John Barnett, associate conductor of the Los Angeles Philharmonic, was guest conductor of the National Orchestral Association of New York at its January 22 concert . . . When Brahms' *Requiem* was presented by the Chicago Symphony on January 22, 24 and 25 under the baton of guest conductor Bruno Walter, baritone William Warfield and soprano Brunetta Mazzolini were the soloists. The Northwestern University Choral Union also participated . . . Pierre Monteux was guest conductor at the February 1 concert of the Little Orchestra Society, New York. He presented "old and new works which should not be neglected." The program included a new symphony for brass, by the American Gunther Schuller, an overture by Méhul, a

piano concerto by Paisiello and the overture to Hindemith's satiric opera *News of the Day* . . . Richard Korn is currently directing performances of the Asahi Broadcasting Symphony in Tokyo and other Japanese cities. Engaged by Prince Hidemaro Konoye, he is the first foreigner to fill this role . . . Howard Hanson was guest conductor of the University of Miami Symphony Orchestra at its February 10 and 11 concerts . . . William Steinberg occupied the podium of the Philadelphia Orchestra at its January 18 and 19 concerts. Steinberg has been director of the Pittsburgh Symphony since 1952.

FEATURES In April the Shreveport Symphony under John Shenaut will present Rossini's *La Cenerentola* . . . A premiere was included on the Nashville Symphony's first concert of 1957: "A Solemn Chant for String Orchestra," by Gilbert Trythall . . . The Philadelphia Orchestra, in two of its late December concerts played two chorale preludes, "Now All the Woods Are Sleeping" and "All Glory, Laud and Honor," by Philadelphia composer Frances McCollin . . . World premiere of Concerto for Two Pianos and Orchestra by Victor Babin was a feature of the January 24 and 26 programs of the Cleveland Orchestra. Vitya Vronsky and Victor Babin were the artists . . . Concerto for Jazz Band and Orchestra by Rolf Liebermann will be presented by the Pittsburgh Symphony on March 29 and 31. Supplying the jazz band will be Jack Purcell, former symphony trombonist and currently a popular dance band leader in that area . . . The Waukesha Symphony Orchestra conducted by Milton Weber will present, on February 14, in cooperation with the C A P Orchestra of Milwaukee (James S. Bauman, director) Vaughan Wil-

liams' *Fantasia on a Theme* by Thomas Tallis for double string orchestra. The concert will be repeated in Milwaukee on February 15.

CORRECTION

In the December, 1956, issue of the *International Musician* a statement was made that the young pianist, Lorin Hollander, had a concert with Thomas Scherman's Little Orchestra at Town Hall, New York, on November 26. His first name was, however, incorrectly given as "Albert." Young Hollander, moreover, is not eleven years old as stated in the report but twelve years old. Last September he was soloist with the Bell Telephone Hour Orchestra. On January 12 he appeared as soloist with the New York Philharmonic-Symphony and on February 25 he will again be soloist with the Bell Telephone Hour Orchestra.

Enrique Jordá

(Continued from page twenty-five)

underwrite city-sponsored summer concerts. At the same time Monteux became the orchestra's conductor. In 1951 he announced his retirement, at the age of seventy-six.

In its manner of choosing Monteux's successor, the San Francisco Symphony lived up to its reputation for the dramatic. There was a "year of discovery" (1952-53), when a series of guests were put on display, and a "year of decision" (1953-54) when audience vote indicated to the Board of Directors which guest was best suited for the job.

The year of discovery was ushered in by Jordá, since he was the first of the nine conductors to mount the podium during that season. The audience, of which a large percentage were university students—eminently severe critics—gave him a tremendous ovation.

During the year of decision Jordá was invited back for a much longer stay. Another ovation! One critic reported, "Conducting without a score, sometimes with a baton and sometimes with the stick dangling between his fingers while he used both hands to sculpture the phrases, Mr. Jordá brought forth playing that had a beautiful free musical surge. Rarely did he indulge in distracting gyrations (although he was far more mobile than Pierre Monteux), but he was sufficiently animated and dynamic in his movements to fascinate."

Jordá was elected by an overwhelming majority.

As for the conductor himself, "from the first moment in San Francisco," he says, "I felt at home. I was impressed by the extreme warmth, hospitality, kindness and gentleness of its people. Apart from this I enjoyed my collaboration with the orchestra, not only a remarkable group of artists but also a fine group of individuals. This coupled with the beauty of the city made it a most tempting invitation."

Jordá accepted. The battle of the batons was over.

What makes Jordá happiest with his present situation is the fact that he has received not only a highly trained orchestra but one tempered to justice and love. Monteux has given his successor as heritage a group who have been sympathetically dealt with and who respond in kind.

—Hope Stoddard.

Left to right: Enrique Jordá, conductor of the San Francisco Symphony; Mafalda Guaraldi, first violinist; Naoum Blinder, concert master; Frank Houser, assistant concert master.



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VIEWS AND REVIEWS

By SOL BABITZ

CHAOS IN THE FIELD OF BOWING INDICATIONS

When a present-day composer places a dot, vertical line or horizontal line over a note the violinist understands with fair accuracy what is meant. However, in playing music of the past—Mendelssohn, Beethoven, Mozart or Bach—the meaning of these signs is problematical, more problematical, in fact, than many of us are aware. For example, it is impossible to name the following signs in a manner applicable to the music of more than one era. As a matter of fact, it is difficult to find names for them at all:



This is because they indicate the very essence of the style as applied to the instrument or the voice. They are so basic, in fact, that many composers used them only in a fragmentary manner or not at all because they were supposed to be understood by all good performers.

For example the horizontal line (D) which today indicates a broad accent and semi-separation was practically unknown before 1850! Does this mean that no one before 1850 used this kind of accent? Not at all! It was used constantly. According to Spohr (1832) it was the kind of stroke which was used when there was no marking over the notes. Carl Flesch reports hearing as a youth an aged violinist who separated all strokes in this manner.

The Dot Which Was Not Staccato

From the time of Bach until Beethoven the dot over a note indicated not a sharp staccato effect as it does today but a soft pressure accent, similar to the horizontal line (D) today, but slightly shorter and with a small crescendo in the middle. A shorter, sharper staccato was indicated either by the word "staccato" or a vertical wedge (A). However, the staccato did not have a crisp attack as it does today—because of the nature of the outward arched bow and early straight bows even the strongest accent had a "small softness at the beginning." The crisp attack did not therefore exist before 1810 and was used only exceptionally before 1850. This fact should be the basis for understanding of bowing expression of the period.

Because of the changes in meaning many editors change the indications in early music, thus making it doubly difficult to know how to perform the music. A comparison of two versions of a measure in Mozart's Sonata K.376 is illuminating:



According to eighteenth century rules the slurred dots should be played with broad soft pressure accent. However, since few performers know this today they will play with a crisp staccato or at best a bounce. Only the original suggests the sharp bounce intended by the composer.

INTERNATIONAL MUSICIAN

The following example from a slow movement in K.377 shows how the signs sounded in Mozart's day:



The modern editor puts dots over all these notes, thus distorting the music. It is interesting to observe that while there are thousands of vertical lines in the Mozart violin sonatas, there are only a few examples of dots which I have found only in nine scattered movements. All of these dots have slurs over them and all but one are on repeated notes. This ratio is similar to that of Mozart's father, Leopold, in his book on violin playing.

However, the most important lesson we can learn from Leopold Mozart's book is that dots and lines as well as slurs were usually *not* written over the notes but were understood as conventional expression which we can learn only by careful study.

The Role of the Wrist Today and Yesterday

Today the right wrist is one of the least important elements in bowing technic. It is merely a joint which connects the forearm with the hand, and as far as independent action is concerned, it is paralyzed. However, only one or two generations ago it was very important for string changing and short strokes. As a matter of fact, the farther back we go the more important the wrist becomes. In the 1750-1850 period it was the prime mover for all but the longest strokes while the upper arm was scarcely moved. This method of playing may be cause for laughter among some violinists, but the fact remains that our entire right arm culture is based on this historical fact, and that if we wish to visualize how Beethoven or Schumann for example sounded, we must play with a wrist stroke. Once this is done, even if only as an experiment, we shall understand better why the sound with a horizontal line over the stroke was more basic than it is today. We shall understand why so much early nineteenth century music has dots over almost every note—why Paganini could write bowings which no one can play today, and why many modern players cannot play fast detached notes for more than a few minutes without suffering excessive fatigue.

The lesson we learn from this is that technic and style are always closely interwoven and if we wish to learn how to play a dot during a certain historical period we must understand the type of bow and bowing used at the time. Only in this way—through reading the instructions of the period and carrying them out on the instruments of the period can we achieve real understanding.

TECHNIQUE OF PERCUSSION

(Continued from page twenty-one)

The answer is simple. "Pretty good" isn't enough in this era of keen competition and understanding audiences. A solo today must be more than a spasmodic conglomeration of bumps and thumps banged down helter-skelter on a set of skins and cymbals. It must carry a message—a message inspired by the player's thoughts and clarified by his knowledge and application of rhythmic structure. And this is where the preliminary training comes in.

Third Shotgun, No Less

Bandmaster Richard S. Downs, Fostoria, Ohio, suggests still another way of eradicating timpani squeaks while tensioning heads. Powdered graphite, he says, sprinkled along the shell edges of the kettles, will do the trick. Yes, graphite is good, but like any other medium, it should be used sparingly. Sprinkle it on, then rub off most of it, for best results.

The Maestro adds that the V. F. W. Championship Band which he directs has, as its required convention number this year, *Overture 1812*. He states that this band had openings for cannon, church bells and *third shotgun*, and that if I am ever in the vicinity I am invited to sit in and help fill the percussion section.

Thanks, Maestro, but no! I fear that with the years I have developed a sensitivity complex and if, as guest artist, I were to goof, and you bawled me out, and I got upset, and there was a shotgun handy, and it was loaded . . .

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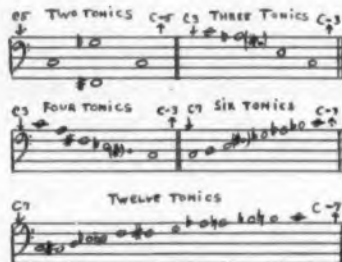


SCHILLINGER SYSTEM ARRANGING

(Continued from page sixteen)

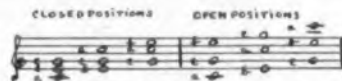
roots in an equidistant cyclic progression of 3rds, 5ths or 7ths, constitutes a tonic system.¹

Tonics	Division	Interv.
2	$\frac{11}{2} = 6$	
3	$\frac{11}{3} = 4$	
4	$\frac{11}{4} = 3$	
6	$\frac{11}{6} = 2$	
12	$\frac{11}{12} = 1$	



Triads (SS)² Connections and Progressions in Root Position

There are six closed and open positions of triads. These represent vertical arrangements of the six permutations of abc listed in Lesson II. Here they are applied to a triad consisting of a "root, third and fifth."



Theoretically, connections between triads with different roots can be made by using any open or closed position. For the present, only two connections between triads in closed positions are necessary.³

Connections are to be made through clock or counter-clockwise movements of chordal parts. The following examples illustrate connections through positive cycles of 3rds, 5ths, and 7ths. Note, roots change to 3rds, 3rds to 5ths, 5ths to roots in clockwise connections; roots change to 5ths, 5ths to 3rds, 3rds to roots in counter-clockwise connections.



Assignment I

Complete the following diatonic progressions of triads in root position. Connect all upper triad parts by the closest movements. Use clockwise connections for triads in C3; counter-clockwise for C5 and C7. Play each example on the piano forward, then backward. Note the difference in expression between positive and negative cycle progression.

¹ In symmetric cycles, roots are called tonics to symbolize their freedom from key association.

² S signifies chord structure; SS, a triad in root position.

³ IMPORTANT! Chordal settings created from rules of voice leading as prescribed in traditional presentations of harmony are purposely bypassed. Instead, chords are only to be conceived and written as temporary "raw material" progressions. Precise directions for rearranging such progressions in low, medium or high register and close or wide block positions will be given later in Lessons On Orchestration.

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Assignment II

Add upper triads to roots in the following mixed-cycle progressions. Use clock or counter-clockwise connections as needed to obtain the closest movements of chordal parts.



Note cross in circle at the end of the first line: Phrases of classical melody often end with cadential harmonizations. Some phrases end with a C5 dominant-to-ionic triad progression known as an authentic cadence.

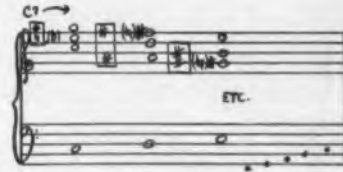
There are four common triads: major, minor, augmented and diminished.¹



¹ Diminished triads are to be omitted here. They will be used later as parts of diminished seventh chords.

A change of tonality is created when these structures replace regular chords in diatonic harmony. The historic transition between music in "pure" diatonic and symmetric tonalities (i.e., music containing harmony on seven or twelve tone roots) can be symbolized with progressions which combine seven tone diatonic root foundations with non-diatonic, mixed forms of upper triads.²

Here is an example of harmony type II. First note the C major (seven tone diatonic) scale in the roots, then the upper major, minor, and augmented structures. Accidentals for minor chords are within parentheses (), for augmented chords within rectangles.



The Zero Cycle (C⁰)

Chord progression is in zero cycle when the same root underlies successive different structures. For the present, connect chords in C⁰ within prevailing positions.



In later harmonizations of melody, the C⁰ will be used to slow down the pace of chord changes. Control in mixing C⁰ with regular positive and negative cycles will prevent "over-rich" harmonizations such as result from an excessive use of different structures on different roots.

² From here on, chord progressions will be listed as: type I, diatonic; type II, diatonic-symmetric; type III, symmetric.

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PHILIP SKLAR

Philip Sklar, a member of Local 802, principal bass player with the Symphony of the Air and one of its organizers, passed away on September 26, 1956, at the age of fifty-six. He was with the Detroit Symphony Orchestra for ten years, joined the NBC Symphony in 1937 and played under Arturo Toscanini until the orchestra disbanded in 1954. Then he served on the board of directors of the Symphony of the Air. At the time of his passing he was on the faculty of the Manhattan School of Music and the Mannes College of Music. He devoted his whole life to the cause of live music and was held in high esteem as an artist and a

humanitarian. Leopold Stokowski as a memorial to him conducted the Symphony of the Air in Bach's "My Soul Is Athirst."

WILLIAM H. HOWLAND

Both locals in Cleveland, Local 550 and Local 4, were recently saddened by the passing of William H. "Cap" Howland.

He was a member of the early musicians' association organized in 1887, which later became Local 24 of the National League of Musicians. When the A. F. of M. was organized in 1896, he became a charter member of Local 4. He transferred his membership to Local 550 when that local was chartered in 1910.

OVER FEDERATION FIELD

(Continued from page thirteen)

In our sober fashion we wish to pay respect to a wit of the first water in the lineup of locals. We challenge anyone to read Ted Blake's column, "It's All in Fun," in the *Pittsburgh Musician* (official journal of Local 60, Pittsburgh) without cracking a smile. Blake's humor is well salted with philosophy, too. Take his paragraph called "Purely Personal": "Easy credit is offered by everyone who has anything to sell these days," he says. "Most anyone can buy his automobile, furnace, powder room, etc., etc., without the bat of an eyelash. Nothing down and you don't have to pay till the snow falls, the roses bloom or till you see the first robin or till Grandmaw grows sideburns or Aunt Gerty splits a girdle . . . If the ever-lovin' spending public doesn't soon start back on the pay-as-you-go basis we can forget the diets and grow thin naturally. Credit at one time was hard to get. If your three grandfathers didn't die in succession you were a bad risk. Pay-as-you-go was the system and if you didn't go they came and got you . . . A fellow doesn't realize until payday just how foolish this easy credit idea is. By the time the money is distributed to all the places that have you on the books you're sitting around in your lounging robe and house slippers rolling your own cigarettes. Your creditors have tapped you out with nothing but lint in your pockets . . . How's about your leaders and/or contractors running your business the same way? You play the dance now and let the customer pay later. All in favor will please leave the room as you're out of order . . . I know a couple leaders who should use a theme song, 'It's June in January.' You play

their job in June and they pay in January . . . Nice guys . . . Woowooooo."

In discussing a TV skit, a few paragraphs further on, Blake suggests that the guest artists he worked better into the format while the TV staff that goofed would be "worked thoroughly into the floormat."

Charles J. Payne, assistant director of the Long Beach Municipal Band since December, 1953, has been appointed its director. He succeeds Eugene LaBarre, who died October 19, 1956. Mr. Payne joined the band in January, 1949, as a euphonium player. Previously he had played in the Indianapolis and Cincinnati symphony orchestras, the Cincinnati Summer Opera and Frank Simon's band. Born in Indianapolis, he graduated from the Cincinnati College of Music. He was a naval aviator in World War II. Since the Long Beach Municipal Band is a civic enterprise, Payne's appointment was made by City Manager Sam E. Vickers.

The Dominion Park Band, considered one of the finest in Canada, has preserved in its files a photograph taken in 1920. It was then conducted by Theodore Vander Merschen (in the photograph front row center between the two ladies).

With Local 147's full support, the Dallas Symphony Orchestra, under Walter Hendl's conductorship, is offering a position as cellist to any qualifying Hungarian refugee. Thus is evidenced the fraternity spirit prevailing among freedom-loving artists the world over. —*Ad Libitum.*



The Dominion Park Band of Montreal, Quebec, in the 1920's

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WHERE THEY ARE PLAYING

(Continued from page fifteen)

more Hotel before going to Florida and Nassau for the winter months . . . Leo Sunny is appearing at the Sea View Hotel, Miami Beach, Fla. . . . The "Bachelors" (Ken Hawk, vibes and drums; Steve Armon, trumpet, valve trombone and drums; Gus Geranos, piano and accordion) are on location at the Alibi Club in Palm Beach, Fla. They've been together for over one year . . . Marilyn Morse is currently playing in the "Stable Room" of the Thomas Jefferson Hotel in Tampa, Fla. . . . The Gem Tone Trio (Buddy Norman, bass, drums, and vocals; Stan Lawrence, accordion, piano, and vocals; Slim Stone, sax, clarinet, flute and vocals) remains at Logun's in Key West, Fla., until May.

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Organist-pianist Doris Talbott is playing in the Copper Hooded Room of Rick's Rancho, Santa Maria, Calif. . . . Al Rego and Jim Corbet are featured with Black Jack Wayne and his Bar 10 Ranch Boys every Saturday night for the big western dance held at the Garden of Allah Ballroom in Niles, Calif. . . . Bill Ring appears on television station KOVR in Stockton, Calif.

CANADA

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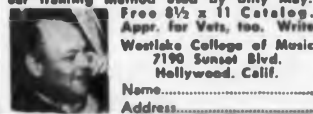
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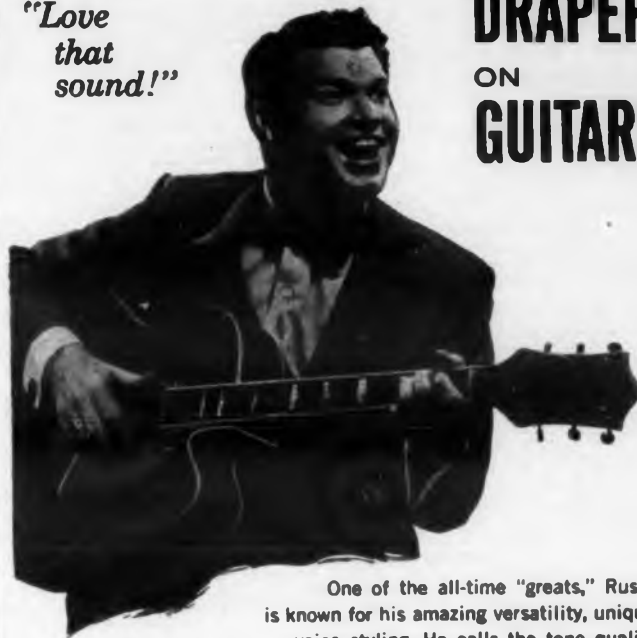
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Chamberlin, Geo. H.	4108
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Associated Artists, Inc.	3263
Earl Newberry	
Foor, Sam, Enterprises	3400
Miami	
Chrisman Productions	1831
Mason, Lee	3858
Steele Arrington, Inc.	1451
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Interstate Theatrical Agency	2914
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Atkins, L. E.	3691
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Squire, Lawton N.	3771
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Atlanta	
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Harris, Denton	1692
Miller Enterprises	2700
Tommy Read Booking Agency	1084
Lewis Ridley Agency	1100
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Minnick Attractions	4842
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Neely, J. W., Jr.	2224
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Mason, Charles P., Theatrical and Musical Booking Agency	2381

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Mullen, C. H.	1895
Mullin, Phil C.	1889
Joliet	
Universal Orchestra Co.	1411
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Mounds	
Johnson, Allan, Agency	3231
Murphysboro	
Paramount Orchestra Service	976
Peoria	
Wagner, Lou	5794
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Russell, Paul	999
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INDIANA	
Bloomington	
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Crawford, Lillian, Theatrical Agency	1865
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Des Moines	
Dresser, Naomi, Artists Representative	590
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Kalamazoo	
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INTERNATIONAL MUSICIAN

MINNESOTA		Gibson, M. Marshall	328	OHIO		Pittsburgh	Blumer, Lou	131	
Hopkins		King, George, Productions	1457	Akron		Daly, Jack Theatrical Agency	338		
Schoening, Bill E.	1477	Smith, Carlisle "Tick"	549	Mussara, Russ	1538	Ellis Amusement Co.	480		
Minneapolis		Smith, Egbert G.	524	Trapas, T. A.	4214	Golden, Emanuel J.	3208		
Trumble, Celia, Shows	2398	Cohoes		Cambridge		Hallam, Paul	1997		
Utecht, Robert J.	2746	White, Wm. P., Theatrical Agency	1408	Emery, W. H.	101	Hoyes, Charles, Agency	599		
New Ulm		Fort Plain		Celina		New Artist Service	2521		
Stahl, Dick, Booking Agency	2204	Union Orchestra Service	1539	Martin, Harold L.	1492	Orchestra Service Bureau, Inc.	124		
St. Paul		Hempstead		Cincinnati		Reisler & Reight	4391		
Clausen, Tomy	4406	Waimetta Agency	3288	Ace Attractions Co., Inc.	1629	Simmons, Mildred	1214		
Conlon, Thomas J.	4256	Ithaca		Anderson, Albert	2956	Scranton			
Fleck, Ed	2196	Causer, Bob	210	Carpenter, Richard	63	Cohen, Arthur		244	
Raynell's Attractions	2022	Davies, Knapp	795	Dahman, Arthur L.	1668	Waynesburg			
Vilender, Lawrence A.	4357	Halsbach, Jerome	2439	Nathan, Isadore	943	Triangle Amusement Co.	1427		
Winona		Natale, Frank	2390	Rainey, Lee	915	Wilkes-Barre	Brader's, Len, Theatrical Agency	2138	
Interstate Orchestra Exchange	628	Townsend, Don	2456	Sive and Acomb	891	RHODE ISLAND			
L. Porter Jung	356	Fox, Frank	1815	Cleveland		Pawtucket	Justynski, Vincent	2445	
Kramer Music Service		New Rochelle		King, Ted, Agency	2708	Providence	Bowen, Reggie	2179	
MISSISSIPPI		Harris, Douglas	2945	Manuel Bros. Agency	1566	Clarke, Albert J.	Clarke, Bernard P.	1638	
Jackson		New York City		Columbus		Columbia Artists Corp.	Winkler, Neville	2248	
Ferry, T. G.	2516	Alexander, Morley	623	Askins, Lane	465	SOUTH CAROLINA			
Vicksburg		Allied Artists Agency, Inc.	2539	Dayton		Beaufort	Dilworth Attractions,	2979	
Delta Orchestra Service	2429	Allied Entertainment Bureau, Inc.	4698	Hixon, Paul	552	Charleston	Folly Operating Co.	15	
MISSOURI		Austin, Clarence J.	3059	Mid-West Entertainment	832	TENNESSEE			
Columbia		Baldwin, C. Paul	2283	Service	832	Clarksville	Harris, Wm. J., Jr.	4063	
Missouri Orchestra Service	1735	Berny, Paul L., Productions	2439	Willia, Tommy, Midwest	882	Memphis	Bluestein, Ben	130	
Kansas City		Berns, Harry B.	2228	Entertainment Service	882	Nashville	Southland Amusement Co.,	5115	
Beasley's Booking Agency	3074	Blue, Joe, Theatrical Agency	3137	Elyria	Jewell, A. W.	TEXAS			
Cox, Mrs. Evelyn S.	688	Bradley Williams Entertainment	1415	(Dance Theatre, Inc.)	4766	Austin	Guerra, Tony	2045	
Drake, Tom	354	Bureau, R. Bradley Williams	1415	Lima	Agency	Lyons, George V.	Struve, Dan	1272	
Municipal Booking Agency	3151	Brown, Harry	2635	Newland, Pete, Amusement	1998	Beaumont			
Pavano, Paul	1001	Bryson, Arthur	3507	Schenk, Frankie, Attractions	2197	Artist Relay Service	Bartlett, Charles	2186	
Southland Orchestra Service	1180	Campbell, Norma E.	2844	Harmony Attractions	531	Boiling	Spotlight Band Booking	4181	
Stevens, V. Thompson	275	Carlson, Ralph T.	2266	Marion	Wildermuth, Ted	Cooper Christian	Albright, Phillip, Agency	29	
Wayne's Theatrical Exchange	638	Chartrand, Wayne	1530	Pemery	Coffee, Jack	Corpus Christi	Gilder, Grady	2001	
Zammar, Joe, Entertainment	1448	Continental Amusements	4238	Wildermuth, Ted	3042	Entertainments	Entertainments	2356	
North Kansas City		Cooper, Ralph	5223	Salem	Gunesch, J. B.	2342	Patrick, Henry, Jr.	2672	
Schulte-Krocker Theatrical	5956	Crane, Ted	217	Sandusky	Anderson, Glenn E.	2342	Talent Agency, The (Jay Byars)	3004	
Agency		Croydon's Theatrical Agency	297	Staubenville	Di Palma, Charles	1109	Dallas		
St. Louis		Currner, Tommy	123	Teledo	Bender, Bob, Attractions	1605	Beck, Jim	1517	
Associated Orchestra Service	1115	Currie, Robert W.	2595	Tripoli, Joseph A.	Entertainment Bureau	5400	Portis, Cal	4246	
Bellieves Music Service	925	Dauscha, Billie	2082	Zablacki, Chet	1446	Youngstown	Southwestern Amusement Service	283	
Cooper, Ted	233	Durand & Later	425	Capri, Tony, Entertainment	189	Consolidated Amusement Service	Watson, S. L.	2397	
Farrar, Mrs. Arthesma Downey	407	Edson, Robert H., Inc.	667	Consolidated Amusement Service	258	Tee Ross Music, Inc.	Windsor, Walter, Attractions	1144	
Fisher, Clement E., Jr.	2098	Evans & Lee	1896	Connor, Lonis W.	2085	OKLAHOMA			
J J J Company	3241	Field, Jerry	3351	Cowles Enterprises	2998	Tulsa	Connor, Lonis W.	2085	
Padratsik, Victor	2245	Flinck, Jack, Agency	3658	OREGON		Portland	Curtis, Eli J.	295	
Rose, James K.	1129	Filamill Enterprises, Inc.	99	Beth Anderson's Music	3343	Baker's, Fred, Agency	Ellis, Seger	2086	
Springfield		Gait, John R.	2357	Entertainment Bureau	5400	PENNSYLVANIA			
Mitchell, Danny, Inc.	3424	Gill, Howard	3013	Zablacki, Chet	1446	Allentown	Bahr, Walter K.	511	
Butte		Gillman Artists	1120	Youngstown	Battle, Marty	330	Carbondale	Battle, Marty	330
J. B. C. Booking Service	2044	Green's, Beverly, Theatrical	3132	Consolidated Amusement Service	258	Howe, Buddy, Booking Agency	Chester	Howe, Buddy, Booking Agency	597
NEBRASKA		Hamid, George A., & Son	534	Connor, Lonis W.	2085	Randolph, Louis	2593	Randolph, Louis	2593
Alliance		Harlem Musical Enterprises, Inc.	3803	Cowles Enterprises	2998	East McKeesport	Ravella, Peter J.	2053	
Alliance Booking Agencies, Paul	5430	Hart, Jack	116	OREGON		Erie	Danielson, Gustav	2767	
E. Davee, Harold D. Hacker	5430	Howard, Lu, Radio Productions	3900	Portland	Beth Anderson's Music	3343	Danielson, Gustav	2767	
Lincoln		Johnson, Don	5625	Baker's, Fred, Agency	1560	PENNSYLVANIA			
Central Booking Service	1054	Kalchheim, Jack	2659	ALLENTOWN		Bahr, Walter K.	511	Bahr, Walter K.	511
Amusement Service	329	King, Gene, Theatrical Agency	3444	Carbondale	Battle, Marty	330	Howe, Buddy, Booking Agency	597	
George, Gabriel	5126	Lastfogel, Daniel T., Agency	3100	Carbondale	Howe, Buddy, Booking Agency	597	Randolph, Louis	2593	
Swanson, Guy A., Midwest	3083	(Daniel T. Lastfogel)	3100	Carbondale	Randolph, Louis	2593	East McKeesport	Ravella, Peter J.	
Booking Agency	3083	Lila Theatrical Enterprises	2387	Carbondale	Ravella, Peter J.	2053	Erie	Danielson, Gustav	
Tri-States Entertainment Service	5124	Lipskin, Jerry	3434	Carbondale	Danielson, Gustav	2767	Harrisburg	Filingeri, Chas., Theatrical Enter-	
NEVADA		Lustina, J. Allan, Theatrical Agency	2352	Carbondale	Filingeri, Chas., Theatrical Enter-	2113	Hokendauqua	Zerooh, John	
Las Vegas		Mel Theatrical Enterprises	1544	Carbondale	Zerooh, John	1287	Jeannette	Cruciana, Frank L.	
Gordon, Ruth	4883	Mitchell, Buddy	2957	Carbondale	Cruciana, Frank L.	2105	Lancaster	Twitmore, Gil	
Nevada Artists Bureau, Inc.	3123	Montgomery, Jack, Productions	3248	Carbondale	Twitmore, Gil	858	Lebanon	Zellers, Art	
NEW HAMPSHIRE		Morales, Crus	1561	Carbondale	Zellers, Art	544	Lebanon	McCeesport	
Manchester		National Entertainment Service	849	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Knickerbocker Agency,	3574	National Swing Club of America	3322	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Edw. F. Fitzgerald	1081	Nat. Nasso Management	952	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Lou Pratt Orchestra Service	1081	(Personal Mgr.)	952	Carbondale	McCeesport	1227	Lebanon	McCeesport	
NEW JERSEY		Oanrin, Sidney	995	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Asbury Park		Parker & Ross	298	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Hagerman, Ray	3484	Pearl, Harry	6	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Atlantic City		Perch, Billy, Theatrical	1577	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Universal Enterprises Co., Inc.	703	Enterprises	1028	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Williamatos, Jimmie	1949	Perry, Lou	1028	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Belleville		Rheingold, Sid, Agency	3274	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Atlantic Artists Agency	2977	Robinson, Thomas (Atlas The-	69	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Matt, John	5483	Rogers and Ruggerio, Trixie	1964	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Jersey City		Rogers, Rose Ruggerio	3513	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Daniels, Howard J.	4031	Rogers, Max	4098	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Newark		Romm, Gene	1161	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Mandala, Frank	4528	Saunders, Hal	2043	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Paterson		Shaw, Matt	2541	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Joseph A. Clamprone (New Jer-	960	Shaw Theatrical Agency	2541	Carbondale	McCeesport	1227	Lebanon	McCeesport	
sey's Music Agency)	960	Silvan Entertainment Bureau	1774	Carbondale	McCeesport	1227	Lebanon	McCeesport	
NEW YORK		Singer, John	3326	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Albany		Talent Corporation of America,	1801	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Jack O'Meara Attractions	2814	Times Square Artists Bureau	4345	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Bob Snyder	1904	Trent, Bob	4198	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Auburn		United Artists Management	169	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Dickman, Carl	503	Universal Amusement Enterprises	2660	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Bronx		Weiss, Norman - Gerber, Roy	1805	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Gallo, Joe	2350	Weissman, Harry	3738	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Buffalo		White, Lew, Theatrical	1526	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Axelrod, Harry	2302	Enterprises	1526	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Empire Vaudeville Exchange	830	Rochester		Carbondale	McCeesport	1227	Lebanon	McCeesport	
Farrell, Ray J., Amusement	2275	Barton, Lee	924	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Service	2275	Al Norton Attractions	2102	Carbondale	McCeesport	1227	Lebanon	McCeesport	
NORTH CAROLINA		Utica		Carbondale	McCeesport	1227	Lebanon	McCeesport	
Charlotte		Niles, Benjamin E.	5140	Carbondale	McCeesport	1227	Lebanon	McCeesport	
Pitmon, Earl		NORTH CAROLINA		Carbondale	McCeesport	1227	Lebanon	McCeesport	
Greensboro		Charlotte		Carbondale	McCeesport	1227	Lebanon	McCeesport	
Trianon Amusement Co.	487	Pitmon, Earl		Carbondale	McCeesport	1227	Lebanon	McCeesport	
NORTH DAKOTA		Greensboro		Carbondale	McCeesport	1227	Lebanon	McCeesport	
Bismarck		Pitmon, Earl		Carbondale	McCeesport	1227	Lebanon	McCeesport	
Del Giudice, Eddie	2961	Trianon Amusement Co.		Carbondale	McCeesport	1227	Lebanon	McCeesport	

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Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Carlisle, Perry
Little Southern Restaurant, and Ralph Saliba
Umbach, Bob

CULLMAN:
Terrell, Mrs. H. A.

DOTHAN:
King, David
Smith, Mose

FLORENCE:
Valentine, Leroy

MOBILE:
Am Vets Club, Inc., Gerrit Van Antwerp, Commander, George Paul, Manager
Cavalcade of Amusements
Moore, R. E., Jr.
Williams, Harriet

MONTGOMERY:
Club Flamingo, and Anell Singleton, Manager
Montgomery, W. T.
Perdue, Frank

NEWBERN:
Love, Mrs. Gloria D.

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

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

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF:
Sunnyside Lounge, and George Nackard

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Killy, Employer
Drunkard Show, Homer Host, Producer
Geddis, Joe
Giardina Bros., Inc.
Hosbor, John
Jones, Calvin R.
Malouf, Leroy B.
Smith, Claude V., Sec.-Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.
Willett, R. Paul
Zanzibar Club, and Lew Kima

TUCSON:
Hutton, Jim
Townsend
Wells, Maceo

ARKANSAS

BLTHTVILLAGE:
Brown, Rev. Thomas J.

FORT SMITH:
Willis, Sam

HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Petus, L. C.
Riverview Club, H. W. Thomas, Employer
Smith, Dewey

HOT SPRINGS NATIONAL PARK:
Mack, Bee

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

McGHEE:
Taylor, Jack

MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo, 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
Lowery, Rev. J. E.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.

WALNUT RIDGE:
Howard Daniel Smith Post 457
VPW, and B. D. Burrow, Commander

WARREN:
Moore, Fred

CALIFORNIA

ALAMEDA:
Sheets, Andy

ALBANY:
Cafe Windup

ANTIOCH:
Live Oak Village, and Wm. Lewis

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

AZUSA:
Pasc, Vance
Roese, Joe

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

BELLFLOWER:
Gopher Room, Irving Preider and William Siera

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

BEVERLY HILLS:
Bert Gervis Agency
McIntosh, Paris
Rhapsody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cresman, Harry E.

BRAWLEY:
Holdman, Lester Warren

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

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

DEL MAR:
Hendrickson, Harry

DUNSMUIR:
McGowan, J. B.

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

FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer

FRESNO:
Plantation Club, and Joe Cannon
Valley Amusement Association, and Wm. B. Wagon, Jr., President

GARVY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.
Babb, Kroger
Birwell Corp.
Bocage Room, Leonard Vanacerson
California Productions, and Edward Kovacs
Club 22 (Troadero), and Sam Einstein, Pat Coleman, Turk Prujan, Employers
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
Cuningham, Ralph
Encore Productions, Inc. (Not Encore Attractions)
Federal Artists Corp.
Pinn, Jay, and Artists Personal Mgr., Ltd.
Fishman, Edward I.
Freeman-Siegel Artist Corp.
Gayle, Tim
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Morros, Boris
National Booking Corporation
Peterson, Treat
Ram, Buck
Robitchek, Kurt (Eva Robey)

LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc.
Backlin, Frank and Beatrice
Blue Fox Enterprises, Gene Plyler, Employer, T. F. Komers, President
Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippio, Sec., Evelyn Rinchart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougall, 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. Alston, Employer
Blue Light Ballroom, and Bill Iory
Briak Enterprises
Coiffure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusement, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Fortson, Jack, Agency
Grandey, Michael
Halfon, Nate
Henneghan, Charles
Hollywood Cafe, and Lore Elias
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Masuro
Milton Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Mosby, Esvan
New Products Institute of America, and Joseph H. Schulte
Pierce, Papa
Royal Record Co.
Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Geyer, Co-owners, and L. P. Stutz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wildshire Bowl

MARIN CITY:
Pickins, Louisa

NEVADA CITY:
National Club, and Al Irby, Employer

NEWHALL:
Terry, Tex

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

NORWALK:
Bob-Lyn, Inc., and/or Robert Schuller, President, and/or Ted Wicks, Partner, and/or The Terraine Room
OAKLAND:
Arrow Club, and Joe Brook, Frank Merton and Joy Shest, Owners
Bill's Roadvau Cafe, and Wm. Matthews
Carlos, Iva
Ernest Jones Artists Agency
Moore, Harry
Morfin, Roy

OCEAN PARK:
Pronter Club, and Robert Moran

OXNARD:
McMillan, Tom, Owner, Town House

PASADENA:
Haxelton, Mabel
Ware, Carolyn E.
Zeber Room, Lou Warner, Employer

RICHMOND:
Downbeat Club, and Johnnie Simmons
Jenkins, Freddie

SAN DIEGO:
Blues and Rhythm Attractions Agency
Hanson, Alise
Logan, Manly Eldwood
Millspaugh, Jack
Sanders, Bob
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 DeSena, Owner
Cafe Society Uptown (now known as Emanuel Breakfast Club)
Champagne Supper Club, and Mrs. Mildred Mousby
Club Drift In, and Dan McCarthy
Deasy, J. B.
Fox, Eddie
Giles, Norman
Glee City, George Franges, Owner
Jumptown, and Charles (Chinky) Naditz
Niemann, Gordon J.
Oronato, Vincent
Pago Pago, and Laci Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Gearty and William Carthen
Primaloon Ballroom, Mrs. Carrie O. McCoy, Prop.
Red, Joe, and W. C. Rogers, and Chase 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

SANTA BARBARA:
Costello, Mario
Talk of the Town Restaurant, Richard Lupiana, Prop.

SANTA CRUZ:
Righetti, John

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

SHERMAN OAKS:
Gilson, Lee
Kraft, Ozcie

SOLANO BEACH:
St. Leo's Church
(Father John Donahue)

SOUTH GATE:
Ramona Club, Sal DeSimon, Owner
Silver Hora Cafe, and Silver

STOCKTON:
Wescott, George

STUDIO CITY:
Wignar Productions, Inc., and Wm. S. Orwig

VAN NUYS:
Lehr, Bayano

VENTURA:
Chency, Al and Leo

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Benell, Edward
Johansen Enterprises, Inc., Starlite Pop Concerts, and Lou Johansen
Jones, Bill
Turk Club and Bill Byers, Manager
Wagner Enterprises, and Geo. F. Wagner

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

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

LAMAR:
Maia Cafe, and Robert Duna, Proprietor

MORRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Langoni

CONNECTICUT

BRIDGEPORT:
Lunas, Edward

EAST HARTFORD:
Hotel Greenbaum

HARTFORD:
Dubinsky, Frank

IVORYTON:
Ivoryton Hotel and James W. Donovan, Manager

NEW HAVEN:
Madigan Entertainment Service

NEW LONDON:
Andreoli, Harold
Biscotti, Anthony, Jr.
Bisno, Mike
Schwartz, Milton
Williams, Joseph

NIANTIC:
McQuillan, Bob
Russell, Bud

POQUONNOC BRIDGE:
Johnson, Samuel

STONINGTON:
Hanger Restaurant and Club
and Herbert Pearson
Whewell, Arthur

WESTPORT:
Goldman, Al and Mary

DELAWARE

DOVER:
Apollo Club, and Bernard Faskins, Owner
Veterans of Foreign Wars, LeRoy Reach, Commander
Williams, A. B.

REHENDALE:
Heavy's Chicken Shack, and Isaacs Jarmon

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

SMYRNA:
Kent County Democratic Club, Solomon Thomas, Chairman

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

FLORIDA

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

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Pay Howe

DANIA:
Paradise Club, and Michael P. Slavin

DAYTONA BEACH:
Bethune, Albert
Calkins, Chuck
Elsa Lodge, Pen City No. 503, John L. Slack, Employer
Schmidt, Carl
Wagner, Maurice

DEL RAY BEACH:
Cassidy, Edward
Razlan, Lou

EAU GALIE:
Oleanders Hotel, and James Fair, Jr., Manager

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

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

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

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

JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bicen, Managing-Agent
Forrest Inn, and Florida Amusement, Inc., and Ben J. Mary
Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates

KEY WEST:
Allard Genevieve C. (Jeane Delta)
Club Mardi Gras, and A. O. Thomas, Employer
Delta, Jeane (Genevieve C. Allard)
Haban, Madrid
Happy Hour Club, and Ruth Davies, Employer
Regan, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski

LAKELAND:
King, R. E.

MAITLAND:
Maitland Inn, Elmer Gunther, Owner

MELBOURNE:
Moonlight Inn, Jake Gunther, Owner

MIAMI:
Abovyan, Tony
Brooks, Sam
City Club, Philip and Herbert Berman
Civetta, Dominic, and Romeo Civetta
Club Jewel Box, Charles Nasio, Owner, Danny Brown, President
Corbett, Frank
Gardner, Monte
Girard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talsaver, Eamon
Vanity Fair, and Last Frontier Corporation, and Joseph Tumolo and Irving Kolker Weiss, J.

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chex Paree, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogos
Ciro's Club, and Vincent Terry Cohen, Sam
Cromwell Hotel, Jack Yocher, Label Spiegel, Milton Lee
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Leashick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leashick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Bernie Framanz
Scott, Sandy
Straus, George
Weiss, Charles

ORLANDO:
Hastings, W. J.
Redman, Arthur J.
Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speedway

ORMOND BEACH:
Jul's Club, and Morgan Jul

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

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

QUINCY:
Monroe, Reg

ST. PETERSBURG:
Ciro's, and John A. Davis, Employer

SARASOTA:
Miller, Fred
Ringling Bros., and Barnum & Bailey Circus, and John Ringling North, President

SOUTH BAY:
Witherspoon, Leroy

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

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

TAMPA: Brown, Russ Carousal Club, and Abe Burkow and Norman Karn, Employers Crystal Ball Restaurant, George Marcus, Manager Merry-Go-Round Club, and Larry Ford Rich, Don and Jean The Tampa Grand Assn., and Ernie Reins, Pres. Williams, Herman

VENICE: Clarke, John, Pines Hood, Corp. Pines Hotel Corp., and John Clarke Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

WEST PALM BEACH: Bailezina Club, and Bill Harris, Operator Larocco, Harry L. Parrish, Lillian F.

GEORGIA

ALBANY: Lemac Supper Club, and Gordon Leonard, Employer Robert A. McGarrity, Owner Scay, Howard

ATLANTA: Montgomery, J. Neal Spencer, Perry

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

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

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

MACON: King Bros. Circus Lee, W. C. Swaebe, Leslie

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

THOMASVILLE: Club Thomas, and Terry Macey, Operator

VALDOSTA: Dye, J. D. VIDALIA: Pal Amusement Co. WAYCROSS: Cooper, Sherman and Deane

IDAHO

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

LEWISTON: Canner, Sam Rosenberg, Mrs. R. M. MOUNTAIN HOME: Club Alibi and Mr. J. T. Jeffers, Owner and Operator Gem Cafe, and Mr. J. T. Jeffers, Owner and Operator

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

TWIN FALLS: B. P. O. Elks, No. 1183

ILLINOIS

BELLEVIEW: Anderson, P. D. Crivello, Joe

BERWYN: Hunt, Bob, Martin and Rose Hetzel, Owners

BLOOMINGTON: McKinney, James B. Thompson, Earl

CAIRO: Sergeant, Eli

CALUMET CITY: Giro's Tap, Sid Clark and Rocky Mulligan, Co-owners

CHAMPAIGN: Robinson, Bennie

CHICAGO: Associated Artists Corp. Basin Street Club, The, and Elsworth Nison, Owner Rec-Nite Lounge, The, and Sol Tannenbaum, Owner Brydon, Ray Marsh, of the Daa Rice 3-Ring Circus Chance Records, Inc., Ewart G. Abner, Jr., Pres.

Cole, Elsie, General Manager, and Chicago Artists Bureau Daniels, Jimmy Fine, Jack, Owner "Play Girls of 1938," "Victory Follies" Gayle, Tim Hale, Walter, Promoter Hill, George W. Knob Hill Club, and Al Fenston Lullaby of Broadway, Harry O. Stoller, and Erwin (Pinkie) Davis, Employers Majestic Record Co. Mansfield, Philip Mason, Leroy Mays, Chester Mickey Weinstein Theatrical Agency Mocombo Club, Turin Acevedo, Owner Musarta Concert Management, and George Wildeman Music Bowl, and Jack Peretz and Louis Cappanola, Employers Music Bowl (formerly China Doll), and A. D. Blumenthal Moore, H. B. Nob Hill Club, and Al Fenston O'Connor, Pat L., Pat L. O'Connor, Inc. Stanley, Mal Stoner, Harlan T. Williams, Ward (Flash) Ziggie's Gridiron Lounge, and Ziggie Casarobski, Owner

DECATUR: Faxon, James (Buster)

GULFPORT: Sunset Night Club, and Parris Shambour

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

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

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

PEKIN: Candlelight Room, and Fred Romans

PEORIA: Donato, Frank and Mildred (Renee) Humane Animal Association Rutledge, R. M. Stinson, Eugene Thompson, Earl Wagner, Owner

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

ROCKFORD: Marino, Lawrence

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

SOUTH BLOIT: Derby, Henry Piazza, Owner and Operator

SPRINGFIELD: Face, James (Buster) Shrum, Cal White, Lewis, Agency

WASHINGTON: Thompson, Earl

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

INDIANA

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

BERCH GROVE: Mills, Bud

BLUFFTON: Lane, Don

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

ELWOOD: Yankee Club, and Charles Sullivan, Manager

EVANSVILLE: Adams, Jack C.

FORT WAYNE: Brummel, Emmett

GARY: Johnson, Kenneth

GREENSBURG: Club 46, Charles Holzboise, Owner and Operator

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

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

MUNCIE: Bailey, Joseph

RICHMOND: Newcomer, Charles Puckett, H. H.

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

SPENCERVILLE: Kelly, George M. (Marquis)

SYRACUSE: Waco Amusement Enterprises

TERRE HAUTE: Terrell, Mrs. H. A.

IOWA

CARROLL: Brown Derby and Mabel Brown

CLARION: Miller, J. L.

DENISON: Larby Ballroom, and Curtis Larby, Operator

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

HARLAN: Gibson, C. Rex

MUSCATINE: Kiwanis Club, The

SHENANDOAH: Aspinwall, Hugh M. (Chick Martin)

SIOUX CITY: Freeman, Lawrence

SPENCER: Free, Ned

VAL: Hollywood Circus Corp., and Charles Jacobson

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

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

KANSAS

COFFEYVILLE: Ted Blake

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

KANSAS CITY: White, J. Cordell

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

MARYSVILLE: Randall, George

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

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

KENTUCKY

BOWLING GREEN: Rountree, Upton Taylor, Roy D.

HOPKINSVILLE: Dabney, Louis B.

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

OWENSBORO: Higgs, Benny

PADUCAH: Vickers, Jimmie

WINCHESTER: Bell, William

LOUISIANA

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

BATON ROUGE: Broussard, Bruce

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

GONZALES: Jobas, Camille

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

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

LEESVILLE: Capell Brothers Circus

MONROE: Keith, Jessie Thompson, Son

NATCHITOCHE: Burton, Mrs. Pearl Jones

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

NEW ORLEANS: Barber, Rand Berna, Harry B., and National Artists Guild Callico, Curo Conforte, Joseph, and Mildred Murphy Dog House, and Grace Martinez, Owner El Matador Club, George Mariano, Prop. Gilbert, Julie Hurricane, The, Percy Stovall LeBlanc, Dudley J. Monnie, George J.

OPELOUSAS: Cedar Lane Club, and Milt Delmas, Employer

SHERBOURNE: Reeves, Harry A. Ropolo, Angelo Stewart, Willie

SPRINGHILL: Capen, C. L.

MAINE

PORT FAIRFIELD: Paul's Arcas, Gibby Seaborne

MARYLAND

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

CORAL HILLS: Schendel, Theodore J.

CUMBERLAND: Waingold, Louis

EASTON: Hannah, John

FENWICK: Repsch, Albert

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

HAYVE DE GRACE: Bond, Norvel

NORTH BEACH: Mendel, Bernard

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

SALISBURY: Twin Lantern, Elmer B. Dashiell, Operator

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

MASSACHUSETTS

AMHERST: Murphy, Charles Russell, William

BEVERLY: Scaview, The, and James H. Maiden

BLACKSTONE: Stefano, Joseph

BOSTON: Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President Bronshaus, James J. Caruso, Charles Hargood Concerts, and Harry Goodman Harriott, Eric L. J. B. Productions, and Lou Brudnick Agency Corp., and Joseph B. Weisser Sunbrock, Larry, and his Rodeo Waldron, Billy Walker, Julian Younger Citizens Coordinating Committee, and George Mouton

BRAINTREE: Quinzer Manor

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

CAMBRIDGE: Salvato, Joseph

FALL RIVER: Andrade, William

HAVENHILL: Asasa, Joe

HOLYOKE: Kane, John

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

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

MONSON: Canegallo, Leo

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

NEW BEDFORD: The Derby, and Henry Correis, Operator

NEWTON: Thifault, Dorothy (Mimi Chevalier)

SALEM: Larkin, George and Mary Veterans Council

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

WAYLAND: Steele, Chauncey Depew

MICHIGAN

ANN ARBOR: McLaughlin, Max McLaughlin, Ollie

BATTLE CREEK: Smith, David

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

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

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

FERRIS: Club Plantation, and Doc Washington

FLINT: Grover, Tiff

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

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

GREENBUSH: Greenbush Inn, and Dr. Max Rosenfeld, Prop.

MUSKOGON HEIGHTS: Griffen, James Wilson, Leslie

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

UTICA: Spring Hill Farms, and Andrew Sneed

WAYLAND: Macklin, Wm. and Laura

MINNESOTA

DETROIT LAKES: Johnson, Allan V.

DULUTH: Lary, Jay

EASTON: Hannan, John

HARMONY: Carson, Manfred

MANKATO: Becker, Carl A.

MINNEAPOLIS: International Food and Home Shows Northwest Vaudeville Attractions, and C. A. McEvey

PIPESTONE: Coopman, Marvin Stolzman, Mr.

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

ROBINSDALE: Crystal Point Terrace

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

WINONA: Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

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

CLEVELAND: Hardin, Drezel

GREENVILLE: Pollard, Flenord

GULFPORT: Plantation Manor, and Herman Burger

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

KOSCIUSKO: Fisher, Jim S.

LELAND: Lillo's Supper Club and Jimmy Lillo

MERIDIAN: Bishop, James E.

NATCHEZ: Colonial Club, and Ollie Koerber

POPLARVILLE: Laddner, Curtis (Red)

MISSOURI

BOONEVILLE: Bowden, Rivers Williams, Bill

CHILLICOTHE: Hawes, H. H.

CLAYTON: Anderson, P. D.

ELDON: Hawes, Howard H.

FORT LEONARD WOOD: Lawbon, Sgt. Harry A.

INDEPENDENCE: Casino Drive Inn, J. W. Johnson, Owner

KANSAS CITY: Am-Vets and Bill Davis, Commander Equiure Productions, and Kenneth Yates, and Bobby Henshaw

MACON: Macon County Fair Association Mildred Sanford, Employer

OAKWOOD (HANNIBAL): Club Belvedere, and Charles Matlock

POPLAR BLUFFS: Brown, Merle

ST. LOUIS: All American Speed Derby, and King Brady Barnholts, Mac Brown Bomber Bar, James Caruth and Fred Guinyard Co-owners Caruth, James, Operator, Club Rhumbogie, Cafe Society, Brown Bomber Bar Caruth, James, Cafe Society Chatterfield Bar, and Sam Baker D'Agostino, Sam Encore Club, and Ted Plaherty Graf, George Markham, Doyle, and Tunc Towns Ballroom

New Show Bar, and John W. Green, Walter V. Lay Nieberg, Sam Schimmel, Henry Shapiro, Mel Singer, Andy

MONTANA
BILLINGS: Skyline Club, and Wes Hughes, Employer
BUTTE: Webb, Ric
GLENDIVE: Andrews, Lee K. (Bucky)
GREAT FALLS: J. & A. Rollercoade, and James Austin
MILES CITY: Dodson, Bill Morton, H. W.
WEST YELLOWSTONE: Stage Coach Inn, The, and Dr. R. G. Bayles

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

NEVADA
LAKE TAHOE: Club Monte Carlo, Joby and Helen Lewis, Owners
LAS VEGAS: Adevangs Club, Inc., Clifton Powell, Employer Kogan, Jack Moulis Rouge Patis Club, and Max Stettner, Sid State, Joe Cohen
LOVELOCK: Fischer, Harry
RENO: Blackman, Mrs. Mary Twomey, Don

NEW HAMPSHIRE
FABIAN: Zaka, James (Zacher)
JACKSON: Nelson, Eddy Sheirs, James
SALEM: Canobie Lake Park, and Maurice Holland, Employer

NEW JERSEY
ATLANTIC CITY: Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop. Bobbit, Abe Casper, Joe Cheatham, Shelby Eaton, Lew Fort Pitts Bar and Grill, and Ed Krouse, Employer Goldberg, Nate Koster, Henry Little Brown Jug, and Frank A. Irby, Operator Lockman, Harvey Mack's Mambo Inn, Lawrence McCall, Employer Orlano, Max Pilgrim, Jacques
AVENEL: Tyler's Country Club and Mrs. Carrie Tyler, Employer
BERNARDSVILLE: Fair, James, Jr.
BEVERLY: Olympia Lakes, Bernard L. Brooks, Melvin Fox, and Mel via Fox Enterprises
BLOOMFIELD: Thompson, Pat
BRIDGETON: Bamboo Lounge, The, and Elva Bevequa, Owner

BRIGANTINE: Brigantine Hotel Corp., and David Josephson, Owner
BURLINGTON: Hutton, Oscar
CAMDEN: Embassy Ballroom, and George E. Chipa (Geo. DeGloriano), Operator
CAMDEN COUNTY: Somerdale Inn, and Albert Perla and Albert Alfieri
CAPE MAY: Anderson, Charles, Operator
EAST ORANGE: Hutchins, William
EAST RUTHERFORD: Club 199, and Angelo Pucci, Owner
ELIZABETH: Cutro, V.
FAIR LAWN: Wells, Vicki (Dorothy Tirpak)
HILLSIDE: Consumers Buying Service and Arnold Sheff
HOBOKEN: Sportsman Bar and Grill
JERSEY CITY: Bonito, Benjamin Burco, Ferruccio Triumph Records, and Gerry Quena, present Owner, and G. Statius (Grant) and Bernice Levine, former Owners
LAKE HOPATCONG: Duham, Oscar
LAKEWOOD: Traymore Hotel, Leon Garfinkel, Employer
LITTLE FERRY: Scarne, John
LODI: Cortez, Tony
LONG BRANCH: The Landmark Hotel, and David Greene McNeely, Leroy J. McNeil, Bobby, Enterprises
MARLBORO: Train's Paradise, and E. A. Emmons
MCKEE CITY: Surf Club, and Nellie M. Grace, Owner
MONTCLAIR: Cox-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN: Richard's Tavern, and Raymond E. Richard, Proprietor
MT. HOLLY: Shinn, Harry
NEWARK: Beadle, Janet Bruce, Ramon Coleman, Melvin Forte, Nicholas Gay Nineties, and John Shim Graham, Alfred Hall, Emory Harris, Earl Hays, Clarence Holiday Corner, and Jerry Foster, Employer Johnson, Robert Jones, Carl W. Kline, Terri Levine, Joseph Lloyds Manor, and Smokey McAllister Mariano, Tom Oetgen, Herbert Prestwood, William Red Mirror, and Nicholas Grande, Proprietor Rollison, Eugene Simmons, Charles Tucker, Frank Venetian Club, Oliver C. Rusomanno, Employer Wilson, Leroy Zarcardi, Jack, Galanti, A. A.
NEW BRUNSWICK: Andy's Hotel, and Harold Klein
NORTH HAVEN: Petruzzis, Andrew Wilson's Tavern, and Elmer Wilson
NORTH BERGEN: Lavalier, Frank
ORANGE: Cook, Wm. (Bill)
PASSAIC: Tico Tico Club, and Gene DiVirgilio, Owner
PATERSON: Club Elena, and Joseph Hanes
PAULSBORO: Cozy Corner Bar, Anthony Scuderi, Owner and Operator
PENNSAUKEN: Beller, Jack
PENNS GROVE: Club Mucho, and Joe Rittm, Owner
PLAINFIELD: McGowan, Daniel Nathanson, Joe

SEASIDE HEIGHTS: Beachcomber Cafe, The, and Joe Stevin, Owner and Operator
SOMERVILLE: Harrison, Bob Walker, William (Raymond Williams) Williams, Chester Williams, Raymond (Wm. Walker)
SPRING LAKE: Broadacres and Mrs. Josephine Ward, Owner
SUMMIT: Abrons, Mitchell
TEANECK: Suglis, Mrs. Joseph
TRENTON: Esquire Club, and John Kristanda Weinmann, John
UNION CITY: Biacamano, Anthony F. Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J. Melody Club, and Peter J. Kluck, Owner
VAUX HALL: Carrillo, Manuel R.
WESTFIELD: Cohen, Mack Samurine, Jardine
WEST NEW YORK: B'nai B'rith Organization, and Sam Nate, Employer, Harry Boorstin, President
WILDWOOD: Esquire Club, and Issy Bushkoff Hunt's Ballroom
WILLIAMSTOWN: Pippo, Rocco

NEW MEXICO
ALBUQUERQUE: Mary Green Attractions, Mary Green and David Time, Promoters Halliday, Finn L'LOmas, Inc., and Margaret Ricardi, Employer Lepley, John Richardson, Gary D. White, Parrnell
CARLSBAD: Riverside Country Club, G. G. Hollinger, Employer
CLOVIS: Denton, J. Earl, Owner. Plaza
HOBBS: Stralace, Pete
REYNOLDS: 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.
ALBANY: Joe's Casino, and Harold Peche- rick O'Brien Attractions, Jack Richard's Bar-B-Que, David Richards Snyder, Robert States, Jonathan
ALDER CREEK: Burke's Manor, and Harold A. Burke
ANGOLA: Hacienda Cafe, The
AUSABLE CHAIN: Antler, Nat Young, Joshua P.
BINGHAMTON: Stover, Bill
BOLTON LANDING: Blue Mills Restaurant, Louis Dallings, Prop.
BRONX: Acevedo, Ralph Aloha Inn, Pete Mancuso, Proprietor and Carl Banford, Manager Bell, Murray Club Delmar, Charles Marce- lino and Vincent Delostia, Employers Jugardes, Jacques I. Katz, Murray Miller, H. Walter Miller, Joe New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugardes, Al Rosendo, Israel Rosenberg, Israel Santoro, E. J.

NEW YORK
BROOKLYN: Beachcomber Cafe, The, and Joe Stevin, Owner and Operator
SOMERVILLE: Harrison, Bob Walker, William (Raymond Williams) Williams, Chester Williams, Raymond (Wm. Walker)
SPRING LAKE: Broadacres and Mrs. Josephine Ward, Owner
SUMMIT: Abrons, Mitchell
TEANECK: Suglis, Mrs. Joseph
TRENTON: Esquire Club, and John Kristanda Weinmann, John
UNION CITY: Biacamano, Anthony F. Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J. Melody Club, and Peter J. Kluck, Owner
VAUX HALL: Carrillo, Manuel R.
WESTFIELD: Cohen, Mack Samurine, Jardine
WEST NEW YORK: B'nai B'rith Organization, and Sam Nate, Employer, Harry Boorstin, President
WILDWOOD: Esquire Club, and Issy Bushkoff Hunt's Ballroom
WILLIAMSTOWN: Pippo, Rocco
ALBUQUERQUE: Mary Green Attractions, Mary Green and David Time, Promoters Halliday, Finn L'LOmas, Inc., and Margaret Ricardi, Employer Lepley, John Richardson, Gary D. White, Parrnell
CARLSBAD: Riverside Country Club, G. G. Hollinger, Employer
CLOVIS: Denton, J. Earl, Owner. Plaza
HOBBS: Stralace, Pete
REYNOLDS: 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.
ALBANY: Joe's Casino, and Harold Peche- rick O'Brien Attractions, Jack Richard's Bar-B-Que, David Richards Snyder, Robert States, Jonathan
ALDER CREEK: Burke's Manor, and Harold A. Burke
ANGOLA: Hacienda Cafe, The
AUSABLE CHAIN: Antler, Nat Young, Joshua P.
BINGHAMTON: Stover, Bill
BOLTON LANDING: Blue Mills Restaurant, Louis Dallings, Prop.
BRONX: Acevedo, Ralph Aloha Inn, Pete Mancuso, Proprietor and Carl Banford, Manager Bell, Murray Club Delmar, Charles Marce- lino and Vincent Delostia, Employers Jugardes, Jacques I. Katz, Murray Miller, H. Walter Miller, Joe New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugardes, Al Rosendo, Israel Rosenberg, Israel Santoro, E. J.

BROOKLYN: American, Ira (Mr.) Beckels, Lionello Bello-Mar Restaurant, Felix Garcia, Prop. Borriello, Carmine Bryan, Albert Community Center, and Walter C. Pinkston (NYC) Ram Jimmy Globe Promoters of Hucklebuck Revue, Harry Dixon and Elmo Obey Hall, Edwin C. Johnston, Clifford Lemmo, Patrick Morris, Philip Rozenberg, Paul Roman, Gus, Hollywood Cafe Sigma Tau Delta Sorority, Brooklyna College, and Anita Birke Soo Corporation, and Hyman Steurer, Eliot Sussman, Alex 1024 Club, and Albert Friedland Williams, Melvin Wolk, Jerry Zaslow, Jack
BUFFALO: Bourne, Edward Buffalo Paramount Corp. Calato, Joe and Teddy Cosmano, Frank and Anthony DiStefano, Jimmy Harmon, Lissa (Mrs. Rosemary Humphrey) Jackson, William Nelson, Art and Mildred Parisi, Joe Ray's Bar-D, and Raymond C. Demperio Sportstowne Bar, and Mr. and Mrs. Les Simon Twentieth Century Theatre
DRYDEN: Dryden Hotel, and Anthony Vavra, Manager
EAST GREENBUSH: Hughes, Richard P.
PAR ROCKAWAY, L. I.: Town House Restaurant and Bernard Kurland, Proprietor
FERRAND: Clarendon Hotel, Leon Gar- finkel, Owner Gross, Hannah Pollack Hotel, and Elias Pol- lack, Employer
FLEISCHMANN'S: Churs, Irene (Mrs.)
FRANKFORT: Reile, Frank Tyler, Lenay
GLENS FALLS: Gottlieb, Ralph Newman, Joel Sleight, Don
GLENWILD: Lewis, Mack A.
GRAND ISLAND: Williams, Ossian V.
GREENWOOD LAKE: Mountain Lakes Inn, and Charles Patigati, Employer
HUDSON: Goldstein, Benny Gutto, Samuel
HURLEVILLE: King David Hotel
ILION: Wick, Phil
JACKSON HEIGHTS: Griffiths, A. J., Jr.
LAKE LUZERNE: Muck, Svend A.
LAKE PLACID: Carriage Club, and C. B. Southworth
LIMESTONE: Steak House, and Dave Oppen- heim, Owner Millman, Mort Mogie, Wm., and Assoc. Montanez, Pedro Moody, Philip, and Youth Monument to the Future Organization Murray's Steve Murray's Mahogany Club Neill, William New York Civic Opera Com- pany, Wm. Reutemann New York Ice Fantasy Co., James Blizard and Henry Robinson, Owners Orpheus Record Co. Oetgen, Herbert Pargas, Orlando Penabacho, Reverend Andre Pinkston, Walter C., and Com- munity Center (Brooklyna) Place, The, and Theodore Costello, Manager Rain Queen, Inc. Regan, Jack Richards, James (leader of The Ravens) Riley, Eugene Robbins, Sydel Robinson, Charles

Bradley Williams Entertainment Bureau Broadway Swing Publications, L. Frankel, Owner Browne, Bridget Bruley, Jesse Butler, John Camera, Rocco Cappola, Antoniette Carlin, Roger Casper, Mrs. Madeline Castleholm Swedish Restaurant and Henry Ziegler Catalis, Estaban Chamboard Restaurant, Phil Rosen, Owner Chanion, Inc., Monte Gardner and Mr. Rodrigues Charles, Marvin, and Knights of Magic Club Continental and Dave Panzer Club Pleasant Gents, Lee Cham- bers and Rudolph Johnson Coffery, Jack Cohen, Harry "Come and Get It" Company Common Cause, Inc., and Mrs. Payne Conlin Associates, and Joe H. Conlin Continental Record Co., Inc. Cooper, Ralph, Agency Courtney, Robert Cross, James Croyd, Michael, Theatrical Agency Currie, Lou Cutter, George H., Jr. Derby Records, and Larry Newton Dubonnet Records, and Jerry (Jerome) Lipskin Edelson, Carl, and Club Records Fillet, Henry (Bar), Joe and Nick Flory, Fontaine, Lou & Don Gluckman, E. M., and Sport Films Library, Inc., North American Television Produc- tions, Inc., and Broadway on Parade Goldberg (Garrett), Samuel Gordon, Mrs. Margaret Grand, Budd Gratz, Lew, and Magic Record Company Gross, Gerald, of United Artists Management Hello Parce, Inc., and Wm. L. Taub, Pres. Howe's Famous Hippodrome Circus, Arthur and Hyman Surmah Inaps, Inc., and Ben Gradus International Food Show, Gor- don Saville, Pres. Jonsson, Donald E. Katz, Archie Keny, Herbert C. Kent Restaurant Corp., Anthony Kourtos and Joe Russo Kessler, Sam, and Met Records King, Gene Kushner, David and Jack La Rue, James Lastofeg Theatrical Agency, Dan T. La Vie (en Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner Levy, John Little Gypsy, Inc., and Rose Hirschler and John Lobel Lopez, Juan Mambo Concerts, Inc. Manhattan Recording Corp., and Walter H. Brown, Jr. Manning, Sam Marchant, Claude Markham, Dewey (Pigmeat) Mayo, Melvin E. McMahon, Jess Metz, Phil Metro Coat and Suit Co., and Joseph Lupa Meyers, Johnny Millman, Mort Mogie, Wm., and Assoc. Montanez, Pedro Moody, Philip, and Youth Monument to the Future Organization Murray's Steve Murray's Mahogany Club Neill, William New York Civic Opera Com- pany, Wm. Reutemann New York Ice Fantasy Co., James Blizard and Henry Robinson, Owners Orpheus Record Co. Oetgen, Herbert Pargas, Orlando Penabacho, Reverend Andre Pinkston, Walter C., and Com- munity Center (Brooklyna) Place, The, and Theodore Costello, Manager Rain Queen, Inc. Regan, Jack Richards, James (leader of The Ravens) Riley, Eugene Robbins, Sydel Robinson, Charles

Rogers, Harry, Owyer, "Frico Pollicci" Sage Miriam Sandy Hook S. S. Co., and Charles Gardner Santiago, Ignacio Sawdust Trail, and Sid Silver Schwartz, Mrs. Morris Scott, Roderick Shaw Theatrical Agency Singer, John Sloyer, Mrs. South Seas, Inc., Abner J. Rubien Strouse, Irving Stump & Stumpy (Harold Crommer and James Cross) Sunbrook, Larry, and his Rodeo Show Tackman, Wm. H. Talent Corp. of America, Harry Weisman Teddy McRae Theatrical Agency, Inc. Television Exposition Produc- tions, Inc., and Edward A. Cornez, President United Artists Management Variety Entertainers, Inc., and Herbert Rubin Venus Star Social Club, and Paul Earlington, Manager Walton, Aubrey, Musicante Social Club Wallach, Joel Watercapers, Inc. Wellish, Samuel Wilder Operating Company Winley, Paul Zakos, A. J. Zaks (Zackers), James
NIAGARA FALLS: Greene, Willie Palazzo's (formerly Flory's Mc- ody Bar), Joe and Nick Flory, Props.
NORWICH: McLean, C. F.
OLEAN: Old Mill Restaurant, and Daniel and Margaret Ferraro
PATCHOQUE: Kay's Swing Club. Kay Angeleri
BAQUETTE LAKE: Weinstein, Abe
ROCHESTER: Band Box, and Lou Nece Cotton Club, The, and Harry Spiegelman, Owner Glass Bar, Wm. H. Gornley, Owner-Operator Griggs, Nettie J. & L. Lounge, and Morry Zwick, Employer Terrace Gardens, and Robert and Shirley Balmer, Employers Valenti, Sam Willows, and Milo Thomas, Owner
ROME: Marks, Al
SABATTIS: Sabattis Club, and Mrs. Vera V. Coleman
SARANAC LAKE: Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr. Durgans Grill
SARATOGA SPRINGS: Clark, Stevens and Arthur
SOUTH FALLSBURG: Silvers, Abraham
SUFFERN: Armtage, Walter, President, County Theatre
SYRACUSE: Mahitic, Joseph T.
TANNERSVILLE: Germano, Basil
UTICA: Block, Jerry Burke's Log Cabin, Nick Burke, Owner
WALDEN: Warren Gould, and Robert Gould
WATERTOWN: Duffy's Tavern, Terrace Duffy
WATERVLIET: Cortes, Rita, James E. Strato Shows Kille, Lynn
WHITEHALL: Jerry-Ann's Chateau, and Jerry Rumania
WHITE PLAINS: Brod, Mario
WOODBRIDGE: Waldorf Hotel, and Morris Singer
WURTSBORO: Manahating Park Inn, Samuel Bliss, Owner
YONKERS: Sinclair, Carl

**LONG ISLAND
(New York)**

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

BAYSHORE: Moore, James J.

BAYSIDE: Cafe Crescendo, and Sidney Weilburger, Mr. Ruchinsky and Mr. Prasio Mirage Room, and Edward S. Friedland

BELMORE: Habner, William J.

CEDARHURST: Colomby, Harry, Manager

COPIAGUE: Eanco Corporation

CORONA: Hagan Cage Corp., Ben Canliane, Owner

ELMHURST: Miele, Mrs. P.

FLORAL PARK: Black Magic, and Joe Benigno

HEMPSTEAD: Manciani, Archillie Tennyson, Bill, and Hot Jazz Turf Club

HUNTINGTON: Old Dutch Mill, and Frank Reid

JACKSON HEIGHTS: Sperling, Joseph, and Orchid Room

KEW GARDENS: Boro Lounge, (Rea & Redsky Restaurants, Inc.), Joe Redsky, Owner

LAWRENCE: Brown, Simon

MANHASSET: Caro's Restaurant, and Mark Caro

MONTAUK: Montauk Island Club, Harry Greenberg, Employer

ROSLYN: Martucci, Carmine, and Renaissance Country Club

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

WESTBURY: Canning, Harold B.

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

NORTH CAROLINA

BEAUFORT: Markey, Charles

BURLINGTON: Mayflower Dining Room, and John Loy

CAROLINA BEACH: Stokes, Gene

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

DURHAM: Gordon, Douglas Mitchell, W. J.

FAYETTEVILLE: Lincoln, Ohio Parker House of Music, and S. A. Parker

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

GREENVILLE: Hagans, William Ruth, Therman Wilson Sylvester

HENDERSONVILLE: Livingston, Buster

KINSTON: Hines, Jimmie Parker, David

MAXTON: Dunn's Auto Sales and Jack Dunn

RALEIGH: Club Carlyle, Robert Carlyle

REIDSVILLE: Ruth, Therman

WALLACE: Strawberry Festival, Inc.

WILSON: McCann, Roosevelt McCann, Sam McEachon, Sam

NORTH DAKOTA

BISMARCK: Andrews, Lee K. (Bucky)

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

WHITE EARTH: Royer, F. W.

OHIO

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

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

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

CHESAPEAKE: Valley Lee Restaurant, Richard (Dick) Deutsch

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

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

DAYTON: Apache Inn, and Jessie and John Lowe Blue Angel, and Zimmer Ablon, Owner Boucher, Roy D. Byers, Harold, and Air National Guard of Ohio, 162nd Fighter Interceptor Squadron Daytona Club, and William Carpenter Hungarian Village, and Guy M. Sano

RENO: Club, and Wm. L. Jackson, James Childs and Mr. Stone Taylor, Earl

ELYRIA: Jewell, A. W.

EUCLID: Rado, Gerald

GERMANTOWN: Beechwood Grove Club, and Mr. Wilson

HOLGATE: Swiss Gardens, and George R. Bronson

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

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

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

SANDUSKY: Eagles Club

SPRINGFIELD: Jackson, Lawrence

STEUERENVILLE: Hawkins, Fritz

TOLEDO: Barnett, W. E. Durham, Henry (Haak) LaCasa Del Rio Music Publishing Co., and Don B. Owean, Jr., Secretary Rutkowski, Ted, T. A. R. Recording Company Whitley Gobrecht Agency

VIENNA: Hull, Russ

WARREN: Wraggs, Herbert, Jr.

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

OKLAHOMA

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

ENID: Norris, Gene

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

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

OKLAHOMA CITY: Randolph, Taylor Simms, Aaron

OKMULGEE: Masonic Hall (colored), and Calvin Simmons

SHAWNEE: DeMarco, Frank

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

OREGON

ALBANY: Candlelight Club (Candlelight Fine Food), and D. A. McMillan

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

GARIBOLDI: Mary de Joe Agency Walker, Sue

HERMISTON: Rosenberg, Mrs. R. M.

LAKESIDE: Bates, E. P.

MEDFORD: Hendricka, Cecil

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

ROGUE RIVER: Arnold, Ida Mae

ROSEBURG: Duffy, R. J.

PENNSYLVANIA

ALBUQUIPPA: Quinn, Otis

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

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

BRAEBURN: Mazur, John

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

CARLISLE: Grand View Hotel, and Arthur Nydick, Employer

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

COOPERSBURG: Hoff Brau, Adolph Toftel, Owner

DEVON: Jones, Martin

DONORA: Bedford, C. D.

DOWNINGTOWN: Swan Hotel, K. E. Schaidich, Owner

ERIE: Hamilton, Margaret

EVERTON: King, Mr. and Mrs. Walter

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

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

GREENSBURG: Michaele Music Publishing Co., and Matt Furia

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

HAVERFORD: Fielding, Ed.

JOHNSTOWN: The Club 12, and Burrell Haselrig

KINGSTON: Johns, Robert

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

LANSFORD: Richardo's Hotel and Cafe, and Richard Artuso

LEWISTON: Temple, Carl E.

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

MCKEESPORT: White Elephant, Jack Feldman, Owner

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

MIDLAND: Mason, Bill

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

NEW CASTLE: Natale, Tommy

PHILADELPHIA: Allen, Jimmy Amvets Post 178, and Norman G. Andrews Boots, Tubby Cabana Club, Morty Gold, Prop. Chateau Crillon Club Zel Mar, Simon Zelle, Owner and Operator Davis, Samuel Delaware Valley Productions, Inc., Irving Fine, James Friedman, Lee Hahn, Bob London, Joseph Mashman, Louis Mashman, Harry Morgan and Jerry Williams Dupree, Hiram K. DuPre, Reese Easer Records Gordon, Mrs. Margaret Mauceri, Benjamin P. Montalvo, Santot Muziani, Joseph Pacey's Pinsky, Harry Stiefel, Alexander Ukrainian Junior League, Branch 52, and Helen Strait, Sec., Victoria Melnick, Chairman of Music Vela, L. Warwick, Lee W.

PHOENIXVILLE: Melody Bar, and George A. Mole

PITTSBURGH: Bruno, Joseph

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

SCRANTON: McDonough, Frank

SHARON: Diamond Cafe, The, and D. W. Zydik, Manager

SLATINGTON: Flick, Walter H.

STRAFFORD: Poinsette, Walter

UNIONTOWN: Polish Radio Club, and Joseph A. Zelazo

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

WASHINGTON: Lee, Edward

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

WILKES-BARRE: Kahan, Samuel

WILLIAMSPORT: Pinella, James

YORK: Daniels, William Lopez

RHODE ISLAND

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

SOUTH CAROLINA

CHARLESTON: Kline, George H.

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

FLORENCE: City Recreation Commission, and James C. Putnam

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

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

MYRTLE BEACH: Hewlett, Ralph J.

SOUTH DAKOTA

ARMOUR: Smith, Coy

BROOKINGS: DeBlonk, Mat W.

SIOUX FALLS: Haar, E. C.

TENNESSEE

HUMBOLDT: Ballard, Egbert

JOHNSON CITY: Burton, Theodore J.

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

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

NASHVILLE: Pessie, Bill Roberts, John Porter Terrell, Mrs. H. A. Western Corral, The, J. W. Long and D. S. DeWeese

PARIS: Cavette, Eugene

TEXAS

AMARILLO: Mays (Mays), Willie B.

AUSTIN: Jade Room, and E. M. Funk

BEAUMONT: Bishop, E. W.

BOLING: Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

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

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

DALLAS: Morgan, J. C. Mynier, Jack

DENISON: Club Rendezvous

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

PORT WORTH: Clemens, James E. Gots, Paul Famous Door, and Joe Earl, Operator Florence, P. A., Jr. Jenkins, J. W., and Parrish Inn Meadowbrook Drive-In Theatre, and Oscar R. May Rendezvous Club, and C. T. Boyd, Operator Snyder, Chic

GALVESTON: Evans, Bob Shiro, Charles

GONZALES: Dailey Bros. Circus

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

HENDERSON: Wright, Robert

IAREDO: Laredo Country Club, Dan Faucher and Fred Bruan

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. Harvey Keilar, Bill Grant and Andy Rice, Jr.

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

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

PORT ARTHUR: Demland, William

ROUND ROCK: Rice's Hall, Jerry Rice, Employer

SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton

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

VALACON: Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

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

WICHITA FALLS: Dibles, C. Johnson, Thurmon Whatley, Mike

UTAH

SALT LAKE CITY: Sutherland, M. P.

VERMONT

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

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Dove, Julian

BUENA VISTA: Rockbridge Theatre

DANVILLE: Fuller, J. H.

EXMORE: Downing, J. Edward

LYNCHBURG: Bailey, Clarence A.

MARTINSVILLE: Hutchens, M. E.

NEWPORT NEWS: Isaac Burton

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

PETERSBURG: Williams Enterprises, and J. Harriell Williams

PORTSMOUTH: Rountree, G. T.

RICHMOND: American Legion Post No. 191 Knight, Allen, Jr. Rende-Voss, and Oscar Black

SUFFOLK: Clark, W. H.

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

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

FLORIDA

DEERFIELD:
El Sorocco

FORT LAUDERDALE:
Aloha Club

FORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Drisen

JACKSONVILLE:
Standor Bar and Cocktail Lounge

KENDALL:
Diane Belle Inn

KEY WEST:
Raul's Club

MIAMI:
Heller, Joseph

MIAMI BEACH:
Fried, Erwin

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

GULF BEACH:
Old Dutch Inn, and Harold Laugha and Cliff Stiles

POMPANO:
Juleas

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

WINTER PARK:
Park Avenue Bar, and Albert Kautek

GEORGIA

AUGUSTA:
Cabana Supper Club, and J. Warren Sanford

SAVANNAH:
Bamboo Club, and Gene Dean

IDAHO

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

MOUNTAIN HOME:
Hi-Way 30 Club

TWIN FALLS:
Radio Rendezvous

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

ILLINOIS

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

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

DANVILLE:
Knight, Willa

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

FAIRFIELD:
Eagles Club

GALESBURG:
Carson's Orchestra Meeker's Orchestra

JACKSONVILLE:
Chalet Taverna, in the Illinois Hotel

MARISSA:
Triefenbach Brothers Orchestra

MT. VERNON:
Jet Taverna, and Kelly Greenalt

NASHVILLE:
Smith, Arthur

ONEIDA:
Rova Amvet Hall

PEORIA:
Belmont Lounge, and Troy Palmer Marshall-Putnam County Fair Assn. and the Henry Fair Navy Club, and Art Fleischer Silverleaf Pavilion WPEO Radio Station

SHELLER:
Andy's Place and Andy Kryger

INDIANA

ALEXANDRIA:
Ballroom and Bar of Eagles Lodge

ANDERSON:
Adams Taverna, John Adams Owner Romany Grill

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

MISHAWAKA:
VFW Post 360

MUNCIE:
Cozy Lodge, and William Oump Kratzer, Manuel Mikell, Gerald

NEW CHICAGO:
Green Mill Taverna

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

IOWA

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

CEDAR FALLS:
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

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

FAIRFIELD:
Hiff, Leiu (Lew)

FILLMORE:
Fillmore School Hall

PEOSTA:
Peosta Hall

SIOUX CITY:
Eagles Lodge Club

ZWINGLE:
Zwingle Hall

KANSAS

SALINA:
Woodman Hall

TOPEKA:
Downs, Red, Orchestra Kansas Free Fair Association and Grounds
Vinewood Dance Pavilion

WICHITA:
Silver Moon
West Street Supper Club

KENTUCKY

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

PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

LEESVILLE:
Capell Brothers Circus

MAINE

SKOWHEGAN:
O Sol Mio Hotel

MARYLAND

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

BLADENSBURG:
Bladensburg Arena (America on Wheels)

EASTON:
Startt, Lou, and his Orchestra

MASSACHUSETTS

FALL RIVER:
Duffee Theatre

LAWRENCE:
Zajec, Fred, and his Polka Band

LAWRELL:
Golden Nugget Cafe

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

METHUEN:
Central Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers

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

NORTH READING:
Levaggi Club, Inc.

SHILLY:
Rice's Cafe, and Albert Rice

SPENCER:
Reardon, Bernard

WEST WARREN:
Quagbog Hotel, Ernest Drogdall, Operator

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

MICHIGAN

ALGONAC:
Kratzer, Manuel

INTERLOCHEN:
National Music Camp

INDEPENDING:
Congress Bar, and Guido Bonetti, Proprietor

MARQUETTE:
Johnson, Martin M.

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

MINNEAPOLIS:
Lolles, Wm
Milkes, C. C.

ST. PAUL:
Winter, Max

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

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

LOUISIANA:
Rollins, Tommy, Orchestra

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

ST. JOSEPH:
Rock Island Hall

NEBRASKA

HASTINGS:
Eagles Club, and Ellis Wilder and Lyle Myers

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

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

DOSCAWEN:
Colby's Orchestra, Myron Colby, Leader

KEENE:
Veterans of Foreign Wars

PITTSFIELD:
Pittsfield Community Band, George Freese, Leader

WARREN:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Columbian Institute)
Frederick A. Mackenzie Post 165 Hall
Polish American Home
Sonny's Hall, and Sonny Montez
Starke, John, and his Orchestra

BELLEVILLE:
Lucien's Old Taverna

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

CLIFTON:
Bockemann, Jacob
Cozy Brook Inn
East Paterson
Gold Star Inn

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

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

HACKETTSTOWN:
Hackettstown Fireman's Band

KEYPORT:
Stager, Walter, Orchestra

MAPLEWOOD:
Maplewood Theatre

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

MONTCLAIR:
Montclair Theatre

MT. HOLLY:
Fireside Restaurant

NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Prop.

NEWARK:
House of Brides
Palma House
Pelican Bar

NEW BRUNSWICK:
Carleno, 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. Scilitti, Leader
Pateron Symphonic Band

ROCHELLE PARK:
Swiss Chalet

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

WEST ORANGE:
Club Cabana

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

RUIDOSO:
Davis Bar
Martin Bar, and Martin Grindstaff, Owner

NEW YORK

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

AVERILL PARK:
Burden Lake Casino, and Edward Van Valkenburg

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

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

BROWNVILLE:
Monsat, Joseph

BUFFALO:
Hall, Art
Lafayette Theatre
Lefas, Jack
Williams, Buddy
Williams, Ouisan

CATSKILL:
Jones, Stevic, and his Orchestra

COHOES:
Sports Arena, and Charles Gup-till

CUBA LAKE:
Evans Roller Rink

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

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

FREESPORT, L. I.:
Freesport Elks Club, and Carl V. Anton, Mgr.

GENEVA:
Atom Bar

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

HARRISVILLE:
Cheerman, Virgil

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

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

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

MAMARONECK:
Seven Pines Restaurant

MECHANICVILLE:
Cole, Harold

MEDINA:
Moore Lodge No. 789

MOHAWK:
Hurdic, Leslie, and Viacyards
Dance Hall

MT. VERNON:
Hartley Hotel

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

Manor Record Co., and Irving N. Bergan
Morales, Cras
Richman, William L.
Solidaires (Eddy Gold and Jerry Isacson)
Willis, Stanley

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

OLEAN:
Wheel Restaurant

POUGHKEEPSIE:
Borst, Kermit P., and The Polka Dots

RAVENA:
VFW Ravenna Band

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

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

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hat Orchestra

SYRACUSE:
Miller, Gene

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

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

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

NORTH CAROLINA

ASHEVILLE:
Proper, Fitzhugh Lee

KINSTON:
Parker, David

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

OHIO

AERON:
American Legion Post 209, and American Legion Hall
South Akron Eagles Club and Hall

ALLIANCE:
Lexington Grange Hall

CANTON:
Palace Theatre

CINCINNATI:
Steamer Avalon

CUYAHOGA FALLS:
Fraternal Order of Eagles Club and Hall

DAYTON:
Mayfair Theatre, and Dwain Esper
The Ring, Maura Paul, Operator

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

HARRISBURG:
Hubba-Hubba Night Club

HOLGATE:
Swiss Gardens, George K. Bronson

LIMA:
Bilger, Lucille

NEWARK:
Eagles Lodge

NEW LYME:
Fawn Ballroom

PAINESVILLE:
Chagrin Taverna

PORTSMOUTH:
Rose, Robert

SAVENNA:
Ravenna Theatre

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

SALEM:
Gold Bar, and Chris Paparodia, Jr.

TOLEDO:
Blue Heaven Night Club

VAN WERT:
Underwood, Don, and his Orchestra

OREGON

GRANT PASS:
Fruit Dale Grange

SAME VALLEY:
Same Valley Grange, Mr. Peffley, Grange Master

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club

BADEN:
Byersdale Hotel

BEAVER FALLS:
VFW Post No. 48
White Township Inn

BUSHKILL:
Country Villa, and Mr. Friedman, Owner

CARDONDALE:
Loftus Playground Drum Corp., and Max Levine, President

EAST STROUDSBURG:
Locust Grove House

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.

LEBANON:
Sholly's Taverna

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

MEADVILLE:
I. O. O. F. Hall

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

NEW FLORENCE:
Veterans of Foreign Wars

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Allen, James, Orchestra

PITTSBURGH:
Club 22
Lunt, Grace

PUNKSUTAWNEY:
American Folks Musicians Association, and Bud Moore

READING:
Baer, Stephen S., Orchestra
Schmoker, Johnny, Novelty Band

ROBINSON:
Fork's Taverna

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Company

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

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Polka Bar

UNIONTOWN:
Melody Rink and W. Guseman

WHITNEY:
Pipestown Hotel

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

ZELIENOPLE:
Blue Flame Taverna, and Michael Sera

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

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

TENNESSEE

Bristol:
Knights of Templar

JACKSON:
SPO Fraternity
Supper Club
TKO Fraternity
TKO Lodge

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band

La Terraza Club, and Florencio Gonzalez
The Lighthouse
Santikos, Jimmie
Tinan, T., and his Band
EL PASO:
Club Society, and Melvin Garrett, Owner-manager
FORT WORTH:
Crystal Springs Pavilion, H. H. Cunningham
GALVESTON:
Sons of Herman Hall
FORT ARTHUR:
DeGusse, Lenore
SAN ANTONIO:
Club Bel-Air, and John W. Moreland
Hancock, Buddy, and his Orchestra
Rodriguez, Oscar

MINERAL POINT:
Midway Tavern and Hall, Al Lavery, Proprietor
NORTH FREEDOM:
American Legion Hall
OSGON:
Village Hall
OSSEO:
Osseo City Hall
PARDEEVILLE:
Fox River Valley Boys Orchestra, and Phil Edwards
FORT WASHINGTON:
Lone Acres Ballroom, and Helen Thomas and Dan Jonas
REWEY:
High School
SOLDIER'S GROVE:
Gorman, Ken, Band

DISTRICT OF COLUMBIA

WASHINGTON:
Johnny's Grill
National Arena (America on Wheels)
Star Dust Club, Frank Moore, Proprietor
20th Century Theatrical Agency, and Robert H. Miller, Jr., Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.

CANADA ALBERTA

CALGARY:
Calgary Stampeder Football Club, and Calgary Quarter-back Club
SYLVAN LAKE:
Prom Dance Hall

BRITISH COLUMBIA

VANCOUVER:
International Musicians Booking Agency, Virgil Lane

MANITOBA

WINNIPEG:
Dominion Theatre
Patterson's Ranch House, and Andy Patterson

ONTARIO

AYR:
Ayr Community Centre
The Tartans Orchestra
BRANTFORD:
Silver Hill Dance Hall
CUMBERLAND:
Maple Leaf Hall
GREEN VALLEY:
Green Valley Pavilion, Leo Lajoie, Proprietor
INGERSOLL:
Beacham, Wm., and his Melody Rambler
MERRITON:
Grenadiers Trumpet Band
NIAGARA FALLS:
McGregor, Mrs. Helen
Radio Station CHVC, Howard Bedford, President and Owner
Rosa, Bob
Ukrainian Greek Orthodox Hall
Uncle Sam's Hotel, Ivan Popovich, Owner
Winters, Tex (Hector Pangert)
Zabor, Ralph, and his Orchestra
(NICOODE):
Lighthouse
OWEN SOUND:
Scott, Wally, and his Orchestra
SAULT STE. MARIE:
Major L. Graham, and Pipe Band of Sault Ste. Marie

TORONTO:
Argonaut Football Club, Inc.
Argonaut Rowing Club
Canadian Bugle and Trumpet Band Assoc. and members,
Chas. F. Waldrum, Secretary
Great Theatre
Lambert, Laurence A., and National Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
Mercury Club
Muford, Bert
Second Divisional Signals
Trumpet Band
Three Hundred Club
Toronto Ladies' Pipe Band
WOODSTOCK:
Capitol Theatre, and Thomas Naylor, Manager
Gregory, Ken, and Royal Vagabonds Orchestra

QUEBEC

AYLMER:
Aylmer Hotel, and Ernest Lasson and G. M. Cote, Props.
British Hotel, and Anton J. Lazarowich and Jos. Tchorewski, Props.
Chamberland Hotel, and Mrs. Noranda Chamberland, Operator
EAST TEMPLETON:
The R-100, and Ernest Denault, Prop.
Williams, Russell
GATINEAU:
Minor Papineau, and owners
George Bevenue and Russell Williams
HUDSON:
Chateau Du Lac
LAFRANCOIS:
Boulevard Club
L'ASSOMPTION:
Au Miami Hotel, Roland Alia, Owner
LEVIS:
Auberge de la Colinae, Paul Bourret and Romeo Tholet, Co-Props.
MONTREAL:
Bacard Cafe
Bal Taberna
Clover Cafe, and Jack Horn
Continental Club
Gagnon, L.
Gaucher, O.
Havana Club
Lapierre, Adrien
Main Cafe
Arthur Murray School of Dancing
Orleans Agency, and Paul Paquin
Rainbow Grill
QUEBEC:
Canadian and American Booking Agency
Nick's Paradise Restaurant, and Nick Konstantinides, Prop.
ROUYN:
Radio Hotel
ST. JEROM:
Maurice Hotel, and Mrs. Beau Proprietor
ST. ROSE DE LIMA:
Greber's Hotel, and Geo. Brisbois, Owner, and Geo. Lafontaine, Manager.
VAUDREUIL:
Vaudreuil Inn

MEXICO CITY:
Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

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

Bookers' Licenses Terminated

(Continued from page thirty-nine)

Norfolk	
C.M.C. Artists Agency	242
Rosnoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portisa, George	236
Seattle	
Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	207
Field, Scott, Enterprises	2393
Harvison, R. E., & Assoc.	2053
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	8077
WEST VIRGINIA	
Clarksburg	
Powell, Frank E.	2108
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
White Sulphur Springs	
Cardini, George	3027
WISCONSIN	
Baraboo	
Ranum, Milt	2439
Green Bay	
Anderson, Clifford R.	52
Ohlson Advertising Agency	1807
Scotfield, Nathan M., Theatrical Productions	1176
Madison	
A & C Booking Agency	3665
Stone, Leon B.	1474
Milwaukee	
Bethia, Nick Williams	6914
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	3039
WYOMING	
Casper	
Fordham, Howard	1936
CANADA	
Calgary, Alberta	
Simmons, G. A.	6090
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Vancouver, B. C.	
Gaylorde Enterprises	5540
L. Gaboriau R. J. Gaylorde	
Winnipeg, Manitoba	
Winnipeg Entertainment Agency	3903
London, Ontario	
Scalton, The, Entertainment Agency	2943
Ottawa, Ontario	
Carrigan, Larry L.	4369
Toronto, Ontario	
Larkin, James	734
Mitford, Bert, Agency	4004
Whetham, Katherine and Turnbull, Winnifred	4018
Montreal, Quebec	
Artistes de Montreal, Reg'd. (Madame Albert Gosselin)	63
Montreal Artists Bureau, Michel Leroy	900
Renaud, P. D., Canadian Attractions	2973

FOR SALE or EXCHANGE

FOR SALE—Sousaphone, Eb, Holton (4 valves), silver plated, fine condition, with fine trunk, \$345.00. Also old German circular BBb base, four rotary valves (antique), \$150.00. J. Perry, 535 Slocum Road, North Dartmouth, Mass.

FOR SALE—Five year old Chauvet oboe; excellent condition; has been used very little. For details, contact Sally Day, 500 West 122nd St., New York 27, N. Y. Monument 2-0050.

FOR SALE—Two baritone saxophones. Out of band business, will sell York, brass lacquer, \$125.00; Buescher, gold plate, \$110.00; good playing condition, with cases. Jerry Billington, 102 State St., Madison, Wis.

FOR SALE—Used solovox; connect to Hammond organ, comes out through Hammond speaker, also expression control solovox; connect two wires back of Hammond console. \$160.00, will give information about instrument. John LaMothe, 1013 South College St., Lincoln, Ill. Phone 659-L.

FOR SALE—Dance orchestras, popular back-numbers, includes standards, rumbas, etc. Slightly used, but complete; 30 for \$5.00, or 65 for \$10.00. No lists; mailed immediately post-paid; no C.O.D.s. Jack Silverman Orchestras, 4818 1/2 Kimball, Chicago 25, Ill.

FOR SALE—Cech-Kay 3/4 bass, round-back, with cover and bow; perfect condition. Berlingieri, 221 Avenue V, Brooklyn, N. Y. Esplanade 3-1542 evenings.

FOR SALE—Heckel contra-bassoon, made to order, 1952, little used, three crooks, special keys, rollers, silverplated, excellent case, \$1,200.00; custom built trunk, \$100.00. Michael Spielman, Kansas City Philharmonic, 1217 Walnut, Kansas City, Mo.

FOR SALE—Back issues of Downbeat and Metronome, some going back to 1938. Also a 120-bass Le Mar accordion. John Dunne, 28 North Pangolin St., Dunkirk, N. Y.

FOR SALE—Gibson amplifier, ten-inch speaker, and tubes. Raymond W. Johnson, R. F. D. 2, North Berwick, Maine.

FOR SALE—Bb Buffet clarinet, articulated C# Fine playing condition, good case included, \$150.00. Albert P. Philp, 245 West Cambridge St., Alliance, Ohio.

FOR SALE—By retired violinist, a Joseph Antonius Gagliano violin; fine tone and condition. Also Tulis and Pacatte bows; strong straight sticks, in fine square case. Will not send out. Frank Gans, R. F. D. 3, Medina, N. Y.

FOR SALE—Beautiful and complete set of drums with all accessories. David K. Smith, Dunlap, Illinois.

FOR SALE—New double horn, Super Kalison, latest model. DeBerardinis, 1137 East 14th St., Brooklyn 30, N. Y. Cloverdale 8-2455. 2-3

FOR SALE—Gibson Les Paul guitar, \$150.00 cash or swap for vibraharp, Gibson electraharp, L-5 Acoustic guitar, gold-plated deluxo banjo, mandolin, etc. Allen, 15 Amber Lane, Levittown, N. Y. PErshing 5-4633.

FOR SALE—Two Crucianelli accordions; model 40C, white pearl; model 20C, grey pearl. Both like new, used less than six months. Mario Cataldo, 180 Lexington Ave., Rochester 13, N. Y.

FOR SALE—Clavinoline, duplicates 30 different instruments; new six-octave model, complete with stand. Cost \$450.00, sell for \$200.00. Ray Wencil, 2904 North Keating Ave., Chicago 41, Ill.

FOR SALE—Mehs Besson trumpet, No. 91056. Completely overhauled and silverplated, superb instrument in performance and appearance; brilliant sound and free blowing, \$300.00. H. Yaguda, 1091 Sheridan Ave., Elizabeth, N. J. EL 5-9366.

FOR SALE—Sarrusophone, brass, with plush case; Paris make, only \$75.00. G. E. Pettine, 117 Broadway, Pludson 3, R. I.

FOR SALE—Kluson 3/4 bass fiddle; perfect condition, with bag, \$95.00. Write Wally Myers, 320 Mill St., Johnstown, Pa. Phone 54-834.

FOR SALE—Kay electronic bass, excellent case, strap, extra set of strings, adjustable bridge, \$100.00. Also new Kay bass amp, 15" speaker, three instrument plugs, one mike plug, built-in tremelo, \$175.00. R. E. Wilber, 314 North Washington, Elkhorn, Wis.

FOR SALE—Conn BBb recording tuba, model 20J, silver with gold bell. Six years old, excellent condition, list \$910.00; sell for \$300.00, with stand. John Kramer, % Phi Mu Alpha, 117 DeWitt Place, Ithaca, N. Y.

FOR SALE—Olds baritone horn; studio model, 18 months old. List \$385.00, sell for \$200.00, with case. R. Baynor, 117 DeWitt, Ithaca, N. Y.

FOR SALE—Dallape accordion, 140 bass, professional model, like new. Major operation prevents my use. Cost \$1,800 with special pigskin carrying case costing \$200.00. First check for \$800.00 takes both. E. J. Doyle, 51 Scio St., Rochester, N. Y.

FOR SALE—Slightly used Conn 8D French horn in especially fine condition; with original case, \$500.00. Write Ron L. Richardson, St. Olaf College, Northfield, Minn.

FOR SALE—Genuine Jacobus Steiner violin, made in Abam, Tyrol, in 1669. Pedigree papers available, splendid rich tone; has been kept in expert repair. Best offer takes it. Write Ron L. Richardson, St. Olaf College, Northfield, Minn.

NEWS NUGGETS

★★ Morton Gould will conduct the Symphony of the Air in the third all-Gershwin Concert at Carnegie Hall, March 9, 1957. The commemorative program will mark two decades since the death of the composer.

★★ John Mathews, double bass soloist, presented a recital of music for the double bass on October 28, 1956, in the Detroit Institute of Arts Lecture Hall. Mr. Mathews is a member of the Detroit Symphony.

★★ Aaron Copland has been appointed visiting Professor of Music at the University of Buffalo. His appointment will be effective for the semester beginning in September.

★★ Fine arts graduates of the University of Illinois or other institutions of equal educational standing may apply for the Kate Neal Kinley memorial fellowship for 1957-58. This includes \$1,300 for a year of advanced study in (Continued on page forty-seven)

FOR SALE—Modern library for tenor sax, trombone, piano, bass, drums. All parts have chord symbols. Ted Farrand, 115 South Brown, Jackson, Mich. 2-3-4

FOR SALE—Wm. S. Haymes Sterling silver flute, closed G♯, closed keys, in C.; perfect condition. Wm. Heinrich, 1125 Grand Concourse, New York 52, N. Y.

FOR SALE—Private hobby collection of old violins, violas and bows; separately or in complete group. Leo Kliven, 1010 Stanley St., Schenectady, N. Y.

FOR SALE—Selmer Eb alto sax; gold lacquer finish, and action in top condition; with Chesterfield tri-pak case, \$265.00. Ed Lissy, 722 Perry St., Flint 4, Mich. Phone CE 2-8570. 2-3-4

FOR SALE—Old, but very slightly used, band music; marching band size, another number on the other side of each number. Full instrumentation, all saxophones, etc. 25 cents per instrumentation, send one dollar for four sample numbers. Elmer J. Peterson, 641 Pleasant Oaks Drive, Dallas 17, Texas.

FOR SALE—Used Kay, Chubby Jackson five string bass, with bow; good condition, new bag and set of strings, \$250.00. Reconditioned Conn recording bass, silver plated, gold bell, \$200.00. Full equipment for six-piece orchestra, including coats, color lights, etc., \$150.00. Howard Erickson, B 3, Hawley, Minn.

FOR SALE—Double French horn (Alexander), like new, slightly used, latest model. Detachable bell, gold brass, beautiful tone, in excellent condition. Will sacrifice horn with attractive case at \$300.00. Phone David R. Sprung, NE 3-8474.

EXCHANGE—Jago Peternella violin, Venezia, 1927. Italy; new case, music. For \$215.00, jewelry, or Provident Loan ticket. Will pay difference if worth more. Paul Ranieri, 25-10 35th Ave., Astoria, N. Y. RA 8-3487.

WANTED—Marimba, late model, four octave. F to F. Deagan preferred. Give complete details, measurements, year, model, condition, cases and mallets, and price. J. G. Dayton, 296 Stewart St., Peterborough, Ont., Can.

WANTED—Pianist, to work in duo. Peter Pepper, 2905 Virginia Ave., St. Louis 18, Mo.

WANTED—Piccolo clarinet, key of Ab. Also antique woodwind instruments, saxhorn, etc. Carl Landrum, Secretary, Local 265, 920 Spring St., Quincy, Ill.

WANTED—Will pay 5 cents a piece for used oboe and/or English horn tubes in good condition. Mail to: Whitney Tustin, 140 West 70th St., New York 23, N. Y.

WANTED—Rotary valve tuba, either F, Eb, CC, or BB♭. State make, condition, number of valves, and lowest price. John Keil Richards, 0615 S. W. Palatine Hill Road, Portland, Ore.

WANTED—Commercial minded pianist or duo with lots of vocals and entertainment value, both old and new. Pictures and complete information, also tape recording. Thirty hour week, state price. All replies answered. Red Dog Saloon, 162 South Franklin, Juneau, Alaska.

WANTED—One double string bass, full size preferable; state particulars and price. C. M. Carroll, Manager, Savannah Symphony Orchestra, Municipal Auditorium, Savannah, Ga.

WANTED—Buescher "400" model cornet, used or new. State condition and price. Contact Eagle, 1317 40th St., Brooklyn 18, N. Y. Phone QEdney 8-5584. 2-3

WANTED—Good used Hammond organ. Please state price. Joe M. Parkhill, Ozark Village, Eureka Springs, Ark.

AT LIBERTY—Slide and valve trombone player, for summer engagement, will travel. 20 years old, six years wide experience, can improvise and read. Especially interested in jazz-type group (band or combo that plays dance music and features a jazz library). Hank Bredenberg, 2565 Yale Station, New Haven, Conn. 2-6

AT LIBERTY—Drummer, 45 years old, looking to join small combo who like to play weekend club dates. Good rhythm, and nice set of drums. Call Ben Lohmann, MU 8-1170 (after 6:00 P. M.), or write Ben Lohmann, 313 East 56th St., New York, N. Y.

AT LIBERTY—Arranger, experienced big band, combos, vocal groups. Complete songwriter's service. Will also work as copyist by mail. Coz Sincere, 50 Felch Road, Natick, Mass.

AT LIBERTY—Play organ and piano simultaneously; do not sing; have my own full size Hammond; will relocate. 35 years old, member of Miami and 802 locals; read on sight, memory. Will join any good hotel dining room engagements. Harry Sirat, 1-05 Astoria Blvd., Astoria 2, L. I. Astoria 8-7738.

AT LIBERTY—Trumpet man, 26, double on bass, cocktail drums; sing and arrange. Specialize in jazz, will play commercial. Prefer modern jazz-vocal group. Will work hard with right group. Local 5 card. Bill Rogers, 22355 Nowlin, Dearborn, Mich. Phone LOgan 3-4483.

AT LIBERTY—Organist, solo; has own Hammond; reads on sight, plays from memory; do novelty entertainings, musicians masks and hats, impersonations, play organ same time. Excellent reference, 50 years old, reliable. Locals 19 and 268 cards. John LaMothe, 1013 South College St., Lincoln, Ill. Phone 656-L.

AT LIBERTY—Pianist, composer, arranger. Very experienced, show, dance; fast sight reader, transposer; large repertoire; arrange any style, including chorale. Work around N. Y. C. Phil Footie, 705 Carnegie Hall, New York 19, N. Y. UJdson 6-3043.

AT LIBERTY—Guitarist; modern jazz, commercial style, rock and roll; have been working in Cole style trio; read or fake, fine solo work. White, 32, sober. Phone 3752, Sesser, Ill.

AT LIBERTY—Pianist; singer, double guitar, comedy. Also available sax, duo, trio; popular, commercial, hillbilly. Also arranging, composing, lyrics, recording; teaching guitar, piano, by mail. Musician (E. Rogers), 1441 South Napa St., Philadelphia 46, Pa.

AT LIBERTY—Accordionist, experienced, single or combo; modern, society, Latin, shows; versatile, some vocals, can stroll and also double on piano; accordion electrified. Seeking summer engagement mountain resort or Miami. Harriet Rose, 3636 16th St. N. W., Apt. A-502, Washington, D. C. Phone DEcatur 2-3063.

AT LIBERTY—Electric guitarist; to join trio or quartet, for Friday and Saturday evenings. Read, fake, rhythm, take off. Local 802 card; police card and car. Phone Tuesday to Friday, 6:00 P. M. TR 4-9743. Bob Caffill, 119 West 88th St., New York 24, N. Y.

AT LIBERTY—Tenor sax man; clarinet, vocals; can fake, read all phases popular, Latin, cut shows. Experience and music to handle all type jobs, i.e. Italian, French, German, Irish, etc. Young, reliable, car; available weekends New York area. Frank, TV 3-7789.

AT LIBERTY—Trumpet (major), also vocals, and some piano and/or rhythm; references available, steady, sober; read or fake; likes to practice. Desires summer employment. Contact Ronald Rohland, Box 1, Whitmyre Hall, Indiana State Teachers College, Indiana, Pennsylvania.

AT LIBERTY—Young trombonist, experienced player, big band or combos; will travel. Free February 1, 1957; Local 127 card. Bob Stroup, 812 Wyllys St., Midland, Mich.

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

AT LIBERTY—All-around pianist and accordionist, open for steady or single engagements. Cut shows. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone DE 5-3395.

AT LIBERTY—Organist, college man, 36 years old. Own large Hammond organ, Leslie speaker; widely experienced, hotels, night clubs, lounges. Desires to contact good agent; solo work only; will travel anywhere. Jack Spiker, 204 South Graham St., Pittsburgh 6, Pa. MO 1-8347.

AT LIBERTY—Experienced accordionist; 22 years old, reliable, non-drinker. Desires steady work in small combo. Has done television and small combo work; classics to jazz. Ned Leger, 463 26th St., Ogden, Utah. Phone 2-2862.

AT LIBERTY—Star tenor banjoist; colored, middle age, doubles guitar; read, fake, get off, neat, sober, reliable; and have worked with New Orleans best. Prefer two-beat Dixieland group. Local #96 card. George Guesnon, 1012 North Roman St., New Orleans, La.

AT LIBERTY—Bass player; read and fake; will travel; combo or big band. European background, Hungarian born citizen of U. S. A. Experienced symphony or jazz; 43 years old; Local 47 card. Paul Knaufeld, 109 North Clark Drive, Apt. 3, Los Angeles 48, Calif.

AT LIBERTY—Drummer; Local 802 card; available weekends. Gene Herbert, 47-21 41st St., Sunnyside 4, L. I., N. Y. Fieldstone 7-5100 (Day) —AXtel 7-0714 (Eve.)

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AT LIBERTY—Cellist, middle age, with European teachers degree, seeking position in college or university in a moderate climate. Experienced in solo, chamber music, opera, symphony; at present with a major symphony orchestra. References furnished if desired. Vincent Kelly, 605 Ocean Ave., Ocean City, N. J. 2-3-4

AT LIBERTY—Guitarist; doubling bass; reads well. Vocals, young, dependable, good musician; name experience combos, bands. Car, will travel. Don Hund, Bowman Field Ter. Bldg., Louisville 5, Ky. Glendale 4-6336.

AT LIBERTY—Drummer, for single dates in and around New York City, age 31; ten years night club M. C.; also experienced at D minor jobs. Local 802 card. Ben Cotey, 155 West 46th St., New York 36, N. Y. Phone PLaza 7-6300.

STOLEN
January 16th, Binghamton, N. Y. Selmer alto sax No. 42407; Selmer C. T. Clarinet with articulated G♯, chrome plated keys, in combination tray pack case. Please notify: Don Kremecek, 142 Gray Ave., Binghamton, N. Y.

NEWS NUGGETS
(Continued from page forty-six)
the fine arts in this country or abroad and may be made in any branch of art or music or in architectural design or history. The award was established in 1931 by the late president David Kinley in memory of his wife in recognition of her influence in promoting the fine arts and similar interests at the University. Applications for the grant, available from Dean Allen S. Weller, College of Fine and Applied Arts, University of Illinois, Urbana, Illinois, must be filed by May 15.

★★ Michael Tree, young American violinist, toured the Midwest early this season giving twenty-four concerts in thirty days and followed this by six appearances as soloist with the Los Angeles Philharmonic under Hans Schwieger. Mr. Tree returned to Newark, New Jersey, where he was born February 19, 1934, to be soloist with the Philadelphia Orchestra under Eugene Ormandy. The concert will be given on March 4 at the Mosque Theatre under the auspices of the Griffith Music Foundation and he will perform the Lalo *Symphonie Espagnole*.

WANTED

WANTED—Inexpensive five-string banjos, and flat-top center hole guitars; in any condition, for my Folk Music Club. State make, condition, and lowest price. Sidney Locker, 4326 Pine St., Philadelphia, Pa. 2-3-4

WANTED—C tuba with four valves; good intonation and first class condition are requisites. Write Ernest N. Glover, Director of Band and Brass Ensembles, College-Conservatory of Music, Cincinnati 19, Ohio. 2-3

WANTED—Valve trombone in good condition, and reasonable price. Hank Bredenberg, 2565 Yale Station, New Haven, Conn.

WANTED—Good used Eb alto and baritone saxophones. Also B♭ soprano sax (curved model), reasonably priced. W. B. Mountjoy, 1629 South Park, Sedalia, Mo.

AT LIBERTY

AT LIBERTY—Experienced pianist, congenial, clean living; seeks connection with permanent resort hotel orchestra or Hammond organ group playing society dance and concert music in good taste. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. T.F.

AT LIBERTY—Experienced modern drummer, cuts jazz, Latin, commercial shows, etc. Desires work in and around Chicago. Neat, young, dependable, Local 10 card. Don Langlous, 3911 North Okonto Ave., Chicago 34, Ill. T.F.

AT LIBERTY—I play alto and tenor sax, clarinet and violin; would like to connect with orchestra or small combo. Also willing to organize combo for work in and around New York or nearby vicinities. Have played on TV, Hotel and Polka bands. Call after 6:00, Boulevard 3-3598, or write Jerry Gerold, 82-41 135th St., Kew Gardens, L. I., N. Y.

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

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