

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

# MUSICIAN

international

KEEP MUSIC ALIVE — INSIST ON LIVE MUSICIANS



**April, 1960**

*Move Against Illegal Foreign Music . . . . . 5*

*Reduction of 20 Per Cent Tax . . . . . 8*

*Chromatic Harmonica, by Alan Schackner . . . 12*

**Gene Krupa**  
page 10

# Why do ROY J. MAIER SIGNATURE REEDS have more pep, play better, last longer?

The two strange-looking objects in our picture look more like guided missiles, or interplanetary rockets, than what they actually are—Maier Reeds! Enlarged through microphotography, the half-reed at near right is about ten times normal size; the one at far right, about three times. Both views graphically document the fact that there is more "spring" in the tip of every Maier Reed to give you livelier tone, snappier response, more power. The cane fibres (vertical lines) are long, continuous, unbroken from butt to tip. The cane pulp (darker areas) is cushiony, live, unmatted. So quickly and gently are the reed shapes carved, the cell structure of the cane is not forced or disturbed in any way. Even in the thinnest part of the tip, all the vitality of the cane is retained! Pick up a box of Maier Reeds soon—see how their extra springiness brings out the best that's in you.



For our microphotograph, we selected a Maier Reed at random and split it lengthwise from butt to tip. The two halves are shown at left.

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# MUSICIAN

international



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

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### CONTENTS

- 5 Congressman Pelly Moves Against Illegal Foreign Music
- 5 Locals Lash Out Against Foreign Film-Track
- 6 President Kenin in the Nation's Capital
- 7 Contest for Musicians
- 8 Reduction of 20 Per Cent Tax
- 9 President Kenin's Report on Convention Resolutions
- 10 Gene Krupa—Dom Cerulli
- 12 Chromatic Harmonica—Alan Schackner
- 16 Benefit Dance Held in Hollywood Palladium
- 18 Over Federation Field
- 18 Book Notes
- 19 Approach to Practical Drumming—Sam Ulano
- 20 Jazz Improvising for All Instruments—Walter Stuart
- 22 Trumpet Talk—Dan Totzloff
- 28 Symphonic Highlights
- 36 Official Business
- 38 Defaulters List
- 44 Unfair List

### COVER

Gene Krupa

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

INTERNATIONAL MUSICIAN

# Congressman Pelly Moves Against Illegal Foreign Music

● On March 10, Rep. Thomas M. Pelly (R-Wash.) moved to protect American music and instrumental musicians by introducing legislation making it a crime to use certain "cut-rate foreign-made recordings" in the musical portions of film for commercial showing on television or in motion picture theaters of the United States.

The proposed amendment to the Immigration Act was promptly hailed by President Kenin as a "vital step in our battle for the survival of live music."

Congressman Pelly, a former president of the Seattle Symphony Association and an honorary member of the A. F. of M. by virtue of his contributions to cultural music, said his bill (H. R. 11043) was designed to correct "an evasion of a federal law that bars instrumental musicians from coming into the United States to compete at sub-standard wage rates with American musicians."

"These so-called 'mechanical wetbacks' in the form of recorded reproductions of musical instruments are masqueraded as art and culture," the Seattle Congressman declared. "Instead, they undermine our own resident artists and evade the existing immigration restrictions on imports intended to protect and foster music and musicians in this country."

Rep. Pelly's bill provides a stiff penalty of up to \$5,000 fine or imprisonment of not more than six months, or both, for those convicted of violating the restrictions against unregulated use of foreign-made taped music. It would bar for use on TV or in theaters taped music originally performed outside the United States for reproduction purposes by any person who at that time was "not eligible, under the Immigration and Nationality Act, to enter the United States for the purpose of performing such instrumental music in person."

The original Immigration Act bars the entry of musicians who do not provide artistic or cultural musicianship.

In applauding Congressman Pelly's action, President Kenin commented, "This statesman-like succor comes at a crucial time for America's instrumental musicians. The very technological advances that have projected music may well, unless utilized widely, doom music as a profession in the United States and Canada."

Kenin said that under the most conservative estimates TV programming on film now substitutes what he called "scissors-and-paste-pot" scoring of "canned" music for the work of American musicians in at least 80 per cent of its total product. What percentage of this is foreign made, Kenin said, could not be estimated. He is inclined to believe it is very high.

"The instrumental musician," Kenin said, "truly is in the same peril today as the goose that laid the golden egg."

Pursuant to the Phonograph Record Labor Agreement (January, 1959), all leaders, contractors and members are informed here-with effective April 1, 1960, minimum wage scales for phonograph recording musicians will increase as follows:

#### Minimum Call Session of Three (3) Hours

From present scales, per sideman.

\$48.50

To new wage scales, per sideman.

\$51.50

Leaders and contractors double the sideman's scale.

#### Units of Overtime

From present scales, per sideman.

\$16.17

To new wage scales, per sideman.

\$17.17

Leaders and contractors double the sideman's scale.

## NO TIME FOR FIDDLING!



## Locals Lash Out Against Foreign Film-Track

Stepping up their fight to save live music, the Federation and its locals throughout the country renewed protests to sponsors against the use of foreign-made music taped for sound tracks on American TV shows.

Letters from our members, addressed to sponsors, are beginning to reap rewards. Ruppert Brewery in New York City has been sponsoring the show, *Sea Hunt*, a non-network adventure story with foreign music dubbed into its soundtrack background. As a result of letters inspired by Local 802 to the brewery management, Ruppert Vice-President Walter S. Dreskill has forwarded to President Al

(Continued on page fifteen)



Left to right: President Kenin and Senator Clinton P. Anderson (D., New Mexico).



Left to right: President Kenin, Speaker Sam Rayburn, and Representative Michael J. Kirwan (D., Ohio).



Left to right: Representative Emanuel Celler (D., New York), Representative Thomas M. Polly (R., Washington), and President Kenin.



Here is a record of twenty-four hours—an "average day" for activity—in the life of the Federation's President.

# President Kenin in the Nation's Capital ...

● President Kenin came to the Nation's Capital on Federation business late in the afternoon of March 10 and returned to his desk in New York City the following afternoon. Most of his daylight hours were spent on Capitol Hill where, he believes, the final answers to many of the musicians' problems must be obtained. Below is a capsuled report on "a day in Washington" by President Kenin.

Arrived 4:30 P. M., March 10. Conferred with attorneys and ordered the filing of a

*(Continued on the opposite page)*

**INTERNATIONAL MUSICIAN**



## CONTEST for MUSICIANS!

### The Chance of a Lifetime!

Now you can tell those stories that you've been telling only to a few musical friends, to all the 250,000 readers of the "International Musician"—and get paid for them in the bargain!

We want to see them all!

That's why we're running this contest: to pick out the best of the stories musicians have up their sleeves and publish them for the benefit of all.

You stand a good chance of winning the first prize (\$300.00), the second (\$100.00), the third (\$50.00), or the fourth to eighth (\$25.00 each). \$575.00 for musicians' stories! And all you have to do is sit down and write them out—the strange and curious, the amusing and astonishing facts of your musical life!

Just take a look at the following few rules:

1. Manuscripts should not be over 1,400 words.
2. Manuscripts should be typed, with name, address and the writer's local membership in the upper left-hand corner.
3. Manuscripts must be original and never published elsewhere.
4. If manuscripts are to be returned, a stamped and addressed envelope must be enclosed.
5. No story is to belittle the musical profession nor is it to be libelous.

So write them down! Remember the deadline is May 1. Only a few more days!

Avoid the rush. Get them to our office by April 29. No manuscripts date-marked after May 1 can be accepted.

Accepted manuscripts to become the property of the Federation.

APRIL, 1960

FOLLOWING IS THE ANNOUNCEMENT OF THE BILL RECENTLY INTRODUCED BY REP. THOMAS M. PELLY (R., WASHINGTON), AS PRINTED IN THE CONGRESSIONAL RECORD, MARCH 10, 1960.

86th CONGRESS  
2nd Session

## H. R. 11043

IN THE HOUSE OF REPRESENTATIVES

MARCH 10, 1960

Mr. PELLY introduced the following bill; which was referred to the Committee on the Judiciary

### A BILL

To amend chapter 57 of title 18, United States Code, so as to make it a crime to use certain musical reproductions in the United States for certain commercial purposes.

## President Kenin in Nation's Capital

(Continued from preceding page)

Federal Court action to nullify the NLRB-ordered election for TV film recording musicians at ABC. Told the press: "Our union will continue to seek in the courts, and in every other appropriate avenue, relief from penny-ante nuisance attacks by the tiny dual union group which calls itself the Musicians Guild."

5:00 P. M.: Joined Hal Leyshon, Federation Public Relations Director, on Capitol Hill for conference with Rep. Thomas M. Pelly (R., Wash.) who, at the suggestion of the Federation, introduced H. R. 11043, making it "a crime to use certain commercial musical reproductions (foreign-made imports) in the U. S. for certain commercial purposes (TV film dubbing and motion picture dubbing)."

5:30 P. M.: Conferred with Rep. Emanuel Celler (D., N. Y.), Chairman of the House Judiciary Committee which will consider the Pelly Bill.

6:00 P. M.: Issued statement for press release announcing the introduction of the Pelly Bill, a story that was widely publicized across the country.

6:30 P. M.: Touched base with Washington Local 161 and congratulated officers on their new headquarters, promising to visit it on next trip to Washington.

And so to dinner and in bed by 9:30 P. M.

March 11: Early breakfast to permit time for telephone conference with New York City office staff before returning to Capitol Hill with Leyshon.

10:00 A. M.: Meeting with Rep. Michael Kirwan (D., Ohio), Chairman of the Democratic House Campaign Committee and powerful member of the Appropriations Committee who complimented the Federation on its well-deserved success in furthering its 20 per cent Tax Relief Bill in the Senate.

10:30 A. M.: Met with Speaker Sam Rayburn, who had expressed a desire to thank the Federation's President for services contributed by its members. With the consent of the President, the Federation's Public Relations Director, Mr. Leyshon, has agreed to serve as entertainment chairman for the Democratic Congressional Dinner April 30.

11:00 A. M.: Met with Sen. Clinton Anderson, members of the Senator's staff and Mr. Leyshon to discuss in detail plans for bringing H. R. 2164 (the 20 per cent Tax Relief Bill) to a successful vote on the Senate floor. Conferred without pause in Senate office building until plane departure time.

4:30 P. M.: Back at desk in New York City.

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Louis Delmonte, radio, recording and concert artist

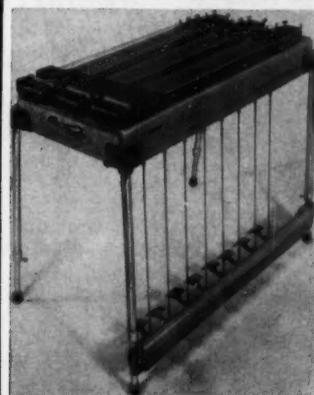
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Keep Music Alive -  
Insist on Live Musicians

● The following constitutes a report of the Hon. Clinton P. Anderson from the Committee on Finance. The hoped-for reduction in the twenty per cent tax cannot take place until the Senate of the United States enacts the Bill and President Eisenhower signs same.

The Committee on Finance, to whom was referred the bill (H. R. 2164) to reduce the cabaret tax from 20 per cent to 10 per cent, having considered the same, report favorably thereon without amendment and recommend that the bill do pass.

H. R. 2164 reduces from 20 per cent to 10 percent the tax imposed (by sec. 4231(6) with respect to roof gardens, cabarets, and similar establishments. This change in rates is to be effective as of 10 a. m. on the first day of the month beginning more than 10 days after the enactment of this bill.

Your committee is reporting this bill to reduce the cabaret tax for two principal reasons: First, the present 20 per cent rate is discriminatory in that the rates of almost all of the other ad valorem excise taxes do not exceed 10 per cent; second, the present high rate of this tax is believed to have been a substantial deterrent to the employment of musicians and other entertainers.

In the case of the cabaret tax, the 20 per cent rate is particularly onerous because although this tax is classed as an admissions tax its base includes not only the price paid for any admissions but also amounts paid for

## REDUCTION OF 20 PER CENT TAX

refreshments, services, and merchandise. Moreover, the 20 per cent rate applies only where there is a combination of entertainment and the serving of food or beverages. Where only entertainment is provided the 10 per cent admissions tax usually applies; on the other hand, where there is only the serving of food and beverages, generally no tax is imposed. Thus the present 20 per cent tax discriminates against the combination of food or beverages and entertainment since either, if provided separately, is taxed at a lesser rate or is not taxed at all.

In addition, this discriminatory, high rate of the cabaret tax has had a serious adverse effect on the employment of musicians and other entertainers.

In recent years the employment of musicians and entertainers as a class has been at a relatively low level as a result of the drastic technological changes which have occurred in the entertainment business. The decline in employment, begun with the passing of the silent movies and vaudeville in the early thirties, has continued as first radio and then television has increased the emphasis on home entertainment. The trend away from "live"

entertainment also has been accelerated by the increase in the use of records in the home and places of entertainment.

Moreover, statistics show that the present high rate of the cabaret tax has been an important factor in adding to this decline. For example, a sizable sample of establishments in business in 1954 (when the cabaret tax was 20 per cent) who also were in business in 1943 (when the cabaret tax was 5 per cent) indicated a decline in the employment of musicians in this period of about 56 per cent in terms of man-hours. This was brought about in large part by a reduction of about 40 per cent in the time during which entertainment is provided by these establishments, thus increasing the time when only food and beverages are available and no entertainers are employed. In addition although there was an increase of 102 per cent in the consumer expenditures in all eating and drinking places between the years 1943 and 1955, there was a 40 per cent decrease in expenditures for meals and beverages subject to the cabaret tax between the fiscal years 1943 and 1955. Certainly, statistics of this type suggest that the present high rate of this tax is a significant contributing factor to the difficult times presently faced by many entertainers and that this tax rate should be reduced to the 10 per cent level generally applicable to ad valorem excise taxes.

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INTERNATIONAL MUSICIAN

# President Kenin's Report on Convention Resolutions

## RESOLUTION No. 27

WHEREAS, Employment opportunities for musicians have constantly decreased, and

WHEREAS, Live music in local commercial television has diminished to the vanishing point due to actions by station policies, and

WHEREAS, Each of these television stations has made definite commitments to the people of the United States through the Federal Communications Commission whereby they promised to present LIVE local entertainment in their respective communities, therefore,

BE IT RESOLVED, That the Convention request the International Executive Board to use every ethical, moral, public relation, or political pressure and effort to induce the FCC to insist that these successful applicants for Radio and TV permits fulfill the contracts they assumed with the American public when filing their brief of application, and

BE IT FURTHER RESOLVED, That this Federation use every effort to induce the FCC not to renew or make permanent expiring or temporary permits of stations which have made no effort toward presenting LIVE shows as projected in their applications and to suggest the transfer of such channels to persons or groups agreeable to the presentation of live entertainment with its possibilities of employment for live music and musicians.

This resolution was referred to the International Executive Board by the Convention, and referred to the President by the Board.

The Federation is determined, by every available lawful method, to execute the resolve clauses of the above resolution. Our first step has been a written request upon Chairman Harris of the Special House Subcommittee on Legislative Oversight now investigating the radio and television industry, to conduct a thorough inquiry into the conspicuous failure of the Federal Communications Commission to perform its duty with respect to the repeated breaches of alleged commitments on the part of applicants for new and renewed radio and television licenses.

Meanwhile, we sought and obtained permission to testify before the FCC during its recent hearings on programming practices. Your President's oral plea for governmental action to force licensees to utilize local talent in the performance of their obligation to serve the public interest was received attentively and a number of probing questions were asked. Within a week after the testimony was entered, the Commission urged the networks to allocate prime night time to live music and other cultural subjects; the networks are now performing that request.

Our determination, however, is to establish, in the courts if necessary, the obligation of the licensee to foster live music and to that end our attorneys have been instructed to intervene, if permitted, in approaching license renewal hearings ordered on other grounds by the FCC.

## RESOLUTION No. 7

### A Plan for Musicians in Residence

Cities all over the United States are not now getting their share of live music. Musicians drift toward the main three centers: New York, Los Angeles and Chicago, because of lack of employment opportunities elsewhere.

This centralization works against the culture of America by denying Live Music to most of our country and it

creates in the three centers an apparent over-supply of musicians.

Statistically, 265,000 members of the A. F. of M., not all of whom are playing men, are furnishing music for 170 million people in our country. If they were all regular performers there would be one musician for each 641,509 people. Actually, the ratio is even smaller.

A great art is suffering; the people's chance to hear and know Live Music is non-existent, and unemployment among musicians is catastrophic. It is a matter of survival for musicians to solve this problem.

Even in the major music centers, commercial musical opportunities are drying up due to automation and the ever-increasing proficiency of musicians.

The natural antidote to canned music is non-commercial live music, which is a well-recognized need of people everywhere. They are not getting it because they do not realize that music they like and need could be available at a nominal cost. In supplying the vast areas of our country with non-commercial Live Music, employment possibilities on a guaranteed annual wage basis would be unlimited.

A unit of 15 to 25 men for a city of 50,000 to 75,000 is suggested, capable of performing for dances, shows, etc., also of furnishing the nucleus of a Community Symphony, and of splitting into various jazz or chamber ensembles. Emphasis is placed on small combinations playing popular music as well as other types, which could be joined together for large events. These musicians would be in residence in the town and on call for any non-commercial cultural usage they could service. Classroom demonstrations, school concerts, service club events, civic events, teenage dances, cultural and jazz concerts are some of the ways such a group could be utilized, therefore,

BE IT RESOLVED, That while we support the A. F. of M. campaign of many years standing to obtain federal subsidies for the arts, and for music in particular, we urge that efforts to obtain help on the local level from various private sources of subsidy be made in accord with the following plan:

1. The Ford Foundation, the Rockefeller Foundation, or others of like nature, be asked to grant funds for one-year or two-year pilot operations in two cities where employment is at a minimum to maintain groups of musicians to service these communities in providing music for cultural and entertainment purposes.

2. Funds so granted should be administered by citizens of the community in conjunction with the A. F. of M., local and national.

3. As soon as possible, the cities themselves should find ways and means of continuing these services, and by example, point the way for other communities to start such a program.

BE IT FURTHER RESOLVED, That the Federation take immediate action to put the above into effect.

Dated this 15th day of June, 1959, at Seattle, Washington.

The above resolution was referred to the President by the Convention.

The Federation's resources have been taxed to the limit by an elaborate and varied program of action designed to achieve the fundamental objective of this resolution—namely, more extensive appreciation and use of live music. Accordingly,

(Continued on page thirty-four)



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gene

KRUPA

By Dom Cerulli

Making headlines throughout his career, he has created the image of the jazz drummer which will persist as long as jazz persists.



● His name is Gene Krupa, but to two generations of American jazz fans he's Mr. Drums.

He's fifty-one years old, but he remains the boyish, tousel-haired, gum-chewing personification of a swing drummer.

The *Gene Krupa Story* has been playing around the nation's theaters this year, but the real Gene Krupa story has been unfolding in ballrooms, concert halls, theaters, night clubs, jazz festivals, and recording studios since 1921. That was the year Krupa joined the Frivolians (he was a cocky twelve years old), a band at a Wisconsin summer resort. Following the summer vacation, Krupa, back in Chicago, went to Bowen High School, and played with the old Austin High Gang, a group which included Bud Freeman, Eddie Condon, Frankie Teschemacher, Joe Sullivan, and drummer Dave Tough, who left for a European trip and thereby created a vacancy which Krupa handily filled.

He studied briefly for the priesthood at St. Joseph's College in Rensselaer, Indiana, but soon gave it up to tour with bands in the mid-west.

On Dec. 9, 1929, a remarkable event occurred. Krupa lugged his drums into an Okeh Records studio for a session with the McKenzie-Condon Chicagoans and, while studio officials sputtered and fumed, he proceeded to cut the record with full use of his bass drum, marking the first time the sound of this

INTERNATIONAL MUSICIAN

instrument was etched into the groove of a record.

Through the remainder of the 20's and the mid-30's the young, gum-chewing drummer worked with a variety of bands including those of Thelma Terry, Red McKenzie, Russ Colombo, Mal Hallet, Joe Kayser, Leo Shulkin, and Buddy Rogers. During this time he made many records in a purely jazz vein, as opposed to his dance band work. In December of 1934, he made a move which was to be the most important one in his entire career: he joined Benny Goodman's orchestra.

Goodman had just begun the National Biscuit Company's "Let's Dance" radio show, a coast-to-coast broadcast which was to increase the band's popularity, notably on the West Coast, and help it on that uncertain road to success. During the next year, while the Goodman band toured and scuffled to stay together and play its kind of dance music, Krupa was a mainstay in the rhythm section as well as the cheering section. And certainly one of the reasons behind the spectacular success of the band, when it hit, was the large and faithful following of fans built up by Goodman and his star sidemen, Krupa, trumpeters Harry James and Ziggy Elman, pianist Jess Stacy, and tenor men Art Rollini and Vido Musso.

Krupa remained with Goodman until mid-February, 1938. Krupa's popularity by that time had become so great that his smallest

drum breaks were greeted with bursts of applause and his solos with roaring ovations. The time was right for him to strike out on his own. He formed a band and played his first job at The Steel Pier in Atlantic City on Easter Sunday that year. Gene recalls that, after the date, as he was driving home, he heard Benny Goodman's band over the car radio, playing *Don't Be That Way*. Gene listened critically to the drum break, then shook his head negatively. "Man," he said, "that'll never make it." A few moments later, the announcer reported that he had just played Goodman's latest Victor record, and identified the drummer as Gene Krupa.

#### Confidence Was the Keynote

How did it feel to leave Goodman and form his own band, after the months and months of touring and swinging, climaxed by the fantastic success of the precedent-shattering swing concert by the Goodman band at Carnegie Hall?

"I felt pretty confident," Gene recalled. "I guess it was a result of the sales talks all the various agencies gave me. They showed me big fat contracts and everything. I wasn't too scared about that, really."

The Gene Krupa band began its climb to the top, and along the way it set up a few milestones of its own. Gene and his band were chosen to open the Panther Room at the Sher-

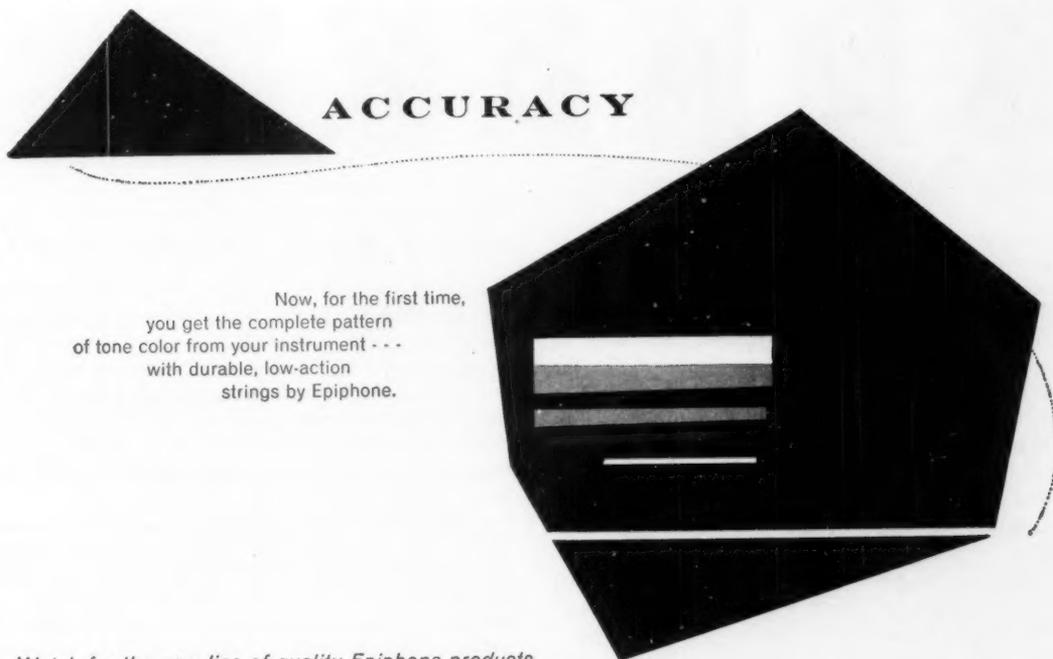
man Hotel in the spring of 1939. He made hit single records, such as *Drum Boogie*, *Let Me Off Uptown*, *Boogie Blues*, and *Disc Jockey Jump*. He brought to the fore many singers and musicians who went on to a place in popular music of their own, among them, Anita O'Day, Johnny Desmond, Dave Lambert, trumpeter Roy Eldridge, tenor man Charlie Ventura, baritone man-arranger Gerry Mulligan, tenor man Sam Donahue, and tenor man Vido Musso, among many others.

The period in which Roy Eldridge was with the band, from May, 1941, to mid-1942, was perhaps the most rewarding of all for musical excitement. One of the most-sought features of Gene's band during that time were the many numbers in his book on which Anita sang a chorus and then Eldridge blew high and clean for a chorus or more. It was thrilling for an audience to witness the diminutive Eldridge jumping up in the trumpet section to rip out a blistering solo over the full band, with Gene rim-shotting behind him.

But, more important, by having Eldridge as a regular member of his band, Krupa followed the democratic pattern established by Benny Goodman in hiring talented Negro musicians and giving them a showplace and opportunity commensurate with their talent.

The man who probably influenced more musicians than any other leader into picking

*(Continued on page thirty-two)*



The advertisement features a large, dark silhouette of a guitar body on the right side, with a bridge component shown below it. A dotted line connects the bridge to the word "ACCURACY" in the center. To the left of the guitar body, there is a smaller, dark silhouette of a bridge component. The text "Now, for the first time, you get the complete pattern of tone color from your instrument . . . with durable, low-action strings by Epiphone." is positioned between the two bridge components.

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## by Alan Schackner

**About the author:** Alan Schackner is a composer, arranger and conductor as well as a virtuoso of the harmonica. After graduating from the New York College of Music, he attended New York University where he studied the Schillinger System of composition under Rudolph Schramm. Mr. Schackner is responsible for writing and playing the special music for William Saroyan's Pulitzer Prize play, *The Time of Your Life*, and it is his harmonica you hear in many of the television commercials. He has appeared in concerts and special appearances throughout the United States and has been seen on some of the top TV shows. As a recording artist, he is known as "Alan Black," and albums are available. He is Secretary of the "American Society of Music Arrangers."

# CHROMATIC HARMONICA

## ... a new orchestral color

● The invention of the harmonica is credited to the Irishman, Richard Pockrich, and its development into a full-fledged instrument to Benjamin Franklin. However, that instrument was quite unlike the harmonica we know today. It was actually a series of glass discs of different sizes which were gently rubbed (by the fingertips) as they revolved in water, thus being made to give off the tones of the scale in rather unearthly timbres.

The forerunner of the present-day harmonica seems to have been invented some time in the latter half of the eighteenth century, although researchers disagree as to who really was the inventor. According to the *Encyclopedia Britannica*, the man responsible was Sir Charles Wheatstone, and the date, 1829. It was called the "Aeolina" and contained a few reeds in a metal box. By moving the "instrument" to and fro across the mouth, simple tunes could be played. Dr. Will Hohner, of the Hohner harmonic dynasty, spent a great deal of time and money trying to trace the history of the tiny instrument. After much research, he came to the conclusion that harmonicas were first made in Germany by a Fredrich Hotz. The reader can take his choice.

At any rate, commercial manufacture was first instituted in Germany by the aforementioned Mr. Hotz, who soon merged his little factory with M. Hohner into what was to become the largest harmonica and accordion factory in the world.

By 1930 the harmonica was enjoying tremendous popularity in the United States, and production had boomed to the fantastic sum of twenty-five million harmonicas. Indeed, it was a rare high school or college that did not have its harmonica band. (The Philadelphia Harmonica Band achieved great success and traveled all over the United States, giving recitals and concerts.) Books were written especially to acquaint school teachers with the possibilities of the mouth organ as an aid to teaching music.

Harmonicas were the most portable of instruments, and prior to World War II cost but fifty cents. So it is not hard to understand why they were so popular. However, the war changed all that. Harmonicas became so scarce as to be virtually unobtainable. The popularity of the instrument consequently suffered a severe blow from which it has never completely recovered. After the war, when mouth organs once more became available, the fifty-cent model had gone the way of the five-cent cigar. Today this harmonica retails in the vicinity of \$2.50.

Though the quantity of harmonica players had diminished, the quality had certainly improved, and almost everyone who played had discovered the advantages of the chromatic harmonica. Classical music was no longer beyond the scope of the player, but rather was expected of him. Musical acceptance became complete, and finally, when in 1950 the American Federation of Musicians declared the harmonica a legitimate instrument, and invited all players to join, it had arrived.

Today the once lowly harmonica is considered a first-class instrument and composers like Vaughan Williams, Villa-Lobos, Darius Milhaud, Norman Dello Joio and others have written especially for it.

### What It Is

The harmonica is a remarkable instrument, tiny, yet unique insofar as it is the only instrument that is played by both blowing (as in conventional wind instruments) and drawing (as in no other).

It is as portable as one could wish (six inches in length) and capable of a variety of tone colors and effects not likely, if not altogether impossible, on any other instrument. It is extremely versatile, and far more flexible than one might expect, judging from its size. In the hands of an expert, it can perform with great virtuosity and is equally at home executing fiery pyrotechnics and playing dreamy "mood" music.

### What It Is Not

The harmonica is not an accompaniment instrument. Although some chords are possible, it cannot play chord accompaniments or combinations of notes such as are possible on the accordion or guitar. Of course special harmonicas called "chord harmonicas" are available, built expressly for chordal accompaniment and useless for any other purpose. They are generally played by specialists and their technique is completely different from that of the solo instrument.

### How It Works

Mechanically speaking, the chromatic harmonica is really two diatonic harmonicas tuned one-half step apart (key of C and key of C#) and placed one above the other. Chromatic tones are obtained by pressing a spring-actuated button on the end of the harmonica. With the button in the "out" or natural position, the three-octave diatonic scale of C# becomes available. This combination of both diatonic scales makes possible every tone in the chromatic compass.

The tones are arranged as follows:

1	2	3	4	5	6	7	8	9	10	11	12	
C <sub>d</sub>	E <sub>f</sub>	G <sub>a</sub>	A <sub>b</sub>	C <sub>d</sub>	E <sub>f</sub>	G <sub>a</sub>	A <sub>b</sub>	C <sub>d</sub>	E <sub>f</sub>	G <sub>a</sub>	A <sub>b</sub>	C <sub>d</sub>
C <sub>d</sub>	E <sub>f</sub>	G <sub>a</sub>	A <sub>b</sub>	C <sub>d</sub>	E <sub>f</sub>	G <sub>a</sub>	A <sub>b</sub>	C <sub>d</sub>	E <sub>f</sub>	G <sub>a</sub>	A <sub>b</sub>	C <sub>d</sub>

The letters in large type represent those tones obtained by *blowing*, the smaller letters those tones obtained by *drawing*. In order to obtain any of the sharp tones, the button (not illustrated) has to be depressed. This blocks off all of the natural notes, and exposes only the sharp (#) side.

The harmonica most often used by the professional is a three-octave (plus a major second) instrument. It has the following chromatic compass:



Also available is a four-octave instrument with the low octave notated in the bass clef:



This bass octave, however, has a tendency to be weak and ineffectual and is seldom used. Then, too, the increased size of the four-octave instrument makes it comparatively awkward to handle, so that most (though not all) players prefer the three-octave instrument.

Many other types of harmonicas are available. But, for the purposes of this article, we shall be concerned with the three-octave solo instrument only.

### Non-Transposing Instrument

The harmonica or mouth organ, as it is sometimes called, is a non-transposing instrument, that is, sounds exactly as written. Its tone remains fairly constant over the complete range, and there is no break in the register such as one encounters in the clarinet. The player has equal facility in all three octaves.

The tone produced in the lower range, from Middle C to C an octave above, is rich, round, and very full. From the second octave to the high G, the tone takes on a sort of silvery, fluid quality unsurpassed for interweaving threadlike obbligatos. The extreme upper part of the compass (from high G upwards), while still useful, tends to be shrill unless properly amplified and recorded.

For all practical purposes the harmonica is too weak to be heard in an orchestra unless electronically assisted. To date, the best method seems to be to play into a microphone, rather than make the harmonica itself electronic, *a la* the electric guitar.

Whole tone trills are virtually impossible except in the following combinations, which are possible in all octaves:



Refer to the harmonica sketch, to see why this is so. In order to play C to D, for instance, one must blow, then draw. Obviously this is impossible without interrupting the continuity of the trill. Trick approximations are possible, but they are not true trills.

Half-tone trills are another matter. Many of these are possible. The following, however, are impossible in all octaves:



"Shakes" are possible where the notes adjoin each other and are both blow or both draw. It is impossible to shake a blow draw combination. It is also virtually impossible to combine sharps, and naturals in a shake, so that, while C to E is perfectly possible, C# to E is not.



Where chords or double stops are encountered, the harmonicist can play any combination of blow tones, or any combination of draw tones, but again, he cannot mix blow and draw tones, nor can he mix naturals and sharps:

(Continued on page twenty-nine)





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95 Massachusetts Ave., New Britain 43, Conn.

**Locals Lash Out Against Foreign Film-Track**

(Continued from page five)

Manuti written assurance that as soon as contractual obligations run their course, the brewers will insure that American musicians will be sole source of instrumental music to advertise the company's product. In their words, "If we sponsor other shows of this type, we will insist to our agency that the music shall be made by American musicians."

The cumulative impact of letter-writing campaigns throughout the country is having a marked effect. Added to this is a constantly building pressure from other directions.

At the winter meeting of the Executive Council of the AFL-CIO, that body gave official approval to the Senate resolution introduced by Senator Wayne Morse, calling for an investigation of the foreign-made tape racket.

A resolution was introduced into the Rhode Island legislature at the behest of traveling representative Andrew E. Thompson, making a formal demand upon the United States Congress to enact laws to prevent job-curtailling abuses and citing especially the substitution of foreign-made tape recordings for American musicians.

Alfred Del Simone of Richmond, California, managed to inject humor into his protest, directed at Proctor and Gamble. "As soon as I found that this situation exists, I stopped using your products and haven't taken a bath since. I'm sure you don't want your products to be boycotted as there will be a lot of dirty Americans around our country. I suggest you use some of your own products and clean up this deplorable situation."

In New Bedford, Massachusetts, President Adolphe F. Coimbra of Local 214 took the opportunity of the local's fifty-fourth celebration and banquet to tell seven hundred assembled guests, "While I am probably the only one who enjoys the live music I make, the music recorded abroad for domestic television shows threatens the security and employment of many competent American musicians."

Local 320, Lima, Ohio, used the pages of its official journal, "Intermission," to urge cooperation of its membership in writing letters of protest to sponsors. Included with an editorial urging such cooperation was a listing of shows, sponsors, and sponsors' addresses to facilitate the direction of mail.

Local 72, Fort Worth, Texas, arranged for a timed mailing of an initial order of one thousand post cards to sponsors, extended the pro-

(Continued on page thirty-five)

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## BENEFIT DANCE HELD IN HOLLYWOOD PALLADIUM

More than three hundred A. F. of M. musicians, including members of top bands and orchestras, played an unusual benefit at the Hollywood Palladium, Sunday, February 28.

Beneficiaries of the afternoon teenage dance and the evening adult dance were the three orphaned children of orchestra leader Sam Trippe who, with his wife, was killed in a traffic accident last November.

Two of the three Trippe children are still receiving medical care and because of the limited financial resources of their grandparents, all of the young Trippes are faced with economic problems.

Under the general chairmanship of Local 47 President John Tranchitella, the benefit was organized for the Hollywood Palladium in two parts. In the afternoon a well-supervised teenage dance under a police permit was held; in the evening an adults-only dance drew thousands.

Twenty-six Los Angeles disc jockeys donated their services to MC the dances at which more than three hundred members of Local 47 played on a rotating schedule.

Headlining the afternoon dance was the Stan Kenton Band. Lawrence Welk and his orchestra head-

lined the evening dance. Other bands and orchestras playing for the benefit of the children were: Gus Bivona, Rene Bloch, Claude Gordon, Baldwin's 7-Teens, Buddy Collette, Jerry Gray, Bobbie Hammack, Jack Millman, Johnny Otis, Jessie Price, Rene Touzet, 6-Teens, The Phantoms, Bo Wagner, Mort Weiss, Dave Wells, Si Zentner, plus former members of the Sam Trippe Orchestra and many more.

Local 47 Vice-President Max Herman lined up the musical talent. Radio and TV personality Larry Finley served as general chairman of the disc jockeys. The Hollywood Friars Club donated \$1,000 towards expenses to permit every penny from ticket sales to go to the children.

Even the giant Palladium donated its facilities as did all the others who helped make the event a success.

Los Angeles newspapers gave tremendous play to the benefit, with one morning metropolitan daily newspaper running a front page feature. More than one thousand promotion spots were donated by Los Angeles radio and television stations.

The musicians of Hollywood opened their hearts to the Trippe orphans and came through when they were needed.



Photographed back stage are four of the men primarily responsible for the Trippe Memorial Benefit Dance. Left to right: Max Herman, Vice-President of Local 47, Los Angeles; Larry Finley, Los Angeles broadcasting personality and Chairman of the Disc Jockey Committee; orchestra leader Stan Kenton, who headlined the afternoon teen-age portion of the benefit; and John Tranchitella, President of Local 47, General Chairman of the benefit.

### IMPORTANT

DUE TO THE FACT THAT THE HOTELS IN LAS VEGAS ARE VERY CROWDED OVER THE WEEKENDS, WE HAVE BEEN ADVISED BY THESE HOTELS THAT THE DELEGATES WHO ARRIVE SATURDAY, JUNE 4, 1960, WILL BE REQUIRED TO PAY THE HOTEL RATES AS THOUGH THEY ARRIVED ON FRIDAY, JUNE 3, 1960.

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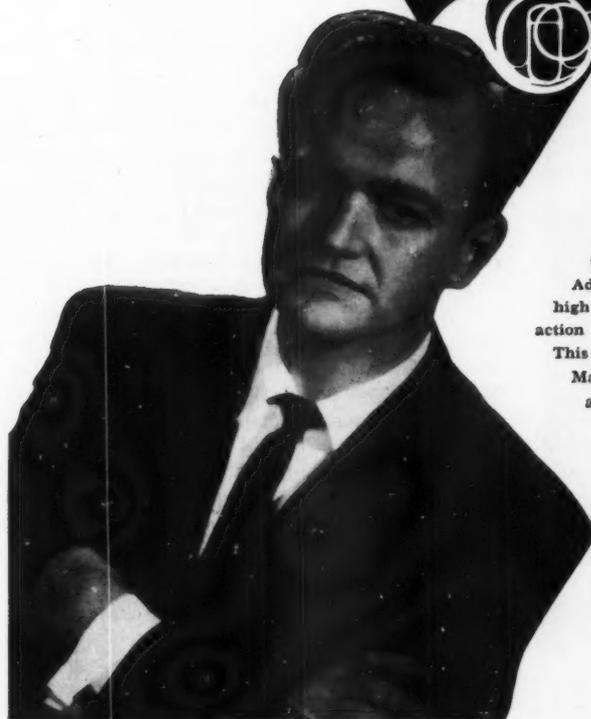
For most dance men *this is it* — the Model 69 with its duo-bore (.480/.490) slide and generously proportioned bell. The result — amazingly big sound and full low register, plus a beautifully in tune, free resonant upper range (high B<sub>2</sub> and above) that is truly a Revelation! Test-play the 69. Discover for yourself why Holton is the choice of so many top-ranking trombonists — Buddy Morrow and men like him *who know brasswind performance!*

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## Over Federation Field . . .

Last month we noted that Frank Casciolo, President of Local 655, Miami, Florida, was named "Man of the Year" by Miami Conservatory. Now we hear that James W. Knight, Secretary of Local 345, Eau Claire, Wisconsin, has been named "Outstanding Boss of the Year," by the Chippewa Falls Junior Chamber of Commerce. One of the items cited toward his winning this award, presented annually to an outstanding citizen of that town, was: "He has been in the music business since he was twelve years old and now is completing his third year as Secretary of Local 655, A. F. of M." Mr. Knight is also President of the town's Chamber of Commerce.

"Bud" Tooley was honored at the annual party of Local 303, Lansing, Michigan, for his long and faithful service to the local. A member since 1919, he has served in every office—as board member, president, and, at present, as secretary-treasurer and business agent. "Bud" is also a board member of the Michigan State Conference and a member of the Election Committee at the A. F. of M. conventions.

"Bud" was presented with a pen set with a calendar and musical symbol dated February 8 and inscribed: "To C. V. 'Bud' Tooley in appreciation—Local 303, A. F. of M." Mrs. Tooley received a bouquet of roses.

(Continued on page twenty-six)



Frank Parker (right), President of Local 303, Lansing, Michigan, presents "Bud" Tooley (left), Secretary-Treasurer and Business Agent of that local, with a pen set in consideration of his long service with the local, while Frankie Lester, leader of the Billy May Orchestra, looks on.



A plaque in appreciation of his winning second place in the Best New Band of the Year Contest for 1959 is presented Ronnie Drumm by James L. Falvey (right), President of Local 171, Springfield. The presentation took place at the recent annual installation banquet of that local.

## BOOK NOTES

*Jazz*, by Nat Hentoff and Albert McCarthy. Rinehart & Co. \$5.95.

Twelve jazz critics contribute essays on various aspects of the field. The emphasis is on the well-rounded picture and on thorough research. The twelve selected and their topics are: "The Roots of Jazz," by Ernest Borneman; "New Orleans and Traditions in Jazz," by Charles Edward Smith; "Ragtime," by Guy Waterman; "Jelly Roll Morton," and "Bebop and After," by Martin Williams; "Blues to Drive the Blues Away," by Paul Oliver; "Boogie-Woogie," by Max Harrison; "Chicago," by John Steiner; "The Spread of Jazz and the Big Bands," by Hsio Wen Shih; "Kansas City and the Southwest," by Franklin S. Driggs; "The Ellington Style: Its Origins and Early Development," by Gunther Schuller; "Charlie Parker," by Max Harrison; "The Re-Emergence of Traditional Jazz," by Albert J. McCarthy; and "Whose Art Form? Jazz at Mid-Century," by Nat Hentoff.

*The Country Blues*, by Samuel B. Charters. Rinehart & Co., Inc. \$4.95.

Maintaining that "the style and emotions of the blues have been a part of the music of the Negro in America for over 150 years, developing out of the field cry and the work song," the author tells the stories of blues singers and the songs they sing.

*Orchestration, a Practical Handbook*, by Joseph Wagner. McGraw-Hill Book Company, Inc. \$9.50.

A practical guide to scoring for orchestra. Can be studied by the self-help composer, arranger, or orchestrator. Contains a sound evaluation of instruments—their playing characteristics, their peculiarities. The conductor's point of view, as well as that of the composer, is considered throughout. Numerous notational examples give added clarity to the text.

*Harmonic Materials of Modern Music*, by Howard Hanson. Appleton-Century-Crofts, Inc. \$6.00.

An excellent textbook for serious composition students. Gifted young composers will find in it means for widening their expressive vocabulary through acquainting them with the materials of their art. Dr. Hanson, who has been a teacher of composition for over thirty-five years and is Director of the Eastman School of Music in Rochester, New York, hopes that the volume "may serve the composer in much the same way that a dictionary or thesaurus serves the author."



When most of us begin to learn to play the drums, we generally do not intend using our instrument for wage earning, either on a daily, semi-weekly or weekly basis. Nor do we plan to gain stardom in radio work, television work, movie work, or any other stage of the percussion field.

Suddenly, once we have matured, we find that we are playing quite regularly and that Joe Blow, the leader, is using us frequently, not only for the Saturdays and Sundays, but also for mid-week work. Then we find, to our surprise, that we have become a part of the music profession. However, unless we land within a special bracket, such as Broadway shows, record work and such, the club date field probably claims us.

#### The Commercial Field

This field is, therefore, one of the segments of the music business most seriously to be considered. Because it covers weddings, bar mitzvahs, square dances and similar work, I like to call it the commercial field of drumming.

Young drummers and musicians want to play jazz and somehow refuse to realize that one must be able to play in the commercial field in order to gain work. Other fellows yearn to play classical or concerts. But, no matter what phase of drumming they lean to, they soon discover that commercial aspects must be considered.

Many professional players have been typed for a particular niche: a good pit drummer; nice society drumming; show work, or some other such closed category. This tight classification of a fellow's abilities often proves harmful. Though he has planned to keep up to date, he discovers he is not keeping abreast with today's requirements. When he has occasion to play commercially, he gives a poor showing. The leader not only writes him off but also spreads the story of how poorly he plays, causing damage to his musical reputation.

#### Every Style on Tap

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Of course, fellows from various areas of the states claim that they have calls only for polkas, hillbilly or square dances. Because they have no call for Yiddish, Italian, cha cha or other beats, they never bother to learn these. However, at some time or other, they may be confronted with the need for such work. No excuse can be given, therefore, for never playing the various styles. It is simple enough to

(Continued on page twenty-seven)

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One or two measures on the chord of C, for instance, may be simple enough to ad-lib but how about six measures on a C major chord? This is found in songs such as "Hindustan," "The Best Things in Life Are Free" or "Chinatown."



Another popular song that remains on the same chord for six measures would be "Amapola." This time the chord is a B $\flat$  major chord:



Improvisation on one chord alone need not be limited to major chords. Four measures on a dominant seventh chord followed by four measures on a major chord may be found in songs such as "Avalon." Following is an improvisation on this chord progression C7 - F:



Four measures on F followed by four measures on D7 are shown in the next illustration, which could be used with the song, "China Boy":

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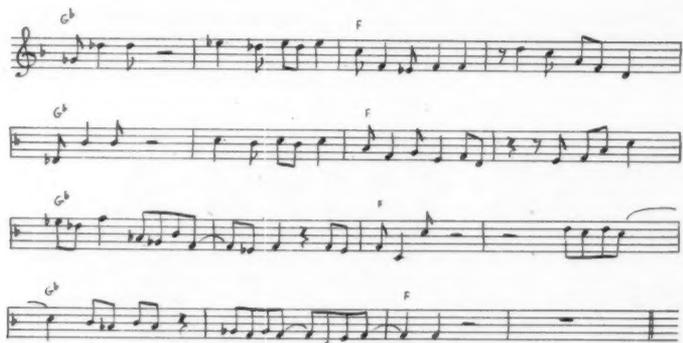


Eight measures on the same chord is probably the extreme use of the same harmony, but even this may be found occasionally as in the song, "Happy Days Are Here Again." The next example demonstrates an eight-measure ad-lib on the chord of C major:

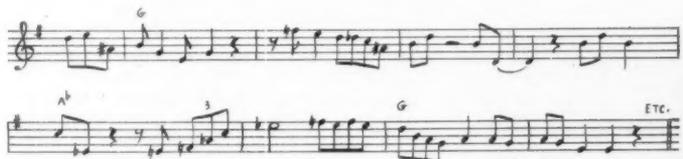


Whenever the same harmony continues for several measures, the modern pianist and arranger prefers to use as many substitute chord changes as possible to avoid harmonic monotony. Only on fast up-beat numbers would the same chord be maintained for such a long period.

When it comes to original jazz compositions one particular two-chord pattern has found much popularity. In the key of F it would be: G $\flat$  - F - G $\flat$  - F, etc. With just those two chords it is possible to compose jazz themes without the need of any additional chord changes, as shown in the following illustration:



Another example that uses only two chords is shown in the key of G. This time the chords are G and A $\flat$ :



To continuously improvise original material to fit just one or two chords requires much more imagination than ad-libbing on the average popular song which has one or two chord changes in every measure. By the same token it happens to be a wonderful exercise for the development of your improvisation technique to avoid repetition of jazz phrases despite the repetition of the harmonic background.

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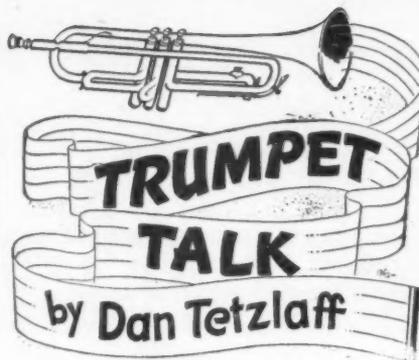
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## TIPS FROM TEACHERS AND PERFORMERS

Many of the finest performers of our time, and also of times just passed, have generously attempted to pass along helpful hints to other players seeking advancement in instrumental performance. The purpose of this article is to acquaint readers with the ideas of some of these masters and to encourage a more thorough investigation of their advice.

Seemingly conflicting statements simply prove that there are different ways of expressing an idea or that there is more than one proven road to any destination. The thinking and the discussion stimulated by these investigations, if coupled with practice, will bring accelerated progress. The trial of something new, even if it is something one does not agree with, serves to put into sharper focus the bases of one's present successes.

### What the Experts Say

Before any actual instrumental practice is begun, the mouthpiece must be played daily for at least two minutes in slurring and staccato form exercises.—*Max Schlossberg*

At each practice session try starting some tones without using the tongue. Use just the breath. Purpose: better lip control. The lips must vibrate freely.—*Wayne Reger*

The increase in the circumference of the chest is of great importance. In making breathing exercises, attention should be drawn to the lower part of the chest. When the lower ribs are expanded, the diaphragm is easily contracted or pressed down, and the lungs will be inflated at the point where expansion and capacity are the greatest.—*William Thieck*

You and I have been using the diaphragm in breathing since time began for us. Every time you shout or cough you use this muscle, and you don't read a book to find out how to use it . . . Good breathing begins with good posture.—*Leonard B. Smith*

Keep the air as close to the mouthpiece as possible, and blow from the lungs. The lips become the expressive instrument, and the trumpet is the medium through which they work. The player has the sensation of singing, without actually using the vocal chords. Long held tones are excellent up to a point, but it is possible to overdo them. If the student plays with a soft legato for three minutes without removing the mouthpiece, he will derive just as much benefit as if he had practiced a single tone.—*Saul Caston*

I would suggest slurring exercises as the means of perfecting the technique of blowing, keeping in mind the idea of *blowing out* (not up) for each succeeding higher note.—*Don Jacoby*

The important aids to obtaining a smooth legato are: keep the lips vibrating *between* notes; keep air column *steady* (no breath-shoving); enunciate oo-ee with the *middle* of the tongue as a *minor* aid to the slur which must basically be achieved with the embouchure; tighten or relax the embouchure at correct speed during slur—neither too fast nor too slow; synchronize fingers and lips so that valves are changed exactly between notes.—*Philip Farkas*

For the beginning and intermediate student, the practice of scales for technical control is worthwhile, but for the advanced player the scales can be an excellent means for developing a free flow of breath, an extension of the range both upward and downward, and as a relaxer after more strenuous playing.—*Herb Mueller*

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By concentrating on the corners of the mouth to control lip tension, you leave the center area free to vibrate, and do not disrupt the vibration.—*Ted Vesely*

To make the pitch of a lip buzz go higher, draw the lower jaw back and up *slightly*, pulling the red tissue of the lower lip up under the red tissue of the upper lip and slightly over the lower teeth, still keeping the corners firm. If you keep the lips close together as you do this, the sound will slur up to a very high pitch. Bring the lower jaw and under lip *slightly* downward and outward, and the buzz will slur downward.—*Eric DeLamater*

The tongue in its most natural motion while working with the airstream is an *up and down action*, not out and in, or back and forth. The back of the tongue is not encouraged to move. The jaw *does not* move along with the tongue.—*Bob Lowry*

I consider that a high D concert played with a sonorous trumpet sound is the limit that a legitimate player need concern himself about. But the high notes to be full in tone must be produced *with the breath* to avoid a thin tight sound which follows when they are forced through pressure against the mouthpiece or pinching of the lips.—*Vladimir Drucker*

To work in the extreme top register tends to dwarf the tone in the middle register, and may entirely ruin the notes below low C. It seems poor sense to over-develop one register at the expense of a register for which we have a continued demand.—*Walter Smith*

There are legitimate methods of helping the lip perform the upper register, such as increasing the volume and speed of the air column into the instrument; using the correct amount of pressure to support the lip muscles without interfering with their flexibility; and choosing a mouthpiece that is the correct size for your lip.—*Maury Deutsch*

The tongue of the trumpeter must be trained for strength and speed by specific exercises. Use only the extreme tip of the tongue. Do not poke it out between the lips. Keep the face and throat as still as you can.—*Richard Shuebruk*

Single tonguing is the first important essential to acquire before trying the other variations of tonguing. Thorough control of the tongue must be gained by practicing a series of notes regularly and evenly, using the open tone G, and playing softly. The majority of cornet players attempt triple tongue long before they have thoroughly mastered single and double tonguing. In consequence, the results are not satisfactory.—*Herbert L. Clarke*

Maintain a good soft tone quality in the lower register by slightly increasing the *quantity* of the airstream.—*Don Reinhardt*

Low notes, consisting of wider vibrations, call for less tensility in the diaphragm.—*Charles Colin*

Don't allow the little finger to touch the instrument; let it move in sympathy with the third finger, which is the weakest. The ring on the trumpet, unless used sparingly, is an obstacle to progress.—*Arthur Amsden*

When asked by a newspaper interviewer to what single item he attributed his beautiful sound, Arthur Pryor answered, "The Jaw Vibrato."—*Harold Brasch*

I always enjoy recalling a story told on Wilfred Roberts, trumpeter and arranger with the Radio City Orchestra in New York. When clarinetist Cloyde Williams asked him who his teacher was, he replied, "Everyone." Wonderful answer.

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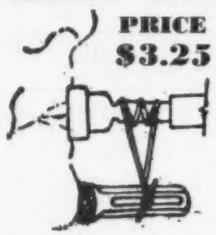
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# OVER FEDERATION FIELD

(Continued from page eighteen)



The sixtieth anniversary of affiliation with the A. F. of M. was celebrated by Local 105, Spokane, Washington, on February 5 with an "open house" get-together attended by a goodly number of the members. The above photograph taken on that occasion shows, left to right: Dudley L. Wilson, President and Business Agent since 1932; Paul Frick, former board member and member of Local 105 since 1908; and George T. Davis, Secretary-Treasurer since 1949. Davis is also President of the Northwest Conference of Musicians. In the background is the original charter as issued February 5, 1900. The photograph was taken by local member Joe Baker.

The death of the nineteen Navy bandmen, on their way to play at President Eisenhower's reception for President Juscelino, reminds us of other times in which bandmen have faced death bravely in line of duty. The musicians of the Ringling Brothers and Barnum and Bailey circus band did not depart from the tradition of their brotherhood during the disastrous fire which swept the main tent of that circus in Hartford, Connecticut, on July 6, 1944. For, although the bandstand, at the eastern end from the main entrance directly opposite the point where the fire started, was ultimately burned to cinders, and the electric organ, the kettle-drums and the platform itself were charred inches deep, the men played on, their faces blackened, their uniforms scorched, until the last of the six great center poles toppled over and the last section of the burning top fell with it.

We spoke last month of the remarkable record of Financial Secretary William M. Wied of Local 144, Holyoke, Massachusetts. We have since come on another piece of information from that local which also deserves special note. Raymond A. Schirch, Secretary of that local, has been a member of the Federation for fifty-three years and has held his present office for forty-three consecutive years and still going strong. We see Local 144 knows good stuff when it sees it, and knows how to hold on to it, too.

The men of the Merle Evans band did not need to be directed to play loudly enough to make the music heard in the farthest reaches of the enclosure. In circus parlance, they "blasted" it, thus steadying to some degree the milling throng. And they kept on playing until a falling pole actually hit their platform. Then, even as they ran for safety, the drummer continued to beat out the rhythms. Once outside, they reassembled and started up again.



Local 542, Flint, Michigan, which has just reached its half-century milestone—it was chartered April 1, 1910—plans a celebration in the near future. Above, the Executive Board and Officers look over the charter. Seated, left to right: President Russell G. Berryman and Secretary-Treasurer Edna Clendenin. Standing, left to right: Vice-President Earl Garrett, Executive Board members Roland Vasconcellos, Osman Sandford, Jack (Daniels) Daignault, Johnny Yauch (leaning over the desk), and Roy Swift.

INTERNATIONAL MUSICIAN

## • PRACTICAL APPROACH TO DRUMMING •

(Continued from page nineteen)

learn the beats and keep them mentally tucked away so that if and when the call comes to play any of these temporarily unused beats, one will be able to produce.

Some fellows will ask where they can obtain the material that demonstrates these commercial beats. Your local music dealer can give you a list of books, recordings and places to further your knowledge of this material. If he is unable to help you, there usually is a local drummer or teacher who does know this work. If you wish, you may write me, care of the *International Musician*, and I shall be more than willing to aid you in obtaining the books that deal with these commercial topics.

One most important reason for maintaining this level of knowledge is that a good jazz musician playing the job may like your playing and offer you a chance to do a few dates with him. You thus stand a chance of gaining work with the better leaders and developing wider connections.

A drummer should be like a chameleon, that little lizard-like animal that has been provided by nature with the ability to change colors to match his environment. If he sits on a green leaf, his skin changes to green, if a rust-colored leaf, rust. The drummer who is similarly flexible can prove a valuable asset to the bands with which he works.

### Each to be Enjoyed

Another aspect of commercialized drumming is being able to play every style of rhythm with equal enjoyment. Never let the leader and musicians you are working with suspect that you do not enjoy playing the mazurka, waltz or polka as much as you enjoy playing, say, jazz. Never let the band know you are dragged with the tunes they play. If you are unhappy in the type of work needed for that particular date, finish the job, thank the leader for engaging you, then pack up and go home. Next time you are called by that leader, you have a choice of refusing with the excuse that you have another job, or of taking it and liking it. In this manner, you will keep your reputation clean.

It is most important that you do not spread the word that you think this band is bad or the fellows squares, because this will only serve to start friction between you and the other local musicians. I have played many dates where the band wasn't the greatest, but this didn't mean I had to tell the fellows on the next date that So-and-So was the worst. You will gain absolutely nothing by passing derogatory remarks, and you may make enemies of other musicians—ones who might be instrumental in recommending you for better work.

The commercial field of drumming has many phases. The better musician can handle these phases as well as specialize in one particular section of the music world. And the better musician also knows that, through the weddings, dance affairs and other club dates, because the melody men and the leaders will boast of his abilities to others, he can make his climb up the musical ladder easier and faster. On the other hand, if a drummer is known for one particular style, then he will have a problem trying to advance to better work.

### To Keep in the Running

What to do about it? Many who have been playing for a number of years are bashful or perhaps ashamed to go to an instructor or someone else who can help them. Others will not spend a dollar even to buy a new book. They're getting work, aren't they? Then why try to improve? This is the way many become old-fashioned and outdated. Then along comes some young fellow who has studied and learned the new beats, and pushes them off their pedestals.

So, if you are not getting work, ask yourself if you are able to play every beat needed, with a professional sound. If the answer is "no," you can change it to "yes" by analyzing your faults and taking corrective measures.

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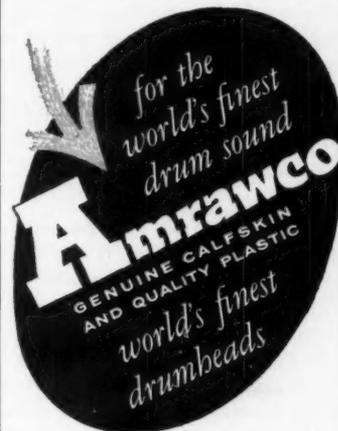
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Jack Benny has added to his list of benefit performances a solo appearance March 20 with the Honolulu Symphony, this for the Island's Orchestra Fund. To date his fiddling has raised more than \$1,900,000 for musicians' charities. For these efforts Benny, in 1959, was presented with a special plaque by the A. F. of M. "for his devoted efforts to assist musicians and symphony orchestras all over the United States and Canada," and was awarded the American Composers Alliance Laurel Leaf Award, "for distinguished service to the cause of music in America."

He has appeared with symphony orchestras in San Francisco, Los Angeles, Chicago, Philadelphia, Oklahoma City, New Orleans, Toronto, Kansas City, St. Louis, Rochester, Detroit and Washington, D. C.

The New York Philharmonic will go to Hawaii as part of a seven-week tour of the West, in the Fall of the current year. Points on the tour will be the Red Rocks Amphitheatre (outside Denver), Vancouver, B. C., and Hawaii.

Pierre Monteux will celebrate his eighty-fifth birthday by conducting a gala concert with the Boston Symphony, April 6. He preceded Serge Koussevitzky as Music Director of the Boston Symphony and has been frequent guest on its podium since his retirement in 1952 as conductor of the San Francisco Symphony.

After an absence from the New York Philharmonic for seventeen years, Fritz Reiner, conductor of the Chicago Symphony, returned to that podium as guest conductor for its concerts of March 10, 11, 12, and 13.

After thirty-nine years with the Philadelphia Orchestra, William Kincaid, solo flute, will retire at the end of the current season. His pupil, James Pellerite, will take his place.

At the end of the current season the Philadelphia Orchestra will have clocked up sixty years of providing fine music for the entire world, having traveled a total of 1,315,600 miles, including two post-season tours to Europe (1945 and 1958) and one transcontinental tour (1957).

With the demolition of Carnegie Hall, the various orchestras—New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, Minneapolis Symphony, Pittsburgh Symphony—which have made that famous concert hall either their home base or the focal point on their eastern tours, will perform in the auditorium of Hunter College during the 1960-61 season. By the Fall of 1961, it is hoped the new Philharmonic Hall at Lincoln Center will be ready for use.

Frank Miller, principal cellist of the Chicago Symphony, will be soloist with the orchestra at its April 14 and 15 concerts. Mr. Miller leaves the orchestra at the end of the current season to become Associate Conductor of the Minneapolis Symphony.

The Boston Symphony is to be congratulated on the continuity of its activities. When the thirty-week winter season ends, the orchestra immediately launches the pops season of nine weeks, under the direction of Arthur Fiedler. This is followed by three weeks of free open-air concerts on the Charles River Esplanade in Boston. Then in July the six-week Berkshire Festival opens at Tanglewood (Lenox, Massa-

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chusetts). This year the orchestra will tour Japan and other East Asian countries, starting about May 1 and returning in the middle of June. This will be its third foreign tour.

The Black and White Symphony Ball, an annual event for the San Francisco Symphony, will take place April 22, with four different moods of music and decor featured at four top hotels, and the San Francisco Symphony sharing musical honors with three name bands.

On April 24 the Cleveland Orchestra will embark on its first Pacific Coast tour. The four-week journey will take in the principal cities of the West and Far West.

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We see that for an outlay of less than \$12 million a year, twelve symphony orchestras could be playing continuously and giving concerts consisting mainly of music by our own composers. Of course admission at very nominal rates would be charged and revenue from this source of income would reduce to some extent the Government outlay. However, if not a single seat were sold, the total outlay for the Government would be less than one little "iddy biddy" ICBM (Intercontinental ballistic missile).—*Overture*, December, 1959.

## THE CHROMATIC HARMONICA

(Continued from page thirteen)

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Note that in the second bar, the C is not coupled with an A because C is a blow note, and A a draw note (obviously impossible). If the signature were changed to C $\sharp$  this would still be playable in exactly the same way; but in any other key, this exact sequence becomes impossible.

All octaves are not only possible, but easy, and can be played with great rapidity. They can be very exciting when used properly, as in Aram Khatchaturian's "Sabre Dance," or in sequences from Liszt's Second Hungarian Rhapsody. Octaves, as a general rule, are not suitable for "pretty" music, and broken octaves should be written only for the true virtuoso:

(Continued on the following page)



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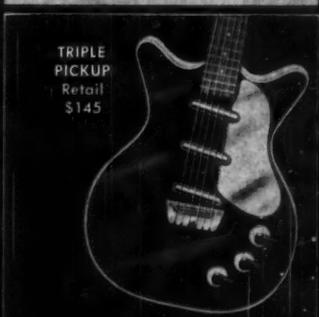
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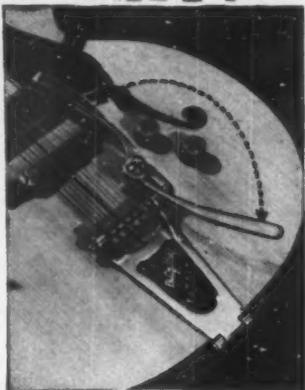


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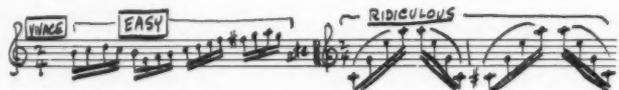
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The matter of keys is no great problem to the skilled harmonicaist. He can play in *any* key. Like most musicians, however, he dislikes the key of B and does have more facility in the simpler keys. Strangely enough, F# and C# are very easy keys for the harmonica.

The expert player reads quite well, although not so fast as a clarinetist or violinist. He can handle reasonably fast passages at sight, especially if they are scale-wise. Awkward skips give him trouble and sound bad.



If the unplayable section of the foregoing example were written in the "closed" position, it would then become readily playable, could in fact be read at sight.



The harmonica lends itself to staccato effects that are brilliant and quite unlike those obtainable on any other instrument. In legato passages, however (again because of the blow-draw combination), it tends to be less fluid than the woodwinds or strings. Surprisingly enough, when rapid figures or arpeggios are performed on the mouth organ, the listener cannot differentiate between the blow and draw sequences, so that passages like the following are perfectly logical and will sound quite smooth.



Note that the skips are not wide and that all arpeggiated chords are in the "closed" position. In "open" position, these could not be played with any speed or continuity.

The harmonica combines readily with almost everything in the orchestra, and, when coupled with another instrument, has the ability to change the color of the instrument with which it is paired. Thus a clarinet and harmonica in "thirds" no longer sound like clarinet and harmonica, but rather like an entirely new instrument.

While the harmonica blends admirably with all of the woodwinds, coupling with saxophones is not recommended. However, it is perfectly all right to score a moving line for harmonica against a sustained sax section. Muted brass and harmonica work just fine, either in coupling or in ensemble writing. I recently had occasion to write two harmonicas above a muted brass section, and, when the recording was played back, the harmonicas had lost their identity and sounded like two very high trumpets playing higher than trumpets have any right to play. The effect was startling, to say the least.

Strings, of course, sound well with almost any instrument, and the harmonica is no exception. Here the possibilities are limited only by the ingenuity of the composer or arranger. Delightful combinations are possible, and practical. It remains for the creative person to discover them for himself.

The following passage was written for violin, viola, cello and harmonica (the moving part). It is an excellent example of inner voice writing, for harmonica, and would sound equally well with flute, oboe (or clarinet) and bassoon. As a matter of fact, the mouth organ could play *any* of the upper parts with satisfactory sonorities resulting.

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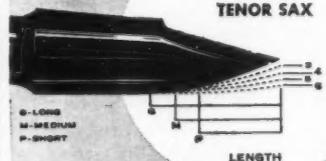
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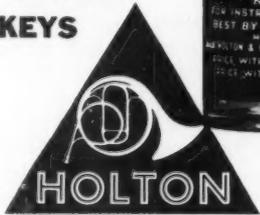


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Even percussive instruments can be used to great advantage when doubling a harmonica line, and the hard dry "woodpile" effect of a xylophone is given an interesting edge when doubled by the mouth organ.

For happy, cheerful effects, it would be hard to find a better combination than glockenspiel and harmonica. The author has scored harmonica and flute in thirds, with the "glocks" doubling the melody with delightful results.

The problem of the harmonica being in pitch with other instruments has ceased to exist. Today the harmonica goes on a job with several instruments ranking in pitch from 435A (the European tuning) to 450A (just in case). He merely pre-selects one that's in tune, and away he goes. Actually the harmonica can be tuned, but it's a long laborious process requiring complete disassembly of the instrument.

All harmonica players have at their constant command vibrato and tremolo effects, though they can also eliminate them altogether. Generally speaking, the harmonica vibrato is produced by rapid fluctuations in pitch produced from the throat of the player. (This has a parallel in the violinist's vibrato, made by his exerting an undulating motion on the string with his finger.) The tremolo, on the other hand, is produced purely by the action of the hands, alternately cupping and uncupping. While this effect is similar to the vibrato, here the intensity of the tone only, and not the pitch, is affected.

Muted effects are available, as are open raucous tones, and many harmonica players can triple tongue. Notes can even be "bent," and wah-wah effects are native to the instrument. Many other uses could be listed, but here, since space is at a premium, we have dealt with only the most important.

**The Corny Concept**

The old "type casting" of the mouth organ for, say, cowboy music or street scenes only, is as corny as high button shoes. It belongs to the same school of clichés which would have you use a mandolin for Italian music, an out-of-tune accordion for French music and French horns to suggest a fox hunt. Certainly they can be used for that purpose, but should they be limited to just that? Certainly not! If the musical content is good, the music will speak for itself. It won't have to depend upon suggestive instruments. If we write for the harmonica intelligently, it can be used in any musical situation.

**Hints for the Composer-Arranger**

Avoid high, sudden attacks. They can be played if really necessary, but the player will worry. They're a psychological hazard. Much better to *gliss* him up to the note or lead him up to it.

If you think a piece of music is really difficult and has to be read carefully, give the player a fighting chance. Send him a copy in advance.

If you want "cool" jazz, be sure to hire a harmonicaist with a jazz conception. Not everybody can "swing."

Remember that the harmonica is individualistic, is a new color. Don't use it to replace a string section. Use it for itself—with taste.

**For the Beginner-Player**

Don't start with a little diatonic harmonica, especially if you are already a musician. Buy the three-octave chromatic harmonica and learn on that. It is just as simple and you won't have to unlearn anything. (List price, about \$12.50.)

Have patience! The harmonica is exactly like any other instrument and will respond to practice.

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# gene KRUPA

(Continued from page eleven)

up drums takes an exceedingly dim view of recent trends in jazz in which his instrument has taken a secondary role or has faded out of the picture completely.

"You've got to have a drum," Gene exploded. "Why, even the smallest cocktail unit has someone attempting a basic brush beat on an upright tom-tom."

Gene is still a student of drums, despite his world-wide fame as a leader on that instrument. In 1951, he began studies with percussionist Saul Goodman of the New York Philharmonic Orchestra—studies which continue whenever Krupa is in New York and has some time to give to them. He continues to practice and maintains a full set of tympani in his Yonkers, New York, home, plus a mammoth library of books on drumming. His personal record collection is bare of jazz, but is crammed with modern serious composers who work extensively with rhythm and percussion.

In 1954, Gene established a drum school with Cozy Cole, and it is still going strong, now offering correspondence courses as well as in-person instruction. Whenever he's in New York, Gene drops in on the school to teach a few classes and to catch up on what the younger generation is doing with the sticks.

In 1956, jazz impresario Norman Granz re-united Gene and Roy and Anita for a record session with a big band. Since then, Gene and Anita have been re-united several times on TV for spectaculars and popular music programs—all with notable success.

But since breaking up his big band late in the 40s, after having taken out an orchestra complete with the usual brass and reeds plus a thirty-two-piece string section, Gene went with the Jazz at the Philharmonic tours, and later toured the world with his own small group.

"Working with the small group," he said, "gives me time for research and study, which I never had before. Also, I can play strictly jazz without having the worries and the problems of leading a big band, getting replacements, making one-nighters, and all the rest of the headaches.

"In the trade today, a small group is more in demand. But I would dig it the most if the public became big band conscious again, because I feel that some of our new drum stars would not only get invaluable experience, but some fine kicks, too."

Gene worries a bit about the younger drummers coming along. He admires the intricate, swinging work they do, but he is concerned about them receiving a well-rounded drumming experience—and that must include big bands.

Whenever possible, he encourages young musicians "to study plenty while you're still young, and with the proper teachers. For a God-given talent and greatness can be stifled, and even ruined with passé, ridiculous rules and academic clichés."

Gene's concern is genuine, because he has made headlines at the drums all his life. He created the image of the jazz drummer, bathed in the spotlight and soaked with perspiration (at theater dates, he had to change clothing from the skin out after every show), and with hands and lips moving at a furious rate.

"What dance date ever meant anything unless there was someone around beating time

on something?" he asked.

His career has been long, and his service to jazz has been faithful. But what of the future?

"Well," he said, "there is much yet to be done. For instance, there's the gap to be bridged between symphonic and jazz music. I want to be a part of the work that goes into that field.

"Whatever happens, the past, present, and the future are all part of a fascinating and growing pattern."

And part of that pattern includes the movie version of Gene's life, *The Gene Krupa Story* (starring Sal Mineo, a young actor made starry-eyed by the sight of a set of drums), which more or less traces Gene's career through the years.

That career seems headed for more and more expansion because Krupa is as active today as he was in the heyday of big bands. His recent appearance on a big band TV spectacular was greeted with the largest applause of any of the bands (and there were perhaps ten in all) participating in the show.

It underlined, after some twenty years, what critic Leonard Feather summed up so readily in a chapter on drumming in his book, *The Book of Jazz*:

"Krupa, a master technician, was as flexible as George Wettling and as dynamic as Dave Tough. His beat was steady and relentless, his knowledge of the history and nature of percussion constantly increasing through an unquenchable thirst for information. It was his lengthy solo on the Benny Goodman performance of *Sing, Sing, Sing*, recorded in 1937, that led directly to the acceptance of the jazz drummer as a much-used solo voice in the orchestra."

Now, *that's* the real Gene Krupa Story.



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## President Kenin's Report on Convention Resolutions

(Continued from page nine)

no formal steps have as yet been taken by the President with respect to the constructive suggestion in this resolution.

It can be reported, however, that preliminary informal steps have been taken to probe the possibility of direct aid from one of the great private foundations. The matter will be vigorously pursued by the President's office at the earliest possible moment.

### RESOLUTION No. 9

WHEREAS, Making the public "Live Music" conscious will help create employment opportunities for our members, and should be our number one project, and the Federation and its locals have invested untiring effort, time and money to do so with "Live Music" promotions, the Repeal Campaign for relief from the 20% so-called Cabaret Tax, the creation and sponsoring of the Best Dance Band and Congress of Strings, all planned for and to make the public "Live Music" conscious, and

WHEREAS, It is recognized that advertising creates employment, and is so stated by the advertising industry, and the television industry of today, as an advertising medium has a captive audience of millions in our homes daily, and

WHEREAS, It is the policy of television programming to give credits by means of "The Crawler" at the opening and closing of programs to individuals and organizations that contribute to the creating and presentation of such programs shown, such as the cast, producer, technicians, cameramen, music director (sometimes), etc., and music is a major factor in most TV programming not acknowledged by a credit, and

WHEREAS, Through the fine efforts of our capable President Herman D. Kenin and the Executive Board, a new concept and relationship has been established with the TV industry, whereby more and more programs now employ "Live Music," such as "Desilu," "MCA Revue," etc., therefore,

BE IT RESOLVED, That President Kenin and the Executive Board endeavor to have the TV industry give a "Live Music" credit in all programs using same. This would bring our "Live Music" campaign into every home, every day via "The Crawler." Suggested credits: "Live A. F. of M. Music," conducted by .....; "A. F. of M. Live Music" by ....., etc., etc. Further, after study, to bring this about as soon as possible.

This resolution which was passed by the 1959 Convention, was considered by the International Executive Board. By action of the Board, this resolution has been referred to the President.

The worthy objective of this resolution has been and is being pursued by the Federation in various forms. One of the declared aims of the Morse Resolution in the Senate of the United States has been to identify the improper use of canned music. At the last Convention of the AFL-CIO, the Federation introduced a resolution seeking total labor support for the Morse Resolution. This was referred to the Executive Council of the AFL-CIO, which has already begun to implement the unanimous will of that Convention in endorsing the Morse Resolution.

At the same Convention of the AFL-CIO, the American Federation of Musicians successfully gave full support to another resolution introduced by various entertainment unions in California explicitly calling for the identification of all television programs utilizing canned materials.

Additionally, the President of the Federation has recently called upon Chairman Harris of the Special House Subcommittee on Legislative Oversight urging a thorough inquiry into the industry's practices respecting canned music, and the FCC's failure to enforce the commitments described in the report on Resolution 27. We also have protested to the FCC the use of non-labeled cut-rate foreign music.

As recently as March 10th the Federation was instrumental in the introduction in the House of Representatives H.R.11043 which would make it a crime to use in TV film or motion picture theater film this sub-standard foreign import as music track for commercial purposes.

### RESOLUTION No. 35

WHEREAS, The A. F. of M. is waging a vigorous fight to abolish the 20% cabaret tax, and

WHEREAS, The harmful effects of the cabaret tax on employment of musicians is well known, and

WHEREAS, The arguments presented in favor of repeal of this unfair tax by President Kenin, his committee, senators and congressmen have been most impressive, informative and effective, and

WHEREAS, Since it now seems the best we can hope for at this time is a partial repeal (10%), and

WHEREAS, The restrictions pertaining to the 20% cabaret tax are even more harmful to the musicians and live music than the actual tax itself; such as, (1) a person having dinner with his family or friends prior to the scheduled time for dancing and who remain in the dining room for some beverages after dancing commences is subject to the 20% on food and beverages they have consumed prior to the start of dancing; (2) a waiter or maitre d' is not permitted to remind or advise patrons to pay their check before entertainment commences and start new check which is subject to tax (violation of this restriction is interpreted as "Conspiring to defraud the government"); (3) a band playing for dancing must not be visible or available to non-taxable patrons (violation of this restriction results in taxing entire room where violation occurred); (4) if a patron is seated in lounge or room where band is not performing and chooses to dance, he is not permitted to do so, even though the party is willing to pay cabaret tax; (5) combos who are hired to entertain in a cocktail lounge "may not entertain" per se (violation of this restriction results in taxing all patrons in the lounge).

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However, juke box and canned music does not constitute entertainment; (6) the blame for enforcing all these restrictions usually falls on the orchestra leader, musicians' union or the management, which consequently results in loss of business, now, therefore,

**BE IT RESOLVED,** That future efforts be directed towards enactment of legislation to abolish these prohibitive restrictions pertaining to the 20% cabaret or any other modified tax.

The above resolution was referred to the President by the Convention.

The membership has been advised and has been cooperating splendidly with the intensive effort to obtain 20% tax relief.

We can now look realistically toward relief in this Second Session of the 86th Congress. The House-passed Forand bill, H.R.2164, reducing the tax by half, has been reported favorably by the Senate Finance Committee, and by substantial majority action of that Committee. We have been assured the bill will have a place on the Senate Calendar and that it will be ably presented and supported on the floor.

The basic thrust of the entire 20% campaign has been the total elimination of the tax. Partial relief shall not terminate our legislative effort, which shall continue until total relief is obtained.

Thus, at the time of this report, our progress toward relief is farther advanced than at any previous time.

## Locals Lash Out Against Foreign Film-Track

(Continued from page fifteen)

test to include the major television networks and its affiliated local stations and directed protests toward the distributors of the products advertised in the "unfair" shows.

Throughout California, locals have been particularly busy. Hundreds of letters have been pouring from that area into the offices of sponsors. Many of them have been designed to short circuit sponsors' disclaimers of responsibility for the content of the shows because they were purchased as package deals. Sponsors were reminded that the public holds them responsible for all phases of production because they pick up the check and therefore have ultimate control over production policies.

Especially heartening is the tremendous support given the protest campaign by locals in areas where direct employment for musicians in TV production is rare. With no motivation of selfish interest, Local 342 in Charlotte, North Carolina, prepared and printed sample letters to secure the cooperation of its membership. A large portion of the contents of its Bulletin was devoted to instructions to the local membership on how to make the campaign most effective.

To broaden the base of the campaign, the Federation's National Headquarters devoted its booth space at the Music Educators National Conference in Atlantic City, New Jersey, March 18 through 22, to the protest theme.

Each person attending the Conference was urged to write a letter of protest to a sponsor from the A. F. of M. booth. The original was mailed directly from the booth to the sponsor. Before the envelope was sealed, however, three copies of each letter were made, to be sent with a covering letter explaining the purpose of the protest to each of three friends for each person who wrote. Thus, for each person attending the conference and writing a protest to a sponsor, a total of four letters was inspired.

While it is not possible to estimate at the time of this writing how many letters resulted from this convention display, it is expected that the number will total well over ten thousand. By this means, the musicians' attitude in this matter was made known to a very vocal group—those charged with the musical education of the young.

The constant flow of such letters, coupled with work on the legislative fronts and among friends of labor, will have great suasive effect in winning the musicians' objective. However, the fight will be long and it will be hard.

For many decades forces of technology have been reducing the area of gainful employment for musicians. To reverse this trend is difficult. It is not impossible. It requires, however, the continued cooperation of all.

APRIL, 1960



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# OFFICIAL BUSINESS

COMPILED TO DATE

## NORTHWEST CONFERENCE OF MUSICIANS

The twenty-third annual meeting of the Northwest Conference of Musicians will be held April 24 to 26 at Hotel Multnomah, Portland, Oregon. The first day of the Conference, Sunday, will be purely social. There will be two business sessions on Monday and a morning session on Tuesday, ending about noon. President Kenin will be present, since Portland was his home and since he was President of Local 99 of that city for more than twenty years. Early reservations, direct to the hotel, are advisable.

Fraternally yours,  
HARRY L. REED,  
Secretary-Treasurer,  
Northwest Conference  
of Musicians.

## WISCONSIN STATE MUSICIANS' ASSOCIATION

The regular spring Conference of the Wisconsin State Musicians' Association will be held on April 30 and May 1 in the Labor Temple, 423 King Street, La Crosse, Wisconsin. Any Wisconsin locals not affiliated are encouraged to attend and participate in the business of the Conference and the Sun-Dodger Session on Saturday night.

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

## MIDWEST CONFERENCE

The Thirty-seventh Annual Conference of the Midwest Conference will be held in Rochester, Minnesota, on Sunday and Monday, April 24 and 25, 1960. Registration and all meetings will be held in the Elks Club, as well as the Sunday evening banquet and the Monday luncheon. The Saturday evening Sun Dodger session will be held in the V. F. W. Club Rooms.

Delegates are to make their own room reservations with the hotel of their choice.

A special invitation is extended to all those locals within the area who are not, as yet, affiliated.

Fraternally yours,  
J. W. STODDARD,  
Secretary-Treasurer,  
Midwest Conference.

## WANTED TO LOCATE

D'Roxey (Rockie) Weems, former member of Local 6, San Francisco, Calif.

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

## CHANGES OF OFFICERS

Local 38, Larchmont, N. Y.—President, Emil Paolucci, 132 Larchmont Ave., Larchmont, N. Y.

Local 78, Syracuse, N. Y.—Secretary, James W. Hogan, 236 Loomis Ave., Syracuse, N. Y.

Local 127, Bay City, Mich.—President, Floyd LaRocque, 2994 Cadillac Drive, Bay City, Mich.

Local 184, Everett, Wash.—President, A. S. Bingaman, 2322 Cedar, Everett, Wash. Phone: Alpine 2-1702.

Local 267, Fulton, N. Y.—President, Alfred Bedell, 507 Fay St., Fulton, N. Y. Secretary, Ernest E. Miller, 210 Oneida St., Fulton, N. Y.

Local 274, Philadelphia, Pa.—Secretary, Joseph A. (Joe) Thomas, Musicians' Building, 912 South Broad St., Philadelphia 46, Pa. Phone: PE 5-7669.

Local 314, Elmira, N. Y.—President, Ralph D. Franchi, 175 Cutler Ave., Corning, N. Y. Phone: COrning 6-8637.

Local 358, Livingston, Mont.—President, Cecil Skillestad, 417 North Eighth St., Livingston, Mont. Phone: AC 2-3377.

Local 420, Brunswick, Ga.—President, C. V. Anderson, Secretary, H. C. Melton, 3301 Jekyll Ave., Brunswick, Ga.

Local 444, Jacksonville, Fla.—Secretary, Mrs. Eileen E. Marell, 226 East Adams St., Jacksonville 2, Fla.

Local 486, New Haven, Conn.—Secretary, Lemon Reed, 585 Main St., Ansonia, Conn.

Local 498, Missoula, Mont.—President, Dick Betts, 635 South Avenue West, Missoula, Mont.

Local 541, Napa, Calif.—Secretary, Neil Yepson, 237 Walnut St., Napa, Calif.

Local 581, Ventura, Calif.—President, Emmett Ekdall, 3043 Foothill Road, Ventura, Calif.

Local 594, Battle Creek, Mich.—President, Ralph O. Wilber, 77 James St., Battle Creek, Mich. Phone: WO 3-7084.

Local 621, Greenfield, Mass.—President, James J. Gallagher, 151 Davis St., Greenfield, Mass.

Local 634, Keene, N. H.—President, Eugene F. Gober, 39 Woodland Ave., Keene, N. H.

## CHANGES IN ADDRESSES OF OFFICERS

Local 161, Washington, D. C.—President, Sam Jack Kaufman, 5020 Wisconsin Ave., N. W., Washington 16, D. C. Phone: KEllogg 7-1125. Secretary, J. Martin (Marty) Emerson, 5020 Wisconsin Ave., N. W., Washington 16, D. C. Phone: KEllogg 7-1125.

Local 188, Butler, Pa.—President, Clyde A. Hartung, Freedom Road, Box 813, Butler, Pa. Secretary, Edwin O. Olson, Freedom Road, Box 813, Butler, Pa.

Local 229, Bismarck, N. D.—Secretary, Sammy Berg, 523 South 13th St., Bismarck, N. D.

Local 233, Wenatchee, Wash.—Secretary, Conrad Rose, 1427 North Walla Walla Ave., Wenatchee, Wash.

Local 347, Imperial Valley, Calif.—Secretary, J. B. Owens, Box 536, Imperial Valley, Calif.

Local 429, Miles City, Mont.—Secretary, Mrs. Thelma Kellum, 718 North Custer Ave., Miles City, Mont.

Local 454, Merced, Calif.—President, Fred J. Miller, 2250 South Highway 99, Merced, Calif.

Local 567, Albert Lea, Minn.—Secretary, Harlan S. Erickson, P. O. Box 68, Albert Lea, Minn.

## DEATH ROLL

Akron, Ohio, Local 24—Ace Brigode, Asbury Park, N. J., Local 399—Ida C. Bennett, Paul B. Newman.

Boston, Mass., Local 9—Simon Brown, Nicholas Poleo, Robert E. Sennott, Chester, Pa., Local 484—Albert Desiderio.

Cleveland, Ohio, Local 4—Ace Brigode, Louis F. Sauers, Daniel Shea.

Daytona Beach, Fla., Local 601—Raymond E. Erhart, John P. Blais.

Detroit, Mich., Local 5—Anthony Catania, Lawrence Guard, Ernest G. Lindemeyer, Arthur Maebe.

Dubuque, Iowa, Local 289—Chas. E. Bertsch, Elizabeth, N. J., Local 151—Joseph Berke.

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Hazleton, Pa., Local 139—George Kovatch, Sr.

Indianapolis, Ind., Local 3—Lloyd Geiger.

Long Beach, Calif., Local 353—Shirley R. "Pete" Ash.

## WANTED TO LOCATE



Dick Gill's Best in the West. If anyone recognizes any person in this orchestra, please send information to A. F. of M. Secretary Stanley Ballard, 220 Mt. Pleasant Avenue, Newark 4, N. J. The picture was taken about 1925, probably in Colorado. The piano player's name is Richard L. Gill.

## INTERNATIONAL MUSICIAN

Miami, Fla., Local 655 — Michael Halbman, Jr., Harold (Cap) Elliott.  
 Minneapolis, Minn., Local 73—Wm. J. (Pete) Arntz, Karl Andrist.  
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New York, N. Y., Local 802—Louis Altieri, Joseph Berkowitz (Burke), Leon Horlick, Philip King, Louis Madonna, Gladys Sing, Vergile Smith, Karl Stroh, Joseph Bavetta, Clark H. Naouoalii, Nick De Francis, Lambert J. Eben, Jack Goodman, Jack Sofo, James Arthur Taylor, Ace Brigode, Anthony Ciriello, Donato Lisanti, Harry Waldman.

Norristown, Pa., Local 341—John V. Kulick.

Phoenix, Ariz., Local 586—Eve Karant, Al Becker.

Pittsburgh, Pa., Local 60—Mayme J. Scheidlmeier, Glenn N. Lowry, Paul Coumos, Jonathan S. Taylor, Alfred C. Wickes, Jr., Herman Shapiro, Ernest Perry.

Rochester, N. Y., Local 66—Floyd C. King, Frank Carmody, George MacNabb, Howard Stephany.

St. Louis, Mo., Local 2—Robert A. Casey, Fred Frick, Russell C. Kaiser, Mrs. Benj. L. Bess, F. W. Saak, Fred C. Seymour, Michael Halbman, Jr.

San Francisco, Calif., Local 6—Esta M. Pomeroy.

San Leandro, Calif., Local 510—Victor M. Flores.

Toronto, Ont., Canada, Local 149—Louis Oslinger.

Tulsa, Okla., Local 94—Ralph G. Britt.

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Drum Enterprises, Inc., and Clarence Drum, Wallingford, Conn., \$3,521.00.

Preview Lounge and Gil Weiss, Key West, Fla., \$840.00.

Peter Ward, Tampa, Fla., \$133.50.

Percy Stovall, New Orleans, La., \$57.

The Terrace Gables Hotel and Michael A. Ames, Falmouth Heights, Mass., \$1,200.00.

John Kashmanian, Springfield, Mass., \$2,500.00.

Howard Smith, Detroit, Mich., \$1,700.  
 The Biltmore Hotel and Maurice W. Steuben, South Haven, Mich., \$391.00.  
 Lambertville Music Circus and St. John Terrell (See also Rye Music Circus and St. John Terrell, Rye, N. Y., and Howard Hoyt, New York, N. Y.), Lambertville, N. J., \$500.00.

Club Riviera, Lodi, N. J., \$65.00.

Lounge in Lodi, Inc., and Salvatore Sconzo, Lodi, N. J., \$295.00.

Nitecap Club, Inc., and Donald J. Couzza, Newark, N. J., \$738.00.

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 4180 Fairmont Ave., San Diego 3, Cal.

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# Defaulters List of the A. F. of M.

The Defaulters List and the Unfair List are to be published in the International Musician each Quarter, that is, in the July, October, January and April issues.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

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

**BIRMINGHAM:**  
Angus Restaurant, and C. E. Huey  
Cartilage, Perry  
Little Southerner Restaurant, and Ralph Saliba  
O. J.'s Half Acre, and O. J. Grey  
Sellers, Stan  
Umbach, Bob

**CULLMAN:**  
Terrell, Mrs. H. A.

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

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

**FLORENCE:**  
Valentine, Leroy

**GEORGIANA:**  
Foreman's Arena, and Neal Foreman, Jr., Owner

**MOBILE:**  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Faulk, Manager  
Cavalcade of Amusements  
Moore, R. E., Jr.  
Tucker, Ed  
Williams, Harriell

**MONTGOMERY:**  
Club Flamingo, and Azeel Singleton, Manager  
Club Tjanna, and Joshua Reynolds, Owner  
Montgomery, W. T.  
Perdue, Frank

**NEWBERN:**  
Love, Mrs. Gloria D.

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

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

**PHENIX:**  
241 Club, and H. L. Freeman

**SELMA:**  
Elks Club, The, and E. L. D. Moss

**ALASKA**

**ANCHORAGE:**  
Club Oasis, and Frank Evans  
Hayes, James G., and Eddie Oaks  
International Club, and Burley Broussard, Owner and Manager  
Stage Coach Inn, and Midge Starns, Employer  
Stevenson, Doan

**FAIRBANKS:**  
Barbara Coast Club, Jack Glass and Ann DeLano  
Brewer, Warren  
Club El Rancho Motel, and Miles F. Beaux, Employer  
Glen A. Elder (Glen Alvin)  
Fairbanks Golf and Country Club, and James Ing, Employer  
Flamingo Club, and Freddie W. Flemming, Operator  
Flemming, F. DeCosta  
Flemming, Freddie W.  
Grayson, Phil  
Johnson, John W.  
Miller, Casper  
Nevada Kid  
Players Club, Inc., and Jean Johnson  
Shangri La Club  
Stampe Bar, Byron A. Gillam  
and The Nevada Kid  
Stoltz, Lorna and Roy

**KETCHIKAN:**  
Channel Club

**ARIZONA**

**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer

**ARKANSAS**

**BLTHTVILLE:**  
Brown, Rev. Thomas J.

**FORT SMITH:**  
Willis, Sam

**HOT SPRINGS:**  
Pettis, L. C.  
Smith, Dewey  
Thomas, H. W.

**HOT SPRINGS NATIONAL PARK:**  
Mack, Bee

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

**MCGEEHEE:**  
Taylor, Jack

**MOUNTAIN HOME:**  
Robertson, T. E., Robertson Rodeo, Inc.

**PINE BLUFF:**  
Arkansas State College Casino, and A. R. D. Thompson  
Johnson, Eddie  
Lowery, Rev. J. R.  
Perkins, Willie  
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
Scott, Charles E.

**WALNUT RIDGE:**  
Howard Daniel Smith Post 457  
VFW, and R. D. Burrow, Commander

**WARREN:**  
Moore, Fred

**CALIFORNIA**

**ALAMEDA:**  
Sheets, Andy

**ALBANY:**  
Cafe Windup

**ANTIOCH:**  
Live Oak Village, and Wm. Lewis

**ARCADIA:**  
Cass, Bob, and Eric Lansford

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

**AZUSA:**  
Pease, Vance  
Roese, Joe

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

**BELLFLOWER:**  
Freider, Irving  
Stern, William

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

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

**BIG BEAR LAKE:**  
Cressman, Harry E.

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

**CARMEL:**  
Christian, Jon, Agencies, Unlimited

**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator

**COMPTON:**  
V-L Records

**COULTON, SAN BERNARDINO:**  
Kennison, Mrs. Ruth, Owner, Pango Pango Club

**DECOTO:**  
Howard, George

**DEL MAR:**  
Hendricksen, 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:**  
House of Heizenrader, The, and LeRoy Heizenrader, Employer  
Plantation Club, and Joe Cannon  
Wagnon, Wm. B., Jr.

**GARVEY:**  
Rich Art Records, Inc.

**HOLLYWOOD:**  
Alison, David  
Artist Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.  
Babb, Kroger  
Berg, Billy  
Birwell Corp.  
Bocage Room, Leonard Vannerson  
California Productions, and Edward Kovacs  
Carroll, Richard  
Ciro's, and Herman C. Hover Club 22 (Troadero), and Sam Einstoss, Pat Coleman, Turk Prujan, Employers  
Coiffure Guild, and Arthur H. Teal, and S. Tex Rose  
Cunningham, Ralph  
Duke, Maurice, Enterprises, and Maurice Duke  
Encore Productions, Inc. (Not Encore Attractions)  
Federal Artists Corp.  
Fin, Jay, and Artists Personal Mgt., Ltd.  
Gayle, Tim  
Gray, Law, and Magic Record Company  
Hire, David, Productions, and David Hire  
Kappa Records, Inc., Raymond L. Krauss  
Kolb, Clarence  
Mode Records, Maurice Janov, Red Clyde and Charles Weintraub  
Morros, Boris  
National Booking Corporation  
Patterson, Trent  
Piano Playhouse, The, and Maggy Fisher, Producer  
Robitshchek, Kurt (Ken Robey)  
Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers  
Savoy Amusement Co., and Max Cohen, Employer  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Troadero, and Sam Einstoss, Employer  
Universal Light Opera Co., and Association  
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper  
Wally Kline Enterprises, and Wally Kline  
Western Recording Co., and Douglas Venable  
"Wild Bill Hickok" Radio Show  
Zardi's Jazzland, and Ben Arkin and Sam Donato, Employers

**LONG BEACH:**  
Anderson, John Murray, and Silver Screen, Inc.  
Backlin, Frank and Beatrice  
Blue Fox Enterprises, Gene Pflger, Employer, T. F. Komara, President  
Garden of Allah  
Holstun, Robert W.  
Homme, James  
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 Filippo, Sec., Evelyn Richart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.  
McDougall, Owen  
Rosenberg, Fred, Employer  
Schwarz, Jack  
Sullivan, Dave

**LOS ANGELES:**  
Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer  
Benevolent Variety Artists, Inc., and Suzette Bailey and Juanita Burris  
Bergerac, Jacque  
Bentley, Ted, and Ted Bentley Productions  
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer  
Blue Light Ballroom, and Bill Iory  
Brisk Enterprises  
Club Ebony, and Wally Berg  
Coiffure Guild, Arthur E. Teal and S. Tex Rose  
Coleman, Fred  
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
Dalton, Arthur  
Dancing Cavalcade, Inc., and Jody Elder (also listed under Albuquerque, New Mexico)  
Edwards, James, of James Edwards Productions  
El Zarape Club, and E. Garcia and F. Ross  
Extra Special Day Company, and Donald Young  
Fortson, Jack, Agency  
4527 S. Western Ave. Catering Corp. D/B/A Morocco Supper Club, and George Hubbard and Mr. and Mrs. L. A. Ewing  
Gradney, Michael  
Halfon, Nate  
Hass, Lester, Promotions  
Henneghan, Charles  
Hollywood Cafe, and Lore Elias  
Jemo Recording Enterprises, and Elliot B. Machit  
Martino, A.  
Maxwell, Claude  
McCarthy, Robert J., Jr. (Bobby Jay), (Also under miscellaneous)  
Merry Widow Company, and Raymond E. Mauro  
Miltone Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabam  
Mosby, Evan  
New Products Institute of America, and Joseph H. Schulte  
Pierce, Pops  
Raymond, Marc  
Royal Record Co.  
Ryan, Ted  
Stern, Max N.  
Villion, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. F. Stotz, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Wilshire Bowl

**MARIN CITY:**  
Pickins, Louis

**NEVADA CITY:**  
National Club, and Al Irby, Employer

**NEWHALL:**  
Terry, Tex

**NICE (Lake County):**  
Mattos, Mr. and Mrs.

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

**NORWALK:**  
Bob-Lyn, Inc., and/or Robert Schuller, President, and/or Ted Wicks, Partner, and/or The Terraine Room  
Lark Cocktail Lounge, and Glen Chapman

**OAKLAND:**  
Arrow Club, and Joe Bronk, Frank Mertos and Joy Sheet, Owners  
Bill's Rondevu Cafe, and Wm. Matthews  
Carlos, Jess  
Moore, Harry  
Morkin, Roy

**OCEAN PARK:**  
Frontier Club, and Robert Moran

**OXNARD:**  
Cove, The, and Branko Gegich  
King Arthur's Restaurant (Gourmet Catering, Inc.), and Marian McCorkle  
McMillan, Tom, Owner, Town House

**PALM SPRINGS:**  
Bering, Lee  
La Paz Hotel, and George Wesson

**PASADENA:**  
Hazelton, Mabel  
Ware, Carolyn E.  
Zebra Room, Lou Warner, Employer

**RICHMOND:**  
Downbeat Club, and Johnnie Simmons  
Jenkins, Freddie

**ROSAMOND:**  
County Line Club, The, and Allan Morris, Owner

**SACRAMENTO:**  
Douglas, Glac  
Jelliffe, Father Robert  
Peters, Robert L. (See Boston, Mass.)

**SAN DIEGO:**  
Blues and Rhythm Attractions Agency  
Campbell, Arlie C., and Maria P.  
Evans, John D.  
Flame Club, The, and William Pickney  
Le Chate Club, and Peter St. Pierre  
Schwinley, Max A. (Don Howard)  
Washington, Nathan  
Winegarden, J. I., and Ariel

**SAN FRANCISCO:**  
Blue Angel  
Brown, Willie H.  
Cafe Society Uptown (now known as Emanon Breakfast Club)  
Champagne Supper Club, and Mrs. Mildred Mosby  
Club Zanzirec, The (now known as Storyville Club), and Rickey Tussell and Paul Quam  
Deasy, J. B.  
DeSena, Barney  
El Cid, and Chester Shumate  
Fox, Eddie  
Franges, George  
Giles, Norman  
Kit Kat Club, and John Finetti  
Knudson, Kathleen (Also listed in miscellaneous)  
McCarthy, Dan  
Nicholson, B. W., and Adam McFadden (B. W. Nicholson also listed under miscellaneous)  
Niemann, Gordon J.  
Oronato, Vincent  
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthen  
Primalton Ballroom, Mrs. Carrie O. McCoy, Prop.  
Reed, Joe, and W. C. Rogers and Chase Co.  
Shelton, Earl, Earl Shelton Productions  
Sherman and Shore Advertising Agency  
Skip Enterprises, Inc., D/B/A Macumba Club, and Roy D. Tricell  
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Talk-Watkins, Peggy  
Waldo, Joseph

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

**SANTA BARBARA:**  
Costello, Mario  
King's Supper Club, and Louise DaPra  
Talk of the Town Restaurant, Richard Lapians, Prop.  
Trade Winds, and Burke Mowatt

**SANTA CRUZ:**  
Righetti, John

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

**SEAL BEACH:**  
Garden of Allah, and Mr. and Mrs. Richard Lavielle  
Holstun, Robert W.

**SHERMAN OAKS:**  
Gilson, Lee  
Kraft, Ozzie

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

**SOUTH GATE:**  
Ramona Club, Sal DeSimon, Owner  
Silver Horn Cafe, and Mr. Silver

**STOCKTON:**  
Wescott, George

**STUDIO CITY:**  
Goodman, Garry, Advertising Agency  
Wigmar Productions, Inc., and Wm. S. Orwig

**VAN NUYS:**  
Lehr, Raynor

**VENTURA:**  
Cheney, Al and Lee

**WATSONVILLE:**  
Ward, Jeff W.

**WINTERHAVEN:**  
Curran, Frank

**COLORADO**

**DENVER:**  
Bennell, Edward  
Johansen Enterprises, Inc., Starlite Pop Concerts, and Lou Johansen  
Jones, Bill  
Turf Club, and Bill Bayers, Manager  
Wagner Enterprises, and Geo. F. Wagner

**DURANGO:**  
Watts, N. Y.

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

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

**LAMAR:**  
Main Cafe, and Robert Dunn, Proprietor

**MONTROSE:**  
Rasmussen, Andy

**MORRISON:**  
Clarke, Al

**PUEBLO:**  
Aravel Enterprises, and Alfonso Velasco

**TRINIDAD:**  
El Moro Club, and Pete Langoni

**CONNECTICUT**

**BRIDGEPORT:**  
Lunin, Edward

**HARTFORD:**  
Milstein, Cary  
Tiggett, Billy

**IVORYTON:**  
Donovan, James W.

**NEW HAVEN:**  
Madigan Entertainment Service

**NEW LONDON:**  
Andreoli, Harold  
Bisconti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph

**NIANTIC:**  
McQuilian, Bob  
Russell, Bud

**POQUONNOCK BRIDGE:**  
Johnson, Samuel

**STAMFORD:**  
Stamford Playhouse, Inc., and Telly Savalas

**STONINGTON:**  
Wheswell, Arthur

**WALLINGFORD:**  
Drum Enterprises, Inc., and Clarence Drum

**WESTPORT:**  
Goldman, Al and Marty

**DELAWARE**

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

**ELENDALE:**  
Heavy's Hickens Shack, and Isaac Jarnon

**GEORGETOWN:**  
Gravel Hill, Inn, and Preston Hitchens, Proprietor

**INTERNATIONAL MUSICIAN**

SMYRNA:  
Kent County Democratic Club,  
Solomon Thomas, Chairman

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

## FLORIDA

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

COCOA:  
Brothers, Wallace

DANIA:  
Paradise Club, and Michael  
F. Slavia

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

DEL RAY BEACH:  
Cassidy, Edward  
Raxlan, Lou

EAU GALIE:  
Fair, James, Jr.

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

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

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

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

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

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

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

KEY COLONY BEACH:  
Dupree, Norman

KEY WEST:  
Allard, Genevieve C. (Jeanne  
Delta)  
Club Mardi Gras, and A. G.  
Thomas, Employer  
Delta, Jeanne (Genevieve C.  
Allard)  
Habana Madrid  
Happy Hour Club, and  
Ruth Davies, Employer  
Preview Lounge, The, and  
Gil Weiss  
Regan, Margo  
Weavers Cafe, Joseph Bucks and  
Joseph Stabinski

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

LAKELAND:  
King, R. E.

LAWTEY:  
Kelly's Nite Life, and Clifford  
Kelly

MAITLAND:  
Gunther, Elmer

MELBORNE:  
Moonlight Inn, Jake Gunther,  
Owner

MIAMI:  
Aboyoum, Tony  
Brooks, Sam  
Coocer, Albert R.  
City Club, Philip and Herbert  
Berman  
Civetta, Dominic, and Romeo  
Civetta  
Corbit, Frank  
Florida Youth Forum, and Gail  
Ruth Laine  
Gardner, Monte  
Girard, Nicholas

Kolker, Irving (Also listed un-  
der Miscellaneous and  
Asbury Park, N. J.)  
Miami Music Theatre, Inc.,  
Bennett T. Waites and Harry  
Lashinsky  
Perlin, David, and Ben DeCosta  
Prior, Bill (W. H. P. Corp.)  
Riccio's Rest., and Joseph  
Riccio, Owner  
Smart, Paul D.  
Talavera, Ramon  
Vanity Fair, and Last Frontier  
Corporation, and Joseph  
Tumolo and Irving Kolker  
Weiss, J.

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

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

OCALA:  
Conover, William

OPA LOCKA:  
Arabian Nights Pageant Com-  
mittee

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

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

Palm Beach Pier, Inc., and  
Max Coban

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

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

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

QUINCY:  
Monroe, Reg

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

ST. PETERSBURG:  
Ciro's, and John A. Davis,  
Employer  
Gate Lounge, The, and  
Joseph Zaleski  
Wolper, Dave

SARASOTA:  
Dean, William, and Dick Brown  
Muller, Fred

SOUTH BAY:  
Witherspoon, Leroy

STARKE:  
Camp Blanding Recreation  
Center  
Goldman, Henry

STUART:  
Sutton, G. W.

TALLAHASSEE:  
Allen, Leroy  
Gaines Patio, and Henry Gaines,  
Owner

Hill, W. H.  
Two Spot Club, Caleb E.  
Hannah

TAMPA:  
Brown, Russ  
Carousel Club, and Abe Burkow  
and Norman Karn, Employers  
Carnival Club, and Sammy Pol-  
jack, Prop.  
Flintroy, Johnny  
Marcus, George  
Merry-Go-Round Club, and  
Larry Ford  
Rich, Don and Jean  
Teen City Social Club, The,  
Peter Ward and Tony  
Faglio, Jr.  
The Tampa Grand Opera Assn.,  
and Ernest Reina, President  
Williams, Herman

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

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

VERO BEACH:  
Southward Inn, n/k/a High  
Tide Hotel, and Allen W.  
Rich  
(Also under Cape Cod, Mass.)

WEST PALM BEACH:  
Ballarina Club, and Bill Harris,  
Operator  
Larocco, Harry L.  
Nino's Restaurant and Moulin  
Rouge Club, and Nino Pucillo  
1001 Club, The, and C. R. Ande  
Farrish, Lillian F.  
Smith, Bev

## GEORGIA

ALBANY:  
Lemac Super Club, and  
Gordon Leonard, Employer,  
Robert A. McGarritt, Owner  
Seay, Howard

ATHENS:  
Holmes, E. T.

ATLANTA:  
Carroll's Lounge, and Mrs.  
Billie Carroll  
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:  
Joe's Blue Room, and Earl  
Hill and W. Lee

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

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

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

THOMASVILLE:  
Club Thomas, and Terry  
Maxey, Operator

VALDOSTA:  
Dye, J. D.

VIDALIA:  
Pal Amusement Co.

WAYCROSS:  
Cooper, Sherman and Dennis

## HAWAII

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

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

## IDAHO

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

KELOGG:  
Korner Club, and Gene Werner  
and Donald Fink

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

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

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

## ILLINOIS

DELLEVILLE:  
Crivello, Joe

BLOOMINGTON:  
McKinney James R.  
Thompson, Earl

CAIRO:  
Sergent, Eli

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

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

CHICAGO:  
Associated Artists Corp.  
Associated Select Attractions,  
Inc., and Jules Pfeifer  
Barrett, Perk  
(See Stage Lounge)  
Basin Street Club, The, and  
Elsworth Nixon, Owner  
Bee-Hive Lounge, The, and  
Sol Tannenbaum, Owner  
Black Orchid, The, and  
Pat Fonticchio, Employer  
Brown Company, Inc., B. F.  
and Mr. B. F. Brown  
Casino Modern Ballroom, and  
Butler Adams, Owner (Also  
under Misc.)  
Central Booking Office  
Chance Records, Inc., Ewart G.  
Abner, Jr., Pres.  
Chase Restaurant, The, and  
Russ Kirkpatrick  
Cid, Barbara (See: Thomas  
Sullivan, Jr.)  
Club Boston, and Jim Karris  
Cole, Elsie, General Manager,  
and Chicago Artists Bureau  
Cramer, Clarence E.  
Crown Propeller Lounge, Inc.,  
and Eddie J. Cohen, Employer  
Daniels, Jimmy  
Fine, Jack, Owner "Play Girls  
of 1936," "Victory Follies"  
Foreign Trade Training Center,  
and Jules Kohann  
Gayle, Tim  
Hale, Walter, Promoter  
Hill, George W.  
Imperial Food Service Manage-  
ment, Inc., Imperial Lounge,  
and Mr. and Mrs. Henry D.  
Witt  
King, Victor  
Knob Hill Club, and Al Fenston  
Lullaby of Broadway, Harry G.  
Stollar, and Erwin (Pinky)  
Davis, Employers  
Magnum Talent Corporation,  
and Greg Harris  
Maestric Record Co.  
Mansfield, Philip  
Marlowe, Frank E. (also under  
Miscellaneous)  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical  
Agency  
Mocambo Club, Tric Acevedo,  
Owner  
Monte, Tony  
Montique, Nathaniel  
(Magnificent)  
Musaris Concert Management,  
and George Wildeman  
Music Bowl, and Jack Perez  
and Louis Cappanola, Em-  
ployers  
Music Bowl (formerly China  
Doll), and A. D. Blumenthal  
Moore, H. B.  
Nob Hill Club, and Al Fenston  
O'Connor, Pat L., Pat L.  
O'Connor, Inc.  
Olson Shows, and Charles  
Teichner  
Parker, Tom, Theatrical Enter-  
prises (Also under miscel-  
laneous)  
Stage Lounge, and Norman  
Schlossberg (See Perk Barrett)  
Stoner, Harlan T.  
Sullivan, Thomas, Jr. (See:  
Barbara Cid)  
Tele-model Studios, and  
Connie Sykes  
V. I. P. Restaurant, and Tom  
Brown  
Williams, Ward (Flash)  
Ye Olde Cellar, and Bob Bil-  
tonce and Edward Karoff

Ziggie's Gridiron Lounge, and  
Ziggie Czabowski, Owner

CREVE COEUR:  
Club 29, and Louise Jones,  
Employer

DANVILLE:  
Robinson, Bennie

DECATUR:  
Facen, James (Buster)  
Joker Club, The, and B. Parker  
Brenning, Employer  
Wells, Edward J.

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

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

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

JOLIET:  
Candlelight Restaurant, and  
Jolene Lynn

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

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

PEKIN:  
Candlelight Room, and Fred  
Romane

PERIA:  
Humane Animal Association  
Rutledge, R. M.  
Stinson, Eugene  
Thompson, Earl  
Wagner, Lou

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

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

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

ROCK ISLAND:  
Barnes, Al

SOUTH BELLIT:  
Derby, Henry Piazza, Owner  
and Operator

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

WASHINGTON:  
Thompson, Earl

WAUKEGAN:  
Case, Jimmy

## INDIANA

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

BEECH GROVE:  
Mills, Bud

BLUFFTON:  
Lane, Don

ELWOOD:  
Yankee Club, and Charles  
Sullivan, Manager

EVANSVILLE:  
Tri-State Oil Show, and Virgil  
Kays

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

GARY:  
Hayes, Rudie  
Johnson, Kenneth

GREENBURG:  
Club 46, Charles Holzhouse,  
Owner and Operator

INDIANAPOLIS:  
Benbow, William, and his All-  
American Brownskin Models  
Bradley, Robert  
Carter, A. Lloyd  
Dickerson, Matthew  
Entertainment Enterprises, Inc.,  
and Frederick G. Schatz  
Garrison, Raymond  
Hicks, Jerry  
Hicks, Robert, and William  
Jackson  
Lazar, Eugene and Alex  
Lee and Ray Club, and  
Coyote Bronaugh  
Martinique Lounge, and Ed  
Trecy  
Roller Rondo Skating Rink,  
and Perry Flick, Operator

Sho-Bar, and Charles Walker  
Stover, Bill  
Tony's Supper Club, Tony  
Laurenzano, Operator  
William C. Powell Agency

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

MUNCIE:  
Bailey, Joseph

RICHMOND:  
Newcomer, Charles  
Puckett, H. H.

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

SPENCERVILLE:  
Kelly, George M. (Marquis)

SYRACUSE:  
Waco Amusement Enterprises

TERRE HAUTE:  
Terrell, Mrs. H. A.

## IOWA

CARROLL:  
Brown Derby, and Mabel Brown

CLARION:  
Miller, J. L.

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

HARLAN:  
Gibson, C. Rex

MUSCATINE:  
Kiwanis Club, The

SHENANDOAH:  
Aspinwall, Hugh M. (Chick  
Martin)

VAIL:  
Hollywood Circus Corp., and  
Charles Jacobson

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

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

## KANSAS

COFFEYVILLE:  
Blake, Ted

GARDNER LAKE:  
The Lakeside Club, and W. V.  
Noble, Prop.

HOLCOMB:  
Golden Key Club, and H. R. Al-  
len (also known as Bert Tal-  
on, Bart Talon, Bert Allen)

KANSAS CITY:  
White, J. Cordell

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

MARYSVILLE:  
Randall, George

FRATT:  
Clemons, C. J.  
Wisby, L. W.

WICHITA:  
Aspinwall, Hugh M. (Chick  
Martin)  
Brown, Finny  
Ebony Club, and Elroy  
Chandler  
Holiday, Art  
Key Club, and/or G. W. Moore  
Phil's 400 Club, and Phil Beach  
Skyline Club, The, and  
Herman Lewis

## KENTUCKY

BOWLING GREEN:  
Rountree, Upton  
Taylor, Roy D.

COLD SPRING:  
Plantation Supper Club, and  
Harold Thornberry

HOPKINSVILLE:  
Chestersfield Social Club, The,  
Sam Adams, Jr.  
Dabney, Louis B.

LOUISVILLE:  
Bramer, Charles  
Culler, Nick, and  
Shargri-La  
Imperial Hotel, Jack Woolens,  
Owner  
King, Victor  
Sodd, Anthony P.  
Spaulding, Preston

MONTICELLO:  
Storcy, Carl (See  
Knoxville, Tenn.)

OWENSBORO:  
Higgs, Benny

PADUCAH:  
Massie, Robert C., Jr.  
Vickers, Jimmie

WINCHESTER:  
Bell, William

## LOUISIANA

**ALEXANDRIA:** Greystone Grill, The, and Eric Sawyer, Owner  
Smith, Mrs. Lawrence, Proprietor, Club Plantation Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager  
Weil, R. L.

**BATON ROUGE:** Broussard, Bruce  
Candlelight Club, and Ralph Pistlata  
Claiborne, Billy  
Williams, Fred

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

**COVINGTON:** Faggs, Jim

**GONZALES:** Johns, Camille

**LAFAYETTE:** Hadacol Caravan  
LeBlanc Corporation of Louisiana  
Venables Cocktail Lounge

**LAKE CHARLES:** Lutchner's Hotel, and Bubber Lutchner, Employer  
Village Bar Lounge, and C. L. Barker, Owner

**LEESVILLE:** Capell Brothers Circus

**MONROE:** Keith, Jesse  
Thompson, Son  
Williams, Fred

**NATCHITOCHE:** Burton, Mrs. Pearl Jones

**NEW IBERIA:** Club La Louisiane, Billieus  
Broussard and Filo Gonzales  
Pelican Booking Agency  
Romero, Johnny

**NEW ORLEANS:** Atkinson, James H. (also listed under Biloxi, Miss.)  
Barker, Rand  
El Patio Club, and William Cook (See: Gay 90's and William Cook, Biloxi, Miss.)  
Capri Lounge, and Mitchell Schwartz  
Conforto, Joseph, and Mildred Murphy  
Dog House, and Grace Martinez, Owner  
El Matador Club, George Mariano, Proprietor  
Gilbert, Julie  
Golden Pheasant Lounge, The, and Jack Holland, Manager  
Hurricane, The, Percy Stovall LeBlanc, Dudley J.  
Liller, Carl  
Monnie, George  
National Artists Guild  
Riviera Club, The, and Jules Lanfredi  
Stovall, Percy

**OPELOUSAS:** Cedar Lane Club, and Milt Delmas, Employer

**PORT ALLEN:** Club Carousel, and Kelly Shaw

**SHREVEPORT:** Reeves, Harry A.  
Ropolo, Angelo  
Stewart, Willie

**SPRINGHILL:** Capers, C. L.

## MAINE

**ELLSWORTH:** Hancock House, and Douglas Mills and Wendell Smart

**FORT FAIRFIELD:** Paul's Arena, Gibby Seaborne

**LEWISTON:** Bates Hotel Night Club, and Mr. Nussi F. Mandarelli, Manager

## MARYLAND

**BALTIMORE:** Blue Danube, and Wm. Kasarsky, Proprietor  
Byrd, Olive J.  
Carter, Charles  
Comedy Club, The, and Mrs. Evelyn Dixon  
Cox, M. L.  
Dorsey, Bertram I.  
Dunmore, Robert I.  
Forbes, Kenneth (Skin)  
Ford-Flax Agency, The (Lou Flax and Ross Ford), and Sunnyside Records, Inc.  
Greber, Ben  
Hartley's Restaurant, and H. Martin Landsman, Owner  
Jabot, Dawn  
Jed, David  
Kerman, Charles  
Las Vegas Club, John B. Lucido and Joe Morea  
LeBlanc Corporation of Maryland  
Mazer, Joe  
Miller, Ben, Jr.

Miss Universe Contest, and W. J. Adams  
Perkins, Richard, of Associated Enterprises  
Spring Valley Country Club  
Weiss, Harry

**BRENTWOOD:** Comber's Supper Club, and Jimmy Comber

**BRUNSWICK:** Brown, William

**BURTONSVILLE:** Valley Stream Country Club

**CENTERVILLE:** Palador Inn (now known as the Blue Moon Cafe), and Theodore James, Owner

**CHAPEL OAKS:** Hamilton, Alfred

**COLMAR MANOR:** Crutchfield, Walter  
Macon, Harold (See Rustic Cabin and Walter Crutchfield)  
Rustic Cabin (See Harold Macon and Walter Crutchfield)

**CORAL HILLS:** Schendel, Theodore J.

**CUMBERLAND:** Al's Chateau, and Al Cronwell  
Wangold, Louis

**EASTON:** Hannah, John

**FENWICK:** Repsch, Albert

**HAGERSTOWN:** Bauer, Harry A.  
Rainbow Room of the Hamilton Hotel, and Chris Trautles Yeskey, Robert and Helen

**HAVRE DE GRACE:** Fireside Inn, and R. B. (Bud) Delp, Employer

**NORTH BEACH:** Mendel, Bernard

**OCEAN CITY:** Belmont, Lou, Gay Nineties Club, and Henry Epstein  
Sea Scape Motel, and Robert S. Harman, Employer

**SALISBURY:** Matherly, Edward  
Scott, Donald

**TURNERS STATION:** Thomas, Dr. Joseph H., Edgewater Beach

**UPPER MARLBORO:** Evans, Clarence

## MASSACHUSETTS

**BASS RIVER (Hyannis):** Fournier, Armand

**BEVERLY:** Madden, James H.

**BLACKSTONE:** Stefano, Joseph

**BOSTON:** Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvane, President  
Harvard Concerts, and Harry Goodman  
Harriott, Eric  
L. J. B. Productions, and Lou Brudnick  
Peters, Robert L. (also under Sacramento, Calif.)  
Regency Corp., and Joseph R. Weiser  
Richards, Jack (Also under Fitchburg)  
Rubin, Marty  
Sunrock, Larry, and his Rodeo Show  
Walker, Julian  
Younger Citizens Coordinating Committee, and George Mouson

**BRANTREE:** Quintré Manor

**BROCKTON:** Tropical Club, The, and John Putignano

**BUZZARDS BAY:** Blue Moon, and Alexander and Chris Byron, Owners  
Chez Rick, The, and Hrach Hadrian  
Danno's Ranch House, and A. Palmerino  
Mutt's Steak House, and Henry M. K. Arenovski, and Canal Enterprises, Inc.

**CAMBRIDGE:** Salvato, Joseph

**CAPE COD:** Southward Inn, and Allen W. Rich (Also under Vero Beach, Fla.)

**FALL RIVER:** Andrade, William  
Circus Lounge, and Mabel D. Cosgrove

**FALMOUTH:** Falmouth Playhouse Restaurant, Charles E. Wilson, and Janus, Inc.

**FALMOUTH HEIGHTS:** Terrace Gables Hotel, The, and Michael A. Ames

**FITCHBURG:** Richards, Jack (Also under Boston)

**HAVERTHILL:** Assad, Joe

**HINGHAM:** Massa Laboratories, Frank, and Frank Massa, Jr.

**HOLYOKE:** Kane, John

**HYANNIS:** Sherwood Forest Ballroom, and Anthony Alosi and Louis Ferratti

**LOWELL:** Don's Cafe, and Don Marione

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

**MONSON:** Canegallo, Leo

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

**NEWTON:** Thiffault, Dorothy (Mim: Chevalier)

**NORTH TRURO:** Diego, Frank, T. Fitzpatrick, and Peter's Hill Restaurant

**OAK BLUFFS:** Hayward, Douglas (also see miscellaneous)

**OXFORD:** Oxford Club, and Paul Quinn

**SALEM:** Larkin, George and Mary

**SHREWSBURY:** Veterans Council

**SPRINGFIELD:** Cobbs, Robert  
Fiore, Bill  
Kashmanian, John  
Strong, Clars, and Andrew Travers

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

## MICHIGAN

**ALPENA:** Globe Hotel, The, and R. E. Fitzpatrick, Owner

**ANN ARBOR:** McLaughlin, Max  
McLaughlin, Ollie

**BATTLE CREEK:** Smith, David  
Waugh, Adolphus D.

**CRYSTAL:** Palladium Ballroom, and M. R. Winkelman

**DETROIT:** Barnes, Duane  
Bibb, Allen  
Briggs, Edgar M.  
Cody, Fred  
Crystal Lounge and Bar, Edmour H. Bertram, Owner-Employer  
Dance Attractions, Inc., and Joan C. Pyle  
Finks, Arthur W.  
Frolics Night Club, and Morry Baker, Employer  
Payne, Edgar  
Smith, Duane  
Smith, Homer  
Smith, Howard  
Zakon, A. J.

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

**FERNDALE:** Club Plantation, and Doc Washington

**FLINT:** Grover, Tiff

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

**GRAND RAPIDS:** Town Pump, and Fozee Yared

**HOUGHTON LAKE:** Rustic Frontier Dance Hall, and Charles Chandler

**KALAMAZOO:** Tompkins, Tommy

**MUSKEGON HEIGHTS:** Kollars, The, and Matt Durda  
Wilson, Leslie

**NEWAGO:** Parker's Resort, and Mace Parker

**RIVER ROUGE:** Rouge Lounge, The, and Augustine J. Evangelista

**SAGINAW:** Chase, William

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

**SEANDIA:** Idle Time Bar, The, and Floyd Atherton

**SOUTH HAVEN:** Biltmore Hotel, The, and Maurice W. Steuben

**TRAVERSE CITY:** Langin, Ray

**UTICA:** Spring Hill Farms, and Andrew Sneed

**WAYLAND:** Macklin, William and Laura

**MINNESOTA**

**DETROIT LAKES:** Johnson, Allan V.

**HARMONY:** Carson, Manford

**KELOGG:** Byer, Leslie

**MINNEAPOLIS:** Black, D. P., Presentations  
Follies Theatre  
Hechter, Sherman (See Quincy, Ill.)  
Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under St. Paul, Minn.)  
Rosa, Edward

**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

**SPRING PARK:** Maw, Dick  
Maw, Don

**ST. PAUL:** Radio station KDWB, and Mr. Don French and Mr. Purcell (Also listed under Minneapolis, Minn.)

**WINONA:** Interstate Orchestra Service, and L. Porter Jung

## MISSISSIPPI

**BELZONI:** Thomas, Jake

**BILOXI:** Atkinson, James H. (also listed under New Orleans, La.)  
Beachwater Club, and Devoey Colbet  
Gay 90's, The, and William Cook (See: El Patio Club, New Orleans, La., and William Cook)  
Joyce, Harry, Owner, Pilot House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Rainey)

**CHAMBERS:** Harlem Club, and H. Patton

**CLEVELAND:** Hardin, Drexel

**COLUMBUS:** Blue Room Night Club, The, and J. B. Evans

**GREENVILLE:** Pollard, Flenord  
Reed, Jimmie

**GULFPORT:** Plantation Manor, and Herman Burger

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

**KOSCIUSKO:** Fisher, Jim S.

**LELAND:** Lillo's Supper Club, and Jimmy Lillo

**MERIDIAN:** Bishop, James E.

**NATCHEZ:** Colonial Club, and Ollie Koerber

**POPLARVILLE:** Ladner, Curtis (Red)

**MISSOURI**

**CHILLICOTHE:** Hawes, H. H.

**FESTUS:** The Golden Rule Hotel, and N. J. McCullough and Wayne Beck, Employers

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

**KANSAS CITY:** AmVets, and Bill Davis, Commander  
Esquire Productions, and Kenneth Yates, and Bobby Heaslow  
Graham, Martie S.  
Hendrix, Eddie  
Leon's Restaurant, and Richard and Leon Fouts, and Pat Whitehead  
Ross, Edward

**MACON:** Macon County Fair Association, Mildred Sanford, Employer

**MARSHALL:** Starlight Club, The, and Bill Usery

**OAKWOOD (HANNIBAL):** Club Belvedere, and Charles Mattlock

**POPLAR BLUFFS:** Brown, Merle

**ST. LOUIS:** All American Speed Derby, and King Brady  
Barnholz, Mac  
Brown Bomber Bar, James Caruth and Fred Guynard, Co-owners  
Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bomber Bar  
Caruth, James, Cafe Society  
Chatman, Charles  
Chesterfield Bar, and Sam Baker D'Agostino, Sam  
Encore Club, and Ted Flaherty  
Ford, Ella  
Graff, George  
Markham, Doyle, and Tune  
Town Ballroom  
Molina's Lounge, and John Molina  
New Show Bar, and John W. Green, Walter V. Lay  
Nieberg, Sam  
Peacock Alley, and Al Fein  
Probetin, Herman  
Schimmel, Henry  
Shapiro, Mel  
Singer, Andy  
World of Tomorrow Shows, The, and Bert Metzger (See Cincinnati, Ohio)

## MONTANA

**BELGRADE:** Dick DeWayne

**BILLINGS:** Hughes, Wes

**BOZEMAN:** Hotel Bozeman, Stagecoach Inn, and Doctor R. G. Bayles

**BUTTE:** Aero Club, The, Robert Griswold and David Hansen  
Webb, Ric

**GLENDIVE:** Andrews, Lee K. (Bucky)

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

**MILES CITY:** Dobby, Bill  
Morton, H. W.

**WEST YELLOWSTONE:** Doc's Club, and James L. (Jim) Roark

## NEBRASKA

**ALEXANDRIA:** Alexandria Volunteer Fire Dept.  
Charles D. Davis

**FREMONT:** Wes-Ann Club, and Tanya June Barber

**KEARNEY:** Field, H. E.

**MCCOOK:** Gayway Ballroom, and Jim Corcoran  
Junior Chamber of Commerce, Richard Gruver, President

**OMAHA:** Camello's Dancing Academy, and Larry Camello  
Lee, Elroy V. (Lee Barron)

**SIDNEY:** Long, Jim (Also under miscellaneous)

## NEVADA

**LAKE TAHOE:** Lewis, Joby and Helen  
Oliver's Club, and Morrey Brodsky

**LAS VEGAS:** Adevans Club, Inc., Clifton Powell, Employer  
Desert Spa  
Johns, Claude M., Jr.  
Manchon, Louis  
Meredithe, Gene  
Mitzel, George  
Moulin Rouge  
Patio Club, and Max Stettner, Sid Slat, Joe Cohen  
Purple Sage Corp., D/B/A  
Desert Spa

Royal Nevada Hotel, and Morcy Friedman, Employer  
Sans Soco Casino, Inc.  
Spencer, Lorenzo V., Earl Turmon, and John B. Winter  
Zwilmeyer, Lud

**LOVELOCK:** Fischer, Harry

**OAKLAND:** Mendus, Joe, and the 53 club

**RENO:** Blackman, Mrs. Mary  
Jelliffe, Father Robert  
Twomey, Don

## NEW HAMPSHIRE

**PORTSMOUTH:** Assad, Joe

## NEW JERSEY

**ASBURY PARK:** Kolker, Irving (Also listed under miscellaneous and Miami, Florida)

**ATLANTIC CITY:** Bobbins, Abe  
Eller, James, and The Musical Bar  
Casper, Joe  
Cheatham, Shelby  
Dixon, Roy, and Henry Brogden  
Entin, Lew  
Goldberg, Nate  
Koster, Henry  
Little Brown Jug, and Frank A. Irby, Operator  
Lockman, Harvey  
Lodge, Dave (Also under Philadelphia, Pa.)  
Mack's Mumbo Inn, and Lawrence McCall, Owner  
Othson, Max  
Pilgrim, Jacques  
Prouse, Ed (Also under Philadelphia, Pa.)  
Senator Hotel, and Edwin Levin

**BRANTON:** Mullaney, Ronald

**BERNARDSVILLE:** Fair, James, Jr.

**BLOOMFIELD:** Club Evergreen and Henry Omelczuk  
Thompson, Patt

**BOUND BROOK:** Club 208, The

**BRIDGETON:** Continental Room, and Tony Scarpa

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

**BURLINGTON:** Hutton, Oscar

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

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

**CAPE MAY:** Anderson, Charles, Operator

**EAST ORANGE:** Hutchins, William

**ELIZABETH:** Busa, William (Billy)  
Curo, V.

**EMERSON:** Albina, Frank

**HACKENSACK:** Petretti, Vito, and Abe Wagner

**HADDONFIELD:** Kresson Manor, and James Penrose, Employer

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

**HILLSIDE:** Consumers Buying Service and Arnold Sheff

**HOBOKEN:** Sportmen Bar and Grill

**JERSEY CITY:** Bonito, Benjamin  
Burco, Ferruccio  
Triumph Records, and Gerry Quenn, present Owner, and G. Statina (Grant) and Bernie Levine, former Owners  
Zelinski, Mrs. Helen

**LAKE HOPATCONG:** Dunham, Oscar

**LAKEWOOD:** Traymore Hotel, Leon Garfinkel, Employer

**LAMBERTVILLE:** Lambertville Music Circus, and St. John Terrell (Terrell also listed under Rye, New York)

**LIVINGSTON:** Colony Swim Club

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

**LONG BRANCH:**  
Hotel Isle De Capri, and Robert J. Hespe, and Charles Massie  
The Landmark Hotel, and David Greene  
McNelly, Leroy J.  
McNeil, Bobby, Enterprises  
Melody Inn, and John Penta

**LYNDHURST:**  
Club Sahara, Inc., and Alfred Casillano, Employer  
**MARGATE:**  
The Margate Casino, and James Schott, Employer

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

**McKEE CITY:**  
Turf Club, and Nellie M. Grace, Owner

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

**MOONACHIE:**  
Brancato, John

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

**MT. HOLLY:**  
Shina, Harry

**NEWARK:**  
Alfano, Al  
Beagle, Janet  
Blum, Gil (See New Sugar Hill Club)  
Bruce, Ramon  
Club Elgar  
Cocuzza, Arulia  
Coleman, Melvin  
Crackshot Hackley  
Forte, Nicholas  
Graham, Alfred  
Hall, Emory  
Harris, Earl, and Genial Cousins Club  
Hays, Clarence  
Hi-Li Club, The, and Artie Sarica, Employer  
Holiday Corner, and Jerry Foster, Employer  
Janus Club, and Joe Ferrara  
Joe Rae Restaurant, The, and Gus Campisi, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terry  
Lejeune Club  
Levine, Joseph  
Lloyds Manor, and Smokey McAllister  
Mariano, Tom  
William Natale, and Century Round Bar and Restaurant  
Newark Revue Enterprises, and Vic Lane  
New Sugar Hill Club, and Bernie Weissman, Employer (See Bernard Weissman)  
Nitecap Club, Inc., and Donald J. Couzza  
Norman, Sam  
Oetting, Herbert  
Prestwood, William  
Red Mirror, and Nicholas Grande, Proprietor  
Rollison, Eugene  
Shawns Cocktail Lounge, and Bob Humphrey  
Simmons, Charles  
Tucker, Frank  
Weissman, Bernard (See New Sugar Hill Club)  
Wilson, Leroy  
Yavne, Emanuel  
Zarcardi, Jack, Galanti A. A.

**NORTH ARLINGTON:**  
Petruzzi, Andrew

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

**OCEAN CITY:**  
Pontiere, Stanley

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

**PATERSON:**  
George's Tavern, and George Mardo  
Londino's Tavern, and Carmine Londino, Employer

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

**PENNSAUKEN:**  
Beller, Jack

**PERTH AMBOY:**  
Elbow Room, The, and Edward Wiener

**PINE BROOK:**  
Paonc, Fred

**SALEM:**  
Evans, Emzie, Jr.  
**SCOTCH PLAINS:**  
Shackamaxon Country Club, and Frank Lesnick  
**SOMERS POINT:**  
Steele's Ship Bar, and George Crider  
Troiano Country House, The, and Raymond Troiano

**SPRING LAKE:**  
Broadacres and Mrs. Josephine Ward, Owner

**SUMMIT:**  
Abrons, Mitchell

**TEANECK:**  
Albino, Frank  
Suglia, Mrs. Joseph

**TRENTON:**  
Craig, Peyton and Walter P. Edge  
Mason, Richard and John Krisanda  
Weimann, John

**UNION CITY:**  
Biancamano, Anthony F.  
Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.  
Fan Bar and Grill  
Melody Club, and Peter J. Klunck, Owner

**VAUX HALL:**  
Carillo, Manuel R.

**VINELAND:**  
Rainbow Club, and Joseph Tedesco

**WESTFIELD:**  
Cohen, Mack  
Samurine, Jardine

**WEST NEW YORK:**  
Black Poodle, The, and F. Trugano  
Brit's British Organisation, and Sam Nate, Employer, Harry Boorstein, President

**WILLIAMSTOWN:**  
Pippo, Rocco

## NEW MEXICO

**ALBUQUERQUE:**  
Dancing Cavalcade, Inc., and Jody Elder (Also listed under Los Angeles, Calif.)  
Mary Green Attractions, Mary Green and David Time, Promoters

Halliday, Finn  
LaLoma, Inc., and Margaret Ricardi, Employer  
Lepley, John  
Richardson, Gary D.  
White, Farnell

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

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

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

**HOBBS:**  
Strafaca, Pete

**REYNOLDS:**  
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gozaales

**ROSWELL:**  
Russell, L. D.

**RUIDOSO:**  
Davis, Denny W.

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

**SOCORRO:**  
Fence Acres, and Sonny Weatherly

## NEW YORK

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

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

**ANGOLA:**  
Hacienda Cafe, The

**AUSABLE CHASM:**  
Young, Joshua F.

**BINGHAMTON:**  
Stover, Bill

**BOLTON LANDING:**  
Bonnie View Restaurant, and Peter Sause  
Galea's Restaurant, and Dominic Galea

**BRONX:**  
Acevedo, Ralph  
Bell, Murray  
Goldstein, Harvey

Hernandez, Harry  
Jones, William  
Jurgaden, Jacques I.  
Katz, Murray  
Rosardo, Al  
Rosenberg, Israel  
Schantz, Mrs. Gertrude  
Stioletti, Michael

**BROOKLYN:**  
Arnovich, Ira (Mr.)  
Baldwin, Lindsay Duke  
Balinese Club, and Sid Rosenthal  
Beckels, Lionel  
Bello-Mar Restaurant, Felix Garcia, Proprietor  
Borriello, Carmino  
Bryan, Albert  
Carol Bar & Grill, Inc., and Nathan Berkman  
Community Center, and Walter C. Pinkston (NYC)  
Continental Cafe, and Clyde Check  
Continental Cafe, and Vito Militano  
Ean, Jimmy  
Gem's Paradise, and Silburn Gray  
Grabell, Leo B.  
Hall, Edwin C.  
Horowitz, Ben  
Jenno, Mack (Jellyroll)  
Lemmo, Patrick  
Madovay, Abraham  
Medina, Victor  
Morris, Philip  
Park Terrace, and Joseph Cesaria, Operator

**POLAKE, Anthony (See Stanley J. Mocaraki, Woodside, L. I.)**  
Rosman, Gus, Hollywood Cafe  
Sigismund, David  
Suzman, Alex  
Zaslouk, Jack

**Soo Corporation, and Hyman Robbins**  
Stein, Irving  
Sussman, Alex  
Zaslouk, Jack

**Buffalo:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cheifetz, Jacob, and Frank Collura  
Clare, Joseph, Operator, Vendome Hotel  
Cosmano, Frank and Anthony DiStefano, Jimmy  
Harmon, Lissa (Mrs. Rosemary Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Paris, Joe  
Ray's Bar-D, and Raymond C. Demperio  
Sportstowne Bar, and Mr. and Mrs. Les Simon  
Vendome Hotel  
W. & J. Amusement Corp.  
Zywicki, Stanley J.

**East Greenbush:**  
Hughes, Richard P.

**Ferndale:**  
Clarendon Hotel, Leon Garfunkel, Owner  
Gross, Hannah  
Polack Hotel, and Elias Polack, Employer

**Fleischmanns:**  
Churs, Irene (Mrs.)

**Frankfort:**  
Reile, Frank  
Tyler, Lenny

**Glen Wild:**  
Lewis, Mack A.

**Grand Island:**  
Williams, Ossian V.

**Greenwood Lake:**  
Mountain Lakes Inn, and Charles Fatigati

**Hudson:**  
Goldstein, Benny  
Gutto, Samuel

**Hudson Falls:**  
New Yorker Pavilion, and Alfred J. Einstein

**Huntington:**  
Hotel Lorraine, The, and Morris Ferber

**Hurleyville:**  
Brook Haven Hotel

**Ilion:**  
Wick, Phil

**Kauneonga Lake (White Lake):**  
Woodlawn Villa, and Paul Gruber, Owner

**Lake Luzerne:**  
Munck, Svend A.

**Lake Placid:**  
Carriage Club, and C. B. Southworth

**Loch Sheldrake:**  
Capitol Hotel and Day Camp Hotel  
Leroy, and Ida Kranas

**Malone:**  
Club Restaurant, and Louis Goldberg, Manager

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

**Monticello:**  
King, Charles

**New York City:**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Associated Producers of Negro Music  
Allegro Records, and Paul Piner  
Allen, Jimmy  
Arnold Agency  
Arnold, Sheila  
Aurora Film, and Ralph B. Serpe  
Bachelor House  
Barbieri, Al, Agency  
Bender, Milton  
Bourbon Street, and Jack Gordon  
Bradley Williams Entertainment Bureau  
Browne, Bridget  
Bruey, Jesse  
Butler, John  
Butler, Marion  
By-Line Room, Inc., and Mildred Ramshai  
Cameo  
Cappola, Antoinette  
Carlin, Roger  
Caruso, Mrs. Madclina  
Catala, Estaban  
Chambord Restaurant, Phil Rosen, Owner  
Charles, Marvin, and Knights of Magic  
Club Continental and Dave Fanner  
Club Pleasant Gents, Lee Chambers and Rudolph Johnson  
Cobb, Buff  
Coffery, Jack  
Conlin Associates, and Jos. H. Conlin  
Continental Record Co., Inc.  
Continental Variety  
Cora, Luis  
Cross, James  
Croymond, Michael, Theatrical Agency  
Cutter, George H., Jr.  
DeMarco, Tony  
Dickson Hall  
Dubonoff Records, and Jerry (Jerome) Lipkin  
Edelson, Carl, and Club Records  
Estate of Cass Franklin  
Estrada, Mrs. Dolores  
Fillit, Henry  
Finch Records, and Samuel Finck, Jack  
Gala Shows, Inc.  
Getts, Clark, and Clark Getts, Inc. (See San Antonio, Texas)  
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goodman, Richard D. (Dick), Eldorado Records and Luniverse Record Corp.  
Gordon, Mrs. Margaret  
Granoff, Budd  
Gray, Lew, and Magic Record Company  
Hello Paree, Inc., and Wm. L. Taub, President  
Hoyt, Howard  
Imperial Attractions, Inc., and T. J. Foley  
Impa, Inc., and Ben Grady International Food Show, Gordon Saville, President  
Isacs, Lester  
I.X.L. Records, L. J. Reynolds and M. Axelrod  
Jones, Gerald  
Katz, Archie  
Kent Restaurant Corp., Anthony Kourtos and Joe Russo  
Kessler, Sam, and Met Records  
Knight, Marie  
K.N.S. Associates  
Kunkis, Mrs. S. R.  
Kushner, David and Jack La Rue, James  
La Vie (en Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Leslie, Lew  
Lombardy, Al  
Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mathews, Willard  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Mogie, Wm., and Assoc.  
Moldovan, Alexander  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
Operatic Gala Unico National, and Miss Suzanne Duvert  
Orpheus Record Co.  
Oetting, Herbert  
Paleogot, Alexanthur  
Penachio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Poaz, John

Production Russell Peterson  
Sketch Book, and Chauncey S. Olman  
Rey-Reid Music Publishing Co.  
Riley, Eugene  
Robbins, Sydel  
Rosen, Matty  
Sage, Miriam  
Sands, Vic  
Santiago, Ignacio  
Santos, Victor  
Sawdust Trail, and Sid Silvers  
Saxon, Don  
Scott, Roderick  
Shapiro, Honora Rubel  
Shurr, Louis, Agency, and Don Rondo  
Sinclair, Carlton  
Sledge, James  
Strauss Agency, Fred Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrook, Larry, and his Rodeo Show  
Tackman, William H.  
Terry Tell Time Prod., and Irving Gartenberg  
Vivere and Provost, Charles and Burnt, John  
Walker, Aubrey, Maissonette Social Club  
Wallach, Joel  
Warner, Joseph  
Watercapers, Inc.  
Weissman, Harry, and Talent Corp. of America and Times Square Artists Bureau  
Winley, Paul  
Wolper, Dave  
Zakon, A. J.

**Niagara Falls:**  
Greene, Willie  
James Restaurant, and James Doyle  
Ontario House, and Julia and Robert Minicucci  
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Proprietors

**Norwich:**  
McLean, C. F.

**Olean:**  
Old Mill Restaurant, and Daniel and Margaret Ferraro

**Ossining:**  
Wallace, Alvin

**Raquette Lake:**  
Weinstein, Abe

**Ray Brook:**  
Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr.

**Richmond Hill:**  
Diamond, Seymour

**Rochester:**  
Band Box, and Lou Noce  
Cotton Club, The, and Harry Spiegelman, Owner  
Embers Restaurant, The, and Alfred Gala  
Griggs, Nettie  
Kao Recording Company  
Music Unlimited, and Abraham Hamza  
New Club Moon Glow, Bernard Ginsberg, Hyman Greshin and Max Bogen  
Terrace Gardens, The, and Robert and Shirley Balmer  
Valenti, Sam

**Rye:**  
Rye Music Circus, and St. John Terrell (Terrell also listed under Lambertville, N. J.)

**Sabattis:**  
Sabattis Club, and Mrs. Verna V. Coleman

**Saranac Lake:**  
Durgans Grill

**Schenectady:**  
Lambrose, Gustave  
(See: Schenectady Hotel)  
Schenectady Hotel

**South Fallsburg:**  
Silvers, Abraham

**Spring Valley:**  
Benjamin, Martin

**Staton Island:**  
Kucin, Alexander  
Tic Tock Club, and Gerald Donnelly

**Swan Lake:**  
Swan Lake Inn, and Samuel Ticke

**Syracuse:**  
Luigi's, and Carl Mancino  
Mahshie, Joseph T.  
Volpert, Howard

**Tannersville:**  
Germaso, Basil

**Troy:**  
Cat and The Fiddle Club, and Thomas Polito

**Utica:**  
Block, Jerry

**Walden:**  
Warren Gould, and Robert Gould

**Watertown:**  
Duffy's Tavern, Terrance Duffy

**Watervliet:**  
Cortes, Rita, James E. Strates Shows  
Kille, Lynn  
**Whitehall:**  
Jerry-Ann's Chateau, and Jerry Rumania  
**White Plains:**  
Brod, Mario  
**Williamsville:**  
Jasinski, Stan  
**Windham:**  
New Olympia Hotel, The, and Markos Fitros  
**Woodridge:**  
Waldorf Hotel, and Morris Signer

**Wurtsboro:**  
Bliss, Samuel

**Yonkers:**  
Sinclair, Carl

## LONG ISLAND (New York)

**Astoria:**  
Guerra, John  
Hirschler, Rose  
Lobel, John  
Scene Makers, The, Inc., and Jack Lonshein

**Bay Shore:**  
Moore, James J.

**Bayside:**  
Gorin, Irving  
Mirage Room, and Edward S. Friedland

**Copiague:**  
Ranco Corporation

**Corona:**  
Canary Cage Corp., Ben Casikane, Owner

**Elmhurst:**  
Miele, Mrs. F.

**Far Rockaway:**  
Town House Restaurant, and Bernard Kurland, Proprietor

**Floral Park:**  
Black Magic, and Jos. Benigno

**Garden City:**  
Savales, Telly

**Great Neck:**  
Fantasia Lounge, and Mrs. Anna Boruck

**Hempstead:**  
Junda, Leo  
Mancini, Archille  
Turf Club

**Huntington:**  
Old Dutch Mill, and Frank Reid

**Jackson Heights:**  
Griffiths, A. J., Jr.  
Sperling, Joseph, and Orchid Room

**Jamaica:**  
Haas, Mrs. Edward

**Keew Gardens:**  
Boro Lounge (Rea & Redesky Restaurant, Inc.), Joe Redesky, Owner  
Cristiana, Joseph

**Lake Ronkonkoma:**  
Club Clare, and Nancy Clare Smith

**Lido Beach:**  
Sands Beach Club, and Mrs. Carol Meyers

**Long Beach:**  
Hamilton Club, and Mickey Hasiak

**Montauk:**  
Montauk Island Club, Harry Greenberg, Employer

**North Woodmere:**  
Klar, Irving D.

**Patchogue:**  
Kay's Swing Club, Kay Angelois

**Port Washington:**  
Rivage, Beau, Beaus Caterers, and M. Finke and/or Mr. Finkelstein

**St. Albans:**  
Jackson, Hal

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

**Westbury:**  
Canning, Harold B.

**Westhampton:**  
Skyway Cafe, and Mr. Billings

**West Hempstead:**  
Club 33, Arthur Sinclair, and Sinclair Enterprises, Inc.

**Woodside:**  
Mocaraki, Stanley J. (See Anthony Polakas, Brooklyn, N. Y.)

## NORTH CAROLINA

**Beaufort:**  
Markey, Charles

**Burlington:**  
Mayflower Dining Room, and John Loy

**CAROLINA BEACH:**  
Stokes, Gene

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

**DURHAM:**  
Gordon, Douglas Mitchell, W. J.

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

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

**GREENVILLE:**  
Hagans, William Ruth, Thermon Wilson, Sylvester

**HENDERSONVILLE:**  
Livingston, Buster

**JACKSONVILLE:**  
Marine Bar, and Jim Pittman

**KINSTON:**  
Hines, Jimmie Parker, David

**MAXTON:**  
Dunn's Auto Sales, and Jack Dunn

**REIDSVILLE:**  
Ruth, Thermon

**WALLACE:**  
Straughton, John H. Strawberry Festival, Inc.

**WILMINGTON:**  
Barn, The, and Charlie Whitty

**WILSON:**  
McCann, Roosevelt McCann, Sam McEachon, Sam

**NORTH DAKOTA**

**BISMARCK:**  
Andrews, Lee K. (Bucky)

**GRAND FORKS:**  
Scay, J. J.

**WHITE EARTH:**  
Royer, F. W.

**OHIO**

**AKRON:**  
Bastord, Doyle Buddies Club, and Alfred Scrutchings, Operator Holloway, Fred R. Louthan, Walter M. Namen, Robert Sari's and Richard Farr Thomas, Nick Tropicans Club, Martin M. Winters, Employer Zenzalla, George

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

**CAMBRIDGE:**  
Seneca Lake Jamboree Park Company, Inc., and William T. Eaton and Henry D. Stern

**CANTON:**  
Engle, Frank Holtz, Walter W. Huff, Lloyd Young, Gladys

**CHESAPEAKE:**  
Valley Lee Restaurant, Richard (Dick) Deutsch

**CINCINNATI:**  
Bayles, H. W. Ohio Theater Corp., William Brennan and Douglas Crawford Plantation Supper Club, and Harold Thornberry Sunbrock, Larry, and his Rodeo Show World of Tomorrow Shows, The, and Bert Metzger (See St. Louis, Mo.)

**CLEVELAND:**  
Artistry in Promotion Atlas Attractions, and Ray Grair Ballard, John Band Box Nite Club, The, and George Poulos Bonds, Andrew Club Run-day-Voo, and U. S. Deating Colfield, Charles Dixie Grill, and Lenny Adelman Dixon, Forrest Ebony Club, The, and Dan Boone The Hanna Lounge, and Oslet Lowry, Jr., Employer King, Ted, Agency Lawrence, Ray Lockett, Roy Lowry, Fred Manuel Bros. Agency, Inc.

Stutz, E. J., and Circle Theatre Swing Club, Wm. McDougall, President Tucker's Blue Grass Club, and A. J. Tucker, Owner Walkers, Carl O.

**COLUMBUS:**  
Bamboo Club, The, and Henry Elstein Campbell, Razor, Skip Doyle, and the Penguin Club 502 Club, The, and Stan Vogel Lewis, Richard. Agency, Inc. Max's, and Max Schell Miller, O. L. Pen and Pencil, and Homer and Doris Stonerock, Owners

**DAYTON:**  
Apache Inn, and Jessie and John Lowe Boucher, Roy D. Daytona Club, and William Carpenter Farm Dell Nite Club, Inc., and C. J. McLin Hungarian Village, and Guy M. Sano Pinkerton, Bill Ranch House, The, E. J. Son, and P. E. McMurray Rannes, Jim Rec Club, and Wm. L. Jackson, James Childs and Mr. Stone Taylor, Earl

**ELYRIA:**  
Jewell, A. W.

**EUCLID:**  
Rado, Gerald

**GERMANTOWN:**  
Beechwood Grove Club, and Mr. Wilson

**HOLGATE:**  
Swiss Gardens, and George K. Bronson

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

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

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

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

**SPRINGFIELD:**  
Jackson, Lawrence 162nd Fighter Interceptor Squadron of the Air National Guard of Ohio, and Harold Byers

**STUEBENVILLE:**  
Hawkins, Fritz

**TOLEDO:**  
Barnet, W. E. Candlelite Ballroom, and Tom McCullough, Owner and Manager Clue 18, The, and Cy Miller Durham, Henry (Hank) Rutkowski, Ted, T. A. R. Recording Company Town and Country Club, and Robert Close, Manager

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wragg, Herbert, Jr.

**YOUNGSTOWN:**  
Copa Casino, and Nick Costantino Fireside Bar Freeman, Dusty Miss Bronze America, Inc., and Wm. Stringer Peacock Gardens, and Frank Berry

**OKLAHOMA**

**ARDMORE:**  
George R. Anderson Post No. 65, American Legion, and Floyd Loughbridge J. E. Ranch Rodeo, and Col. Jim Eskew

**ENID:**  
Norris, Gene

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

**LAWTON:**  
Zimmerman, Clifton and Era

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

**OKLAHOMA CITY:**  
Randolph, Taylor Simms, Aaron

**OKMULGEE:**  
Masonic Hall (colored), and Calvin Simmons

**SHAWNEE:**  
DeMarco, Frank

**TULSA:**  
Consumer's Comfort Corp., and Yale Club

Cup Club Corporation, and Connie Riggs Glass, Owen C. Love's Cocktail Lounge, and Clarence Love Schroeder, Vic Thompson, Richard

**OREGON**

**ASTORIA:**  
New Islander Club, and William L. Hudson and George A. Fagin

**BROOKINGS:**  
Cliff House, The, and Wm. J. Freisinger, Employer

**EUGENE:**  
Weinstein, Archie, Commercial Club

**GARIBALDI:**  
Marty de Joe Agency Walker, Sue

**HERMISTON:**  
Rosenberg, Mrs. R. M.

**LAKESIDE:**  
Bates, E. P.

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

**PORTLAND:**  
Harry's Club 1500, and Wm. McClendon Ozark Supper Club, and Fred Baker Pacific Northwest Business consultants, and J. Lee Johnson

**ROGUE RIVER:**  
Arnold, Ida Mae

**SALEM:**  
Martin, Arthur

**PENNSYLVANIA**

**ALLENTOWN:**  
Embassy, The, and William Max and Bill "Jazz" Max, Downtown

**ALTOONA:**  
Blake, Arthur

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

**BLAIRSVILLE:**  
Moose Club, and A. P. Sundry, Employer

**BLYTHEDALE:**  
Offshore Club, The, and James Thaxton

**BOOTHWYN:**  
Shady Oak Cafe, and Ralph Penna

**BRAEBURN:**  
Mazur, John ABM, Inc., and Ralph Romano

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

**CANADENSIS:**  
Dutch's Tavern Far View House, Jolly Roger Room, and Roger Tamballo Jolly Rogers Room, and Rog-Mon Associates, and Monas Patterman and Roger Tambella

**CARLISLE:**  
Grand View Hotel, and Arthur Nydick, Employer

**CHESTER:**  
Chester Sports Center, and Henry Goldstein Lager, Bob Melody Lounge, The, and Bob Hinson Stamm, Arthur West End Who's Who Womens Club

**COLUMBIA:**  
Golden Eagle, The Kelley, Harold

**COOPERSBURG:**  
Hoff Brau, Adolph Toffel, Owner

**DAWSON:**  
St. James Country Club, and Joe Bracco

**DEVON:**  
Jones, Martin

**DONORA:**  
Bedford, C. D.

**DOWNTOWN:**  
Shehadeh, K. E.

**EASTON:**  
Parsons, Russell

**ELGIN:**  
Cox, Alan D.

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

**EVERSON:**  
King, Mr. and Mrs. Walter

**FAIRMONT PARK:**  
Riverside Inn, Inc., Samuel Ottenberg, President

**HARRISBURG:**  
Knipple, Ollie, and Ollie Knipple's Lounge Melody Inn Supper Club, Mildred A. Shultz, Employer Tia Juana Club, and Thomas Jones, Employer

**HAVERFORD:**  
Fielding, Ed

**HAWLEY:**  
Hotel Capri, and Richard Fabri

**JOHNSTOWN:**  
The Club 12, and Burrell Hasclrik and the Flamingo Hotel

**KINGSTON:**  
Johns, Robert

**LANCASTER:**  
Carson, Sunset (Michael) (See Miscellaneous) Freed, Murray Italian-American Club Samuels, John Parker Soule, James D.

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

**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. Simon, Al, Jr.

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natale, Tommy

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

**NEW KENSINGTON:**  
Mason's Hotel Triesta Ballroom, and P. O. Mason

**NORRISTOWN:**  
Mole, George A.

**PHILADELPHIA:**  
Allen, Jimmy Amver Post 178, and Norman G. Andrews Blow, James A. Blue Note, and Lou Church, Employer Boots, Tubby Cabana Club, Morty Gold, Prop. Davis, Samuel Delaware Valley Productions, Inc., Irving Fine, James Friedman, Joseph Mashman, Louis Mashman, Jerry Williams, Harry Mogur Dupree, Hiram K. Dulpre, Reese Essex Records Gerson, Bill Goldberg, Sam Gordon, Mrs. Margaret McAllister Jazz Associates, and Lester McAllister La Petite, and Thomas W. Malone, Owner Lodge, Dave (Also under Atlantic City, N. J.) London, Bob Masucci, Benjamin P. Montalvo, Santos Muziani, Joseph Facey's Pinsky, Harry Prouse, Ed (Also under Atlantic City, N. J.) Stiefel, Alexander Ukrainian Junior League, Branch 52, nad Helen Strait, Sec., Victoria Melnick, Chairman of Music Velez, L. Vincent Enterprises, Inc., and Margaret White and Solomon Burke Warwick, Lee W.

**PITTSBURGH:**  
Bethel, Stanley Bruno, Joseph Drawn, Herman Midway Lounge, and Mrs. Elizabeth Henry

**POTTSVILLE:**  
Graham, Len, and George Yulick

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

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

**SCHUYKILL HAVEN:**  
Graham, Len, and George Yulick (Also under Pottsville, Pa.)

**SCRANTON:**  
McDonough, Frank Omar Supper Club, and Tom Hashem Santora, Vito

**SLATINGTON:**  
Flick, Walter H.

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

**SOUTH LANGHORNE:**  
Playwicki Park Tavern, and Playwicki Park

**STRAFFORD:**  
Poinsette, Walter

**UNIONTOWN:**  
Polish Radio Club, and Joseph A. Zelasko

**UPPER DARBY:**  
Delaware County Athletic Club, and Lou Lambert, Manager

**WASHINGTON:**  
Lee, Edward

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James

**YORK:**  
Danick, William Lopez

**RHODE ISLAND**

**JOHNSTON:**  
Coppola, Riccardo, Sr. Tomasco, Joseph

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

**SOUTH CAROLINA**

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

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

**FLORENCE:**  
City Recreation Commission, and James C. Putnam

**GREENVILLE:**  
Harlem Theatre, and Joe Gibson

**TOWERS RESTAURANT, and J. L. Melancon**

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

**MYRTLE BEACH:**  
Hewlett, Ralph J.

**SOUTH DAKOTA**

**ABERDEEN:**  
Suedmeier, Duane

**ARMOUR:**  
Smith, Coy DeBlonk, Mat W.

**SIoux FALLS:**  
Haar, E. C. Triangle Advertising Agency, and Dell Crosby

**TENNESSEE**

**CLARKSVILLE:**  
Clardy, George

**HALLS:**  
Espey Park, and Luther Allen

**HUMBOLDT:**  
Ballard, Egbert

**KNOXVILLE:**  
Cavalcade on Ice, John J. Denton Greal Enterprises (also known as Dixie Recording Co.) Henderson, John Story, Carl (See Monticello, Ky.) Zelmar Grotto, The, B. Van Hoesen and William Coleman

**McMINSVILLE:**  
Junior Chamber of Commerce, and Dave Hoover and James A. Dillon, Employers

**MEMPHIS:**  
Anderson, Elvis W. Beck, Harry E. Lepley, John Miller, Joe

**NASHVILLE:**  
Emerson, Lee, and Emerson Talent Agency Fessie, Bill Kelly, Tom, d/b/a, Corral Attractions Kelly's, John, World Famed Attractions (See Larry Evans, Spokane, Wash.) Roberts, John Porter Terrell, Mrs. H. A. Western Corral, The, J. W. Long and D. S. DeWeese

**PARIS:**  
Cavette, Eugene

**TEXAS**

**ALTAIR:**  
Cervna's Night Club, and August Cervna

**AMARILLO:**  
Farrillo Club, The, and Dr. Frank Smith Mays (Mays), Willie B.

**AUSTIN:**  
Wimberly, Billy

**BAIRD:**  
Lone Star Rodeo, Bob Estes and Col. Jim Eskew (Also listed under miscellaneous)

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

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

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

**DALLAS:**  
Davis, Tony Morgan, J. C. Mynier, Jack Sky Club, The, and W. D. Satterwhite and Julius Schwartz

**DENISON:**  
Club Rendezvous

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

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

**GONZALES:**  
Dailey Bros. Circus

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

**HEARNE:**  
Mullinnix, C. E.

**HENDERSON:**  
Wright, Robert

**HOUSTON:**  
Club Velma, The, and James Jones Ott, Richard Penthouse Club of Houston, Sterling Caters, Inc., and M. Zindler, President

**LAREDO:**  
Bruni, Fred Faucher, Dan

**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.

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

**MEXIA:**  
Payne, M. D.

**ODESSA:**  
Baker, George Silver Saddle Club, The, Charles Barry, R. W. Batson and C. C. Francis The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr.

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

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

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

**PORT ARTHUR:**  
Demland, William

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

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

**INTERNATIONAL MUSICIAN**

**ALEXANDRIA:**  
Compton, Bu

**BUCKINGHAM:**  
Plaza

**BUENAVISTA:**  
Rock

**COLON:**  
Hershey

**DANVILLE:**  
Fulle

**EXMOR:**  
Down

**LYNCHBURG:**  
Bailey

**MARTIN:**  
Hutch

**NEWPORT:**  
Brown Isaac Marsh

**NORFOLK:**  
Big T. Pro Cash

**CONTI:**  
Ben Meyer Rohan Show

**PARIS:**  
Seaside Kin

**PETERS:**  
William J. H.

**PORTSMOUTH:**  
Rountree Black, Knight Market

**ROBE:**

**SUFFOLK:**  
Clark

**VIRGINIA:**  
Bass, M. Fox, P. Kane, Melody The Jr. J.

**WILLIAM:**  
Log Ca (Fats)

**W:**

**FULLMART:**  
Kruceford feid

**SEATTLE:**  
Acousta and Cousin Ben V. Hagen Grove, and Harvison

**SPOKANE:**  
Dotson, Evans, World Nashv Heitz, C. Lyndel, YAKIMA: V.F.W. WE: BLUEFIELD Weinber

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

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

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

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

## UTAH

**HANNA:**  
Haley, Tom

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

## VERMONT

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

## VIRGINIA

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

**BUCKROE BEACH:**  
Plaza Hotel

**BUENA VISTA:**  
Rockbridge Theatre

**COLONIAL BEACH:**  
Hershey, Robert

**DANVILLE:**  
Fuller, J. H.

**EXMORE:**  
Downing, J. Edward

**LYNCHBURG:**  
Bailey, Clarence A.

**MARTINSVILLE:**  
Hutchens, M. E.

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

**NORFOLK:**  
Big Trek Diner, Percy Simon,  
Proprietor  
Cashvan, Irwin  
Continental Club, The, and  
Ben Dubrinsky, Owner  
Meyer, Morris  
Rohanna, George  
Showtime Club, Inc., and  
A. J. Bunin, Manager  
Walker, Robert  
Winfree, Leonard

**PARKSLEY:**  
Seaside Club, The, and W. P.  
Kinsey

**PETERSBURG:**  
Williams Enterprises, and  
J. Harriet Williams

**PORTSMOUTH:**  
Rountree, G. T.

**RICHMOND:**  
American Legion Post No. 151  
Black, Oscar  
Knight, Allen, Jr.  
Market Inn Social Club, and  
Robert Long

**SUFFOLK:**  
Clark, W. H.

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

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

## WASHINGTON

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

**SEATTLE:**  
Acousta (Audio) Sounds, Inc.  
and J. Kurns  
Cousin Ben Productions, and  
Ben W. Roscoe, and Tex  
Hager  
Grove, Sirless  
Harverson, R. S.

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

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

## WEST VIRGINIA

**BLUEFIELD:**  
Weinberg, Eli

**CHARLES TOWN:**  
Bishop, Mrs. Sylvia

**FAIRMONT:**  
Ribel, Jim

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

**INSTITUTE:**  
Hawkins, Charles

**LOGAN:**  
Coats, A. J.

**MARTENSBURG:**  
Miller, George E.

**MORGANTOWN:**  
Niner, Leonard

**PARKERSBURG:**  
Brown Derby, and Paul Shriner

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

**WHEELING:**  
Mardi Gras

## WISCONSIN

**BARABOO:**  
Conway, Francis

**COUDERAY:**  
Pixie Club, The, and Frank  
Martin, Employer

**GREEN BAY:**  
Wolf, Don (Donald R. Wolf)

**GREENWOOD (Owen):**  
Merry Old Gardens Ballroom,  
and Harold Bender, Employer

**HURLEY:**  
Club Francis, and James Francis  
Fontecchia, Mrs. Elcey, Club  
Fiesta

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

**MILWAUKEE:**  
Bethia, Nick Williams  
Coges, Isaac  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Dancer, Earl  
Dimaggio, Jerome  
Fun House Lounge, and Ray  
Howard  
Gentilli, Nick  
Goor, Seymour  
Manianni, Vince  
Melody Circus Theatre, Inc.,  
and Milton S. Padway  
Rickey's, and Milt Rickum  
Rio Club, and Samuel Douglas,  
Manager, and Vernon D. Bell,  
Owner  
Rizzo, Jack D.  
Schwader, Leroy  
Singers Kendevious, and Joe  
Sorco, Frank Balistreri and  
Peter Orlando  
Suber, Bill  
Tin Pan Alley, Tom Bruno,  
Operator  
Weinberger, A. J.

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

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

**SAUK CITY:**  
Wiendenfeld, Donald S.

**SHEBOYGAN:**  
Sheboygan County Harness Rac-  
ing Association, Orlando  
Thiel, President  
Tie Top Tap, The, and August  
Stubler

**TOMAH:**  
Veterans of Foreign Wars

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

## WYOMING

**CASPER:**  
S & M Enterprises, and  
Sylvester Hill

**CHEYENNE:**  
Kline, Hazel  
Valencia Restaurant Bar  
Wagner, George F.

**DUBOIS:**  
Harter, Robert H.

**LARAMIE:**  
Circle T. Ranch Rodeo, and  
Albert Tansor

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

**THERMOPOLIS:**  
Sidboard Cafe and Bar, The

## DISTRICT OF COLUMBIA

**WASHINGTON:**  
Abart's Jazz Mecca, and  
Abraham Spencer  
Adelman, Ben  
Alvis, Ray C.  
Andrus, Rose Marie  
(Mary Toby)

Archer, Pat  
Bailey, Herman  
Cherry Foundation Recreatio  
Center, and Rev. Robert T.  
Cherry, President, and  
Oscar Russell

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

## CANADA

### ALBERTA

**CALGARY:**  
Cooper, Ken

**EDMONTON:**  
Eckersley, Frank J. C.  
Palmer, Larry

### BRITISH COLUMBIA

**VANCOUVER:**  
International Theatricals  
Limited

### MANITOBA

**WINNIPEG:**  
Gordon, Lou, and Elcee  
Agencies

### NOVA SCOTIA

**GLACE BAY:**  
McDonald, Marrs

### ONTARIO

**CHATHAM:**  
Taylor, Dan

**CORBOURG:**  
International Ice Revue, Robert  
White, Jerry Rayfield and J.  
I. Walsh

**GAITHERBURG:**  
Duval, T. J. (Dubby)

**GRAVENHURST:**  
Webb, James

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

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

**MUSSELMAN'S LAKE:**  
Bingham, Ted

**NEW TORONTO:**  
Leslie, George

**OTTAWA:**  
Ayotte, John  
Parker, Hugh

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

**PORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Ambassador and Monogram  
Records, Messrs. Darwyn and  
Sokoloff  
Assoc. of the Danube-Swabian,  
and John Kreppi, Employer  
Habler, Peter  
Keaton, Bob  
Langford, Karl  
Lynch, Bill  
Miquelon, V.  
Midford, Bert  
Parkside Tavern, Mr. N. Bolter  
and D. Kirsh  
Shields Park, Mr. Shields, Mr.  
McCarthy, and Mr. Gavin  
Smith, K. J.  
Stuart Productions, Ltd., and  
Stuart Mackay  
Wetham, Katherine

**WINCHESTER:**  
Bilow, Hillarie

## QUEBEC

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

**DRUMMONDVILLE:**  
Grenik, Marshall

**HUNTINGTON:**  
Peters, Hank

**MONTREAL:**  
Association des Concerts Clas-  
siques, Mrs. Edward Blouin  
and Antoine Dufer  
"Auberge du Cap" and Rene  
Deschamps, Owner  
Auger, Henry  
Beaver Club, and Roland Pageau  
Beriau, Maurice, and LaSociete  
Artistique  
Canfield, James (Spizzie)  
Carmel, Andre  
Cholette, Gerard  
Coulombe, Charles  
DeGinet, Roger  
Haskett, Don (Martin York,  
Lane, Terry  
Le Chateau Versailles  
Lussier, Pierre  
Pappas, Charles  
Sunbrook, Larry, and his Rodeo  
Show  
Tasseo, Gerald

**POINTE-CLAIRE:**  
Oliver, William

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

**QUEBEC CITY:**  
LaChance, Mr.

**SAULT STE. MARIE:**  
Algoquin Hotel

**SHAWINIGAN:**  
Hotel Garand, Inc., and Leon  
Garand

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

**ST. EMILE:**  
Monte Carlo Hotel, and Rene  
Lord

**STE. GERARD DES  
LAURENTIDES:**  
Moulin Rouge

**ST. JEAN:**  
Fontainebleu Hotel, and Mr.  
Rene Hudson

**ST. JEROME:**  
Chez LaPointe Hotel, and  
Roland Ouellette

## SASKATCHEWAN

**ESTEVAN:**  
River Park Resort, The, and  
William B. Shipman

**REGINA:**  
Judith Enterprises, and G. W.  
Haddad

## BERMUDA

Kindly Air Force Base, NCO Club

## CUBA

**HAVANA:**  
Sans Souci, M. Triay

## SOUTH AMERICA

### BRAZIL

**SAO PAULO:**  
Alvarez, Baltasar

### FRANCE

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

Benoit-Levy, Jacques (also  
allowed vs. Pierre Andrien)

## MISCELLANEOUS

**Abbe, Virgil**  
Abernathy, George  
Alberts, Joe  
Al-Dean Circus, F. D. Freeland  
All American Speed Derby, and  
King Brady, Promoter  
Allen, Everett  
Anderson, F. D.  
Andros, George D.  
Anthony, John  
Arnett, Eddie  
Arwood, Ross  
Askew, Helen  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises,  
Inc., and Paul Bacon  
Ball, Ray, Owner, All Star Hit  
Parade  
Baugh, Mrs. Mary  
Beatty, Harriet, and Harriet  
Beatty Circus, Edward Say,  
Manager  
Beck, N. Edward, Employer  
Rhapsody on Ice  
Blumenfeld, Nate  
Bologhino, Dominick  
Bolter, Norman  
Bosserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager, "Crazy  
Hollywood Co."  
Buffalo Ranch Wild West Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers  
Burns, L. L., and Partners  
Burton, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Carson, Sunset (Michael),  
(see Lancaster, Pa.)  
Cascianno, Ronald  
Casino Modern Ballroom, and  
Butler Adams, Owner (Also  
under Chicago, Ill.)  
Charles, Rex (Rex C. Esmond)  
Cheney, Aland Lee  
Chew, J. H.  
Collins, Dee  
Conway, Stewart  
Cooper, Morton  
Cooper, Richard  
Curry, Beany  
Davis, Clarence  
deLys, William  
Deviller, Donald  
DiCarlo, Ray  
Dixon, James L., Sr.  
Dodson, Bill  
Dolan, Ruby  
Drake, Jack B.  
Dunlap, Leonard  
Eckhart, Robert  
Edwards, James, of James Ed-  
wards Productions  
Feehan, Gordon F.  
Ferris, Leo  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"  
Fezarro (Texano), Frank  
Field, Scott  
Finklestein, Harry  
Ford, Ella  
Forest, Thomas  
Fortson, Jack, Agency  
Fox, Jesse Lee  
Freich, Joe C.  
Frickey, W. H. Woody  
Friendship League of America,  
and A. L. Nelson  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Gordon, Harry  
Gould, Hal  
Grayson, Phil  
Gutire, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hall, Mr.  
Hawes, Howard H.  
Hayward, Douglas  
Hewlett, Ralph J.  
Hobbs, Wilford, Vice-President,  
Artists Booking Corp., Holly-  
wood, Calif.  
Hollander, Frank, D. C. Restau-  
rant Corp.  
Holtz, Walter W.  
Horan, Irish  
Horn, O. B.  
Hoskins, Jack  
Howard, LeRoy  
Huga, James  
International Ice Revue, Robert  
White, Jerry Rayfield and J. J.  
Walsh  
Johnson, Sandy  
Jones, Charles  
Jul, Morgan  
Kay, Bert  
Kent, Jack  
Kirk, Edwin  
Kline, Hazel  
Knudson, Kathleen (Also under  
San Francisco, Calif.)  
Kolkler, Irving (Also listed under  
Asbury Park, N. J., and Miami,  
Florida)

Kosman, Hyman  
Larson, Norman J.  
Law, Edward  
Lawhon, Sgt. Harry A.  
Leathy, J. W. (Lee)  
Leveson, Charles  
Levin, Harry  
Lone Star Rodeo, and Robert  
Etes and Col. Jim Eskew  
(Also under Baird, Texas)  
Long, Jim (See Sidney, Neb.)  
Mack, Bee  
Magen, Roy  
Magee, Floyd  
Mann, Paul  
Markham, Dewey (Pigmet)  
Marks, Al  
Marlowe, Frank E. (Also under  
Chicago, Ill.)  
Matthews, John  
Maurice, Ralph  
Mayberry, Leroy Edward (See  
Great Falls, Mont.)  
McCarthy, E. I.  
McCarthy, Robert J., Jr. (Bobby  
Jay), (See Los Angeles, Calif.)  
McGraw, E. E., Owner, Horse  
Follies of 1946  
McFinn, Dan (A/K/A Wm. H.  
Branning) (Also listed under  
Waukesha, Wis.)  
McGowan, Everett  
Meeks, D. C.  
Mercedith, Gene  
Merry Widow Company, Eugene  
Haskell, Raymond E. Mauro,  
and Ralph Paonessa, Managers  
Miller, George E., Jr., former  
Booker's License 1129  
Miquelon, V.  
Mitchell, John  
Montalvo, Santos  
Morton, H. W.  
Mynier, Jack  
Nelson, A. L.  
Newbauer, Lillian  
Nicholson, B. W. (See San Fran-  
cisco, Calif.)  
Nixon, Elsworth  
Olivieri, Mike  
Olsen, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Oto, Jim  
Ouellette, Louis  
Pappas, Charles  
Patterson, Charles  
Parker, Tom, Theatrical Enter-  
prises (Also listed under Chi-  
cago, Illinois)  
Peth, Iron N.  
Pfu, William H.  
Pinter, Frank  
Pope, Marion  
Raine, John W.  
Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Reid, Murray  
Reid, R. R.  
Rhapsody on Ice, and N. Edw.  
Beck, Employer  
Roberts, Harry E. (Hap Roberts  
or Doc Mel Roy)  
Robertson, T. E., Robertson Ro-  
deo, Inc.  
Rodgers, Edw. T.  
Rogers, C. D.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Henry)  
Sargent, Selwyn G.  
Seay, J. J.  
Shambour, Farris  
Shuster, Harold  
Shuster, H. H.  
Singer, Leo, Singer's Midgets  
Six Brothers Circus, and George  
McCall  
Bert Smith Revue  
Smith, Coy  
Smith, Ora T.  
Stevens Bros. Circus, and Robert  
A. Stevens, Manager  
Stover, Bill (also of Binghamton,  
N. Y.)  
Stover, William  
Straface, Pete  
Straus, George  
Stump & Stumpy (Harold Crom-  
mer and James Cross)  
Summerlin, Jerry (Mars)  
Sunbrook, Larry, and his Rodeo  
Show  
Tabar, Jacob W.  
Tambor, Stuart  
Taylor, R. J.  
Thomas, Mac  
Thomas, Ward  
Tompkins, Tommy  
Travers, Albert A.  
Wallin, Bob  
Walters, Alfred  
Ward, W. W.  
Watson, N. C.  
Watts, N. Y.  
Weills, Charles  
Weintraub, Mr.  
Wesley, John  
White, Robert  
Williams, Bill  
Williams, Frederick  
Williams, Ward (Flash)  
Willis, Sam  
Wilson, Ray  
Wimberly, Otis  
Young, Robert

# UNFAIR LIST of the American Federation of Musicians

## INDIVIDUALS, CLUBS HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

### ALABAMA

**MOBILE:**  
McDaniels, Luke  
McGee, Montey

### ARIZONA

**NOGALES:**  
Colonial House  
**TUCSON:**  
El Corral

### ARKANSAS

**HOT SPRINGS:**  
Forest Club, and Haskell Hardage, Proprietor

### CALIFORNIA

**ANTIOCH:**  
Blu's  
**BAKERSFIELD:**  
Allenthorp, Carl and/or The Starlite Ballroom and/or The Rollo-Dome Ballroom  
Juarez Salon, and George Benton

**BEVERLY HILLS:**  
White, William B.  
**CHULA VISTA:**  
Pappas, Andy and Bill

**EL CAJON:**  
Casper's Ranch Club  
**ESCONDIDO:**  
Saddle & Sirloin Restaurant

**FRESNO:**  
Cross, Mr. and Mrs. Elwin

**HOLLYWOOD:**  
Norris, Jorge  
Vescio, Pete

**IONE:**  
Watts, Don, Orchestra

**JACKSON:**  
Watts, Don, Orchestra

**LA MESA:**  
La Mesa American Legion Hall

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

**MENDOCINO COUNTY, CALIFORNIA:**  
Big Oaks, The

**NAPA:**  
Monte, Bob  
Gus Sauer's Steak House

**OCEANSIDE:**  
Oceanside Bowladrome  
Town House Cafe, and James Cuenza, Owner

**PITTSBURG:**  
Bernie's Club  
Jerry McCleod

**REDDING:**  
Jerome Organization, and Jerry McCleod

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

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

**SACRAMENTO:**  
Capps, Roy, Orchestra

**SAN DIEGO:**  
American Legion Post 6 Hall  
Black and Tan Cafe  
Civic Productions  
Daye-Time Productions, and George W. Daye, Jr.  
Famous Door  
Fazio, Jim  
Hurricane Cafe  
Mickey's, and Ina Copeland  
Poncho's Cafe  
Sanchez, Belas  
(Formerly with Cotton Club)

**SAN DIEGO SPEEDBOAT CLUB**  
Thursday Club  
Turner, Max  
Uptown Hall  
Vasa Club House  
Wednesday Club

**SAN FRANCISCO:**  
Freitas, Carl (also known as Anthony Carle)  
Jones, Cliff  
Kelly, Noel  
Somers, Walt (Alias Peterson and Cohn)

**SAN LUIS OBISPO:**  
Seaton, Don

**TULARE:**  
T D E S Hall

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

**VENTURA:**  
Sidecar, The

### COLORADO

**DENVER:**  
Thunderbird Supper Club and Restaurant, and Verne Byers, Prop.

**RIFLE:**  
Wiley, Leland

### CONNECTICUT

**DANBURY:**  
Danbury Fair, and John W. Leahy

**DANIELSON:**  
Pine House

**HARTFORD:**  
Buck's Tavern, Frank S. DeLuco, Prop.

**MOOSUP:**  
American Legion  
Club 91

**MYSTIC:**  
V.F.W. Club

**NAUGATUCK:**  
Zembruski, Victor—Polish  
Polka Band

**NEW LONDON:**  
Polish American Progressive  
Citizen Club

**NORWICH:**  
Polish Veteran's Club  
Wonder Bar, and Joseph Skindzier

**WATERBURY:**  
Phil's Restaurant, and Phil Lemay

### FLORIDA

**CLEARWATER:**  
Moose Club, The

**FORT LAUDERDALE:**  
Aloha Club

**FORT MYERS:**  
Rendezvous Club  
Rendezvous Lounge, and Eddie Smith

**HALLANDALE:**  
Ben's Place, Charles Dreisen

**JACKSONVILLE:**  
Standor Bar and Cocktail  
Lounge

**KENDALL:**  
Dixie Belle Inn

**MIAMI:**  
Heller, Joseph

**MIAMI BEACH:**  
Fried, Erwin

**ORLANDO:**  
Larson, Delaire and Della  
PANAMA CITY:  
White Circle Inn, and Mrs. Mattie B. Shehans, Cedar Grove  
Shrimp Boat Lounge, The  
Shrimp Boat, and W. L. Smith

**PENSACOLA:**  
Sea-Air Club (a/k/a The Enlisted Men's Club, and The Acey-Ducey Club)

**POMPANO:**  
Julenes

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

**WEST PALM BEACH:**  
Chi-Chi Club, The

**WEST PANAMA CITY BEACH:**  
Old Dutch Inn, Harold Laughan  
and Cliff Stiles

**WINTER PARK:**  
Park Avenue Bar, and Albert  
Kausch

### GEORGIA

**ATLANTA:**  
Camellia Garden Restaurant  
and Wisteria Garden Cock-  
tail Lounge, and Angelo  
Nicholas

**SAVANNAH:**  
Bamboo Club, and Gene Dean

### HAWAII

**HONOLULU:**  
49th State Recording Co.  
Sereno, Eddie

### IDAHO

**MOUNTAIN HOME:**  
Hi-Way 30 Club

**TWIN FALLS:**  
Radio Rendezvous

### ILLINOIS

**CAIRO:**  
Turf Club, The, and Ed McKee

**CHICAGO:**  
Harper, Lucius C., Jr.  
Kryl, Bohumir, and his Sym-  
phony Orchestra

**FAIRFIELD:**  
Eagles Club

**GALESBURG:**  
Boots and Saddles Club  
Carson's Orchestra  
Mecker's Orchestra

**JACKSONVILLE:**  
Chalet Tavern, in the Illinois  
Hotel

**JOLIET:**  
Pohler's Recording Studio, and  
Al Pohlers

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

**MT. VERNON:**  
Jet Tavern, and Kelly Greenalt

**NASHVILLE:**  
Smith, Arthur

**OLMSTEAD:**  
Clark, Tom

**FEORIA:**  
Marshall-Putnam County Fair  
Assn., and the Henry Fair  
Miller Park, and Harry Miller  
Palace Theatre  
Silverleaf Pavilion  
Spalding Gymnasium

**SCHELLER:**  
Andy's Place, and Andy Kryger

### INDIANA

**EVANSVILLE:**  
Elliott, George

**GARY:**  
Coration Club, Lodge 170  
Gary Civic Club, The

**INDIANAPOLIS:**  
Lee and Ray Club  
Sheffield Inn

**KOKOMO:**  
N. C. O. Club, and Lt. William  
Moberly, Gen. Chairman

**LAFAYETTE:**  
Fowler Hotel

**LEBANON:**  
Moose Club

**MISHAWAKA:**  
VFW Post 360

**MUNCIE:**  
Mikesell, Gerald

**NEW CHICAGO:**  
Green Mill Tavern

**SOUTH BEND:**  
Chain O'Lakes Conversation  
Club  
Hi-Hat Club  
Midtown Rest-Bar  
PNA Group 83 (Polish National  
Alliance)  
St. Joe Valley Boat Club, and  
Bob Zaff, Manager  
St. Joseph County 4-H  
Association

### IOWA

**BURLINGTON:**  
Old Town Hall, The, and  
Kenneth Anderson

**B SQUARE CIRCLE Modern Square  
Dance Club, The**

**CEDAR FALLS:**  
Women's Club

**FAIRFIELD:**  
Iliff, Leiu (Lew)

**SIoux CITY:**  
Eagles Lodge Club

### KANSAS

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

**SALINA:**  
Woodman Hall

**TOPEKA:**  
California Club, The, and Jerry  
Bond, Mgr.

**Downs, Red, Orchestra  
Old Moon, alias the New Moon,  
and Rod Est, Mgr.**

Rainbow Club, The, and Jerry  
Brooks, Mgr.  
Winewood 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

**BUNKIE:**  
Blue Moon Club, and Vines  
Harris  
Huey, Oliver

**LEESVILLE:**  
Capell Brothers Circus

**NEW ORLEANS:**  
New Orleans Opera Guild, Inc.,  
and Mrs. Nella Ludwig

### MAINE

**GARDINER:**  
Jackie Nichols Lodge

**LITCHFIELD:**  
Whip-O-Will Dance Hall

**PORTLAND:**  
103rd Inf., Nat'l. Guard Hdqrs.,  
Engineers and Tank Co. (See  
Co. D, 103rd Inf., R.C.T.,  
Westbrook, Me.)

**PURGATORY:**  
Homestead Ballroom

**TACOMA:**  
Linton, Clarence

**WESTBROOK:**  
Co. D, 103rd Inf., R.C.T. (See  
103rd Inf., Portland, Me.)

### MARYLAND

**BALTIMORE:**  
Benjamin's, and Benny Ben-  
jamin and Morris Brown,  
Owners

**EASTON:**  
Startt, Lou, and his Orchestra

### MASSACHUSETTS

**FALL RIVER:**  
Durfee Theatre  
Harmony House, and Lawrence  
Frezalar

**LAWRENCE:**  
Zajec, Fred, and his Polka Band

**LEICESTER:**  
Hillcrest Country Club, and  
James Dolan

**LYNN:**  
Simpson, Frank

**METHUEN:**  
Central Cafe, and Messrs. Yana-  
konis, Driscoll and Gagnon,  
Owners and Managers

**NORTH READING:**  
Lavaggi Club, Inc.

**SHIRLEY:**  
Rice's Cafe, and Albert Rice

**SPENCER:**  
Reardon, Bernard

**WORCESTER:**  
Holmes, Alan Gray  
Polish National Alliance

### MICHIGAN

**BAY CITY:**  
Bay City Optimist Club

**ISHPEMING:**  
Congress Bar, and Guido  
Bonetti, Proprietor

**MARQUETTE:**  
Johnson, Martin M.

**NEGAUNEE:**  
Bianchi Bros. Orchestra, and  
Peter Bianchi

**NILES:**  
Kubiak's Stetline White  
House, The

**PONTIAC:**  
Bob's Chicken House, and  
Robert Dorman, Owner

**ST. IGNACE:**  
Sophie's Tavern, and  
Sophie Heise

**UNION LAKE:**  
Morey's Golf and Riding Club,  
and Ed Morey

### MINNESOTA

**MINNEAPOLIS:**  
Lollie, Wei  
Milkes, C. C.

### MISSISSIPPI

**HATTIESBURG:**  
Alpha Tau Omega Fraternity  
(Epsilon Upsilon Chapter)  
Deb Club  
Dusty Club  
Hattiesburg High School Pan-  
hellenic Council

**ICH Sorority, Hattiesburg  
High School  
Kappa Sigma Fraternity  
(Epsilon Nu Chapter)  
Phi Kappa Club (P. K. Club)  
Phi Kappa Tau Fraternity  
(Beta Epsilon Chapter)  
Royal Order of Demolay  
Swann, Jimmy**

**JACKSON:**  
Roepcke, Robert P.  
(Bobby Peters)

**VICKSBURG:**  
Roger's Ark

### MISSOURI

**KANSAS CITY:**  
Coates, Lou, Orchestra  
El Capitan Tavern, Marvin  
King, Owner  
Gay Fad Club, and Johnny  
Young, Owner and Proprietor

**Green, Charles A.  
Mell-O-Lane Ballroom, and  
Leonard (Mell-O-Lane) Rob-  
inson**

**LOUISIANA:**  
Rollins, Tommy, Orchestra

**POPLAR BLUFF:**  
Lee, Duke Doyle, and his Or-  
chestra "The Brown Bombers"

**ST. JOSEPH:**  
Rock Island Hall

**SPRINGFIELD:**  
Eagle Lodge No. 294

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

### MONTANA

**BOULDER:**  
Diamond S. Ranchotel, The

**WEST YELLOWSTONE:**  
Teepee Bar

### NEBRASKA

**ARLINGTON:**  
Arlington Ballroom, and Floyd  
Paul

**CAPITAL BEACH:**  
King's Ballroom

**CRETE:**  
Blue River Lodge Dance Hall,  
and Henry Zahoureck, Mgr.

**LINCOLN:**  
Arena Roller Skating Club  
Lees Drive Inn, Lee Franks,  
Owner  
Royal Grove  
Star-Net  
Sunset Party House

**NORTH PLATTE:**  
Eagles Club

### NEVADA

**ELY:**  
Little Casino Bar, and  
Frank Pace

**LAS VEGAS:**  
Soukup, Robert

### NEW HAMPSHIRE

**BOSCAWEN:**  
Colby's Orchestra, Myron  
Colby, Leader

**PITTSFIELD:**  
Pittsfield Community Band,  
George Freese, Leader

**WARNER:**  
Flanders' Orchestra, Hugh  
Flanders, Leader

### NEW JERSEY

**BAYONNE:**  
Knights of Columbus (Colum-  
bian Institute)  
Polish-American Home  
Sonny's Hall, and Sonny  
Montanze

**Starke, John, and his Orchestra**

**BURLINGTON:**  
Pine Tree Inn, The, and Mr.  
and Mrs. Jack Lazaar (Logan)

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

**EDISON TOWNSHIP:**  
Ye Cottage Inn, and Ray Wilch

**ELIZABETH:**  
Twin Cities Arena, William  
Schmitz, Manager

**HACKENSACK:**  
Ortiani Theater  
(Stanley-Warner)

**HACKETTSTOWN:**  
Hackettstown Firemen's Band

**HIGHLAND PARK:**  
Delaney, Edward (See J. Stan-  
ley, New Brunswick, N. J.)

**KEYPORT:**  
Stager, Walter, Orchestra

**LITTLE FALLS:**  
Oxford Theater  
(Stanley-Warner)

**MAPLEWOOD:**  
Maplewood Theatre

**MONTCLAIR:**  
Montclair Theatre

**NETCONG:**  
Kiernan's Restaurant, and  
Frank Kiernan, Proprietor

**NEWARK:**  
Newark Opera House  
Palm House  
Pelican Bar

**NEW BRUNSWICK:**  
Carlano, John  
Olsen, George  
Stanley, Joseph (See Delaney,  
Edward, Highland Park,  
N. J.)

**NEW MARKET:**  
Nick's Grove

**PASSAIC:**  
Capital Theater  
(Stanley-Warner)  
Haddon Hall Orchestra,  
J. Baron, Leader  
Montauk Theater  
(Stanley-Warner)

**PATERSON:**  
Fabian Theater  
(Stanley-Warner)

**RIDGEWOOD:**  
Warner Theater  
(Stanley-Warner)

**SOUTH RIVER:**  
Barrows, Charles  
Saunders, Lee, Orchestra,  
Leo Mcken, Leader

**TOTOWA:**  
St. Michael's Grove

**WILDWOOD:**  
Hunt's Ballroom

### NEW MEXICO

**ANAPRA:**  
sunland Club

**RUIDOSO:**  
Davis Bar  
Ruidoso Bar, and Bob Smith

### NEW YORK

**BALDWIN, L. I.:**  
Michael Della Rocca, and  
Major Opera Co. of the U. S.

**BROWNVILLE:**  
Monnat, Joseph

**BUFFALO:**  
Hall, Art  
Wells, Jack  
Williams, Buddy  
Williams, Ossian

**CATSKILL:**  
Jones, Stevie, and his Orchestra

**COHOES:**  
Sports Arena, and Charles  
Guptill

**CONESUS LAKE:**  
Lake Shore Inn, The, and  
Doc Hayes  
Moulin Rouge Inn, The, and  
Mrs. Le Fay

**CUBA LAKE:**  
Evans Roller Rink

**HARRISVILLE:**  
Cheesman, Virgil

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

**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre

**LAKE MOHEGAN:**

Mohegan Country Club, and David Harris

**MAMARONECK:**

Seven Pines Restaurant

**MT. VERNON:**

Hartley Hotel

**NEWBURGH:**

Mon-A-Ray Restaurant, and Felix Kramp

**NEW YORK CITY:**

Besoyan, Richard (also listed under Toronto, Ont., Can.)

Disc Company of America (Asch Recordings)

Erin Room, and John McGinty

Norman King Enterprises, and Norman King

Manor Record Co., and Irving N. Berma

Morales, Cruz

Richman, William L.

Stork Club

Urasia Restaurant

**NORFOLK:**

Joe's Bar and Grill, and Joseph Briggs, Proprietor

**OLD CHATHAM:**

Old Chatham House Restaurant, A/K/A Jackson's, and William Jackson

**OLEAN:**

Wheel Restaurant

**PEEKSKILL:**

Vagabond House, and Stephen P. Denorio

**POTSDAM:**

Roman Gardens, and Frederick Guilianni, Prop.

**RAVENA:**

Indian Lake Roller Rink, and Harry Lawrence, Owner

**RIDGEWOOD, L. I.:**

Joseph B. Garity Post 562, American Legion, Commander Edmund Bady

**RIVERHEAD, L. I.:**

Reggula's Corners, and Michael Demchurk

**ROCHESTER:**

Loew's Rochester Theatre, and Lester Pollack

Mack, Henry, and City Hall Cafe, and Wheel Cafe

Thrall, Raymond

West End Hotel, The, and Doc Hayes

**SALAMANCA:**

State Restaurant

**SCHENECTADY:**

Top Hats Orchestra

**SYRACUSE:**

Miller, Gene

**UTICA:**

Russell Ross Trio (Salvatore Coriale, Leader)

**VESTAL:**

Vestal American Legion Post 89

**NORTH CAROLINA****ASHEVILLE:**

Propec, Fitzhough Lee

**KINSTON:**

Parker, David

**WILMINGTON:**

Village Barn, and K. A. Lehto, Owner

**OHIO****AKRON:**

South Akron Eagles Club and Hall

**ALLIANCE:**

Lexington Grange Hall

**ASHTABULA:**

Ashtabula County Ohio Fair

**BELLEVUE:**

Fraternal Order of Eagles Club V. F. W. Club

**BRADFORD:**

Johnny's Danceland, and John Baxley

**CANFIELD:**

Canfield Fair Grounds

**CINCINNATI:**

Golden Lounge, The

**CLEVELAND:**

German Centrale Farm

**COLUMBUS:**

Ben's Tavern, and Lou Schilling

Press Club of Ohio, and Paul D. Quick, Manager

**COLUMBUS GROVE:**

Reynold's Tavern, and Kie Reynolds

**CUYAHOGA FALLS:**

Fraternal Order of Eagles Club and Hall

**DAYTON:**

Mayfair Theatre, and Dwain Eper

The Ring, Maura Paul, Operator

**EAST LIVERPOOL:**

Brandt, Slim

Fay, Everett

Young, Charles

**ELYRIA:**

Heck, Charles "Chuck," and his Band

Palladium Ballroom, and James Solet, Owner

**GENEVA:**

Blue Bird Orchestra and Larry Parks

Municipal Building

North Center Tavern

**HARRISBURG:**

Hubba-Hubba Night Club

**HOLGATE:**

Swiss Gardens, George K. Bronson

**PAINESVILLE:**

Chagrin Tavern

**PIKETON:**

Technical Division Recreation Committee of the Goodyear Atomic Corporation

**PORT CLINTON:**

Avalon Nite Club

Fraternal Order of Eagles Club

**PORTSMOUTH:**

Vournazos, Mr. and Mrs. James

**RAVENNA:**

Ravenna Theatre

**RUSSELL'S POINT:**

Indian Lake Roller Rink, and Harry Lawrence, Owner

**VAN WERT:**

Underwood, Don, and his Orchestra

**OKLAHOMA****KINGSTON:**

Lake Teasoma Lodge, and Boyce Harkey, Manager

**TULSA:**

Tulsa State Fair (Tulsa Exposition and Fair Corporation), and Fair Grounds

**OREGON****ALBANY:**

El Rancho Club, and Floyd Wilson

**GARIBALDI:**

Pirate's Den, and Jack Finnell

**GRANT'S PASS:**

Fruit Dale Grange

**SAMS VALLEY:**

Sams Valley Grange, Mr. Pefley, Grange Master

**PENNSYLVANIA****ALLENTOWN:**

Arena Gardens Roller Skating Rink, and Jos. Bonenberger

**ALTOONA:**

Catholic War Veterans Association, Post 1691

**AMBRIDGE:**

Loyal Order of Moose No. 77

**ANNVILLE:**

Washington Band

**BARNESBORO:**

Sons of Italy Club, The

**BEAVER FALLS:**

Fraternal Order of Eagles Club

VFW Post No. 48

**CENTRAL CITY:**

American Legion

**CLAIRTON:**

Schmidt Hotel or Egyptian Room, Mr. Kilgore, Manager, and Mrs. Waters, Owner

**CLEARFIELD:**

Wyc, Sandy

**DANVILLE:**

Palace Cafe

**EAST STROUDSBURG:**

Hotel Pines

Locust Grove House

**ELLWOOD CITY:**

V. F. W.

**ERIE:**

Haenen Orchestra, The

**FALLSTON:**

Valley Hotel

**FREDERICKSBURG:**

Vernon Volunteer Fire Co.

**HONESDALE:**

Romich's Recreation Hall

**LARGE:**

Ross the Caterer, and Sam Ross, Proprietor

**LEHIGHTON:**

Zimmerman's Hotel, and Wm. Zimmerman, Proprietor

**MEADVILLE:**

I. O. O. F. Hall

**MONACA:**

Polish National Alliance No. 841

**MT. CARMEL:**

Civic Hall

**MOUNTAIN HOME:**

Coustanzo, Vince, Orchestra

Onawa Lodge, B. Shinin, Proprietor

**NEW BRIGHTON:**

Fraternal Order of Eagles No. 1342

**NEW KENSINGTON:**

American Folk Musicians Association

Gable Inn

**NORRISTOWN:**

Cross Roads Hotel, The, and Donald Tuffillaro

Holmes Orchestra, Eddie

**ORELAND:**

Sandy Run Golf Club

**PHILADELPHIA:**

Allen, James, Orchestra

Palladium Ballroom, and Moe Greenberg

**PITTSBURGH:**

Club 22

**PUNXSUTAWNEY:**

American Folks Musicians Association, and Bud Moore

**READING:**

Baer, Stephen S., Orchestra

**ROBINSON:**

Fork's Tavern

**ROCHESTER:**

Turners Club, The

**ROULETTE:**

Brewer, Edgar, Roulette House

**SCOTTDALE:**

Moose Lodge No. 194

**SHAMOKIN:**

Cadet Hall

Maine Fire Company

**SPANGLER:**

American Legion

**WHITNEY:**

Pipetown Hotel

**YORK:**

14 Karat Room, Gene Spangler, Proprietor

Reliance Cafe, Robert Klinckin, Proprietor

**RHODE ISLAND****BRADFORD:**

Rendezvous Restaurant

**TIVERTON:**

Billy's Cafe (The Crossroads), and Joseph Pereira

**WESTERLY:**

Continental Cafe, The

**WOONSOCKET:**

Jacob, Valmore

**SOUTH CAROLINA****SPARTANBURG:**

Spartanburg Country Club, J. E. (Whitely) Harling, Manager

**TENNESSEE****JACKSON:**

SPO Fraternity

Supper Club

**TEXAS****ALICE:**

La Villita Club

**CORPUS CHRISTI:**

Brown, Bobby, and his Band

La Terraza Club, and Florencio Gonzales

Luna, Leopoldo

Santiko, Jimmie

Tamez, Genaro

Tinas, T., and his Band

**EL PASO:**

Club Society, and Melvin Garrett, Owner-manager

**FORT WORTH:**

Cunningham, H. H.

**GALVESTON:**

Sons of Herman Hall

**PORT ARTHUR:**

De Grasse, Lenore

**SAN ANTONIO:**

Club Bel-Air, and John W. Moreland

Hancock, Buddy, and his Orchestra

Rodriguez, Oscar

**UTAH****OGDEN:**

Chic Chic Inn

**SALT LAKE CITY:**

Avalon Ballroom

Reiske, Bill, Enterprises, and/or Beehive Agency

**VIRGINIA****ALEXANDRIA:**

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**MOUTHPIECE** (Berg Larsen), must be metal, for Bb tenor. Must be 120 facing or more and must be old style, long and thin. Paddy Fenev, 107-27 Liberty Ave., Queens, N. Y. Phone: MI 1-3574.

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**DRUMMER**, 33, over 20 years experience; was Knapp student. New outfit. Prefer large western swing group; will travel. Jimmy Parker, 2010 Payne Ave., Austin 5, Texas. GL 2-1056.

**DRUMMER**, vocalist, desires location spots with combo. Single, 29, neat and dependable. Travel anywhere; available March 7th. John Bonino, Box 371, Burlington, Iowa.

**DRUMMER**, 22, married, available June. Society, jazz, Dixie, Latin, rock 'n' roll, western. Locals 74, 433 cards; travel or location. William Wood, 3217 1/2 Hampton Road, Austin 5, Texas. GR 2-6094.

**DRUMMER**, young, good looking; drinker (moderate), can't read or sing. Would consider work with Elgart, Kenton or other top band. Local 498 card. Cal Remo Van Lathem, Lincoln 9-1351, Missoula, Mont.

**DRUMMER**, experienced vocalist, doubles on trombone. Sings original keys, knows tunes. Personal married man. Desires weekends in Chester, Philadelphia or New Jersey area, with combo. Matt Petrocilli, 1505 South Taylor St., Philadelphia 46, Pa. Phone: HO 5-6412.

**DRUMMER**, also vibes, play any style, including Latin. Desires three or four nights work anywhere, including New York City area. Real fine at show and dance work. Age, middle forties. Local 802 card. Salvatore Alcury, 10 Orient Ave., Brooklyn 11, N. Y. Phone: STag 2-8028.

**DRUMMER**, Society, jazz, Latin. Clean cut, no bad habits, best references. Play shows. Desires work in the South, prefer Florida. Travel anywhere; cut or no notice. Don Johnson, 2135 Yale Ave., Maplewood 17, Mo.

**DRUMMER**, age 25, society, modern, expert on Greek and Oriental. Trio, combo and big band background. Excellent reputation and character. Locals 9 and 802 cards. Stevens J. Mastroianni, 3154 47th St., Long Island City 3, N. Y. Phone: AStoria 8-7916 (after 6:00 P. M.)

**DRUMMER**, society, jazz, and Latin. Clean cut, best references, no bad habits. Play shows. Desire southern area, prefer Florida. Travel anywhere; cut or no notice. Don Johnson, 2135 Yale Ave., Maplewood 17, Mo.

**DRUMMER**, 20, single; experienced in jazz, Latin, rock 'n' roll. Desires night club work in New York, Long Island or Staten Island area. Glenn Scott, 30 Bay 25th St., Brooklyn 14, N. Y. Phone: HI 9-4068 (5:30-7:00).

**DRUMMER**, 25, does bits and imitations, also sings. Eight years experience with big bands and combos. Sober, reliable. Local 999 card, will travel anywhere. Lenny Sans, 39 Kearney Ave., Seaside Heights, N. J. SEaside Park 9-1556.

**DUO**, drummer, vocalist and bass, man and wife. Would like to augment a swinging hardworking group in California or Florida. Will consider other areas or travel. Age 29 and 27; twelve years experience in all phases. Local 73 card. Mr. and Mrs. Johnny Myers, 227 East 14th St., Minneapolis 4, Minn.

**FLUTIST**, double piccolo, tenor saxophone, clarinet, maracas, guiro, claves, for Latin-American orchestra or combo. Local 208 card. Ivan H. Glenn, 9640 Union Ave., Chicago 28, Ill. Phone: PR 9-6108.

**GUITARIST** (Electric), can sing, desires class A dance dates. Anthony J. Campo, 340 Eldert Lane, Brooklyn, N. Y. Phone: TA 7-2899 (9:00 to 11:00 P. M.)

**GUITARIST**, desires position with band working in Penn State-Altoona area. Experienced, willing to work. Local 770 card. Les Carl, Spruce Creek, Pa. Phone: (Warriors Mark) Evergreen 8-7175 (after 6:00 P. M.)

**GUITARIST**, double bass fiddle and vocals. All-around guitar, entertain. Have car, will travel anywhere. Write, wire or phone: Robert Flame, 258 Withers St., Brooklyn, N. Y. EV 8-5200.

**GUITARIST** (Electric), rhythm and solo's. Experienced in all types; read and fake; all old standards. Local 802 card; 1960 night-club permit and car. Available Friday and Saturday, Bob (Buddy) Caffill, Phone: UN 4-0181 (N. Y. C., Mon. to Fri., 7:00 P. M.)

**GUITARIST**, doubles vibes; arranger, copyist. Experienced in all types of work; society, jazz and Latin. Know tunes, read, fake and ad lib. Interested in small combo work for hotel, society, etc. Local 77 card. Thomas J. Boyle, 223 White Horse Pike, Audubon, N. J.

**GUITARIST**, Spanish electric, steady weekend or club dates. Experienced, large or small combo, good beat, take off; vocalist, ride tunes and ballad; fake and stroll, good ear. New York City area; Local 802 card. Musician, CY 8-2467 (6:00-7:00 P. M.)

**GUITARIST-TEACHER**, doubles electric bass; 32, formerly with Geo. Shearing and Elgart orchestras. Take club dates one to six nights, commuting distance. Lessons (12 years experience), given only at 343 Fair St., Paterson, N. J. Phone: Dick Evans, ARkroy 4-0527 (preferably after 6:00).

**MUSICIAN-CONDUCTOR** (Symphony), desires to assume symphony orchestra position as conductor or assistant for the next fall season. Contact: Lubomir Boneff, 4432 Duplessis, New Orleans 22, La.

**MUSICIAN**, alto, tenor, clarinet, bassoon. Young, jazz, shows, commercial, Latin, big band or combo; symphonic experience. Local 331 card. Harold Ragland, 56 Westminster Drive, N. E., Atlanta 9, Ga. TRinity 2-0610.

**ORGANIST**, desires job in Northern resort during summer months beginning about June 15. Can furnish organ; good repertoire, background music, requests, etc. Local 181 card. Lary Freeman, 1221 South Lincoln Ave., Aurora, Ill.

**ORGANIST**, have own full-size Hammond. Will travel anywhere; supper or nite clubs; age 40. Jimmie Wilkins, 1200 North Pass, Burbank, Calif.

**ORGANIST**, have own full-size Hammond, Leslie speaker and midget piano. Desires refined spot. Experienced; requests, a pleasure. Prefer hours to 12, Los Angeles area. Would team. Eugene Rasmussen, 3357 Overland Ave., West, Los Angeles, Calif.

**ORGANIST**, own Hammond with Leslie; play piano and organ simultaneously. Library of over 4,600 songs. Play any style except rock 'n' roll. Age 40, excellent references; Local 9 card. Arthur Cormier, 211 East Main St., Gloucester, Mass.

**ORGANIST**, has own full-size Hammond. Versatile, plays piano and organ simultaneously; does not sing. 38 years old, Local 802 and Miami cards. Harry Strat, Apt. 26, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. Phone: AStoria 8-5085.

**PIANIST**, blues singer; 31, white. Name-band experience. Read, fake anything; jazz, commercial, Latin, all strong. Want job in the South, home New Orleans; misrepresentation cause of this ad. No one-nites. Contact: Musician, Room 18, Ryan Hotel, 602 Ogden Ave., Superior, Wis. Phone: EX 4-9842.

**PIANIST**, doubles Hammond, accordion, also vocals. Arrange instrumental and group vocals. Travel anywhere with good combo or will team as duo with girl vocalist. Musician, P. O. Box 604, Lansing, Mich.

**PIANIST**, many years experience; read, fake, society dance (lifty), shows and concert. Clean living, congenial, dependable. Seeks first-class resort hotel, ship, restaurant or club jobs with steady contractor. Available also as sensitive accompanist. Willie Marks, 922 East 15th St., Brooklyn 30, N. Y. Phone: ESplanade 7-3167.

**PIANIST**, doubling clarinet and Eb alto horn, desires weekend club or dance dates in Bronx and Westchester area. Locals 802 and 38 cards. Kenneth Costa, 160 Claremont Ave., Mt. Vernon, N. Y. MO 8-1654.

**PIANIST**, desires weekend work in New York City area. Experienced, show, society, modern jazz, accompany singers, arranging and copying. Available for resort work June 26. Local 802 card. Russ Martino, 25 Pellom Place, Stamford, Conn. DAVIS 3-0093 (call collect).

**PIANO** (Honky-tonk), accordion, rhythm guitar, sing ballads; read, fake. Looking for partner for duo, or join trio, N. Y. area. For stand or stroll. Local 802 card. Chuck Stone, phone: DA 3-3165 or TU 7-1093.

**PIANIST**, all-around, reliable, flexible, experienced; good repertoire, cut shows. Prefer hotel or combo work; consider all. Will travel, locations only. Local 223 card. Joe De Gregory, 534 Linden Ave., Steubenville, Ohio.

**PIANIST**, doubles vibes and organ; 25, 6-3, good appearance. Sings strong R & B, ballads and parts. Cut show, fake, jazz, commercial, Latin. Have big vibrapharp. Consider all. Buddy Flame, 233 Harvard North, Seattle 2, Wash.

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**PIANIST**, doubling accordion, can cut shows. Desires club dates in Metropolitan area. A. Hardt, 41-23 67th St., Woodside 77, L. I., N. Y. Phone: DE 5-3395.

**SAXOPHONIST**, alto, clarinet; read, fake, jazz, rock 'n' roll, any style. Age 30, colored. Local 5 card; will travel. Gideon Pettway, B.S., M. Ed., 3308 Pingree, Detroit 6, Mich. Phone: TY 7-7835.

**SAXOPHONIST**, young; tenor, alto, baritone, flute and clarinet. Jazz, Latin, commercial; read, fake, cut shows. Combo and big band experience. Bill Puett, 1339 McLendon Ave., Atlanta 7, Ga. JA 5-6500.

**SAXOPHONIST** (Alto), girl, young, attractive. Read and fake; desires job in big Latin band. New York only; Local 802 card. Phone: Jenny, LO 4-6675 (day)—LU 9-3192 (night).

**SAXOPHONIST** (Tenor), clarinet, vocals; pleasant tone. Read, fake, transpire; Society, Latin, Commercial. Handle MC duties, accent on entertaining and audience participation. Weekends, New York area. Phone: Frank, TY 2-3789.

**SAXOPHONIST**, alto, tenor, clarinet. White, married, age 33. Name and semi-name experience; read, fake, transpire. Led U.S.O. band while in U. S. Army in South Pacific. Locals 43, 106 cards. Wishes to move to California or southern resort area. John A. Barbera, 761 17th St., Niagara Falls, N. Y. Phone: BU 2-4974.

**SAXOPHONIST** (Alto), doubling clarinet, terrific vocal. Available for weekend dates, New York City area. TR 3-3797 (after 7:00 P. M.)

**SAXOPHONIST** (Tenor), clarinet; can MC. Society, Dixie, Latin. Also teacher clarinet and sax; repair instruments. Experienced in all. Desire to join small combo, south or west preferred. Lew Lennan, 252 Park Ave., Portland, Maine. Phone: SP 3-3094.

**TRIO**, excellent vocal-instrumental group. Double on piano, vibes, bass, drums, tenor sax and clarinet. Individual and three-part vocals. Desire club dates, New York City area, or steady summer work, May to September. Local 802 cards. Steve Fields, 138 East 88th St., Brooklyn 36, N. Y. GL 1-2707.

**TRIO** (Concert Jazz), piano, bass and drums. Available for cocktail rooms and night clubs in the New York area. Phone: ULster 3-8500 (Evenings, after 7:00).

**TROMBONIST**, experience in big band and combo work; prefer big band but will take combo work. Young, reliable; experience in jazz or commercial. Desire summer job; will travel. Local 463 card. Rod Schmidt, 1645 "R" St., Lincoln, Neb. Phone: HEmlock 2-5966.

**TRUMPET** (Dixieland), New Orleans style; fake anything, read little. Local 174 card, will travel anywhere. Charles Dupont, 2213 Frenchman St., New Orleans, La. WH 5-5137.

**TRUMPETER**, experienced in all types of work. Local 10 card. Robert Shorman, 56 Holiday Office, 11607 Euclid Ave., Cleveland 6, Ohio.

**TRUMPETER**, college student, bright, intelligent. Good tone, excellent range; plays dance, shows, Jewish. Desires weekend club dates, dances, New York City only. Steven Goodman, 78-24 165th St., Flushing 66, N. Y. AX 7-1151 (Evenings).

**TRUMPET**, tenor sax; read, fake, jazz, rock 'n' roll combo (colored). Will consider any offer. Local 802 card. Phone R. Ewing, HY 6-8021 (after 6:00 P. M.)

**VIBEST**, experienced, read, fake, double drums and bongos. Neat and sober. Prefer modern group, no rock 'n' roll. Also have own combo available. Roy Miller, P. O. Box 383, Pocatello, Idaho.

**VIBES**, tenor and soprano sax, clarinet, flute and vocals. Wide experience, any style. Seeking steady weekend job or club dates, Long Island area. Phone: EDgewood 3-6470.

**VIBRAPHONE**, double alto sax, also present xylophone musical act. Years of experience, dance bands, vaudeville. Prefer single engagements, metropolitan area, weekends. Roy Barnett, 102-25 67th Road, Forest Hills, N. Y. IL 9-2663.

**VIOLINIST-CONCERTMASTER**, experienced in chamber music, conducting, soloing, teaching all strings. Now teaching public school strings and orchestra. Seeking symphony position plus school or commercial job, in warm climate. Warner Galombeck, 2213 Sanford St., Muskegon Heights, Mich.

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