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**Guy Lombardo**  
see page 12

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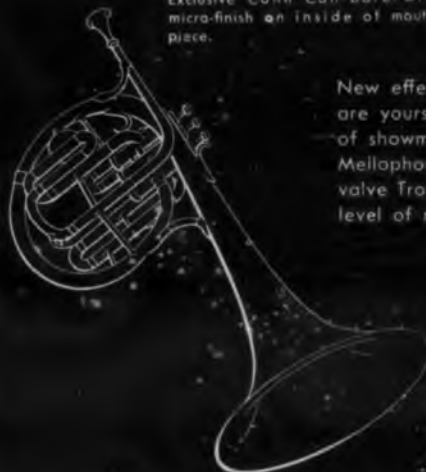
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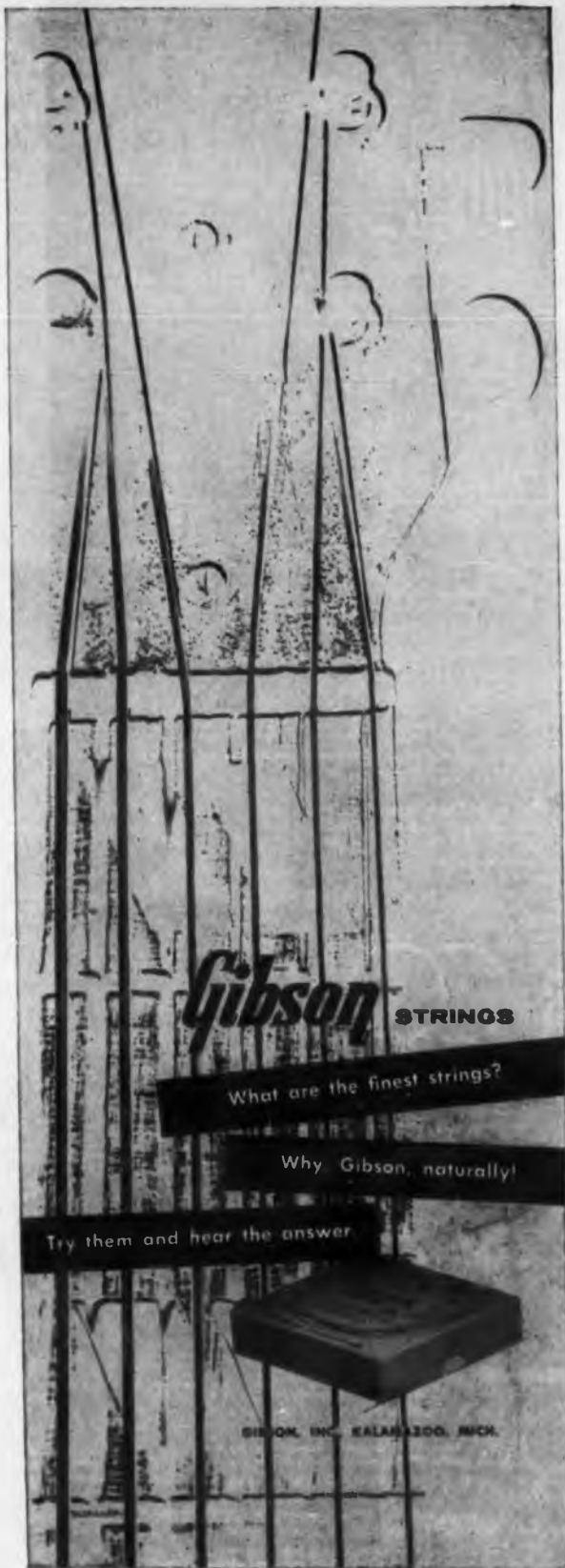
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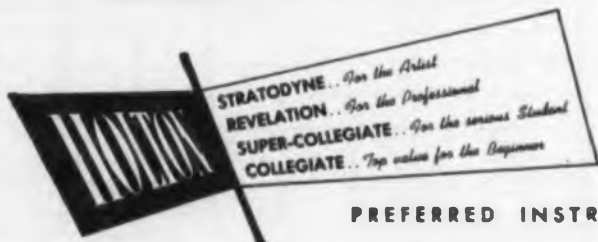
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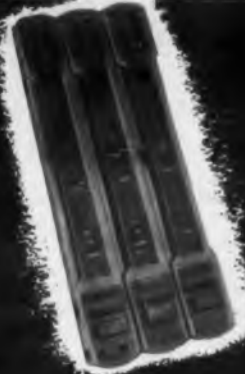
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**Denver**  
**Convention City**  
**1957**

● Conventionites, once they arrive in Colorado's Capital City, via its six major airlines, seven railway systems, three trans-continental bus lines, or by private cars, will begin to realize that it is peculiarly fitted as a musicians' foregathering place. Its local is one of the "charter" ones, having become part of the A. F. of M. on March 25, 1897, and its union roots trace back even further. Denver was one of the earliest cities to sponsor a musical program, through its Parks and Recreation Department. "to supplement, not supplant existing musical opportunities in the city." Six large choruses, a symphonic band and a municipal orchestra come under its supervision. Denver moreover boasts one of the nation's most enterprising symphony orchestras.

The Denver Symphony has brought honor to the whole Rocky Mountain region. Estimated by either artistic or budgetary standards, it is a major orchestra. In its youthful enthusiasm, in its solid musicianship, and in its adaptability to many different styles of music—Denverites are less conservative than staid Easterners—it does credit to the area. Much of its success may be traced to the work of its conductor, Saul Caston.\* But credit must also go to the tradition of music which has prevailed in Denver since its very founding.

Ever since the "Pike's Peak or Bust!" watchword lured young America westward, that is, in 1859, Denver has been a musically enterprising city. As early as 1866 it had its choral society, which by 1872 was singing Handel's *Esther*, probably the first performance of this calibre west of the Mississippi. By 1880 the city had set aside \$2,500 for summer concerts in the parks, a series which

has since been steadily maintained. In 1881 the Denver Opera Club was formed and in 1882 audiences heard the State's first native opera: *Brittle Silver*, score by W. F. Hunt, words by Stanley Wood. Its theme appropriately was jumping mine claims.

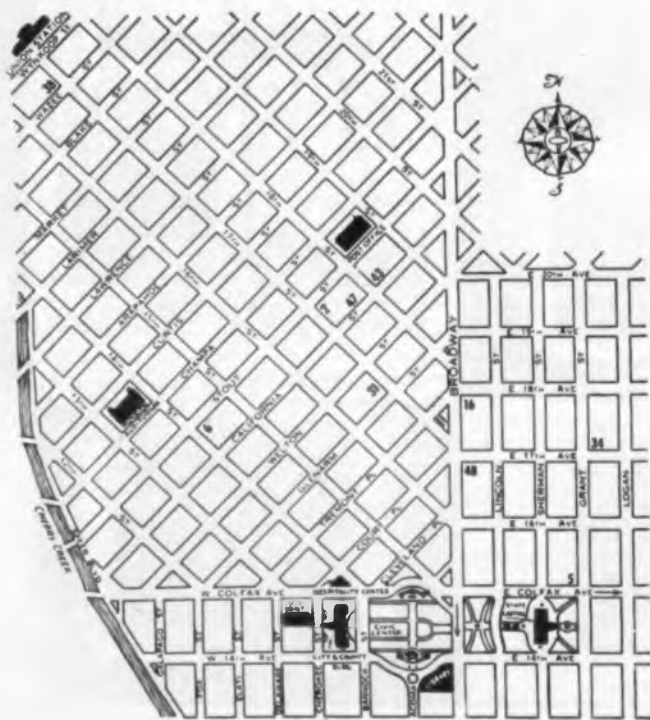
In 1883 Frank Damrosch, who had recently come to the city to "seek his fortune," got together the members of the choral society and started giving oratorios. When he directed *The Messiah* he borrowed twenty-five players from the Tabor Grand Opera House—among them a young clarinetist, Joseph N. Weber, later to be president of the A. F. of M. (Even then Weber and his fellow instrumentalists were deep in plans for the founding of a national musicians' union.) Other players were requisitioned from the Ladies Orchestra of that city, one of whom was violinist Gisela Leibholdt, who in 1891 became Mrs. Weber.

The first faint traces of the Denver Symphony appeared in the Viennese Orchestra which held forth at the Elitch Gardens within horse-and-buggy distance of Denver. Later the orchestra moved to the Broadway Theater and by 1912 had become the Philharmonic Orchestral Association, its conductor Horace E. Tureman. After recovering from the impact of the first World War, the orchestra became the Denver Civic Symphony, from which group, in 1934, the Denver Symphony evolved. Since 1945, when Saul Caston took over its conductorship, it has given not only twenty adult and nineteen young peoples' concerts in the home city but many in the surrounding area as well.

The Denver Symphony is the nucleus around which the Red Rocks Music Festival has been established, a famous institution in its own right.

The Red Rocks Stadium was constructed, as the news releases glowingly report, "by the Creator." Fifteen miles out of Denver, the theater is a geological record book of the

(Continued on the following page)



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The Municipal Auditorium is at 13th and Champs Streets.

\* A later article will describe Mr. Caston's career and his work with the Symphony.



## IMPORTANT NOTICE

### Removal of the President's Office

Effective April 15, 1957, the office of the President of the Federation will be located at 425 Park Avenue, New York 22, New York. Phone: Plaza 8-0600.

ages. It was formed some 250 million years ago, when the giant rocks were erupted by a tremendous cataclysm, causing some of them to slope and tilt as much as ninety degrees. Ship Rock and Creation Rock, each higher than Niagara Falls, flank the theater. A 200-mile panorama of many-hued plains forms the backdrop.

If nature created this phenomenon, man has helped to make it serviceable. Simple designs in native red sandstone were used to construct the seats, orchestra pit and dressing rooms. It all is made to look like part of the original rock, yet it seats 10,000 both efficiently and comfortably. Evenings when all lights are extinguished except those beamed on the artists, and the myriad stars and the myriad lights of the fifteen-mile-distant Queens City twinkle above and below, one has an eerie sensation of being part of the great primitive world where dinosaurs once trod and giant reptiles coiled through craggy caverns.

When the music sounds, another amazing phenomenon is observable. The acoustics are astonishing. A loud whisper on the 167-foot stage can be heard on the last row of the theater, one-eighth of a mile away.

Denver not only boasts a summer symphony orchestra season in this extraordinary stadium but also regular band concerts in the city itself. The sixty-six-year-old Municipal Band, a fully professional organization of forty members of Local 20, performs at City Park six nights per week for six weeks of the summer. The concerts are free to the public. "Pops" concerts are sponsored by the Parks and Recreation Department, plus a grant from the Music Performance Trust Funds of the Recording Industries obtained through the cooperation of Local 20. This is also a six-week series.

The State of Colorado holds, besides the Red Rocks Festival, the Aspen Festival (June 26-September 2) and the Central City Opera Festival (June 29-July 27). In fact, Colorado has one of the most lively summer musical programs in the whole West.

As a Convention City Denver has already won its spurs, insofar as the A. F. of M. is concerned. The two other Conventions held there, one in 1901 and one in 1929, were particularly productive. In 1901 a resolution was passed that no local enact any law that comes in conflict with the Constitution, By-laws or Standing Resolutions of the Federation—a law which served to give the Federation unity. At the second Denver Convention in 1929 the problem of synchronized music in movies was

## REPORT ON THE TWENTY PER CENT TAX

Local 198, Providence, Rhode Island, has consistently and strenuously worked for the repeal of the twenty per cent tax. Now the General Assembly of the State of Rhode Island has passed a resolution urging Congress to repeal this job-destroying tax. The resolution follows:

WHEREAS, Experience has indicated that the 20 Per Cent Cabaret Tax is self-defeating in that there has been a steady decline in the number of restaurants and hotels offering good food plus entertainment; and

WHEREAS, Since 1940 over 25,000 musicians have lost their employment in establishments subject to such; and

WHEREAS, Such tax is blighting on normal, healthy outlets for social life throughout the country; and

WHEREAS, The United States Congress has recognized the self-defeating purpose of the amusement tax on other categories of shows and entertainment by reducing said tax to 10 per cent of the admission charge; now therefore, be it

RESOLVED, That the General Assembly of the State of Rhode Island take cognizance of

the danger which is confronting the amusement and entertainment facets of our economy and now does respectfully urge the Congress of the United States to reduce the entertainment tax on cabarets from 20 per cent to 10 per cent; and be it further

RESOLVED, That the Secretary of State, be, and he is hereby authorized and directed to transmit duly certified copies of this resolution to the Senators and Representatives from Rhode Island in the Congress of the United States, urging them to use their good offices in seeking the passage of such legislation.

The foregoing resolution, known as Senate Bill No. 28, was introduced by Senator James J. Pollitt of Pawtucket, Rhode Island, through the intervention of Vice-President Patt of Local 198, Providence, Rhode Island. Brother Patt is a member of the Legislative Committee of Local 198 and also holds the position of Clerk of the Senate Labor Committee. The bill was passed unanimously by the Rhode Island State Senate on January 15 and by its House of Representatives on February 8 and was signed on February 8 by Lt. Governor Armand H. Cote who was Acting Governor at the time.

Red Rocks Theater



paramount. Musicians were losing their jobs right and left. Twenty thousand professional musicians were to leave the pits of moving picture theaters within the next few years. It was a sober and grim gathering. Conventionites will have reason to remember those other two Conventions as they face the problems confronting them this June.

It is lucky therefore that they have as workshop one of the most healthful and invigorating cities in the world. During June, breezes from snow-capped peaks constantly blow over the city. The nights are cool. Members will

have an endless variety of recreations to engage in when the strenuous work of the day is done. In its thirty-five city parks, visitors can fish in the lakes and trout streams, climb mountains, have barbecue parties, play golf and go on sight-seeing tours. Or they can just go to any of the scores of restaurants and partake of the fresh mountain trout, jumbo shrimp, African lobster tails, imported frogs legs and charcoal broiled steaks. They will also have to carry away with them the memory of a friendly, cooperative and music-loving people.

**KEEP MUSIC ALIVE . . . INSIST ON LIVE MUSICIANS**

# SPEAKING OF MUSIC

## Children's Concert

Attending the concert given for children by the New Jersey Symphony in the East Orange High School March 9, we were minded again



Samuel Antek

of the fact that conductors are called on to perform an infinite number of extra-curricular duties. Samuel Antek, the conductor of the New Jersey Symphony, for instance, not only led the orchestra through the music on the program but also served as an extraordinarily versatile master of ceremonies. He explained the works to be played. He galvanized the youngsters to attention. He played games with them, guessing games, response games, rhythm games. He gave the impression of talking directly to each one of the children. Not that he carried the whole burden himself. The very competent members of the New Jersey Symphony shouldered their part of the load not only by playing the various works vividly but also by standing up on call and demonstrating their instruments. Also the guest artist of the morning, guitarist Milt Okun, had the intimate, direct-to-auditor appeal. But it was Mr. Antek who kept both the wriggling newly initiated youngsters and the over-exuberant volunteer participants in line. The audience singing was lusty and the whole event was creative.

We venture the guess that conductors doing this sort of thing all over the United States find themselves more spent and depleted after a children's concert than after a quietly listened to adult concert, be the latter ever so technically intricate and emotionally involved.

Mr. Antek, who incidentally is also conductor of the Philadelphia Orchestra young peoples' concerts, is quite articulate regarding the problem of playing for children. "Of all my concert giving for young people," he says, "I love my 'captive' audience with a specially warm feeling. There are few musical experiences more exciting or rewarding than to go

into a high school auditorium assembly period, filled with young people who are there because they 'have' to rather than because they 'want to'—to face a substantially indifferent, blasé audience, most of whom, of their own volition, 'wouldn't be caught dead there'—stimulate their interest, feel their mounting enthusiasm, and find at the end that the very ones who had just before the concert been caught by their teachers trying to sneak out of the ordeal and literally dragged back by the seat of their pants, are those cheering and applauding the loudest.

"Young people indifferent? Apathetic? Ridiculous! Just reach out to them. They are wonderful. Just give them a good exciting time in the name of good music. 'It's not really so bad,' they say in grudging surprise and condescension. Make way for the music lover of the future! Give me a 'captive' audience anytime. I love them!"

## Youthful Spirit

The American Chamber Orchestra, a serious group with an extraordinary feeling for unanimity, gave, on March 19, at Town Hall in New York City, a concert such as appeals to lovers of the finely spun and the tenderly contrived. The members, earnest in their youth—and they all seemed young though a closer look showed them to be of all ages—executed the measures as though they had themselves discovered phrasing and were imparting its charms with a novice's enthusiasm. The conductor, Robert Scholz, who looks the benign professor until in half-profile one sees an intensity that marks him the artist, flicked hands here and there, obtaining effects while avoiding the shattering climax. Storms were made but to be quickly resolved and discords were but a bridge to harmony.

The orchestra members who had a measure or two of rest lived in their faces the phrases the others were playing. The music was the contribution of all members of the group as truly as is the swirl of pigeons guided by an inner rhythm and an inner motivation. It was a charming and a heart-warming performance.

## The Quiet One

Listening to Kenneth Gordon at his Town Hall recital in New York February 28, we were again reminded of the fact that virtuoso



Kenneth Gordon

artists are all expected to be everything to all people. Certainly this is the wrong attitude. As we allow composers each to express music along the lines of his own special aptitudes and emotions, so we should allow instrumental artists to serve us each in his own way.

Kenneth Gordon, for instance, is of the calm, cool and collected school. He establishes a mood gradually and holds it not by punctuated shocks but by continuity of thought and emotion.

However, for serenity and a sort of tasteful opulence, he is among the best. He spent

many hours in Monaco playing for their Highnesses Prince Rainier and Princess Grace, and it is easy to see why he was so welcome there. In contrast to their publicity-riddled lives, his playing must have symbolized a safe haven and a happy release.

The listeners to him during his current tour of the United States, if they are fair to his particular bent, will be led to a quietness rare in the world of music today.

## Home Town Boy Makes Good

Then take the violinist Michael Tree, heard in Lalo's *Symphonie Espagnole* with the Philadelphia Orchestra at its concert under



Michael Tree

the auspices of the Griffith Music Foundation in Newark, New Jersey, March 4. His particular aptitude is a Parsifal-like purity of utterance. His phrasing has a continuity, an unimpeded limpidity, which is a force in itself. Having never divorced the means of expressing music from the music itself, he brings phrases out as if they were the direct product of his thought and feeling. This sense of music being brought to life

on the spot produces a constant feeling of expectancy. The capacity audience at the Mosque Auditorium broke into ripples of applause even between the movements of the Lalo work.

Born in Newark, February 19, 1934, Mr. Tree was brought up in a home dedicated to the art of the violin, and his first teacher was his father. When he was twelve, he continued his study at the Curtis Institute of Music as a pupil of Efrem Zimbalist. He was recipient of the Griffith Foundation's young artist award.

Since his Carnegie Hall debut in 1954, he has successfully toured the United States and Canada as soloist with leading symphony orchestras. Recently he returned from the West Coast where he made six solo appearances with the Los Angeles Philharmonic.

## The Pregnant Tone

Then—to mention a third American violinist—there is the brooding lyrical work of Isaac Stern whom we heard at Carnegie Hall in a concert presented by the Philadelphia Orchestra on March 12. Here is a virtuoso whose single tone is so emotion-packed that one could almost wish he would play, not whole compositions, but simply long bow-strokes. However, the phrasing would be missing then—and his phrasing is superlative. For sensibility, for persuasiveness, for a stirring, touching quality, it is unsurpassed by anyone heard in our concert halls today.

Stern's recent round-the-world tours must be checked on the credit side of our country with a great big check mark. For his artistry is universal yet tinged—in its unselfconsciousness, in its limpid technique—with a quality typically American.

—H. E. S.



● **William Strickland:** For many years associated in the public mind as a symphony conductor, William Strickland now is showing equal initiative as conductor of the Oratorio Society of New York. Though a native of Ohio, he became identified with the New York scene as early as 1932 when he became an organist in Grace Church there. In 1936 he became assistant organist and musical director of the St. Bartholomew Church Community House. In 1940, at the age of twenty-five, he resigned this post and with only a \$700 Ditson scholarship as a backlog decided to make an all-out effort at realizing his real ambition—to become a conductor. The Overture of *The Marriage of Figaro* was handed to him, and though he had never conducted it before, he carried it through successfully and was engaged as associate conductor of the N. Y. A. Symphony Orchestra. Soon after he founded the National Youth Administration Little Symphony and conducted it in radio concerts.

During the war Mr. Strickland taught at the Army Music School at Fort Meyer, Virginia, and caught the attention, through conducting its choir and orchestra, of Walter Sharp, a leader in musical activities in Nashville, Tennessee. When Strickland received his army discharge, Sharp invited him to form the Nashville Symphony. Beginning in the Fall of 1946, Strickland searched the entire Tennessee community for musicians to play in the orchestra. Not a single one of the seventy-five players was imported. He worked with this local talent and produced a vigorous symphonic group. For five years he gave regular concerts with the orchestra in Nashville.

But he felt he should widen his experience. He resigned his conductorship and went to Europe for four years. In Vienna he gave many concerts of American music with the Vienna Symphony. He conducted the Vienna Philharmonic in the Austrian radio premiere of Menotti's *Amahl and the Night Visitors*. In the 1953-54 season he taught at the Opera School of the Mozarteum Academy.

Since his return to New York in 1955, Mr. Strickland has guest conducted the Symphony of the Air, The Lewisohn Stadium Orchestra and the Rochester Philharmonic.

In the Fall of 1955 he was engaged as musical director of the Oratorio Society. During his tenure with this venerable organization—it was founded in 1873—he has enlarged and improved the chorus and instituted "sight

reading classes" for its members. He has extended the Society beyond its concert hall and church radius by presenting Honegger's *King David* in Temple Emanuel. He has included in its repertoire not only the great choral music of the past but also the work of contemporary composers. He has had composers of the day conduct their own compositions from its podium. In a word, he has broadened its scope, extended its repertoire and brought it fuller community support.

● **Frank Brief:** New Haven Symphony conductor Frank Brief is a "native son," since he was born in New Haven on April 19, 1912. However, his family moved to New York City before his first birthday and it was in New York and France that most of his early musical life centered. He studied the violin under Hugo Kortschalk at the Manhattan School of Music and, in the summers of 1930, '31 and '32, at Fontainebleau with Remy and Hewitt on the violin and with Nadia Boulanger for composition. In 1934 he entered the Juilliard School of Music where he studied with Albert Stoessel.

Mr. Brief's conducting, first begun in the radio field, continued along with his membership as violist (1942-48) in the Guilet String Quartet. In 1949 and 1950 he guest conducted the New Haven Symphony, and since 1951 has been its permanent conductor. In 1952 and 1953 he guest conducted the Buffalo, the Rochester and the NBC symphony orchestras.

Mr. Brief is also conductor of the Bach Aria Group. He joined this chamber organization in 1952 as choral leader and has since

conducted the chorus and orchestra for its three annual concerts in Town Hall, New York, as well as for its concerts out of town. One of the achievements of which he is particularly proud is helping to bring the New Haven Symphony to the children of the high schools in that Connecticut city and the surrounding areas. "I have always felt," he says, "that there is a great lack of musical education for children at their most impressionable age—the high school period. Bringing the orchestra right into their own schools has made some wonderful converts for music. As a matter of fact, the settlement school of New Haven has been delighted with the increased enrollment in their string department and give credit to the concerts for stimulating this interest. Unfortunately the city gives nothing to the support of this venture, although they do help the main series which we give during the winter at Woolsey Hall, and it is through the generosity of a patroness that these concerts are made possible. We give ten concerts per season, have been doing so now for four years."

Among his achievements in the adult series of symphony concerts are performances of Beethoven's Ninth (at the close of the 1956 season), of Swann's Short Symphony, Quincy Porter's First Symphony, Bartok's Concerto for Orchestra, oratorios with the Yale Glee Club, and operas in concert form.

In recent years the orchestra has had as soloists Serkin, Solomon, Heas, Spivakovsky, Curzon, Backaus, Fuchs, Tourel, Morini, and Brailowsky.

This sixty-three-year-old orchestra is proud to have so enterprising a conductor.

● **Harry Levenson:** "I believe in the value of art," says Harry Levenson, conductor of the Worcester (Massachusetts) Orchestra. "I believe in individual effort, in hard, solitary work, in the importance of developing one's own creative urge." He realizes that "the way of the artist in this country is difficult" but adds "I have derived great satisfaction from developing individual talents, and spreading an appreciation of music within an entire community."

Levenson has good reason to speak both of the difficulties of a musical career and of the power of purposeful living. He has not only had obstacles to meet beyond most but has also evinced extraordinary zeal in developing himself and his community.

(Continued on page thirty-four)

William Strickland



Frank Brief



Harry Levenson







The Lombardo brothers, left to right: Victor, Lebert, Guy, Carmen.

## The Royal Canadians

He hails from Canada and he's been playing at one of New York's principal hotels in a fall-winter engagement now for twenty-eight years. He has three brothers of his in his band, as well as one brother-in-law. He's one of the nation's cleverest spotters of tunes—has brought more than three hundred into the popular field. He has one of the steadiest personnel lists of any name band. Over the course of years he has held every important speed record in motor-boat racing. He runs a restaurant on Long Island which specializes in sea food and is considered one of the best "this side of heaven." He also runs a music publishing house. Who is he? Yes, that's right. He's Guy Lombardo.

When as a school-boy he organized a kid band in his native London, Ontario—they played at church socials and other small affairs—he didn't know that all four of its members, himself as violinist, his brother Carmen as flutist, another brother Lebert as drummer and Fred Kreitzer as pianist, would still be with him some thirty years later.

In his first important assignment in the United States, at the Claremont Hotel in Cleveland in the 'twenties, nine men made up his orchestra. Six of these are still with him.

His Cleveland period held a decisive event in his personal life. While he was engaged at the Music Box there, he married Lillibell Glenn.

Soon Lombardo was playing at Chicago's Granada Cafe. By 1929, his fame had rippled to the East Coast and his tenure at the Roosevelt Hotel had begun. It is to his extra credit that he "clicked," for it was the week of the great stock-market crash. Today, over a quarter of a century later, he is still packing them in at the Roosevelt.

He hadn't been at the Hotel Roosevelt long before his saxophone tone became a matter for comment all over the country. Musicians couldn't stop talking about the ingenious dovetailing of the saxophones and the reeds. Whatever it was it caught on. Practically every saxophonist in the jazz world was copying the mellow and sweet tones of the Lombardo saxophone section.

Of course, it is not only the saxophones that have become favorites. Guy Lombardo himself emphasizes that the appeal of his band rests largely on the choice of songs, songs which abound in sweetness and afford chances for clever ornamentations.

Now for a short look-see at some of his bandsmen. First, his brothers:

Carmen, flutist, saxophonist and song-writer as well as one-time vocalist in the band, is Guy's key instrumentalist. His saxophone and flute technique—distinctive in its quiet passage from note to note, a slurring that causes the music to flow constantly—is considered the basis of the singing quality of the Royal Canadian Orchestra. His haunting singing

voice is now rarely heard, but it also set a style, as witness the hundreds of imitators it produced.

Lebert Lombardo, one of those trumpeters who can make notes dance on the point of a needle, concentrated on drums in the boy's native London, Ontario, but when he reached his 'teens he switched to the trumpet.

Victor Lombardo—a band leader in his own right—now plays soprano saxophone in Guy's band. Why did he shift from the band-leader's role? For several years he traveled around the nation with his own band. However, being constantly on the road was not to his liking. He returned to brother Guy's band, which spends six months every year at the Hotel Roosevelt in New York, and another month on vacation.

Ever since December 6, 1940, Kenny Gardner has been supplying vocals for the Guy Lombardo Orchestra. He hails from Lakeview, Iowa, began to sing professionally in a small night club—at the 1936-37 Exposition in San Diego. Shortly after signing with Lombardo and just before he left for overseas during his period in the Army, he gained an even closer association with the Lombardos. He married Guy's sister, Elaine.

Bill Flannigan, vocalist with Guy Lombardo, started as a youngster practicing the baritone horn eight hours a day, and as a

(Continued on page thirty-four)



over  
**FEDERATION**  
 field

SPRING'S LESSON

*Spring?—the time when maybe just  
 We do things not because we must  
 But once more through that inner thrust.*

*In Spring the tone of violin  
 Suddenly's not wan and thin  
 But full of all our heart puts in.*

*The rat-tat-tat of marching drum,  
 The whisper of the banjo's strum  
 Are more than sounds' close counted  
 sum.*

*As buds burst out and colors blaze  
 We live again the youthful days  
 When just to play the perfect phrase*

*Was all our wish, was all our aim,  
 And whether we should come to fame  
 Or live obscure was all the same.*

*The point was—one had learned to sing,  
 And this and naught else was the  
 thing—  
 A truth we find again—in Spring!*

The members of Local 586, Phoenix, Arizona, held a gala celebration February 25, and with good reason. They burned the \$75,000 mortgage on their union building, and this just four years after they had started erecting it. The structure, which stands at 421 E. Monroe Street, is also the home of the Phoe-

nix Symphony, since that group rehearses in its acoustically fine hall twice a week. The local started its building fund in 1937 and by 1952 had \$35,000 saved. Its treasurer, brother Rodrick, who has been a member of the local since 1922 and who has had much to do with the local's excellent financial record, is affectionately and appropriately called "the watchdog." President Orley Iles has been a member since 1928 and has served as its head since 1951.

At the mortgage burning fond memories were revived when the Western Playboys, one of the original bands at Riverside Park, were reunited and played a number of the old tunes which so many people in Phoenix have danced to.

A personal tribute to a man who has served in some official capacity for thirty-eight years of Local 121, Fostoria, Ohio, was the theme of the golden anniversary celebration, held February 25, in that city. He is W. D. Kuhn, president of the local, and the spotlight was shared on this occasion by his wife, Kate. They will celebrate another golden anniversary in a few months, since they were married on June 2, 1907.

Some 250 persons gathered at the Club Azzar for the celebration which included not only a banquet and danc-



Officers of Local 121, Fostoria, Ohio, are pictured at their golden anniversary celebration, February 25. Top row, left to right: Burton D. Margraf, trustee; Richard S. Downs, trustee; Alois W. Parsons, sergeant-at-arms; Harold A. Salliers, trustee. Bottom row, left to right: Ernie F. DuField, vice-president; William D. Kuhn, president; Charles L. Cribbs, secretary-treasurer. Gaylord M. Baumgardner, trustee, is absent.

ing to the music of Del Osterman and his Orchestra, but also a formal speech by Lee Repp, president of Local 4, Cleveland, Ohio, and member of the International Executive Board. Mr. Repp spoke on efforts to reduce the 20 per cent entertainment excise tax. President Kuhn gave a short historical sketch of the Fostoria musicians' organization.

Mr. Kuhn has attended more than thirty national conventions since his first at Niagara Falls in 1925, has been a member of four national committees, and has served as president for thirty-five years. The photograph on this page shows the "Golden Anniversary Officers."

A tribute to conductor Robert Whitney was the keynote of the twentieth birthday party of the Louisville Orchestra held at Columbia Auditorium, Louisville, Kentucky, on March 13. The ceremony in honor of Mr. Whitney really started at the end of the Louisville Orchestra's Columbia Auditorium concert when Dann C. Byck, the Louisville Philharmonic's first president, stepped forward and began the presentation of gifts and tributes. Later there was a grand party at which refreshments were served, congratulations extended and laudatory letters read.

Barry Bingham, one of the orchestra's most vigorous supporters, read the following telegram received from President Eisenhower: "It is a pleasure to send greetings to the director, members, and friends of the Louisville Orchestra, joined in the twentieth anniversary of their splendid cultural enterprise. As it has enriched the life of its community, the Louisville Orchestra has also won a wide and appreciative audience abroad through its performance of commissioned music written by new composers of many countries. Its excellent musicianship and fine cooperation have added power and beauty to the Voice of America. Congratulations and best wishes."

Local 11 delivered the following citation to Mr. Whitney: "In deep appreciation of your fine musicianship and unceasing service as conductor and director for the past twenty years of the Louisville Orchestra, the officers and members of Local 11, American Federation of Musicians, are pleased to extend to you, the greatest honor this local

affords: an irrevocable Honorary Life Membership in Local 11, American Federation of Musicians."

Finally Sidney Harth, assistant conductor and concertmaster, led the orchestra in a festive *Petite Marche* by Bernard Reichel, a Swiss composer who wrote this piece especially for this celebration.

Whitney answered these eulogies with characteristic modesty and generosity. "I feel a little like Tom Sawyer when he went to his own funeral," he said. "But I want to make it plain that without the cooperation of these players, who rehearse and play after working all day at other jobs, none of this would have been possible. Many of my colleagues who are conductors tell me it is impossible to achieve what these players have achieved under these conditions." Thereupon Whitney turned to his men and made the traditional gesture of doffing his hat.

On page twenty-six of the present issue is an article describing the career of Robert Whitney and his extraordinary achievements with the Louisville Orchestra.

At its Easter Ball, an annual event, to be held this year April 22, Local 8, Milwaukee, will have good food, good drinks, good dancing. Tickets are a dollar apiece, and if a member sells the second and third one, the fourth one is free.

The report in the February issue that Local 610, Wisconsin Rapids, Wisconsin, has a record of a three-generation membership has called forth a letter from Local 54, Zanesville, Ohio. Its secretary, Louis C. Roberts, writes, "This is indeed something to be proud of and I would like very much to inform our sister local that Local 54 can also boast such a record. The present secretary and business agent of Local 54 joined the Federation in May, 1910, and has served in that capacity for twenty-eight years. His son, Kenneth and grandson, Wayne, are also members of Local 54."

The grandfathers in both these locals have set a good example. Such records speak well for the future of the Federation.

(Continued on page thirty-four)



Officers of Local 586, Phoenix, Arizona, burn the mortgage on their new building while the Western Playboys play a suitable fanfare. Front row, left to right: Roy Duowel, chairman of the building committee; F. M. Rodrick, treasurer; Orley Iles, president; and Ralph Constable, secretary. Band members, left to right: Arthur Hawking, guitar; Johnny Dakota, guitar; Bill Mastrangel, trombone; Ronnie Luplow, saxophone; Bob Fire, guitar and leader; Dell Everett, string bass.

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**TRANSPORTATION** A paddle wheel steamer is serving as concert hall for the New Orleans Symphony. On April 9 the first of two concerts was presented in the ballroom of the steamer while it cruised on the Mississippi River. The eighty-five members of the orchestra played under the direction of Alexander Hilsberg at one end of the ballroom, with the audience seated in 1,600 comfortable seats placed facing them. Another such concert will be presented on April 16. It is hoped to make the music cruise a regular event in the orchestral season . . . April 12 was "Railroad Night" for the Cleveland Orchestra conducted by George Szell. More than twelve hundred members of the Cleveland railroad industry attended. All seats were offered at a single price, \$1.75, and were on sale throughout the offices and shops of the participating railroads: the New York Central; the Chesapeake and Ohio; the Nickel Plate; the Cuyahoga Valley; the Pennsylvania Railroad; the Baltimore and Ohio; and the River Terminal.

Carl Schaiovitz, who is concertmaster of the Nutley SOLOISTS (New Jersey) Symphony Orchestra, recently appeared as soloist with it, playing the Bruch Concerto No. 2 in D minor. Mr. Schaiovitz, who was a pupil of Leopold Auer, celebrated his twentieth anniversary as concertmaster and charter member of the Nutley Symphony in November of last year, and on that occasion was presented with a fine violin case by the members of the orchestra. Nicos Cambourakis is the orchestra's conductor . . . At the ninth concert in the Chicago Symphony's series in Milwaukee, March 18, Eugene Istomin was soloist in Mozart's Piano Concerto No. 9 in E flat major. Fritz Reiner conducted . . . On March 13 Istomin played Beethoven's *Emperor Concerto* with the Philadelphia Orchestra under Eugene Ormandy . . .



Carl Schaiovitz

Zino Francescatti chose the Beethoven Concerto for Violin and Orchestra for his appearance with the Cleveland Orchestra under George Szell March 23 . . . Carroll Glenn was soloist in the first American performance of Milhaud's *Le Boeuf sur le Toit* for violin and orchestra, presented by the Nashville Symphony under Guy Taylor, March 5 . . . Violinist Michael Rabin was soloist with the Indianapolis Symphony in its March 9 and 10 concerts. He performed the *Symphonie Espagnole* by Lalo . . . Pianist Alec Templeton and violinist Oscar Shumsky were soloists in the Chicago Symphony Orchestra's Sustaining Members' concert March 30 . . . Pianist Earl Wild was soloist at a sold-out all-Gershwin concert presented by the Symphony of the Air at Carnegie Hall, New York, March 9. Morton Gould conducted . . . Mason Jones was soloist with the Philadelphia Orchestra at its March 22 and 23 concerts . . . Pittsburgh-born pianist Byron Janis was featured in Prokofiev's Symphony No. 5 at the March 19 concert of the Philadelphia Orchestra held in Constitution Hall, Washington, D. C.

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## Where they are playing



MIKE PEDICIN



EDITH BARNES

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

Above: MIKE PEDICIN is currently working one nighters in the East . . . EDITH BARNES continues in the Marine Room of the Old Cove Restaurant in Naples, Fla. She has been at this spot since October, 1956.

Below: RAY CARLE performs at New York's Hotel Statler Cafe Rouge . . . GEORGE SHEARING is booked for a June 7 opening at the Twin Coaches in Pittsburgh, Pa. . . . Violin stylist SHIRLEY GIVENS is the new feature of the Frank Parker act at the Cotillion Room of the Hotel Pierre in New York City . . . PAUL WIEMAN is playing one night stands in Illinois.

### WEST

On March 3, the San Francisco Symphony and hepcats both turned out to do a good turn for the pension fund of the symphony. An enthusiastic audience of nearly 6,000 heard symphony music and Dixieland-ragtime in a program which boosted the pension fund by around \$10,000. The orchestra played two symphonic selections, one at the beginning and one at the end. The opening work, dances from *Fancy Free* by Leonard Bernstein, was led by the orchestra's associate conductor, Earl Murray. Then jazz took over via a variety of combos which played everything from *Alexander's Ragtime Band* to *Ace in the Hole*, and played it *presto, con molto brio*

and all points in between. Contributors for the evening were, besides the San Francisco Symphony, Earl "Fatha" Hines, Burt Bales, Wally Rose, Joe Sullivan, Sanford Newbauer's Bay City Jazz Band, Kid Ory's Creole Jazz Band and Bob Scobey's Frisco Jazz Band. The finale was led by the San Francisco Symphony's regular conductor, Enrique Jordá. It was Gershwin's *Rhapsody in Blue* and it brought down the house.

### SOUTH

Davy Crockett Tookey and his Orchestra have been performing at the Gaiety Club in Miami, Fla., for the last three years . . . Judson Smith appears nightly at Wolfe Cohen's Rascal House Lounge (formerly the Bull Pen Lounge) in Miami Beach, Fla., featuring calypso music from the Virgin Islands . . . The Gene Walker Duo (Gene on Hammond organ and piano and Vonne Walker on vibes and piano) is doing an indefinite stay at the Barefoot Mailman Hotel in Pompano Beach, Fla.

### CHICAGO

Jeffy Fifer and his Orchestra are doing a repeat engagement at the Club Ray Ballroom . . . The Gene Esposito Jazz Trio (Gene Esposito, piano and trumpet; Leroy (Continued on page thirty-five)

RAY CARLE

GEORGE SHEARING

SHIRLEY GIVENS

PAUL WIEMAN





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● **RAPHAEL FLIEGEL**, concertmaster of the Houston Symphony, made his debut with that orchestra as guest soloist at the age of thirteen. Born in Chicago of a musical family, he received his early training at the age of six, with Victor Young, and later became a scholarship pupil of Herbert Butler at the American Conservatory. When the Fliegel family moved to Houston, he became the pupil of J. Moody Dawson, well-known teacher and violin collector.

During his three years in the Army Air Force (1942-45) Mr. Fliegel served with an Air Force Symphony which flew more than fifteen thousand miles through the South Atlantic theater of war, playing for civilian and military audiences wherever their C-47 made a landing.

This year marks Mr. Fliegel's tenth season as concertmaster with the Houston Symphony and the seventh year as a member of the Houston Music Guild. He is heard with this chamber organization in nine concerts each season presented at Houston's newest theater in the round, The Playhouse.



● **HERBERT P. BANGS**, principal of the second violin section of the Baltimore Symphony since 1945, was born in Baltimore and started the study of the violin at the age of nine. Four years later he entered the Peabody Conservatory as a scholarship student. He studied the piano as well as the violin there, receiving his artist diploma in violin in 1921. During the two subsequent summers he studied score reading and conducting under the late Albert Stoessel at Chautauqua, New York.

Mr. Bangs was concertmaster and assistant conductor for fourteen years at Loew's Theater in Baltimore, during nine years of which period he played with the Peabody String Quartet, later known as the Baltimore String Quartet. From 1937 to 1945 he was assistant concertmaster as well as principal second violinist in the National Symphony Orchestra under Hans Kindler.



● **CHARLES WHITE**, timpanist of the Los Angeles Philharmonic ever since it was organized in 1919, was born in Marshfield, Oregon. There were no teachers so far off the beaten path in those days, but his own youthful enthusiasm and persistence brought him along the path to mastery of the drums. By the time he was ten years of age he was asked to be the school drummer, and proudly beat time for the pupils to march out of school. Then he was invited to become a member of the town band. To keep this position he had to teach himself to read music.

Moving to San Diego, California, at the age of sixteen, he played in the Savoy-Pantages Theatre for six years. This he combined with

**INTERNATIONAL MUSICIAN**

three years of timpani playing in a good amateur symphony orchestra in that city.

In 1918 Mr. White moved to Los Angeles and joined the newly formed Los Angeles Philharmonic. In the thirty-eight years during which he has been a member of this orchestra he has missed neither a rehearsal nor a concert.

His many years of experience playing under the batons of world-famous conductors in both the Los Angeles and the Hollywood Bowl orchestras make him a valuable member of the teaching faculty of the School of Music, University of Southern California.



● RICHARD T. ANDREWS, principal double bass of the North Carolina Symphony since 1948, is a native of Idaho. He received his musical training at the Eastman School of Music, Rochester, where he studied under Nelson Watson and Ernest Huber. He has made solo appearances with the Rochester Philharmonic, and has served as guest bassist with the San Diego Symphony and the National Symphony in Washington, D. C.

Mr. Andrews' hobby is reading, and at almost any time between performances, rehearsals or tours, he can be found deep in the pages of a book. He is also a record collector and a lover of Handel operas.

● LORN STEINBERGER, now in his ninth season as principal trombonist of the Utah Symphony, says of his trombone playing, "It's been my only means of survival. It's the only business I've ever been in." Born in Kansas City in 1895, he moved around from one Kansas town to another in his youth. His father was not only a newspaperman in these various communities but also a cornettist in the town band, and "the brass from the instruments rather than printer's ink," is what rubbed off on Lorn. One day his father bought him a second-hand brass trombone and he was on his way. "An army couldn't have stopped me," he says. In the early days his arm wasn't long enough to reach the seventh position near the end of the slide; so he rigged up a wooden handle which enabled him to get out there.



Each summer in his youth he would go to Colorado Springs as soloist in the Midland Band for its park concerts. Soon he was taking in Los Angeles, too. Between seasons he played in moving picture studios, grand opera, ballet, and many years in the Hollywood Bowl. In 1919 he joined the Los Angeles Philharmonic Orchestra as first trombone, a position he held until he went to Salt Lake City in 1946. With the exception of two years in the Portland Symphony, he has been with the Utah Symphony ever since.



● FRANK LANGONE, first flute of the Halifax Symphony Orchestra, was born in Philadelphia in 1931 and began his flute studies there with Byron Hester, who is at present first flutist of the Houston Symphony. Two years later he entered the Juilliard School of Music as a scholarship student of Arthur Lora.

He is now in the midst of his third season as first flutist of the Halifax Symphony Orchestra. He has performed as soloist with the orchestra over the Canadian Broadcasting Corporation trans-Canada network, and is heard frequently in chamber and solo recitals over CBC. During the summer months he plays various musical shows emanating from the CBC's Halifax studios.

During its past three spring tours he has been engaged as first flutist of the Virginia Symphony Orchestra.

Mr. Langone's reason for taking up the flute in the first place? It is the reason given by many instrumentalists. He simply wanted to play in his high school orchestra and it was the only available position.

APRIL, 1957

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**SCHILLINGER SYSTEM ARRANGING**

by Richard Benda

**LESSON VI**

**The Triad in Second Inversion**

A chord containing a root, third and fifth, and another fifth as a bass, is known as a triad in second inversion, or, as a six-four chord.

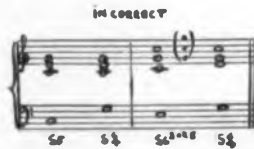


**Requirements for Connection and Progressions of S 6/4**

1. Chords preceding and following S 6/4 must have basses whose tones are common to, or, are a second above or below the bass of S 6/4 itself.



2. Do not progress from S5 or S6<sup>1</sup> or S6<sup>2</sup> in CO.\*



3. Do not employ two or more S 6/4 in succession except when changing from major to minor triad forms in CO. In CO, connect different S 6/4 through the same positions.



4. Connect upper triad parts of S 6/4 with those of S5 by using clockwise rotation in C3, and C-5; counterclockwise in C5. (Simply hold common tones.) Connections between the upper triad parts of

\* In popular arranging, base tones may progress via 1-3-5, or any permutation thereof as "walking bases." Such progressions are always base countermelodizations of chords conceived to be in root, not inverted positions.

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S 6/4 and S6<sup>1</sup> or S6<sup>2</sup> can be made freely. As heretofore, use connections which involve the smallest movements of chordal parts.

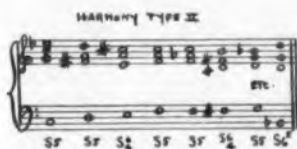


There are three applications of the S 6/4 in classical and chromatic harmony.

1. In the classical diatonic, authentic cadence (Bach, etc.).



2. As a free, non-cadential chord in chromatic harmony (Wagner).



3. As a "passing" S 6/4 in a special group of chords. This group contains three chords; S5, S 6/4, and S6<sup>1</sup>, or S6<sup>2</sup>. Progressions can start from either end. Terminal S<sup>5</sup>-S<sup>6</sup> chords are related through CO; the central S 6/4 through C-5 as counted from the starting structure. Bases ascend in forward progressions; descend in backward progressions.



Diatonic groups containing passing S 6/4 (G 6/4) can be converted to diatonic-symmetric, type II groups, by adding major or minor accidentals to starting diatonic chords. The first and last chords of a diatonic-symmetric group must be the same structure.



Consecutive G 6/4 are common in classical music. Following is an example of consecutive G 6/4 in mixed forward (↑) and backward (↓) succession. The groups are diatonic when read without accidentals; diatonic-symmetric when the accidentals are applied to change the chords to substitute major-minor triads.



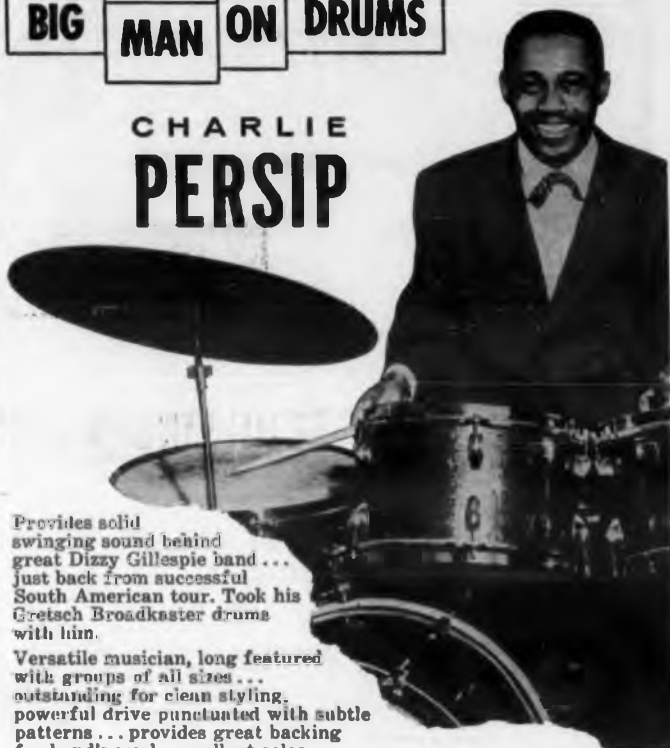
### Assignment

1. Add upper chordal parts to the following basses. The completed examples must be in the diatonic system and in the key of C major.

(Continued on page thirty-two)

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# TECHNIQUE

## OF PERCUSSION



by George Lawrence Stone



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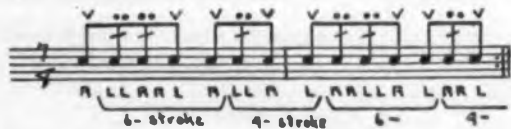
The practice patterns that appeared in the December issue (five-stroke rolls combined with 3's and seven-stroke rolls combined with 5's) elicited requests for more of the same from sundry hardy souls who take their daily practice period seriously. Hence the additional sets below, these with contrasted *compound rolls*, so called, with double accents.

#### Sixes Combined With Fours

First we have the blank hand pattern of six-stroke rolls combined with 4's:



Next, the pattern filled in with the 6's and the 4's:



Now a rhythmic deviation of the above:



And another deviation:

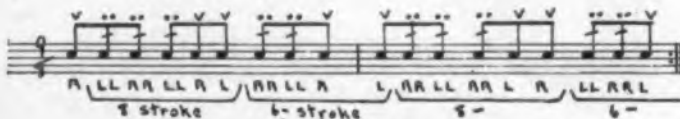


#### Eights Combined With Sixes

The blank hand pattern first:



Next, the pattern filled in with the 8's and 6's:



Now a rhythmic deviation:



And a further deviation:



Note that in the places marked with an encircled asterisk in this deviation the six-stroke rolls themselves are to be executed at contrasted roll-speeds.

These short rolls, notated to be executed at contrasted speeds within the same figure, should be practiced at slow motion first, with each roll-beat being "made" (struck by individual hand action). Later, with speed advanced, the rolls will be produced normally (with tap and rebound).

#### One Foot in the Groove

A zealous but frustrated member from the hinterland writes of his difficulty in maintaining a steady four-beat tempo on his bass drum, especially in some of the modern "up tempos." So what to do?

A book could be written on the many factors involved in this problem, but one outstanding cause could be that your *hands* are more at fault than your *foot*—that your hand timing (drumsticks) is uneven and, naturally, your foot is following your hands.

Here is where foundational training comes in—breaking down figures to their basic patterns, counting aloud during practice, and such details as you might have considered unnecessary during your earlier studies. Try paying more attention to exactitude in your hand movements and see if your foot doesn't follow along.

An article entitled "Speed on the Pedal," which I hope will help you in handling "up tempos," appeared a month or so ago in this column.

#### Teacher Is a Mind-reader?

Scene: At Johnny's weekly music lesson.

Teacher: You didn't practice your lesson this week!

Pupil: Yes I did.

Teacher: No you didn't.

Pupil: Yes I did.

Teacher: I know you didn't.

(a short pause)

Pupil: How do you know?

Teacher: A little bird told me.

(another pause)

Pupil: Which one was it, my mother or my father?

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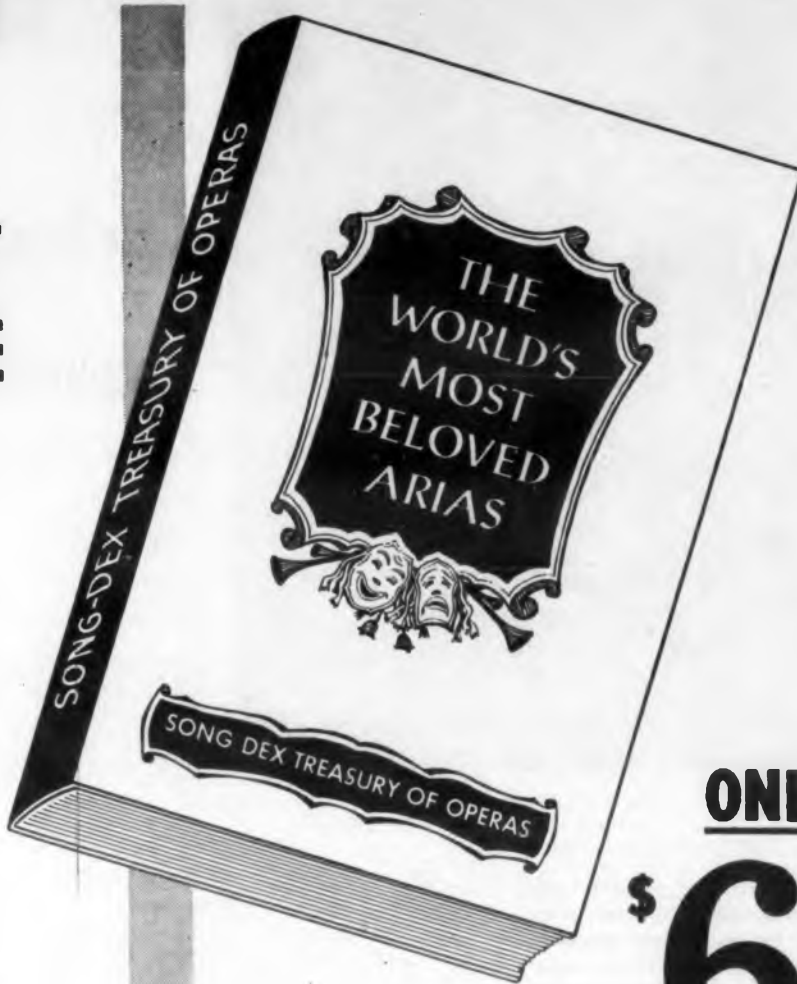
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## Robert Whitney and the LOUISVILLE ORCHESTRA

Louisville, Kentucky, has won national fame as a community which not only raises money for its welfare agencies but also, via the Louisville Fund, seeks to provide aesthetic enjoyment for both young and old. Chief of the Fund's cares is the Louisville Orchestra, now in its twentieth consecutive season under the direction of Robert Whitney. Unique in certain of its enterprises this orchestra has drawn praise from every corner of the world. The following article describes its background and explains how, with the help of conductor Whitney and other public-spirited individuals of Louisville, it has been brought to its present eminence.

● "Gentlemen, we are not the Brooklyn Dodgers!" A slight, dark-haired man with a toothbrush mustache and keen eyes set deep under a high forehead gets to his feet in Columbia Auditorium in Louisville, Kentucky, and swings around to face the audience. It is an audience assembled for a panel discussion on "art versus entertainment" at the third Annual Music Critics Workshop held in Louisville in October, 1955. The question has been raised whether modern music is good "box office." The man who has somewhat

testily stated his opinion is Robert Whitney, conductor of the Louisville Orchestra.

Not that Whitney, born and bred American, has anything against the Dodgers. His belief, to which he has consistently adhered during his twenty years of conductorship of the Louisville Orchestra, is that the role of the symphony orchestra is not merely to draw audiences but to play the music that is being written today and that expresses today's world. "People must catch up with the idea," he says, "that they have to live in the contemporary musical scene—appreciate music as it is now being made, listen to it, judge it. It is only by persistent exposure to this music that they can come to know new serious compositions."

It is because of his determination that the Louisville Plan—a policy resting on the annual commissioning of a certain number of newly created compositions by the world's foremost composers—has today become famous throughout the world.

Robert Whitney is not the virtuoso conductor. He holds to the exact boundaries of his calling as he sees it: to act as the intermediary between composer and public. His greatest joy is in being able to play middleman to contemporary works—to get them on the market and display them in a sympathetic manner. He couldn't be in a better position for carrying out this purpose. For from 1948 through 1956, to name just nine years in his tenure in Louisville, he personally conducted eighty-four premières of contemporary works.

Whitney's good luck in having such a job might be attributed to his having something

of the adventurer as well as something of the crusader in him. He blithely admits he just "blundered into" this position in Louisville, which he calls "the most enviable one for any musician in the world."

His adventuring started early. American from birth, he happened to be born in England. His father was on a two-year tour there as tuba player in the Cowboy Band, a unit of a Buffalo Bill Wild West Show. He met and married an English girl, and on July 6, 1904, the couple had their first child—young Robert.

The baby's birth, in midseason, was cause for general rejoicing by the members of the band. Gifts were showered on him—a miniature saddle, chaps, spurs. However, Robert was not to be a trouser long. When he was eight months old, his parents, deciding that now they had started a family, circus life was no longer for them, headed for America and settled in Chicago. His father got a job as double-bass at the old Olympic Theatre. Young Robert used to like to sit beside him in the pit, not only because the orchestra members gave him chewing gum and candy but also because he enjoyed listening to the blended sounds of the instruments.

As he grew older he kept pestering his father to let him study music. The elder Whitney at first refused. With two generations behind him of ardent but often financially embarrassed musicians, he thought the profession a poor business risk. By the time Robert was eleven, however, he was taking lessons. He studied first with Marx Oberndorfer, then at eighteen matriculated at the American Conservatory of Music, where Rudolph Reuter

was his piano teacher and Arthur Olaf Andersen and Leo Sowerby his teachers in theory and composition.

Meanwhile he had been playing in a family trio (Robert, piano; Grace, cello; Noreen, violin) and, as two other sisters grew up, in a quintet. In the late twenties they all toured the country one month out of every year, and for nine years broadcast successively over WMAQ and NBC in Chicago.

In the depression of 1931, Whitney found himself out of a job. Eric De Lamarter, conductor of the Chicago Civic Orchestra, was making up a class in conducting, and young Whitney was accepted for it. At this time he came under the influence of Frederick Stock, conductor of the Chicago Symphony. Stock encouraged Whitney in his composing—in fact, premiered his *Concerto Grosso* with the great Chicago Symphony.

In 1932 De Lamarter let Whitney have a try at leading the Chicago Civic Orchestra. To really feel at home on the podium, though, the young man knew he would have to follow De Lamarter's advice: "Get an orchestra of your own. Learn from experience!"

Whitney kept on the lookout, and when he heard the Louisville was in need of a conductor, put in his bid and was engaged. In the fall of 1937 he and his bride, Margaret Gilbert, who had to give up her teaching position in Chicago to go with him, headed for Louisville. He shrugs off any implications of special foresight in taking the step. "I didn't have any feeling of fate guiding my footsteps. When you're young you don't think about those things. Just about then there was a real dearth of musical opportunities. The bottom had fallen out of everything. It was the right time to make a fresh start."

The Louisville Philharmonic, which Whitney faced on his arrival in this town famous for Bourbon whisky and the Kentucky Derby, lacked a full complement of players. Skilled instrumentalists, especially in the wind section, had to be imported for concerts. Many a time Whitney had occasion to bless the presence of the army bandmen at nearby Fort Knox.

However, musicians brought in from outside for concerts are a little like borrowed silverware at a family party. They'll serve

the purpose, but it's awkward having to explain their presence. As long as the tuba, the bassoon, or the French horn players are strangers, the orchestra isn't yet part of the community.

Then, too, in the early days, the concerts were held in the huge Memorial Hall, which no amount of ingenuity could fill. Empty seats in a concert hall are always disheartening. Finally, hiring expensive big-name soloists—the usual procedure to boost ticket sales—drained the resources of the orchestra.

Season by season the Louisville Philharmonic found itself deeper in debt. Just as things looked very black indeed, a savior appeared on the scene. In 1948 the board of aldermen of Louisville appointed Charles Rowland Peaslee Farnsley to post of mayor. He proved to be the conductor's dream of what a city administrator ought to be. In fact, he was the means of launching a government-in-culture program unmatched in the history of that or any other American city.

He wasn't in office ten days before he and Robert Whitney had gone into a huddle. The result was the formation of the "Louisville Plan." It was threefold in scope: (1) The size of the orchestra was reduced to fifty members and "Philharmonic" dropped from the title. (2) The orchestra was moved to a smaller hall. (3) The orchestra became a channel for introducing modern compositions.

In 1948 also the Louisville Fund was established. This is a civic, non-profit enterprise, much like a Community Chest, which supplies funds to the orchestra and other art projects in Louisville. The campaign goal in 1957 is \$125,000 of which the Louisville Orchestra will receive \$75,000.

Time has proved these innovations to have been practical as well as artistically sound. At its reduced size, the Louisville Orchestra can be made up entirely of professional musicians commanding professional fees. The players are encouraged in other ways. Since rehearsals and performances are fixed for evenings, Saturdays, and other out-of-work-schedule hours, the players are able to hold full-time positions in a variety of capacities. Some are clerks, jewelers, chemists, salesmen. The great majority, however, have taken teaching jobs, not only in the

elementary schools and the high schools but also at the university. This has meant an enrichment not only to them but to the community at large.

Another advantage of the reduced size: the orchestra is convenient for recording and radio sessions and for making one-day bus tours through Kentucky.

The small Columbia Hall, besides being both acoustically and aesthetically satisfying, is as a rule sold out for each performance.

It is the orchestra's emphasis on modern composers, however, that has reaped for it the richest rewards. From the start it was Mayor Farnsley's idea to present one new composition at every regular subscription concert of the orchestra—a composition, moreover, especially ordered, composed, and purchased for the occasion. This system has been in effect since 1948. The scope of the project was further extended in April, 1953, when the Rockefeller Foundation awarded a grant of \$400,000 to the Louisville Orchestra "to encourage and foster the creation, performance and recording of new musical works by living composers."

Naturally this plan has helped the composers. Not only have the composers been well paid; their works have been widely publicized. Each composition is performed by the orchestra at least three times publicly and is recorded on LP discs which are offered for sale. The two series released in 1955 and 1956 have found listeners all over the world. The reports have been illuminating. Francis A. Klein wrote in the *St. Louis Globe*, "All (the recorded works) are expertly performed by the Louisville Orchestra under the vital and inspiring leadership of Robert Whitney, who evinces an innate feeling for these untried works which presents them with their best foot forward. His orchestra is keenly alert and shows amazing flexibility in coping adequately with the diverse styling. The reproductions are a model of clarity."

Many of the works have been broadcast over the Columbia network and in foreign lands through Radio Free Europe.

Student composers are encouraged, too. Awards are offered annually for orchestra compositions by students. These works are

(Continued on page thirty-two)

Robert Whitney conducting the Louisville Orchestra



# MINUTES OF THE MID-WINTER MEETING

of the INTERNATIONAL EXECUTIVE BOARD

American Federation of Musicians

NEW YORK, N. Y., and WASHINGTON, D. C., JANUARY 14th to 23rd, 1957 Incl.

570 Lexington Avenue  
New York, New York  
January 14, 1957

The meeting is called to order by President Petrillo at 2:00 P. M. Present: Bagley, Cluesmann, Clancy, Ballard, Harris, Repp and Murdoch. Excused: Kenin, on business of the Federation.

The matter of claims being filed against employers or members after many years is discussed. It is, on motion made and passed, decided that a general rule be adopted that no such claims will be entertained after a period of three (3) years, unless the Board so orders.

A case is discussed wherein a member of Local 4, Cleveland, Ohio, who also does work within the jurisdiction of the Newspaper Guild, has not joined the Newspaper Guild. It is decided that he must join the Guild or he cannot remain a member of the Federation.

Suggestion of President Marcus of Local 9, Boston, Mass., that a uniform price be adopted by adjacent locals in congested areas is now considered. It is decided that this is a proper suggestion for consideration by a Convention.

Resolution No. 44, which was referred to the Secretary by the 1956 Convention, is now reported on. Secretary reports that the furnishing of reading matter contained in the "International Musician", in Braille, is quite expensive. On information the cost could run to \$3.50 per copy. It was the feeling of the Board that there were not enough members in the Federation who would be interested in such a project; so it was decided not to do anything further in the matter at this time.

Case No. 1342, 1955-56 Docket: Charges against William Houston, President of Local 496, New Orleans, La., for alleged violation of Article 17, Section 1, of the A. F. of M. By-laws, in its jurisdiction. After discussion, Houston is found guilty and on motion made and passed, it is decided that he be fined \$25.00 and removed from office and he is not to be allowed to hold office for a period of three (3) years.

Case No. 154, 1956-57 Docket: Request of Local 211, Pottstown, Pa., for reconsideration of the case wherein the International Executive Board had dismissed charges against Al Leonard, member of Local 77, Philadelphia, Pa. This matter had already been reconsidered by the Board and it is on motion made and passed, decided not to grant another reopening.

Case No. 1138, 1955-56 Docket: Claim of member Sister Rosetta Tharpe vs. Moe Gale. This was a claim for the return of commissions, as Moe Gale is not a licensed agent or personal manager of the

Federation. On motion made and passed, the claim is allowed.

Case No. 159, 1955-56 Docket: Claim of members Bud Connell and Edie Connell, members of Local 368, Reno, Nevada, vs. The Village, Richmond, California, for \$5,259.60. It developed that the claimants had included the 10% surcharge, which had been paid directly to the local by the employer. On motion made and passed, the claim is allowed in the amount of \$4,179.60.

Treasurer Clancy calls to the attention of the Board the definition of "Show Policy." He mentioned that some locals interpret this to mean any case where a vocalist is included and for which they make an extra charge. The matter of interpretation is left in the hands of the Treasurer.

The request of Michael Usifer of Local 559, Beacon, New York, to have the restriction, which prevents his holding office in that local, lifted. The matter is discussed and it is, on motion made and passed, decided that the restriction be lifted and member Usifer be permitted to hold office in the local.

Report of Sub-Committee on jurisdiction:

(A) The question of jurisdiction over the township of Tonawanda, New York, is now considered. After a full discussion, it is, on motion made and passed, decided that the township of Tonawanda properly belongs in the jurisdiction of Local 43, Buffalo, New York.

(B) The request of Local 559, Beacon, New York, to have the town of Cold Spring, New York, which is now in the jurisdiction of Local 398, Ossining, New York, assigned to its jurisdiction. After considering the matter, it is on motion made and passed, decided that the town of Cold Spring, New York, be left in the jurisdiction of Local 398.

(C) The objection of Local 403, Willimantic, Connecticut, to the action of the Sub-Committee on jurisdiction, on granting Local 285, New London, Connecticut, jurisdiction over The Silver Dollar and Deauville Inn, in the city of Norwich, Conn., is now considered. Inasmuch as these establishments are in the city of Norwich, which is already within the jurisdiction of Local 285, it is on motion made and passed, decided to sustain the action of the Sub-Committee.

(D) Request of Local 241, Butte, Montana, for the return of Madison County, Mont., which had been assigned to Local 709, Bozeman, Mont., upon approval by the former Secretary of Local 241, without authority by his local, is now considered. Local 241 is willing to relinquish jurisdiction over part of Madison County as a compromise. It is on motion made and passed, decided that the towns of Harrison, Norris and Ennis shall be part of

the jurisdiction of Local 709, and Virginia City, Silver Star, Twin Bridges, Sheridan, Laurin and Alder shall be included in the jurisdiction of Local 241.

The application of Jon Carlton for reinstatement in the Federation is now considered. In view of his infractions and conduct, while a member of the Federation, it is on motion made and passed, decided not to accept the application.

The application of Allan Haig for reinstatement is now considered. On motion made and passed, it is decided to deny reinstatement.

The Secretary reports that he had corresponded with all the locals in an endeavor to have the Unfair and Defaulters' lists reduced. Quite a number of the locals have cooperated, resulting in the removal of several hundred names from these lists. He feels that many more names could be removed and is hoping for further cooperation from the locals.

The Secretary reported that it might be advisable to omit the list of suspensions, expulsions and erasures from the "International Musician," as this would save considerable space and does not seem to be of interest to the average member. These items could be included in the monthly report of new members, traveling members, etc., which is furnished monthly to all locals. The matter is left in the hands of the Secretary.

Case No. 753, 1956-57 Docket: which was the reopening of Case No. 1009, 1955-56 Docket, claim of member Felix Frost of Local 802, New York, N. Y., against the Dallas Symphony Orchestra, Dallas, Texas, and Henry Peltier, Manager, for \$2,250.00 alleged balance salary due through breach of contract. After discussing the matter, it is on motion made and passed, decided to allow the claim in the amount of \$500.00.

Case No. 718, 1956-57 Docket: Claim of Jean Evans vs. Lew Stern, Manager, and Pierre's Restaurant, East Orange, N. J. On motion made and passed, the claim is allowed in the amount of \$40.00.

Treasurer now makes a report on the activities in his office.

A recess is declared at 6:00 P. M. until 8:30 P. M.

The Board reconvenes at 8:30 P. M.

(A) The Treasurer continues his report. The retirement plan provides that the Treasurer shall be one of the Trustees. Treasurer Clancy is appointed a Trustee of the Retirement Plan.

(B) The situation of Traveling Representative Hooper, who has

been physically incapacitated for some time, is now considered. On motion made and passed, it is decided that he shall receive disability payments at the rate of \$70.00 per week commencing with the week of February 4, 1957, payable monthly, and that he may make application for retirement to take effect July 1, 1959.

On motion made and passed, payment of the following bills were ratified:

Roosevelt & Freidin	\$ 379.97
Jordon Stokes, III	750.00
Van Arkel & Kaiser	3,156.37
Bodkin, Breslin, Luddy	8,269.87
Tobriner, Lazarus,	
Brundage & Nayhart	2,360.35
W. M. Murdoch, expenses	2,013.34
McMaster, Montgomery & Co.	1,048.40
Hugh S. Newton	160.74
Hal Leyshon & Associates	
Operating Expenses	2,358.99
Convention Expenses	3,808.84
Ad in Variety—	
Special issue July 25th	155.00
Ad in Billboard—	
Special issue Aug. 18th	140.00
Price, Waterhouse & Company	9,550.00
Rodgers Associates	1,518.54
Expenses and Per Diem—	
J. H. Addison to Convention	
Canadian Labor Congress	310.00
Isaacs S. Bell, Local 689,	
San Francisco—Delegate	
to Convention of NAACP	240.00

On motion made and passed, the President is authorized to buy the necessary furniture and other equipment required for the President's office at the new location.

On motion made and passed, it is decided to renew the contract of Hal Leyshon and Associates, Inc., for a further term of one year, under the same terms and conditions as the present contract.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:00 P. M.

570 Lexington Avenue  
New York, New York  
January 15, 1957

The session is called to order by President Petrillo at 2:00 P. M. All present including Executive Officer Kenin.

Frank Li Volsi, President-elect of Local 626, Stamford, Conn., appears and discusses various matters with the Board, of interest to his local and the Federation.

Vic Sloan, President of the National Ballroom Owners of America, Jack Petrill of the Arcadia Ballroom, New York, N. Y., and Ken Moore of Prom, Inc., representing the National Ballroom Association, appear and discuss with the Board various problems concerning their enterprises. They state that one of



their problems is the minimum number of men laws imposed by some locals, and express their desire to cooperate with the Federation, which they feel would be of mutual advantage. They suggest some sort of an agreement with the Federation. The matter is discussed. The representatives retire and the matter is laid over.

Attorney Kaiser now explains the developments in the litigation in California instituted by members of Local 47, Los Angeles, Calif. The matter is discussed with the Board.

President Cella, Secretary Perri and Treasurer Schvom and member Howard Lanin of Local 77, and President Shorter and Secretary Lowe of Local 274, Philadelphia, Pa., and President March, Secretary Treisbach and Business Agent Curt Patrick of Local 341, Norristown, Pa., appear in connection with the jurisdictional dispute, which has existed for some time and had been before the jurisdictional committee on several occasions. The controversy is due to an overlapping of boundary lines, leaving an oval shaped area, of which each local claimed jurisdiction. Without the knowledge of the Federation, the locals had agreed that the members of each local would play in this territory without payment of the surcharge, but members of other locals, who performed there, would pay the surcharge to whichever local the contracts were sent. The matter finally reached a stage where disputes became prevalent, and the officers of Local 341 asked that the matter be finally determined so that each local would have its own portion of the territory under dispute. When the matter came before the jurisdictional committee, it was decided to recommend to the International Executive Board that approximately one-half of the territory in dispute, in the eastern portion, be allocated to Local 77, and the western half be allocated to Local 341. Since then, Local 77 has made repeated requests to have the decision modified and has even demanded that it be given territory north of the disputed section, which has always been in the jurisdiction of Local 341. After hearing arguments from the various representatives, they are excused. On motion made and passed, it is decided by the Board to reaffirm its former decision and to leave the description of the jurisdictions undisturbed.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:30 P. M.

570 Lexington Avenue  
New York, New York  
January 16, 1957

The session is called to order by President Petrillo at 2:00 P. M. All present.

Case No. 91, 1956-57 Docket: Claim of Johnny Robinson Agency vs. Wilfred Jackson of Local 47, which had been decided in favor of Robinson, is now discussed. It is decided that Treasurer Clancy provide the Board with more information before enforcing its decision.

The question of how long an agent is entitled to commissions on

recording royalties is discussed. The subject matter is laid over until the next meeting.

President Petrillo announces the passing away of Maestro Arturo Toscanini. At the President's request, the members of the Board stand in silence for a minute in respect to his memory. The Board decided that President Petrillo should send the following telegram on behalf of the Federation: "To the Family of Arturo Toscanini Riverdale, New York

The death of the Great Toscanini deprives the music world of an irreplaceable genius and the Federation of its most artistically distinguished brother. Truly the Maestro of all time, he was the old world's greatest gift to the music of America. His was the touch of the perfectionist who elevated our music to its highest cultural level and brought it in that immaculate form to mass audiences with resultant benefits to the millions. He was truly the musicians' musician and we convey to you condolences of the 250,000 members of his profession who mourn the passing away of the greatest musical genius of our time.

James C. Petrillo,  
President,  
American Federation  
of Musicians."

Case No. 921, 1956-57 Docket: Appeal of Meyer Davis from an action of Local 802, New York, N. Y., in adopting a resolution which prohibits a member of the local, who invests in the production of any musical or dramatic show performed in a legitimate theatre, to render services in such show as an instrumentalist, conductor, leader, contractor and/or

personnel manager, arranger, copyist or librarian. Meyer Davis and Samuel Tabak appear for the appeal, and President Manuti, Vice-President Knopf and Secretary Ricci of Local 802, together with Morris Stonzek, Carl Prager and Sol Gusikoff oppose the appeal. The entire matter is discussed and the members of the Board had been furnished the documentary arguments already submitted by the parties who are now excused. The matter is laid over.

The complaint of Local 38, Larchmont, New York, that Marty White, a member of Local 802, New York, N. Y., resides in its jurisdiction and performs engagements there as a leader and refuses to join the local. Representatives of Local 802 said they understood that he did not perform engagements in that jurisdiction. However, the local had sent a copy of his telephone listing in the Westchester County telephone directory, which read "White, Marty Orchestra," which would indicate his availability for engagements in that jurisdiction. Action on the matter is laid over.

Attorney Gordon reports on the developments in the suits against the Federation, which are now pending in California.

A recess is declared at 6:30 P. M. until 8:30 P. M.

Attorney Gordon now discusses with the Board a new Form "B" contract, which would apply mandatorily only in New York State, and in any other local in the United States, which decides to adopt same. This contract to be known as Form B-3. After a full discussion, it is on motion duly made, seconded

and unanimously adopted, resolved that, effective not later than April 1, 1957, the contract form to be used by each member with respect to each engagement to be performed by him within the State of New York shall be the Form B-3; and it is further resolved that any local in any other part of the United States may adopt the Form B-3 contract with respect to engagements to be performed within its own jurisdiction effective on the date fixed by that local, and such local shall notify the International President of its adoption of the Form B-3.

Other important Federation matters are discussed.

The session adjourns at 11:15 P. M.

570 Lexington Avenue  
New York, New York  
January 17, 1957

The session is called to order by President Petrillo at 2:00 P. M. All present.

Vice-President Knopf and Secretary Ricci of Local 802, New York, N. Y., appear. They discuss with the Board transcribed library service spot announcements.

There is a discussion regarding the recent change in the regulations in the Navy Department, concerning service musicians. The matter is referred to the President with full power to act.

On March 27, 1956, the Board authorized the President to open and staff an office in the Los Angeles area if, in his opinion, it would be in the best interests of the Federation to do so. The Presi-

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dent reported that, pursuant to this resolution of the Board, he had opened an office in Los Angeles. This office is operated by Executive Officer Herman D. Kenin. West Coast Locals have been notified that they may seek information, advice and guidance from the new Los Angeles office in supplementation of that secured from the President's office in New York, particularly when the difference in time zones results in the New York office being closed while the West Coast offices are still open during regular business hours. It is on motion duly made, seconded and unanimously adopted, resolved that the opening of the office in Los Angeles and the procedures taken and the announcements made in connection therewith are hereby ratified by the International Executive Board.

The committee on "International Musician," which had been appointed to investigate the operation of the printing plant and the "International Musician," in order to ascertain if it were more economical to have the magazine printed elsewhere and also to perhaps dispose of the printing plant entirely, makes a report. The committee consisted of Executive Officer Murdoch, chairman, Secretary Cluesmann, and Treasurer Clancy, who acted as Secretary of the Committee. The committee presented a written report, which indicated they held numerous meetings together and various conferences with representatives of printing plants and publishing concerns. They report that they found the cost of having the magazine printed elsewhere would be more expensive, less convenient and that the operation of the printing plant, with the exception of the "International Musician," is a profitable investment. The committee also found the reason for the deficit on the magazine, of course, is the fact that it is furnished to the members below cost. No magazine such as ours can be furnished, including postage, for five cents per copy. It is estimated that a much healthier picture will be shown in the next year. On motion made and passed, the committee's report is adopted and it is decided that the committee be continued until further notice.

Secretary Cluesmann reports that the lease for the printing plant had expired on November 1, 1956, and that he had been permitted to continue until the decision of the Board. He is instructed to confer with the landlord regarding terms for a new lease.

Treasurer Clancy reports on his trip to Europe for the purpose of assisting in the formation of the International Entertainment Federation. The report is adopted. He recommends that the Federation appropriate \$7,500.00 for payment to the International Entertainment Federation as its portion of the per capita tax.

President Petrillo appoints the members of the International Executive Board as a committee to attend the inauguration of President Eisenhower and Vice-President Nixon, as representatives of the Federation.

The request of the National Ballroom Operators of America is discussed, and the matter is left in

the hands of President Petrillo with full power to act.

The appeal of Meyer Davis, Case No. 921, 1956-57 Docket, from the action of Local 802 in adopting a restricting resolution, is now discussed. It is decided to defer action pending further consideration.

The complaint of Local 38, Larchmont, N. Y., regarding Marty White refusing to join that local, is now discussed. It is decided that if Marty White books engagements in the jurisdiction of that local, he must take out membership there.

Other matters of interest to the Federation are discussed.

A recess is declared at 6:30 P. M. until 8:30 P. M.

The following motion, which was passed by the Executive Board of Local 802, is now submitted to the Board for its consideration:

"Motion made and unanimously carried to recommend to the Federation that they notify all licensed agents who book musical acts that the use of recordings is prohibited when same is for the purpose of displacing 'Live Music'."

The subject matter is discussed and on motion made and passed, it is decided to refer the matter to the President with full power to act.

The Board ratifies its vote by mail authorizing President Petrillo to make whatever expenditures are necessary in connection with the inauguration of President Eisenhower.

(A) The request of Local 47 that the International Executive Board adopt a policy similar to its campaign in the 20% tax situation, in order to obtain the enactment of a tariff on imported foreign recordings. It is decided that this is not necessary, as the Federation is already following such a policy.

(B) The request of Local 47 to allow the quota laws to be set by the local. No action is necessary as the President has already allowed the local the power to enact its own quota laws.

(C) The request of Local 47 that the International Executive Board modify or eliminate the 5% Trust Funds now required on new T. V. film, with music scored by American musicians, and that it enact a new policy and conditions for such recordings is now considered. The Board does not concur in this request as it considers the policy now in effect is in the best interests of the Federation.

On motion made and passed the Board ratifies its vote by mail to donate \$15,000.00 to COPE.

Other matters of interest to the Federation are discussed.

The session adjourns at 11:15 P. M.

570 Lexington Avenue  
New York, New York  
January 18, 1957

The session is called to order by President Petrillo at 3:00 P. M. All present.

Request for donation from the American Museum of Immigration

INTERNATIONAL MUSICIAN

is referred to the President with full power to act.

On motion made and passed, it is decided to reimburse Treasurer Clancy for his transportation to and from Europe, plus \$3,000.00 for expenses.

The Board ratifies payment of \$5,000.00 to Price Waterhouse and Company for a special survey of the Treasurer's office.

The situation in connection with Traveling Representative Strengh, who is physically incapacitated, is now discussed. On motion made and passed, it is decided to continue his salary until the next meeting, when the matter will again be considered.

President Petrillo advises the Board that Vincent Augustine has been appointed a Traveling Representative of the Federation.

A letter is read from Attorney Kaiser in reference to the new rule of the Federal Communications Commission, whereby it decided that it was no longer necessary to announce that radio and television programs were transcribed.

A letter is read from President Percy F. Belyea of Local 571, Halifax, N. S., Canada, wherein he states that he had been suspended from membership for a certain period many years ago for having written to a National Officer, regarding a case in which he was interested, and asks to have his record cleared. The matter is referred to the President with full power to act.

The Secretary reports that he had conferred with the owner of the building, in which the printing plant is located, regarding a new lease. He states that the last lease was for seven (7) years and that rents have generally increased, and that a new lease would involve such increase. The matter is referred to the Secretary with full power to act.

A request is received from Local 149, Toronto, Canada, that the Board direct a member of Local 390, Edmonton, Canada, to confine his appearance and the Edmonton School Boys' Band, exclusively to the jurisdiction of Local 390 on any or all engagements, unless permission is granted by another Federation local concerned, at least 60 days before the date of the proposed appearance. On motion made and passed, it is decided to concur in the request.

Other matters of interest to the Federation are discussed.

The session adjourns at 7:00 P. M.

Mayflower Hotel  
Washington, D. C.  
January 20, 1957

The session is called to order by Vice-President Bagley at 2:30 P. M. All present except President Petrillo and Executive Officer Murdoch, excused.

Gene Buzzell of Hal Leyshon Associates discusses with the Board various public relations activities. The entire proposals are discussed and it is decided to take the entire

matter up with President Petrillo at the next session of the Board in New York.

The session adjourns at 5:30 P. M.

570 Lexington Avenue  
New York, New York  
January 23, 1957

The session is called to order by President Petrillo at 2:00 P. M. All present except Murdoch, excused.

The various items considered by the Board in Washington, regarding an accelerated public relations policy, is discussed, and the various matters discussed are referred to President Petrillo with full power to act.

The matter of the formation of a corporation by the members of an orchestra for the purpose of making a record album, is discussed. Attorney Gordon advises there is no legal barrier involved. The Board decides it is in favor of the proposal as long as it can be done legally, and the matter is left in the hands of our attorney.

A letter is read from Local 38, Larchmont, New York, requesting information as to the law regarding a member, who belongs to that local and resides there, who also holds membership in another local, as to whether this member can book engagements in its jurisdiction with members of the other local. It is decided that he must use members of the local in whose jurisdiction he books the engagement.

The following letter from President George Meany of the AFL-CIO is read for the information of the Board:

"December 19, 1956

Mr. James C. Petrillo, President  
American Federation  
of Musicians  
570 Lexington Ave., 34th Floor  
New York 22, New York  
Dear Sir and Brother:

The Executive Committee of the AFL-CIO, at its meeting held in Washington today, instructed me to write to all of our National and International affiliates asking for their cooperation in assisting the Hungarian refugees who are being brought to our country by the United States Government.

As you no doubt know, our Government has arranged to take care of some 21,000 Hungarian men and women who have been forced to flee from their homeland by the ruthless and savage forces of the Soviet Union. The entire world has been amazed and thrilled by the tragic and heroic fight put up by the workers of Hungary against the armed might of their Soviet oppressors. Tens of thousands of those who fought with practically nothing against soviet tanks and bayonets have been forced to flee from Hungary to escape deportation en masse to the slave camps of East Russia and Siberia.

In these days of struggle between the forces of freedom and tyrannical dictatorship, as represented by the Soviet Union, any people or group of people who fight back against Soviet tyranny are actually fighting for the freedom of all humanity.

(Continued on page thirty-three)



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# Robert Whitney

(Continued from page twenty-seven)

given at least one performance and are tape-recorded for the composers' private use.

The orchestra has reaped gains from the project. The composers are contracted to compose works for a fifty-member group and with the precise instrumentation of the Louisville Orchestra in mind. The orchestra is thus provided with compositions tailored to fit its needs. Also, the audiences receive the challenge of new contemporary works at every sitting.

A most happy by-product of this system of commissioning compositions has been the appearance at the concerts of the composers themselves. It is exciting to have, say, Virgil Thomson or William Schuman or Roy Harris or Robert Russell Bennett stand up in the audience and perhaps give a few words of explanation. In some instances the composer actually conducts his work. This personal contact gives to symphony music the same composed-on-the-spot aura that makes name-band music so stimulating.

With this new arrangement at his command, Whitney came into his full powers. The Louisville Orchestra became world famous. From the years 1948 to 1956 it presented 117 world premières, and by the end of the 1955-56 season nearly 200 subsequent performances of these new works had been given by orchestras throughout the world.

In December, 1950, the orchestra was flown to New York to perform some of these commissioned works. The audience in Carnegie Hall got a new slant on musical pioneering. "New Yorkers who think that everything exciting in the artistic world originates on their side of the Hudson had a valuable object lesson to the contrary with this first visit of the Louisville Orchestra," said "R.S." in *Musical America*. Said Paul Affelder in the *Brooklyn Eagle*, "New York likes to pride itself on being the music capital of the nation—perhaps the world. But two weeks ago last Friday, a complacent segment of the city's music-loving public, assembled in Carnegie Hall, had a rude awakening . . . The startling fact is that all six compositions were specially commissioned by the Louisville group." "A

program of daring and novelty put New York's own name bands to shame," said Louis Biancolli of the *New York World-Telegram and Sun*.

As for Whitney's conducting, the reviews mostly stressed his extreme conscientiousness in carrying out the composer's intentions. "Mr. Whitney caught something of the individual character of each composition," said R.S. in *Musical America*. Harold C. Schonberg in *The New York Times* called him "a precise craftsman who has thoroughly learned the scores and has decisive ideas about how they should be played."

Mr. Whitney's preparation of new compositions for their public hearings shows a man doing what he was meant to do. "I approach a new score," he says, "via the keyboard. I sing and play it straight through as a piano score and after that combine it all into structural patterns or phrases. In course of doing this, I am careful to check if the tempo markings the composer gives are the ones he really wants. The transfer from the desk to the podium involves new conditions which he sometimes cannot foretell. Of course, with us the composer usually comes down for the first performance and we can then get together to make the necessary adjustments.

"My next move is to pass out the parts to the orchestra, so that they can work out the difficult passages. At the first rehearsals we usually have a quick run-through and then attack the rough spots, correcting as we go along the mistakes in the orchestral parts, and coming to the necessary agreements regarding the balance between various sections of the orchestra."

Once the regular rehearsals are begun, the idea is to get the orchestra in the spirit of the thing—play it so that it gives the composer's meaning. Whitney believes that his experience as composer—he has many published works to his credit—helps him to conduct. "You have to conduct from the inside—you have to know the compositions as though you had written them." To get this inside knowledge of the composition across to the orchestra requires, he believes, "a communication which is practically telepathic. The conductor in a sense sings with the orchestra. His eyes and facial expressions convey as much as his gestures."

Mr. Whitney finds the preparation of every one of the commissioned works interesting. As a sort of symbol of the creative aspect of

his calling, he conducts with batons he has made himself. Original sticks for original works!

Whitney has many off-podium duties. The tables in his office are stacked with mimeographed releases. Telephones ring and typewriters tattoo messages for all parts of the world. Since the terms of the Rockefeller grant specify that one-third of the composer output must come from outside the United States, Mr. Whitney has latterly been going on scouting trips to Europe. While there he often conducts. For instance in the summer of 1956 he was the means of shifting first-performance procedure from East-West to West-East when he conducted the European premières of two works commissioned by the Louisville Orchestra after they had received their world premières in America.

Whitney serves as musical adviser to F.M. Station WFPL of the Louisville Public Library. He is a director of Artists of Louisville, Inc., an organization that makes soloists of outstanding ability available to the community. He is also dean of the School of Music of the University of Louisville.

His varied activities have brought him varied honors. Radio Station WHAS in Louisville gave him a citation for "introducing tens of thousands of children to the magic of music" and for "encouraging new compositions and helping make the orchestra's music known across the nation." In 1951 the Alice M. Ditson Fund named him recipient of its seventh annual award of \$1,000 for "distinguished service to American music." The University of Louisville in bestowing on him an honorary doctorate of music (June 2, 1952) stated, "You have brought distinction and renown to this city, this state, and this country by the musical integrity that has governed your direction for fifteen years of the Louisville Orchestra." On May 22, 1956, he received the Laurel Leaf Award, presented each year by the American Composers Alliance, for "distinguished service to contemporary music."

All these honors emphasize Whitney's contribution to contemporary music. This is altogether fitting. For it is due in good part to him—his critical powers, his interpretative skill, his untiring enthusiasm—that the Louisville Orchestra has become one of the richest sources of encouragement to the contemporary composer anywhere in the world.

—Hope Stoddard.

## SCHILLINGER SYSTEM ARRANGING

(Continued from page twenty-one)

Five musical staves showing diatonic chord progressions. Each staff contains notes and chord symbols (S2, S4, S5, S6, S7, S8, S9) indicating the sequence of chords.

2. Convert the examples of Assignment 1 from diatonic to diatonic-symmetric progressions. Do so by adding accidentals to change the diatonic structures to continuous major and minor forms. To aid analysis, write major accidentals in black, minor in red color. Play the progressions on the piano.

3. Complete the following consecutive diatonic G 6/4. Arrows indicate (↑) ascending group, (↓) descending group.

Musical staff showing a G 6/4 chord progression with arrows indicating ascending and descending groups.

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## Minutes of the MID-WINTER MEETING

(Continued from page thirty-one)

It is, therefore, in the opinion of our Executive Committee, a solemn obligation of our free trade union movement to do all we can to help alleviate the suffering and hardship of the Hungarian freedom fighters who have fled to our shores. We should do all we can to make them welcome in America and to help them take their place in the nation of free men and women and as future citizens of our country. America has a great and vital tradition to uphold as a haven for the oppressed of many lands. Throughout our long history, going back to our early colonial days, we have welcomed those who came to our shores seeking religious, political and economic freedom. We can not do less, in this instance, than extend the warm hand of friendship and welcome to the heroic people of Hungary who have come to us in their hour of need.

The AFL-CIO Executive Committee, therefore, respectfully recommends to each of our National and International affiliates that you ask your local union groups to help, in every possible way, the Hungarian refugees who are settled in our local communities. We suggest that, wherever the refugee is qualified to perform the work which comes within the local union's sphere of activity, he or she be taken into our unions without payment of initiation fees.

Secondly, we suggest that our local unions help in securing employment for these workers and that, also, in cooperation with the Community Services Committee of the AFL-CIO, the sponsoring Relief Agencies and Civic authorities that you assist in any other way you can to integrate these people into the community life of our nation.

I have had an opportunity, in a visit to Camp Kilmer, to personally talk to a number of these refugees and I find they are all trade union conscious. Practically every refugee I talked to, upon learning I was a representative of the American trade union movement, produced a union card which was displayed with evident pride.

I am confident, if your organizations and your local unions will respond favorably to the request of the AFL-CIO Executive Committee you will be making a real contribution to the cause of freedom throughout the world.

Sincerely and fraternally,  
George Meany,  
President."

M/vt

Other affairs of the Federation are discussed.

The meeting adjourns at 6:30 P. M.

Free bulletins describing the Schillinger System (see opposite page) are available. Readers may obtain correction of homework and answers to technical questions on "Lessons on Schillinger System Arranging." Inquire: Richard Benda, 200 West 57th Street, New York 19, New York. Circle 7-5878.

## CLOSING CHORD

### LOUIS MOTTO

Louis Motto, a member of Local 5, Detroit, Michigan, and Local 65, Houston, Texas, passed away on February 25.

Born in a small seaside town in Italy on June 21, 1880, he studied at the Music Academy in Rome. On coming to the United States, he settled in Detroit. He was a member of Local 5 for fifty-two years, board member one year (1933), vice-president four years (1934-37), and a delegate from Detroit to the Conventions of the Federation (1934-37). He became cellist with the original Detroit Symphony, organized in 1914. In later years he moved to Houston, Texas, and played in the Houston Symphony Orchestra and then in the Portland (Oregon) Symphony. He was a member of the board of directors of Local 65 and a delegate from Houston to the Conventions of the Federation for several years.

### GEORGE E. ROGERS

George E. Rogers, life member and last survivor of the charter members of Local 56, Grand Rapids, Michigan, died on February 26. He was eighty-seven years old and had served the local in various offices, including that of president. He had also been a delegate to the Conventions of the Federation many times.

His musical life covered a wide range as a cornet player in band and orchestra. For twenty-one years he was musical director of Powers Opera House.

### RALPH ADOLPH ROTH

Ralph Adolph Roth, vice-president, member of the executive board and life member in Local 586, Phoenix, Arizona, passed away February 2. He was forty-nine years old.

Mr. Roth was a resident of Phoenix for thirty years and had played with various bands in this area.

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# GUY LOMBARDO

(Continued from page twelve)

refresher between stints, strumming the guitar and singing soothing melodies. Just to give further variety to the picture, he played cello in the Navy Symphony during the war. He was a guitarist in Fred Waring's Orchestra from 1942 to 1944 and then a singer with him for a year and a half. He left the Pennsylvanians to join the Royal Canadians as featured vocalist.

Cliff Grass, saxophone, clarinet and vocalist with the Canadians, served his apprenticeship with Gray Gordon's Orchestra, played in orchestras right through his teens, going to school wherever the band happened to be performing. He took time out to get a degree at Butler University, spent three years in the United States Army, and now, besides his triple-capacity participation in the Lombardo band, studies psychoanalysis and the inexhaustibly variable phenomenon, the stock market.

Fred Higman ("Derf"), saxophonist in Guy Lombardo's Orchestra and a member of the Lombardo Trio, together with Fred Kreitzer and drummer George Gowans, has been with the band since the London days. "Derf," by the bye, is "Fred" spelled backwards—this an easy way to avoid confusion with the other Fred.

Besides its Roosevelt commitments the Lombardo band has played at the opening of all the world series games at the Yankee Stadium for the past five seasons. It also tours every Spring. Just now it is off on its annual trek, swinging through the midwest, Oklahoma and Texas. In mid-May it will return to New York for a stand at Roseland Dance City.

The source of the band's famous "sweet" style? It stresses melody first of all, then rhythm—not metronomic rhythm, but rhythm suited to ballroom requirements. There is no fancy hurrying or retarding of the beat for concert jazz effects.

Besides batoning, Guy Lombardo is the perfect host. People feel at home with him. Another quality underlining his success is his knack for rounding up potential hits. In picking out new numbers—and he does this against the opinions, sometimes, of the members of his orchestra—he puts them on his Roosevelt program three or four times, meanwhile taking the public's pulse. If the reaction is good, then the tunes go on his radio programs. If they pass muster there, they go on records.

But he has his own explanation for why the "sweetest music this side of heaven" continues to be so successful. "It's very easy to get away from what made you successful, but the important thing is to keep on doing what people tell you they like. Don't get out of character. Don't try to fool the public."

# Know Your Conductors

(Continued from page eleven)

As the son of immigrant parents (he was born in New York in 1905) he had a childhood in which material lacks were balanced by family affection and devotion. While he was still a student in the public schools of Worcester, Massachusetts, where his parents moved when he was very young, he was given violin lessons. Later his teachers were Carl Fleisch and Otto Meyer. As he grew older, he had a chance to play in the Civic Symphony of Philadelphia and in the Capitol Theater Orchestra in Worcester.

He continued his studies and training abroad. While a student of William Cantrelle at the Paris Conservatory, he played with the Paris Symphony in the violin section, and with the Concert Cologne Orchestra. As Sergeant Levenson of the United States Army, he directed a number of productions with all-Army casts, and also played under Howard Barlow and Andre Kostelanetz. Upon his return from military service he continued his conducting experience as musical director for the Worcester County Light Opera Club. He also conducted a choral program over Station WAAB, in Worcester, called "Spotlight on Youth."

In 1947, '48 and '49 he studied conducting with Pierre Monteux at his summer school in Maine. From then on he was sure of his goal. He would build up an orchestra in his home town. That fall he began organizing the Little Symphony of Worcester. Its professional debut took place November 13, 1948, at Atlantic Union College in South Lan-

caster, Massachusetts. Each year since it has returned to give a concert there.

The Music Performance Trust Funds of the Recording Industries were used to establish the orchestra. These concerts resulted in paid reengagements.

At the beginning the problems were tremendous: how to get rehearsal space, rehearsal time, money for the purchase of music. However, Levenson was not one to stint on problems. At about this time he also formed a Youth Orchestra made up of students from area high schools and colleges. Since its establishment approximately fifteen of its young people have moved into the adult orchestra.

Then in May, 1956, after he had acted in about every capacity possible in the development of an orchestra, the Worcester Orchestra Society was formed to sponsor the Youth Orchestra and the adult orchestra. The name of the latter was now changed from the Worcester Little Symphony to the Worcester Orchestra. The society set up a budget of \$20,000 for 1957, \$12,000 of which had already been subscribed by March 1. There are now forty-five musicians in the orchestra, and regular concerts are given winter and summer. Last year there were six summer concerts. In the 1956-57 season the orchestra has had altogether seventeen appearances.

Now Harry Levenson is looking forward to a symphony orchestra of about sixty pieces, playing the full symphonic repertoire. He knows it can be done. "I believe in courage, in persistence, in the value of hope," he says. "I have toiled endlessly, fought many discouragements, to achieve what seems to me very little. But I shall continue to struggle. That is man's fate and man's glory."

# Over Federation Field

(Continued from page thirteen)

An overflow throng of more than 1,000 persons jammed New Bedford Hotel the night of February 22 when Local 214, New Bedford, Massachusetts, held their annual banquet. "Ellingtonia" was the theme of the annual event, and Duke Ellington, the honored guest, was presented with keys to the city by Mayor Lawler, with a gold life membership card of Local 214, by Henry Zarcardi, assistant to President Petrillo. The excellent bands featured music of the famous Ellington compositions.

The festivities began even before the gala banquet. Ellington was met at the city line by a police escort, and was

greeted at the hotel by hundreds of music lovers, to strains of his own music, sung by the Lockettes, a vocal quartet. Mayor Lawler in his speech of welcome emphasized the fitness of such a celebration on Washington's birthday, since it "exemplifies the strongest points of our constitution—equality for all Americans."

Adolph F. Coimbra, president of Local 214, was official host, and E. Alfred Scotti, master of ceremonies. Co-chairmen of the union committee arranging the affair were Frank C. Monteiro and Joseph Senna. Other committeemen included John Marconi, John Raffa, Normand Gomes, Antone Vieira, Jr., and Len C. Gray.

—Ad Libitum.



Mayor Francis J. Lawler of New Bedford, Massachusetts, presents Duke Ellington with the key to the city at the fifty-fourth annual banquet of Local 214, held on February 22.

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# WHERE THEY ARE PLAYING

(Continued from page sixteen)

Jackson, bass; Billy Gaeto, drums) is in its eighth month at the "Jazz Scene" . . . The Stan Getz Quartet opens a two-weeker at the Modern Jazz Room on April 29 . . . The London House has scheduled the Errol Garner Trio for four weeks beginning July 31.

## MIDWEST

Ted Conway and his Chesterfield Trio (Ted Conway, sax, clarinet, piano and vocals; Jack Dunlevy, drums; and Jim Bentley, sax, piano and vocals) is in its third year at the Chesterfield Club in Waterloo, Iowa.

Helen Scott's contract at the new Sapphire Room of the Park Shelton Hotel in Detroit, Mich., has been extended.

The O'Brien and Evans Duo opened in mid-March at the Grove Steak House in Springfield, Mo.

Buddy Kirk and his Orchestra continue at the Lake Club in Springfield, Ill., indefinitely. The personnel includes Dick Perry, Les Dickson and Bill Sharon, saxes; George Ardito, trumpet; Bill Young, trombone; Rex Bell, piano; Eddie Bolick, bass; Bob Vickery, drums; Buddy Kirk, trumpet and vocals.

## NEW YORK CITY

Freddy Martin's Orchestra concludes its eight-week stay at the Statler Hotel the end of this month . . . The "Birdland Stars of '57," jazz concert package, will lay off until after Easter and then head out for another month. The first part of the tour ran for four weeks during which two midnight performances were given at Carnegie Hall with standees at each performance . . . Speaking of Carnegie Hall, did you hear about the stranger in New York who asked a bopster how to get to Carnegie Hall. "Practice, man, practice," was his reply.

## EAST

Keyboard artist Jackie Lee is featured at Chubby's, Camden, N. J., from April 15 to April 21.

The Three Celebrities (Lou Montelione, piano; Vincent Ottaviano, drums; and Anthony Francis, trumpet and vocals) are at the Havana Room of the Triangle Ball-

room, Long Island, N. Y., for their fourth return engagement . . . The Joe Darmanin Trio (Joe on piano and vocals, Danny Tucci on bass, and Phil Gerald on drums) is going into its fifth month at the Club 43 in Sunnyside, Long Island.

Chick Giacchino and the Cavaliers recently opened at the new Bachelor Club in New Kensington, Pa. . . . The Rhythm Weavers (Will Sawyer, piano; Billy LaPata, Spanish and Hawaiian electric guitars; Ronny Joseph, drums and bass) are currently at the Club del Rio's Miramar Lounge in Havertown, Pa. . . . In addition to their steady Sunday night job at St. Alice's Social Center in Upper Darby, Pa., Al Raymond and his Orchestra will play a total of forty-one college and high school proms in the Pennsylvania, New Jersey, Delaware and Maryland area by June 15. The featured vocalist is Betty Jane Bruce.

## CANADA

There will be six jazz concerts, each concert being repeated, on Friday and Saturday evenings from August 2 to August 17 at the Stratford (Ontario) Shakespearean Music Festival. Scheduled to perform are Count Basie and his Orchestra with Joe Williams, August 2 and 3; Billie Holiday and Toronto's Ron Collier Quintet, joined by pianist Norm Amadio, August 9 and 10; the Gerry Mulligan Quartet and the Teddy Wilson Trio, August 16 and 17. The concerts will take place in the Festival Concert Hall.

## ALL OVER

The Glenn Miller Orchestra, under the direction of Ray McKinley, completed its four-week overseas trek the end of March. The tour, under the Air Force auspices, covered military bases in Germany, France, England, Morocco and Libya . . . The Count Basie Orchestra opened its British tour with a concert at the Royal Festival Hall in London on April 2 . . . The Playmates (Donny Conn, drums; Morey Carr, bass and trumpet; Chic Hetti, piano) have toured the Bahama Islands for the past three years and gained authentic experience in calypso music.



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## NORTHWEST CONFERENCE

The 20th annual meeting of the Northwest Conference is scheduled for April 28, 29 and 30 at Pendleton, Oregon, with Local 560 as host. There will be two business sessions on Monday and adjournment by noon, Tuesday, April 30. All locals in Washington, Oregon, Idaho and Alaska are urged to send delegates. Visitors from neighboring conferences will be welcomed as usual.

**HARRY L. REED**, Secretary,  
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## CHANGE OF CONFERENCE OFFICER

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## NOTICE OF CONFERENCE MEETING

The next meeting of the New England Conference will be held on Sunday, April 28, 1957, at the Headquarters of Local No. 216, 42 Pleasant Street, Fall River, Mass.

## PENN DEL MAR CONFERENCE

The Penn Del Mar Conference will hold its 43rd annual meeting in York, Pa., Saturday and Sunday, May 18-19, 1957.

All locals in the states of Pennsylvania, Delaware and Maryland, and in the District of Columbia are requested and urged to send delegates.

**NICK HAGARTY**, Secretary.

## SPRING CONFERENCE OF THE WISCONSIN STATE MUSICIANS' ASSOCIATION

The regular Spring Conference of the Wisconsin State Musicians' Association will be held in Fond du Lac, Wisconsin, on Saturday and Sunday, May 4 and 5 with Local 309 as hosts.

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## WANTED TO LOCATE

George Farrar, who has been president of Local 119 from 1922 to 1924.

Al Cook, who has been president of Local 119 from 1925 to 1928.

William McDonald or MacDonal, who has been president of Local 119 from 1930 to 1934.

Anyone knowing the whereabouts of the above please communicate with Maurice Rousseau, Secretary, Local 119, A. F. of M., 601 22nd Street, Quebec 3, P. Q., Canada.

## WANTED TO LOCATE

Benjamin Lieberman, member of Local 65, Houston, Texas.

Anyone knowing the whereabouts of the above please contact Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, N. J.

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**CULLMAN:** Terrell, Mrs. H. A.  
**DOTHAN:** King, David Smith, Moss  
**FLORENCE:** Valentine, Leroy  
**GEORGIANA:** Foreman's Arena, and Neal Foreman, Jr., Owner  
**MOBILE:** Am Vets Club, Inc., Garret Van Antwerp, Commander, George Paulk, Manager  
 Civicade of Amusements Moore, B. B., Jr. Williams, Harriell  
**MONTGOMERY:** Club Flamingo, and Anadi Singleton, Manager 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. Hauber, Owner French Casino, and Joe Safranitz, Proprietor  
**PHENIX:** 241 Club, and H. L. Freeman

## ARIZONA

**FLAGSTAFF:** Sunnyside Lounge, and George Natchard  
**FRY:** Huschua Inn, and Dave Sulger  
**PHOENIX:** Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
 Drunkard Show, Home Home, Producers  
 Gaddis, Joe  
 Giardina Bros., Inc.  
 Honzor, John  
 Jones, Calvin B.  
 Malouf, Leroy B.  
 Smith, Claude V., Sec.-Treas.  
 Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.  
 Willett, B. Paul  
 Zanibar Club, and Lew Klein  
**TUCSON:** Hutton, Jim Wells, Macco

## ARKANSAS

**ELTHVILLE:** Brown, Rev. Thomas J.  
**PORT 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 Stinson, and Orover J. Butler, Officers  
 Bennet, O. E.  
 Civic Light Opera Company, Mrs. Acee Iason Price, Producer  
 Stewart, J. H.  
 Weeks, C. C.  
**McGHEE:** Taylor, Jack  
**MOUNTAIN HOME:** Robertson, T. E., Robertson Rodos, Inc.  
**PINE BLUFF:** Arkansas State College Casino, and A. E. D. Thompson Johnson, Eddie Lowery, Rev. J. E. Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
 Scott, Charles E.  
**WALNUT RIDGE:** Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander  
**WARREN:** Moore, Fred

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 Six Bros. Circus, and George McCall  
 Harry S. Taylor Agency  
 Trocadero, and Sam Elinston, Employer  
 Universal Light Opera Co., and Association  
 Vogue Records, and Johnny Ans, Owner, and Bob Stevens, F. L. Harper  
 Wally Kline Enterprises, and Wally Kline  
 Western Recording Co., and Douglas Venable  
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 Backlin, Frank and Beatrice Blue Fox Enterprises, Gene Pyle, Employer, T. F. Kozma, President  
 Jack Lashley's Cafe, and Jack Lashley  
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermaas, Assistant Director, May Filippo, Sec., Evelyn Buehler, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.  
 McDougall, Owen Sullivan, Dave  
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 Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alton, Employer  
 Blue Light Ballroom, and Bill Iory  
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 Confair Guild, Arthur E. Teal and S. Tex Ross  
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 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
 Dalton, Arthur  
 Edwards Productions  
 Fontaine, Don & Lon  
 Fortson, Jack, Agency  
 Gradney, Michael  
 Halfont, Nate  
 Henneghan, Charles  
 Hollywood Cafe, and Lore Elias Maxwell, Claude  
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
 Milton Recording Co., and War Perkins  
 Moore, Cleve  
 Morris, Joe, and Club Alabama  
 Mosby, Ewan  
 New Products Institute of America, and Joseph H. Schele  
 Pierce, Fogs  
 Royal Record Co.  
 Ryan, Ted  
 Villon, Andre  
 Vogel, Mr.  
 Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. P. Stutz, Agent  
 Welcome Records, Recording Studio, and Rusty Welcome  
 Williams, Cargile  
 Wilshire Bowl  
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**NEVADA CITY:** National Club, and Al Irby, Employer  
**NEWHALL:** Terry, Tex  
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 Lohmuller, Bernard  
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 Carlos, Joe  
 Eract Jones Artists Agency  
 Moore, Harry  
 Markis, Roy  
**OCEAN PARK:** Frontier Club, and Robert Moran  
**OXNARD:** McMillan, Tom, Owner. Town

**PASADENA:** Hazelton, Mabel Ware, Carolyn E. Zebra Room, Lou Warner, Employer  
**RICHMOND:** Downbeat Club, and Johannes Simmons  
 Jenkins, Freddie  
**SAN DIEGO:** Blues and Rhythm Attractions Agency  
 Hudson, Aline  
 Logan, Manly Edwood  
 Millsbaugh, Jack  
 Sanders, Bob  
 Washington, Nathan  
 Young, Mr. Thomas and Mrs. Mabel L. Paradise Club (formerly known as Silver Slipper Cafe)  
**SAN FRANCISCO:** Blue Angel  
 Brown, Willie H.  
 Cafe Society Uptown (now known as Emmon Breakfast Club)  
 Champagne Supper Club, and Mrs. Mildred Mosby  
 Club Zanzure, The (now known as Storyville Club), and Rickey Tussell and Paul (Quam)  
 Desnan, Barney  
 Fox, Eddie  
 Giles, Norman  
 Jazz City, George Franges, Owner  
 McCarthy, Dan  
 Newman, Gordon J.  
 Oronato, Vincent  
 Pago Pago Club, and Laci Layman and Kellogg Catering, Inc.  
 Paradise Gardens, and John A. Gearty and William Larthen  
 Primolano, Mrs. Carole O. McCoy, Prop.  
 Reed, Joe, and W. C. Rogers and Chase Co.  
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**SANTA CRUZ:** Rigbitt, John  
**SANTA MONICA:** Lake, Arthur, and Arthur (Dagwood) Lake Show  
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**SHERMAN OAKS:** Gilson, Lee  
 Kraft, Ozzie  
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**VAN NUYS:** Lehr, Raynor  
**VENTURA:** Cheney, Al and Len  
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 Jones, Bill  
 Turf Club and Bill Bayem, Manager  
 Wagner Enterprises, and Geo. F. Wagner  
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**GRAND JUNCTION:** The Dintland Ballroom, and C. C. Rutledge and H. Woodworth, Employers  
**LAMAR:** Main Cafe, and Robert Dunn, Proprietor  
**MORRISON:** Clarke, Al  
**TRINIDAD:** El Moro Club, and Petz Langoni

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 Marino, Mike  
 Schwartz, Milton  
 Williams, Joseph  
**NIANTIC:** McQuillan, Bob  
 Russell, Bud  
**POQUONNOK BRIDGE:** Johnson, Samuel  
**STONINGTON:** Whewell, Arthur  
**WESTPORT:** Goldman, Al and Mary  
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**DOVER:** Apollo Club, and Bernard Paskins, Owner  
 Veterans of Foreign Wars, Leroy Bench, Commander  
 Williams, A. B.  
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 Burt, Mrs. Mary (Warren) Cooper, Mr. and Mrs. Alexander  
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**CLEARWATER BEACH:** Normandy Restaurant, and Fay Howse  
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 Schmidt, Carl  
 Wagner, Maurice  
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 Fielding, Ed  
 Friedlander, Irving  
 Haddock Hall Hotel  
 Harrison, Ben  
 Leashick, Max  
 Macomba Club  
 Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leashick, and Michael Roebenig, Employer  
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 Morrison, M.  
 Perlmutter, Julius J.  
 Poinciana Hotel, and Bernal Frasnand  
 Scott, Sandy  
 Straus, George  
 Wells, Charles  
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 Williams, Herman  
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Lee, W. C.  
Swabe, Leslie

**SAVANNAH:**  
Caravan Club, Nick C. Alex-  
ander, Owner  
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  
Masey, Operator

**VALDOSTA:**  
Dye, J. D.

**VIDALIA:**  
Pal Amusement Co.

**WAYCROSS:**  
Cooper, Sherman and Dennis

## IDAHO

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

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

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

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

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

## ILLINOIS

**BELLEVIEW:**  
Crivello, Joe

**BLOOMINGTON:**  
McKinney, James R.  
Thompson, Earl

**CAIRO:**  
Sergeant, Eli

**CHAMPAIGN:**  
Robinson, Bennie

**CHICAGO:**  
Associated Artists Corp.  
Basin Street Club, The, and  
Elsworth Nison, Owner  
Bee-Hive Lounge, The, and  
Sol Tannenbaum, Owner  
Brydon, Ray Marat, of the Dan  
Rice 3-Ring Circus  
Chance Records, Inc., Ewart G.  
Abner, Jr., Pres.  
Cole, Elsie, General Manager,  
and Chicago Artists Bureau  
Daniels, Jimmy  
Fine, Jack, Owner "Play Girls  
of 1938," "Victory Pollies"  
Gayle, Tim  
Hale, Walter, Promoter  
Hill, George W.  
Knob Hill Club, and Al Fraston  
Lullaby of Broadway, Harry G.  
Stollar, and Erwin (Pink)  
Davis, Employer  
Majestic Record Co.  
Manfield, Philip  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical  
Agency  
Mocambo Club, Turin Acevedo,  
Owner  
Musarta Concert Management,  
and George Wildeman  
Music Bowl, and Jack Peretz  
and Louis Cappanola, Em-  
ployers  
Music Bowl (formerly China  
Doll), and A. D. Blumenthal  
Moore, H. B.  
Nob Hill Club, and Al Penston

O'Connor, Pat L., Pat L. O'Con-  
nor, Inc.  
Stanley, Mal  
Stoner, Harlan T.  
Valquez, George, and  
LaMundial  
Williams, Ward (Flash)  
Ziggle's Gridiron Lounge, and  
Ziggle Casarowski, Owner

**DECATUR:**  
Faces, James (Buster)

**EAST ST. LOUIS:**  
Blue Flame Club, and Welborn  
Phillips

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

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

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

**PEKIN:**  
Candlelight Room, and Fred  
Romane

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

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

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

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

**SOUTH BELOIT:**  
Derby, Henry Piazza, Owner  
and Operator

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

**WASHINGTON:**  
Thompson, Earl

## INDIANA

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

**BEECH GROVE:**  
Mills, Bud

**BLUFFTON:**  
Lanc, Don

**EAST CHICAGO:**  
Barnes, Tiny Jim  
East Chicago American Enter-  
prises, and James Dawkins  
Morgan, Christine  
Swanson, Freddie L.

**ELWOOD:**  
Yankee Club, and Charles  
Sullivan, Manager

**EVANSVILLE:**  
Adams, Jack C.

**PORT WAYNE:**  
Brummel, Emmett

**GARY:**  
Johnson, Kenneth

**GREENSBURG:**  
Club 46, Charles Holzboome,  
Owner and Operator

**INDIANAPOLIS:**  
Bell, Richard  
Benbow, William, and his All-  
American Brownskin Models  
Carter, A. Lloyd  
Dickerson, Matthew  
Entertainment Enterprises, Inc.,  
and Frederick G. Schatz  
Hicks, Jerry  
Lazar, Eugene and Alex  
Roller Rondo Skating Rink,  
and Perry Flick, Operator  
Sbo-Bar, and Charles Walker  
Stover, Bill  
Tony's Supper Club, Tony Lau-  
renzano, Operator  
William C. Powell Agency

**MUNCIE:**  
Bailey, Joseph

**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

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

**SPENCERVILLE:**  
Hoover, Wiley

**SYRACUSE:**  
Waco Amusement Enterprises

**TERRE HAUTE:**  
Terrell, Mrs. H. A.

## IOWA

**CARROLL:**  
Brown Derby and Mabel Brown

**CLARION:**  
Miller, J. L.

**DENISON:**  
Larby Bathroom, and Carlin  
Larby, Operator

**DES MOINES:**  
Brookins, Tommy  
Dresser, Naomi  
Hollywood Productions, Inc.,  
and H. W. Isaacson

**HARLAN:**  
Gibson, C. Rex

**MUSCATINE:**  
Kiwanis Club, The

**SHENANDOAN:**  
Aspinwall, Hugh M. (Chick  
Martin)

**SIOUX CITY:**  
Freeman, Lawrence

**SPENCER:**  
Free, Ned

**VAIL:**  
Hollywood Circus Corp., and  
Charles Jacobson

**WATERLOO:**  
Hastings, W. J.  
Stepoe, Benton L.

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

## KANSAS

**COFFEYVILLE:**  
Ted Blake

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

**KANSAS CITY:**  
White, J. Cordell

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

**MARYSVILLE:**  
Randall, George

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

**WICHITA:**  
Aspinwall, Hugh M. (Chick  
Martin)

**EBONY CLUB:**  
Ebony Club, and Elroy Chand-  
ler, Employer  
Holiday, Art  
Key Club, and/or G. W. Moore

## KENTUCKY

**BOWLING GREEN:**  
Rountree, Upton  
Taylor, Roy D.

**HOPKINSVILLE:**  
Dabney, Louis B.

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

**OWENSBORO:**  
Higgs, Beany

**PADUCAH:**  
Masie, Robert C., Jr.  
Vickers, Jimmie

**WINCHESTER:**  
Bell, William

## LOUISIANA

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

**BATON ROUGE:**  
Broussard, Bruce  
Claiborne, Billy  
Huddle Cocktail Lounge, and  
Rip Collins

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

**GONZALES:**  
Johns, Camille

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

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

**LEESVILLE:**  
Capell Brothers Circus

**MONROE:**  
Keith, Jessie  
Thompson, Son

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

**NEW IBERIA:**  
Club La Louisiana, Billieu  
Broussard and Pilo Gonzales

**NEW ORLEANS:**  
Barker, Rand  
Berns, Harry B., and National  
Artists Guild  
Callico, Ciro  
Casario, Joseph, and Mildred  
Murphy  
Dog House, and Grace Mar-  
tinez, Owner  
El Matador Club, George Mari-  
ano, Prop.  
Gilbert, Julie  
Hurricane, The, Percy Stovall  
LeBlanc, Dudley J.  
Carl Liller's Lounge, and Carl  
Liller, Prop.  
Monnie, George

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

**PORT ALLEN:**  
Pedigree Lounge, Rip Collins  
and Brother Schenayder

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

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

## MAINE

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

## MARYLAND

**BALTIMORE:**  
Blue Danube, and Wm. Kasar-  
sky, Proprietor  
Byrd, Olive J.  
Capri 3 Club, Inc., David Jed,  
Employer  
Carter, Charles  
Cox, M. L.  
Dunmore, Robert J.  
Forbes, Kenneth (Skin)  
Gay 90's Club, Lou Belmont,  
Proprietor, Henry Epstein,  
Owner  
Greber, Ben  
Jabot, Dawa  
Jolly Post, and Armand Moe-  
singer, Prop.  
Las Vegas Club, and John B.  
Lucido and Joe Moran,  
Employers  
LeBlanc Corporation of Maryland  
Miss Universe Contest, and  
W. J. Adams  
Perkins, Richard, of Associated  
Enterprises  
Weiss, Harry

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

**CUMBERLAND:**  
Waingold, Louis

**EASTON:**  
Hannah, John

**FENWICK:**  
Repsch, Albert

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

**NORTH BEACH:**  
Mendel, Bernard

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

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

## MASSACHUSETTS

**BEVERLY:**  
Madden, James H.

**BLACKSTONE:**  
Stefano, Joseph

**BOSTON:**  
Bay State News Service, Bay  
State Amusement Co., Bay  
State Distributors, and James  
H. McVaine, President  
Bronzaban, James J.  
Caruso, Charles  
Harwood Concerts, and Harry  
Goodman  
Harricot, Eric  
L. J. B. Productions, and Lou  
Brudnick  
Regency Corp., and Joseph R.  
Weiser  
Seabrook, Larry, and his Rodeo  
Show  
Waldron, Billy  
Walker, Julian  
Younger Citizens Coordinating  
Committee, and George  
Moulton

**BRAINTREE:**  
Quintree Manor

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

**CAMBRIDGE:**  
Salvato, Joseph

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

**HAVERHILL:**  
Assa, Joe

**HOLYOKE:**  
Kane, John

**LOWELL:**  
Blue Moon Night Club, The,  
and Mr. Georges, Prop.  
Carney, John F., Amusement  
Company  
Crowe, Francis X.

**MILLERS FALLS:**  
Rhythm Inn, and R. M. Tha-  
beault and James Del Negro,  
Jr.

**MONSON:**  
Canegallo, Leo

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

**NEW BEDFORD:**  
The Derby, and Henry Correia,  
Operator

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

**SALEM:**  
Larkin, George and Mary

**SHREWSBURY:**  
Veterans Council

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

**WAYLAND:**  
Steele, Chauncy Duggan

## MICHIGAN

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

**BATTLE CREEK:**  
Smith, David

**CHARLEVOIX:**  
Charcoal Pit, The, and Anthony  
Fertitta, Owner

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

**DETROIT:**  
Bibb, Allen  
Briggs, Edgar M.  
Burgundy Records, Inc., and  
Art Sutton, General Mgr.  
Cody, Fred  
Crystal Lounge and Bar, Ed-  
mour H. Bertram, Owner-  
Employer  
Payne, Edgar  
Zakon, A. J.

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

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

**FLINT:**  
Grover, Tim

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

**GRAND RAPIDS:**  
Club Char-Amal, Anthony  
Scalice, Proprietor  
Powers Theatre  
Town Pump and Fozze Yared  
Universal Artists and Phil Simon

**GREENSBUSH:**  
Greenbush Inn, and Dr. Max  
Rosenfeld, Prop.

**KALAMAZOO:**  
Tomphins, Tommy

**MUSKOGON HEIGHTS:**  
Griffen, James  
Wilson, Leslie

**SISTER LAKES:**  
Rendezvous Bowl, and Rende-  
vous Inn (or Club), Gordon  
J. "Buzza" Miller

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

**WAYLAND:**  
Macklin, Wm. and Laura

## MINNESOTA

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

**EASTON:**  
Hannah, John

**HARMONY:**  
Carson, Mansford

**MANKATO:**  
Becker, Carl A.

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

**PIPESTONE:**  
Coopman, Marvin  
Stolman, Mr.

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

**ROBINSDALE:**  
Crystal Point Terrace

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

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

## MISSISSIPPI

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

**CLEVELAND:**  
Hardin, Drezel

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

**GREENVILLE:**  
Pollard, Flenord

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

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

**KOSCIUSKO:**  
Fisher, Jim S.

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

**MERIDIAN:**  
Bishop, James E.

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

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

## MISSOURI

**BOONVILLE:**  
Bowden, Rivers  
Williams, Bill

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

**ELDON:**  
Hawes, Howard H.

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

**FORT LEONARD WOOD:**  
Lawhon, Sgt. Harry A.

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

**KANSAS CITY:**  
Am-Vets and Bill Davis, Com-  
mander  
Esquire Productions, and Ken-  
eth Yates, and Bobby Hem-  
shaw

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

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

**POPLAR BLUFFS:**  
Brown, Merle

**ST. LOUIS:**  
All American Speed Derby, and  
King Brady  
Barnholtz, Mac  
Brown Bomber Bar, James  
Caruth and Fred Guinyard,  
Co-owners  
Caruth, James, Operator, Club  
Rhuboggie, Cafe Society,  
Brown Bomber Bar  
Caruth, James, Cafe Society  
Chesterfield Bar, and Sam Baker  
D'Agostino, Sam  
Encore Club, and Ted Flaherty  
Ford, Ella  
Graft, George  
Markham, Doyle, and Tuse  
Towa Ballroom  
New Show Bar, and John W.  
Green, Walter V. Lay  
Nieberg, Sam  
Schimmel, Heary  
Shapiro, Mel  
Singer, Andy

**VERSAILLES:**  
Trade Winds Club, and Marion  
Buchanan, Jr.

## MONTANA

**BILLINGS:**  
Skyline Club, and Wes Hughes,  
Employer

**BUTTE:**  
Webb, Ric

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

**GRAY FALLS:**  
J. & A. Rollercoade, and James Austin

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

**NEBRASKA**

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

**FRÉMONT:**  
Wes-Ann Club, and Taaya June Barber

**KEARNEY:**  
Field H. E.

**LODGEPOLE:**  
American Legion, and American Legion Hall, and Robert Sprangel, Chairman

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

**OMAHA:**  
Camello's Dancing Academy, and Larry Camello

**PENDER:**  
Pender Post No. 55, American Legion, and John P. Kai, Dance Manager

**NEVADA**

**LAKE TAHOE:**  
Club Monte Carlo, Joby and Helga Lewis, Owners

**LAS VEGAS:**  
Adeyans Club, Inc., Clifton Powell, Employer  
Kogan, Jack  
Moulin Rouge  
Patio Club, and Max Steitner, Sid Slate, Joe Cox

**LOVELOCK:**  
Fischer, Harry

**RENO:**  
Blackman, Mrs. Mary  
Twomey, Don

**NEW HAMPSHIRE**

**FABIAN:**  
Zaks, James (Zacher)

**JACKSON:**  
Nelson, Eddy  
Sheirr, James

**SALEM:**  
Canohe Lake Park, and Margarette Holland, Employer

**NEW JERSEY**

**ATLANTIC CITY:**  
Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.  
Bobbins, Abe  
Casper, Joe  
Chatham, Shelby  
Eastin, Lew  
Fort Pitts Bar and Grill, and Ed Krouse, Employer  
Goldberg, Nate  
Koster, Henry  
Little Brown Jug, and Frank A. Irby, Operator  
Lockman, Harvey  
Mack's Mambo Inn, Lawrence McCall, Employer  
Olshon, Max  
Pilgrim, Jacques

**AVENEL:**  
Tyler's Country Club and Mrs. Carrie Tyler, Employer

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

**BEVERLY:**  
Olympia Lakes, Bernard L. Brooks, Melvin Fox, and Melvin Fox Enterprises

**BLOOMFIELD:**  
Thompson, Putt

**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:**  
Somerville Inn, and Albert Perla and Albert Alfieri

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

**EAST ORANGE:**  
Hutchins, William  
Pierre's Restaurant and Lounge, and Lew Stern, Manager

**EAST RUTHERFORD:**  
Club 199, and Angelo Pacci, Owner

**ELIZABETH:**  
Cutto, V.

**FAIR LAWN:**  
Wells, Vicki (Dorothy Tirpak)

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

**HOBOKEN:**

Sportsmen Bar and Grill

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

**LAKE HOPATCONG:**  
Dunham, Oscar

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

**LITTLE FERRY:**  
Scarne, John

**LODI:**  
Cortez, Tony

**LONG BRANCH:**  
The Landmark Hotel, and David Greene  
McNeely, Leroy J.  
McNeil, Bobby, Enterprises

**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

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

**MT. HOLLY:**  
Shina, Harry

**NEWARK:**  
Beadle, Janet  
Bruce, Ramon  
Coleman, Melvin  
Forte, Nicholas  
Gay Nineties, and John Shim  
Graham, Alfred  
Hall, Emory  
Harris, Earl  
Hays, Clarence  
Holiday Corner, and Jerry Foster, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terry  
Levine, Joseph  
Lloyds Manor, and Smokey McAllister  
Mariano, Tom  
William Natale, and Century Round Bar and Restaurant  
Oettinger, Herbert  
Prestwood, William  
Red Mirror, and Nicholas Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaracardi, Jack, Galaati A. A.

**NEW BRUNSWICK:**  
Andy's Hotel, and Harold Klein

**NORTH ARLINGTON:**  
Petrucci, Andrew  
Wilson's Tavern, and Elmer Wilson

**NORTH BERGEN:**  
Lavalier, Frank  
Kay Sweeney, and 1200 Club

**OCEAN CITY:**  
Pontiere, Stanley

**ORANGE:**  
Cook, Wm. (Bill)

**PASSAIC:**  
Tico Tico Club, and Gene DiVirgilio, Owner

**PATERSON:**  
Club Elena, and Joseph Hauser

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

**PENNSAUKEN:**  
Beller, Jack

**PENNS GROVE:**  
Rizzo, Joe

**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe

**SEASIDE HEIGHTS:**  
Beachcomber Cafe, The, and Joe Stevin, Owner and Operator

**SOMERVILLE:**  
Harrison, Bob  
Walker, William (Raymond Williams)

**WILLIAMSBURG:**  
Williams, Chester  
Williams, Raymond (Wm. Walker)

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

**SUMMIT:**  
Ahrons, Mitchell

**TEANACK:**  
Suglia, Mrs. Joseph

**TRENTON:**  
Esquire Club, and John Kruanda  
Mason, James  
Weinmann, John

**UNION CITY:**  
Biancamano, Anthony P.  
Colony Theatre, and Vicki Walls (Dorothy Tirpak), of Fair Lawn, N. J.  
Melody Club, and Peter J. Klunck, Owner

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

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

**WEST NEW YORK:**  
B'nai B'rith Organization, and Sam Nate, Employer, Harry Boortstein, President

**WILDWOOD:**  
Esquire Club, and Issy Bushkoff  
Hunt's Ballroom

**WILLIAMSTOWN:**  
Pippo, Rocco

**NEW MEXICO**

**ALBUQUERQUE:**  
Mary Green Attractions, Mary Green and David Time, Promoters  
Halliday, Pina  
LaLoma, Inc., and Margaret Ricardi, Employer  
Lepley, John  
Richardson, Gary D.  
White, Parrell

**CARLSBAD:**  
Riverside Country Club, G. G. Hollinger, Employer

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

**HOBBS:**  
Strafco, Pete

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

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

**RUIDOSO:**  
Davis, Deany W.

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

**NEW YORK**

**ALBANY:**  
Joe's Casino, and Harold Peche-nick  
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards  
Snyder, Robert  
States, Jonathan

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

**ANGOLA:**  
Hacienda Cafe, The

**AUSABLE CHARM:**  
Antler, Nat  
Young, Joshua P.

**BINGHAMTON:**  
Stover, Bill

**BOLTON LANDING:**  
Blue Mills Restaurant, Louis Dallinga, Prop.

**BRONX:**  
Acevedo, Ralph  
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager  
Bell, Murray  
Club Delmar, Charles Marcelino and Vincent Delostia, Employers  
Hernandez, Harry  
Jurgens, Jacques I.  
Katz, Murray  
Levinson, Herman  
Miller, H. Walter  
Miller, Joe  
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jurgens  
Rosardo, Al  
Roseberg, Israel  
Santoro, E. J.

**BROOKLYN:**  
Aronowich, Ira (Mr.)  
Beckle, Linoel  
Bello-Mar Restaurant, Pelia Garcia, Prop.  
Borriello, Carmino

**BRYAN, ALBERT**  
Community Center, and Walter C. Pinkston (NYC)

**EAN, JIMMY**  
Globe Promoters of Huckleback Revue, Harry Dixon and Elmo Obeay

**HALL, EDWIN C.**  
Johnston, Clifford  
Lemmo, Patrick  
Morris, Philip  
Rosenberg, Paul  
Risman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke  
Soo Corporation, and Hyman Robbins  
Steuer, Elias  
Sussman, Alex  
1024 Club, and Albert Friend  
Williams, Melvin  
Zaslav, Jack

**BUFFALO:**  
Bourne, Edward  
Buffalo Paramount Corp.  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
DiStefano, Jimmy  
Harmon, Lisa (Mrs. Rosemary Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Parisi, Joe  
Ray's Bar-D, and Raymond C. Demperio  
Sportswome Bar, and Mr. and Mrs. Les Simon  
Twentieth Century Theatre

**DRYDEN:**  
Dryden Hotel, and Anthony Vavra, Manager

**EAST GREENBUSH:**  
Hughes, Richard P.

**FAR ROCKAWAY, L. I.:**  
Town House Restaurant, and Bernard Kurland, Proprietor

**FERRANDALE:**  
Clarendon Hotel, Leon Garfinkel, Owner  
Gross, Hannah  
Polack Hotel, and Elias Polack, Employer

**FLRISCHMANN:**  
Churs, Gene (Mrs.)

**FRANKFORT:**  
Reile, Frank  
Tyler, Leany

**GLEN FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sleight, Doa

**GLENWILD:**  
Lewis, Mack A.

**GRAND ISLAND:**  
Williams, Ossian V.

**GREENWOOD LAKE:**  
Mountain Lakes Inn, and Charles Fatigati, Employer

**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel

**HUDSON FALLS:**  
New Yorker Pavilion, and Alfred J. Einstein

**HURLEYVILLE:**  
King David Hotel

**ILION:**  
Wick, Phil

**JACKSON HEIGHTS:**  
Griffiths, A. J., Jr.

**LAKE LUZERNE:**  
Munck, Svend A.

**LAKE PLACID:**  
Carriage Club, and C. B. Southworth

**LIMESTONE:**  
Steak House, and Dave Oppenheim, Owner

**LOCH SHELDRAKE:**  
Capitol Hotel and Day Camp  
Chester, Abe  
Mardenfeld, Isadore, Jr., Estate

**LONG BEACH:**  
Hamilton Club, and Mickey Haniasky

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

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

**MONTICELLO:**  
Hotel Anderson, Charles King, Employer

**NEW YORK CITY:**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Associated Producers of Negro Music  
Allegro Records, and Paul Piner  
Arnold, Sheila  
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Kartmar  
Bachelor House  
Bamboo Room, and Joe Burn  
Blender, Milton  
Benuvi, Ben  
Reverly Green Agency

**BRADLEY WILLIAMS ENTERTAINMENT**  
Bureau  
Broadway Swing Publications, L. Frankel, Owner  
Brown, Bridget  
Butley, Jesse  
Butler, John

**CAMERA, ROCCO**  
Cappola, Antoinette  
Carlin, Roger  
Caruso, Mrs. Maddina  
Castelholm Swedish Restaurant and Henry Ziegler  
Catala, Estaban  
Chambourd Restaurant, Phil Rosen, Owner  
Chanson, Inc., Monte Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Club Continental and Dave Panzer  
Club Pleasant Gens, Lee Chambers and Rudolph Johnston  
Coffery, Jack  
Cohen, Marty  
"Comen and Get It" Company  
Common Cause, Inc., and Mrs. Payne  
Coslin Associates, and Joe H. Coslin  
Continental Record Co., Inc.  
Cooper, Ralph, Agency  
Cora, Luis  
Courtney, Robert  
Cross, James  
Croydon, Michael, Theatrical Agency  
Currie, Lou  
Cutter, George H., Jr.

**DERBY RECORDS, and Larry Newton**  
Dubonnet Records, and Jerry (Jerome) Lipskin  
Edelson, Carl, and Club Records  
Fillet, Henry  
Fontaine, Lon & Don  
Gluckman, E. M., and Sport Films Library, Inc., North American Television Productions, Inc., and Broadway on Parade  
Goldberg (Garrett), Samuel  
Gordon, Mrs. Margaret  
Grand, Budd  
Gray, Lew, and Magic Records Company  
Gross, Gerald, of United Artists Management  
Hello Parer, Inc., and Wm. I. Taub, Pres.  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman Sturmak  
Imps, Inc., and Ben Gradus  
International Food Show, Gordon Saville, Pres.  
Jonsson, Donald E.  
Katz, Archie  
Kenby, Herbert C.  
Kent Restaurant Corp., Anthony Kourtos and Joe Russo  
Kessler, Sam, and Met Records  
King, Gene  
Knight, Marie  
Kushner, David and Jack  
La Rue, James  
Lastfoel Theatrical Agency, Dan T.  
La Vie (en Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Levy, John  
Little Gypsy, Inc., and Rose Hirschler and John Lobel  
Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogile, Wm., and Assoc.  
Montanez, Pedro  
Moody, Philip, and Youth Monument to the Future Organization  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Orpheus Record Co.  
Oettinger, Herbert  
Pargas, Orlando  
Penachio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Place, The, and Theodore Costello, Manager  
Rain Queen, Inc.  
Regan, Jack  
Ricks, James (leader of The Ravens)  
Riley, Eugene

**MOBBAS, SYDELL**  
Robinson, Charles  
Rogers, Harry, Owner, "Prisco Follies"  
Sage, Miriam  
Sandy Hook S. S. Co., and Charles Gardner  
Santiago, Ignacio  
Sawdust Trail, and Sid Silvers  
Schwartz, Mrs. Morris  
Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
Sloyer, Mrs.  
South Seas, Inc., Abner J. Ruben  
Strouse, Irving  
Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrook, Larry, and his Rodeo Show  
Tackman, Wm. H.  
Talent Corp. of America, Harry Weisman  
Teddy McEae Theatrical Agency, Inc.  
Television Exposition Productions, Inc., and Edward A. Cornez, President  
United Artists Management Variety Entertainers, Inc., and Herbert Rubin  
Venus Star Social Club, and Paul Earlington, Manager  
Walker, Aubrey, Manicette  
Wallach, Joel  
Watercapers, Inc.  
Wellish, Samuel  
Wildier Operating Company  
Winley, Paul  
Zakon, A. I.  
Zaks (Zackers), James

**NIAGARA FALLS:**  
Greene, Willie  
Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.

**NORWICH:**  
McLean, C. F.

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

**PATCHOGUE:**  
Kay's Swing Club, Kay Angeleri

**RAQUETTE LAKE:**  
Weinstein, Abe

**ROCHESTER:**  
Band Box, and Lou Noce  
Cotton Club, The, and Harry Spiegelman, Owner  
Glass Bar, Wm. H. Gormley, Owner-Operator  
Griggs, Nettie  
Valenti, Sam  
Willows, and Milo Thomas, Owner

**ROME:**  
Marks, Al

**SABATTIS:**  
Sabattis Club, and Mrs. Verne V. Coleman

**SARANAK LAKE:**  
Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr.  
Durgans Grill

**SARATOGA SPRINGS:**  
Clark, Stevens and Arthur

**SOUTH FALLSBURG:**  
Silvers, Abraham

**SUFFERN:**  
Armitage, Walter, President, County Theatre

**SYRACUSE:**  
Mahshie, Joseph T.

**TANNERSVILLE:**  
Germano, Basil

**UTICA:**  
Block, Jerry  
Burke's Log Cabin, Nick Burke, Owner

**WALDEN:**  
Warren Gould, and Robert Gould

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

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

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

**WHITE PLAINS:**  
Brod, Mario

**WOODRIDGE:**  
Waldorf Hotel, and Morris Singer

**WURTSBORO:**  
Mamakating Park Inn, Samuel Bliss, Owner

**YONKERS:**  
Sinclair, Carl

## LONG ISLAND (New York)

**ASTORIA:**  
Fello, Charles  
Guerra, John  
Hirschler, Rose  
Lobell, John

**BAYSHORE:**  
Moore, James J.

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

**BELMORE:**  
Baber, William J.

**COPIAGUE:**  
Eanco Corporation

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

**ELMHURST:**  
Miele, Mrs. P.

**FLORAL PARK:**  
Black Magic, and Joe Benigno

**HEMPSTEAD:**  
Manciani, Archille  
Tennyson, Bill, and Hot Jazz  
Turf Club

**HUNTINGTON:**  
Old Dutch Mill, and Frank  
Red

**JACKSON HEIGHTS:**  
Sperling, Joseph, and  
Orchid Room

**KEW GARDENS:**  
Boro Lounge, (Rea & Redetzky  
Restaurant, Inc.), Joe Re-  
dezky, Owner

**MANHASSET:**  
Caro's Restaurant, and  
Mark Caro

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

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

**WESTBURY:**  
Canning, Harold B.

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

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

## 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 Pastar  
Jones, M. P.  
Karston, Joe

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

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

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

**GREENVILLE:**  
Hagan, William  
Ruth, Therman  
Wilson, Sylvester

**HENDERSONVILLE:**  
Livingston, Buster

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

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

**RALEIGH:**  
Club Carlyle, Robert Carlyle

**REIDSVILLE:**  
Ruth, Therman

**WALLACE:**  
Strawberry Festival, Inc.

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

**NORTH DAKOTA**

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

**DEVLIS LAKE:**  
Beacon Club, Mrs. G. J.  
Christianson

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

## OHIO

**AKRON:**  
Basford, Doyle  
Buddies Club, and Alfred  
Scratchings, Operator  
Holloway, Fred R.  
Nansen, Robert  
Thomas, Nick  
Tropicana Club, Martin M.  
Winters, Employer  
Zenalis, George

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

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

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

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

**CLEVELAND:**  
Atlas Attractions, and Ray Grair  
Bender, Harvey  
Bonds, Andrew  
Club Ron-day-Voo, and U. S.  
Leczig  
Dine Grill, and Lenny Adelman  
Dison, Forrest  
The Hanna Lounge, and Oslert  
Lowry, Jr., Employer  
King, Ted, Agency  
Lindsay Skybar, Phil Bash,  
Owner  
Lockett, Roy  
Lowrey, Fred  
Manuel Bros. Agency, Inc.  
Salanci, Frank J.  
Spero, Herman  
Stutz, E. J., and Circle Theatre  
Swing Club, Wm. McDougall,  
President  
Tucker's Blue Grass Club, and  
A. J. Tucker, Owner  
Uptown Theatre, Urban Ander-  
son, Manager  
Walthers, Carl O.

**COLUMBUS:**  
Pen and Pencil, and Homer  
and Doris Stonerock, Owners

**DAYTON:**  
Apache Inn, and Jessie and  
John Lowe  
Blue Angel, and Zimmer Ablon,  
Owner  
Boucher, Roy D.  
Byers, Harold, and Air Na-  
tional Guard of Ohio, 162nd  
Fighter Interceptor Squadron  
Daytons Club, and William  
Carpenter  
Farm Dell Nite Club, Inc., and  
C. J. McClain, Employer  
Hungarian Village, and Guy M.  
Sabo  
Rec Club, and Wm. L. Jackson,  
James Childs and Mr. Stone  
Taylor, Earl

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

**EUCLED:**  
Rado, Gerald

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

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

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

**LORAIN:**  
Havana Gardens, The, and  
James Goodson, Manager  
Whistler's Club, The, and Don  
Warner

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

**SANDUSKY:**  
Eagles Club

**SPRINGFIELD:**  
Jackson, Lawrence

**STUBENVILLE:**  
Hawkins, Fritz

**TOLDO:**  
Barnet, W. E.  
Durham, Henry (Hank)  
LaCase Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Secretary  
Rutkowski, Ted, T. A. R. Re-  
cording Company  
Whitey Gobrecht Agency

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wrags, Herbert, Jr.

**YOUNGSTOWN:**  
Copa Casino, and Nick Coon-  
tino  
Freeman, Dusy

Miss Bronze America, Inc., and  
Wm. Stringer  
Summers, Virgil (Vic)

## OKLAHOMA

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

**ENID:**  
Norris, Gene

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

**MUSKOGEE:**  
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:**  
McMarco, Frank

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

**OREGON**

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

**GARIBOLDI:**  
Marry de Joe Agency  
Walker, Sue

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

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

**MEDFORD:**  
Hendricks, Cecil

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

**ROGUE RIVER:**  
Arnold, Ida Mae

**ROSEBURG:**  
Duffy, R. J.

**PENNSYLVANIA**

**ALTIQUA:**  
Quinn, Oss

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

**BLAIRSVILLE:**  
Moon Club, and A. P. Soudry,  
Employer

**BRADBURN:**  
Mazur, John

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

**CARLISLE:**  
Grand View Hotel, and Arthur  
Nydyck, Employer

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

**COLUMBIA:**  
Golden Eagle, The  
Kelley, Harold

**COOPERSBURG:**  
Hoff Brau, Adolph Tofel,  
Owner

**DEVON:**  
Jones, Martin

**DONORA:**  
Bedford, C. D.

**DOWNINGTOWN:**  
Swan Hotel, K. E. Shebaudeh,  
Owner

**ERIE:**  
Hamilton, Margaret

**EVERSON:**  
King, Mr. and Mrs. Walter

**FAIRMOUNT PARK:**  
Riverside Inn, Inc., Samuel  
Ottensberg, President

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

**GREENSBORO:**  
Michelle Music Publishing Co.,  
and Matt Furia

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

**HAVERSFORD:**  
Fielding, Ed.

**JOHNSTOWN:**  
The Club 12, and Burrell  
Haezrig

**KINGSTON:**  
Johns, Robert

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

**LANSFORD:**  
Richard's Hotel and Cafe,  
and Richard Artauo

**LEWISTON:**  
Temple, Carl E.

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

**MEESPORT:**  
White Elephant, Jack Feldman,  
Owner

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

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natalie, Tommy

**PHILADELPHIA:**  
Allen, Jimmy  
Amvets Post 178, and Norman  
G. Andrews  
Boots, Tubby  
Cabana Club, Morty Gold, Prop.  
Chateau Crillon  
Club Zet Mar, Simon Zelle,  
Owner and Operator  
Davis, Samuel  
Delaware Valley Productions,  
Inc., Irving Fine, James  
Friedman, Lee Hasin, Bob  
London, Joseph Mashman  
Louis Mashman, Harry Mo-  
gan and Jerry Williams  
Dupree, Hiram K.  
DuPree, Reese  
Essex Records  
Gordon, Mrs. Margaret  
Masucci, Benjamin P.  
Montalvo, Santos  
Muzian, Joseph  
Pacey's  
Pinsky, Harry  
Sudell, Alexander  
Ukrainian Junior League, Branch  
52, and Helen Strait, Sec.,  
Victoria Melnick, Chairman  
of Music

**VELEZ:**  
Warwick, Lee W.

**PHOENIXVILLE:**  
Melody Bar, and George A.  
Mole

**PITTSBURGH:**  
Bruno, Joseph

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

**SCRANTON:**  
McDonough, Frank

**SHARON:**  
Diamond Cafe, The, and  
D. W. Zdyk, Manager

**SLATINGTON:**  
Flick, Walter H.

**STRAFORD:**  
Poinette, Walter

**UNIONTOWN:**  
Polish Radio Club, and Joseph  
A. Zelasko

**UPPER MERRY:**  
Delaware County Athletic Club,  
and Lou Lambert, Manager

**WASHINGTON:**  
Lee, Edward

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

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pincella, James

**YORK:**  
Daniels, William Lopes

**RHODE ISLAND**

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

**SOUTH CAROLINA**

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

**CHESTER:**  
Mack's Old Tyme Minarets,  
and Harry Mack

**FLORENCE:**  
City Recreation Commission,  
and James C. Putnam

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

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

**MYRTLE BEACH:**  
Hewlett, Ralph

**SOUTH DAKOTA**

**ARMOUR:**  
Smith, Coy

**BROOKINGS:**  
DeBlonk, Mat W.

**SIoux FALLS:**  
Haar, E. C.

**TENNESSEE**

**HUMBOLDT:**  
Ballard, Egbert

**JOHNSON CITY:**  
Burton, Theodore J.

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

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

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

**PARIS:**  
Cavette, Eugene

**TEXAS**

**ALTAIR:**  
Cervenka's Night Club, and  
August Cervenka

**AMARILLO:**  
Mays (Mayer), Willie B.

**AUSTIN:**  
Jade Room, and E. M. Pank

**BAUMONT:**  
Bishop, E. W.

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

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

**CLUTE:**  
The Hurricane Club, and James  
Al Gressett, Employer

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

**DALLAS:**  
Morgan, J. C.  
Myner, Jack

**DENISON:**  
Club Rendezvous

**EL PASO:**  
Bowden, Rivers  
Gateway Lodge 855, and C. F.  
Walker  
Marlin, Coyal J.  
Pescok Bar, and C. P. Walker  
Rusty's Playhouse, and E.  
Rusty Kelly, Operator  
Williams, Bill

**FORT WORTH:**  
Clemons, James E.  
Coats, Paul  
Famous Door, and Joe Earl,  
Operator  
Florence, F. A., Jr.  
Jenkins, J. W., and Parrish Ian  
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

**HENDERSON:**  
Wright, Robert

**LAREDO:**  
Laredo Country Club, Dan  
Fauscher and Fred Bruni

**LEVELLAND:**  
Collins, Dee

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

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

**MEXIA:**  
Payne, M. D.

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

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

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

**PORT ARTHUR:**  
Demland, William

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

**SAN ANTONIO:**  
Forrest, Thomas  
Leahy, J. W. (Lee)  
Linton, Guy  
Mission Hills Country Club,  
and Eric Lipka, Employer  
Obledo, F. J.

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

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

**WICHITA FALLS:**  
Dibbler, C.  
Johnson, Thurmon  
Whately, Mike

**UTAH**

**SALT LAKE CITY:**  
Sutherland, M. P.  
Wallin, Bob

**VERMONT**

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

**VIRGINIA**

**ALEXANDRIA:**  
Commonwealth Club, Joseph  
Burko, and Seymour Spielman  
Dove, Julian

**BUENA VISTA:**  
Rockbridge Theatre

**COLONIAL BEACH:**  
Monte Carlo Club  
Hershey, Robert

**DANVILLE:**  
Fuller, J. H.

**EXMORE:**  
Downing, J. Edward

**LYNCHBURG:**  
Bailey, Clarence A.

**MARTINSVILLE:**  
Hutchens, M. E.

**NEWPORT NEWS:**  
Isaac Burton

**NORFOLK:**  
Big Trunk Diner, Percy Simon,  
Proprietor  
Cathman, Irwin  
Meyer, Morris  
Robinson, George  
Winfree, Leonard

**PETERSBURG:**  
Williams Enterprises, and  
J. Harriell Williams

**FORTSMOUTH:**  
Bountree, G. T.

**RICHMOND:**  
American Legion Post No. 191  
Knight, Allen, Jr.  
Rendez-Vous and Oscar Black

**SUPPLE:**  
Clark, W. H.

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

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

**WASHINGTON**

**SEATTLE:**  
Cousin Ben Productions, and  
Ben W. Roscoe, and Ted  
Hager  
Grove, Sirkus  
Harrison, E. S.

**SPOKANE:**  
Lyndel, Jimmy (James Delaget)

**WEST VIRGINIA**

**CHARLES TOWN:**  
Bishop, Mrs. Sylvia

**FAIRMONT:**  
Gay Haven Supper Club, Jim Ribel, Owner

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

**INSTITUTE:**  
Hawkins, Charles

**LOGAN:**  
Coats, A. J.

**MARTENSBURG:**  
Miller, George E.

**MORGANTOWN:**  
Niner, Leonard

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

**WHEELING:**  
Mardi Gras

**WISCONSIN**

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

**BOWLER:**  
Reinke, Mr. and Mrs.

**GREENVILLE:**  
Reed, Jimmie

**MURLEY:**  
Club Francis, and James Francis Poniecchio, Mrs. Elcey, Club Fiesta

**MILWAUKEE:**  
Betha, Nick William  
Cogg, Isaac  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Dancer, Earl  
Dimaggio, Jerome  
Fun House Lounge, and Ray Howard  
Genilli, Nick  
Goor, Seymour  
Maniacci, Vince  
Melody Circus Theatre, Inc., and Milton S. Padway  
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner  
Rizzo, Jack D.  
Singers Rendezvous, and Joe Sorce, Frank Balustreri and Peter Orlando  
Suber, Bill  
Tin Pan Alley, Tom Bruao, Operator  
Weinberger, A. J.

**NEOPIT:**  
American Legion, Sam Dickenson, Vice-Commander

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

**ROSHOLT:**  
Akavichs, Edward

**SHEBOYGAN:**  
Sheboygan County Harness Racing Association, Orlando Thiel, Pres.

**TOMAH:**  
Veterans of Foreign Wars

**WYOMING**

**CASPER:**  
S & M Enterprises, and Sylvester Hill

**CHEYENNE:**  
Kline, Hazel  
Wagner, George F.

**DUBOIS:**  
Harter, Robert H.

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

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Adelman, Ben  
Alvis, Ray C.  
Andrus, Rose Marie (Mary Toby)  
Archer, Pat  
Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell  
Clark, Lewis  
Club Afrique, and Charles Liburd, Employer  
Club Cimmarron, and Lloyd Von Blaine and Cornelius R. Powell  
D. E. Corporation, Herb Sachs, President  
duVal, Anne  
Gold, Sol  
Gordon, Harry  
Kavakos Grill and Restaurant, and Wm. Kavakos  
Kelsner, Herbert  
Kirsch, Fred  
Little Dutch Tavern, and El Brookman, Employer  
Lorber, Frederick  
Manasseh, Emanuel  
Maynard's Restaurant, Michael Friedman and Morton Foreman, owners  
Moore, Frank, Owner, Star Dust Club  
Mottley, Bert  
Murray, Louis, La Comeur Club, W. S. Holt and James Manning  
Perruso's Restaurant, and Vito Perruso, Employer  
Purple Iris, Chris D. Cassimus  
Reid, Joseph Cannon  
Robinson, Robert L.  
Rosa, Thomas N.  
Rumpus Room, and Elmer Cooke, Owner  
Smith, J. A.  
T. & W. Corporation, Al Simonds, Paul Mann  
Walters, Alfred  
Whalen, Jeanne  
Wilson, John  
Wong, Hing  
Wong, Sam

**CANADA**

**ALBERTA**

**EDMONTON:**  
Eckersley, Frank J. C.

**BRITISH COLUMBIA**

**VANCOUVER:**  
DeSantis, Sandy

**NOVA SCOTIA**

**GLACE BAY:**  
McDonald, Mary

**ONTARIO**

**CHATHAM:**  
Taylor, Dan

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

**GAINESVILLE:**  
Duval, T. J. (Dubby)

**GRAVENHURST:**  
Webb, James

**HAMILTON:**  
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, 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  
Habler, Peter  
Keates, Bob  
Langford, Karl  
Local Union 1452, CIO Steel Workers Organizing Committee  
Miquelon, V.  
Mitford, Bert  
Wetham, Katherine

**WEST TORONTO:**  
Ugo's Italian Restaurant

**WINCHESTER:**  
Blow, Hillarie

**QUEBEC**

**DRUMMONDVILLE:**  
Grenik, Marshall

**HUNTINGTON:**  
Peters, Hank

**MONTREAL:**  
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor  
Astor Cafe, George Gavaris, Owner  
"Auberge du Cap" and Rene Deschamps, Owner  
Auder, Henry  
Beriau, Maurice, and LaSociete Artistique  
Canfield, James (Spizix)  
Carmel, Andre  
Coulombe, Charles  
DeGinet, Roger  
Gilles, Letarte  
Haskett, Don (Martin York)  
Le Chateau Versailles  
Lussier, Pierre  
Pappas, Charles  
Sunbrock, Larry, and his Rodeo Show

**POINTE-CLAIRE:**  
Oliver, William

**QUEBEC:**  
Sunbrock, Larry, and his Rodeo Show  
Turcott, B. A., and Drouel Aid Bureau

**QUEBEC CITY:**  
LaChance, Mr.

**ST. EMILE:**  
Monte Carlo Hotel, and Rene Lord

**STE. GERARD DES LAURENTIDES:**  
Moulin Rouge

**THREE RIVERS:**  
St. Maurice Club

**SASKATCHEWAN**

**REGINA:**  
Judith Enterprises, and G. W. Haddad

**CUBA**

**HAVANA:**  
Sana Souci, M. Triay

**ALASKA**

**ANCHORAGE:**  
Casa Del Rosa Night Club, and Donn Stevenson

Montana Club, The, and Norman Dahl, Owner

Stage Coach Inn, and Midge Staras, Employer

**FAIRBANKS:**  
Brewer, Warren  
Club El Rancho Motel, and Miles F. Beaus, Employer

Fairbanks Golf and Country Club, and James Ing, Employer

Flemming, F. DeCosta

Flemming, Freddie W.

Glen A. Elder (Glen Alvin)

Grayson, Phil

Johnson, John W.

Miller, Casper

Nevada Kid

Players Club, Inc., and Jean Johnson

Stampede Bar, Byron A. Gillam and The Nevada Kid

Stoltz, Lorna and Roy

**KETCHIKAN:**  
Chanel Club

**SEWARD:**  
Life of Riley Club, Riley Ware, Employer

**HAWAII**

**HONOLULU:**  
Bal Tabarin, and Mr. Wm. Spallas, Mr. Tommy Coase and Mrs. Angeline Akamine

Kennison, Mrs. Ruth, Owner, Pango Pango Club

Matsu, Fred

Thomas Puna Lake

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

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

**SOUTH AMERICA**

**BRAZIL**

**SAO PAULO:**  
Alvarez, Baltasar

**MISCELLANEOUS**

Abbe, Virgil

Abernathy, George

Alberts, Joe

All-Dean Circus, F. D. Preeland

All American Speed Derby, and King Brady, Promoter

Allen, Everett

Anderson, F. D.

Andros, George D.

Anthea, John

Arnett, Eddie

Atwood, Rosa

Askew, Helen

Aulger, I. H.

Aulger Bros. Stock Co.

Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon

Ball, Ray, Owner, All Star Hit Parade

Baugh, Mrs. Mary

N. Edward Beck, Employer, Rhapsody on Ice

Blumenfeld, Nate

Bologhino, Dominick

Bolster, Norman

Bosserman, Herbert (Tiny)

Branthorst, E. Frank

Braunstein, D. Frank

Bruce, Howard, Manager, "Crazy Hollywood Co."

Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus

Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers

Burns, L. L., and Partners

Burton, John

Capell Brothers Circus

Carlson, Ernest

Carroll, Sam

Charles, Rex (Rex C. Esmond)

Cheney, Aland Lee

Chew, J. H.

Collins, Dee

Conway, Stewart

Cooper, Morton

Cooper, Richard

Curry, Beary

Davis, Clarence

Charles (Klewe), Dick

deLys, William

Deviller, Donald

DiCarlo, Ray

Dixon, Jas. L., Sr.

Dodson, Bill

Dolan, Ruby

Drake, Jack B.

Dunlap, Leonard

Eckhart, Robert

Edwards, James, of James Edwards Productions

Feehan, Gordon F.

Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"

Fezarro (Texano), Frank

Field, Scott

Finklestein, Harry

Ford, Ella

Forrest, Thomas

Fortson, Jack, Agency

Fox, Jesse Lee

Freich, Joe C.

Frickley, W. H. Woody

Friendship League of America, and A. L. Nelson

Garner, C. M.

George, Wally

Gibbs, Charles

Goldberg (Garrett), Samuel

Goodenough, Johnny

Gordon, Harry

Gould, Hal

Grayson, Phil

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

Hall, Mr.

Hewlett, Ralph J.

Hobbs, Willford, Vice-Pres., Artists Booking Corp., Hollywood, Calif.

Hollander, Frank, D. C. Restaurant Corp.

Horan, Irish

Horn, O. B.

Hoskins, Jack

Howard, LeRoy

Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak

Huga, James

International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh

Johnson, Sandy

Johnston, Clifford

Jones, Charles

Kay, Bert

Kent, Jack

Kirk, Edwin

Kleve (Davis), Dick

Kline, Hazel

Kosman, Hyman

Larson, Norman J.

Law, Edward

Leathy, J. W. (Lee)

Leverson, Charles

Levin, Harry

Mack, Bee

Magen, Roy

Magee, Floyd

Manna, Paul

Markham, Dewey (Pigment)

Matthews, John

Maurice, Ralph

McCarthy, E. J.

McCaw, E. E., Owner, Horse Folies of 1946

McGowan, Everett

Meeks, D. C.

Merry Widow Company, Eugene

Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers

Miller, George E., Jr., former Bookers License 1129

Ken Miller Productions, and Ken Miller

Miquelon, V.

Mitchell, John

Montalvo, Santos

Morton, H. W.

Myer, Jack

Nelson, A. L.

Newbauer, Lillian

New York Ice Fantasy Co., Scott

Chalfant, James Blizard and Henry Robinson, Owners

Nixon, Elsworth

Olivieri, Mike

Olsen, Buddy

Osborn, Theodore

O'Toole, J. T., Promoter

Otto, Jim

Ouellette, Louis

Pappas, Charles

Patterson, Charles

Peth, John N.

Pfau, William H.

Pinter, Frank

Pope, Marion

Rainey, John W.

Rayburn, Charles

Rayfield, Jerry

Reed, 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 Boogie, Inc.

Rodger, Edw. T.

Goodenough, Rogers, C. D.

Ross, Hal J., Enterprises

Salzman, Arthur (Art Henry)

Sargeant, Selwyn G.

Shambour, Farris

Shuster, Harold

Shuster, H. H.

Singer, Leo, Singer's Midguts

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 Cromer and James Cross)

Summerlin, Jerry (Marz)

Summers, Virgil (Vic)

Sunbrock, Larry, and his Rodeo Show

Tabar, Jacob W.

Tambor, Stuart

Taylor, R. J.

Thomas, Mac

Thomas, Ward

Tompkins, Tommy

Travers, Albert A.



**MIAMI:**  
Heller, Joseph

**MIAMI BEACH:**  
Fried, Edwin

**PANAMA CITY:**  
White Circle Inn, and Mrs. Matie B. Sheehan, Cedar Grove

**GULF BEACH:**  
Old Dutch Inn, and Harold Laughon and Cliff Stiles

**POMPAHO:**  
Julenes

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

**WINTER PARK:**  
Park Avenue Bar, and Albert Kauech

### GEORGIA

**SAVANNAH:**  
Bamboo Club, and Gene Dean

### IDAHO

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

**MOUNTAIN HOME:**  
Hi-Way 30 Club

**TWIN FALLS:**  
Radio Rendezvous

### ILLINOIS

**CAIRO:**  
51 Club, and Jack Tallo

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

**DARMSTADT:**  
Sina's Inn, and Sylvester Sina, Operator

**FAIRFIELD:**  
Eagles Club

**GALESBURG:**  
Carson's Orchestra  
Mecker's Orchestra

**JACKSONVILLE:**  
Chalet Tavern, in the Illinois Hotel

**MARISSA:**  
Triefenbach Brothers Orchestra

**MT. VERNON:**  
Jet Tavern, and Kelly Greenalt

**NASHVILLE:**  
Smith, Arthur

**ONEIDA:**  
Rova Amvet Hall

**PEORIA:**  
Belmont Lounge, and Troy Palmer  
Marshall-Putnam County Fair Assn. and the Henry Fair Navy Club, and Art Fleischauer Silverleaf Pavilion  
WPEO Radio Station  
Y. M. C. A.

**SHELLER:**  
Andy's Place and Andy Kryger

### INDIANA

**ALEXANDRIA:**  
Ballroom and Bar of Eagles Lodge

**ANDERSON:**  
Adams Tavern, John Adams Owner  
Romany Grill

**INDIANAPOLIS:**  
Sheffield Inn

**MISHAWAKA:**  
VFW Post 360

**MUNCIE:**  
Kratzer, Manuel  
Mikesell, Gerald

**NEW CHICAGO:**  
Green Mill Tavern

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

### IOWA

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

**CEDAR FALLS:**  
Women's Club

**COUNCIL BLUFFS:**  
Smoky Mountain Rangers

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

**FAIRFIELD:**  
Illi, Leis (Law)

**SIoux CITY:**  
Eagles Lodge Club

**KANSAS**

**SALINA:**  
Woodman Hall

**TOPEKA:**  
Downs, Red, Orchestra  
Kansas Free Fair Association and Grounds  
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 Vince Harris  
Huey, Oliver

**LESLIEVILLE:**  
Capell Brothers Circus

### MARYLAND

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

**BLADENSBURG:**  
Bladensburg Arena (American on Wheels)

**EASTON:**  
Starr, Lou, and his Orchestra

### MASSACHUSETTS

**FALL RIVER:**  
Durfee Theatre

**LAWRENCE:**  
Zajec, Fred, and his Polka Band

**LOWELL:**  
Golden Nugget Cafe

**LYNN:**  
Pickfair Cafe, Rinaldo Cerverini, Prop.  
Simpson, Frank

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

**NEW BEDFORD:**  
Polka, The, and Louis Garzon, Owner

**NORTH READING:**  
Levaggi Club, Inc.

**SHIRLEY:**  
Rice's Cafe, and Albert Rice

**SPENCER:**  
Reardon, Bernard

**WEST WARREN:**  
Quabog Hotel, Ernest Drossald, Operator

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

### MICHIGAN

**ALGONAC:**  
Sid's Place

**INTERLOCHEN:**  
National Music Camp

**ISHPEMING:**  
Congress Bar, and Guido Bonetti, Proprietor

**MARQUETTE:**  
Johnson, Martin M.

**NEGAUNEE:**  
Bianchi Bros. Orchestra, and Peter Bianchi

**PONTIAC:**  
Spadafora Bar

### MINNESOTA

**MINNEAPOLIS:**  
Lollier, Wes  
Milkes, C. C.

**ST. PAUL:**  
Winter, Max

### MISSISSIPPI

**VICKSBURG:**  
Bogert's Ark

### MISSOURI

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

**LOUISIANA:**  
Rollins, Tommy, Orchestra

**POPULAR LOUPE:**  
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

**ST. JOSEPH:**  
Rock Island Hall

### NEBRASKA

**LINCOLN:**  
Aerona Roller Skating Club  
Lois Drive Inn, Lee Frahn, Owner  
Royal Grove  
Shar-Mar  
Sunset Party House

### NEVADA

**ELY:**  
Little Casino Bar, and Frank Pace

**LAS VEGAS:**  
Soukup, Robert

### NEW HAMPSHIRE

**BOSCOWEN:**  
Colby's Orchestra, Myron Colby, Leader

**KEENE:**  
Veterans of Foreign Wars

**PITTSFIELD:**  
Pittsfield Community Band,  
George Freese, Leader

**WARREN:**  
Flanders' Orchestra, Hugh Flanders, Leader

### NEW JERSEY

**BAYONNE:**  
Knights of Columbus (Columbian Institute)  
Polish American Home  
Sonny's Hall, and Sonny Montanez  
Starke, John, and his Orchestra

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

**CLIFTON:**  
Boeckmann, Jacob  
Clifton Casino

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

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

**HACKETTSTOWN:**  
Hackettstown Fireman's Band

**KEYPORT:**  
Stager, Walter, Orchestra

**MAPLEWOOD:**  
Maplewood Theatre

**MILFORD:**  
Meadowbrook Tavern, B. M. Jones, Prop.

**MONTCLAIR:**  
Montclair Theatre

**MT. HOLLY:**  
Fireside Restaurant, and Mr. and Mrs. Warren Leary, Props.

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

**NEWARK:**  
House of Brides  
Newark Opera House  
Palm House  
Pelican Bar

**NEW BRUNSWICK:**  
Carjano, John  
Krug, George S.

**OAK RIDGE:**  
Van Brundt, Stanley, Orchestra

**PASSAIC:**  
Blue Room, and Mr. Jack Haddon Hall Orchestra,  
J. Baroo, Leader

**PATERSON:**  
Airtop  
American Legion Band,  
B. Scillitti, Leader  
Paterson Symphonic Band

**ROCHELLE PARK:**  
Swiss Chalet

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

**WEST ORANGE:**  
Club Cabana

### NEW MEXICO

**ANAPRA:**  
Sunland Club

**CARLSBAD:**  
Lobby Club

**RUDOSO:**  
Davis Bar  
Martin Bar, and Martin Orindstaff, Owner

### NEW YORK

**AVERILL PARK:**  
Burden Lake Casino, and Edward Van Valkenburg

**BRONX:**  
Aloha Inn, Pete Mancuso, Proprietor, and Carl Kauford, Manager

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

**BROWNVILLE:**  
Monnat, Joseph

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

**CATSKILL:**  
Jones, Stevie, and his Orchestra

**COHOES:**  
Sports Arena, and Charles Gup-till

**CUBA LAKE:**  
Evans Roller Rink

**ELMIRA:**  
Hollywood Restaurant

**ENDICOTT:**  
The Casino

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

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

**GENEVA:**  
Atom Bar

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

**HARRISVILLE:**  
Cheesman, Virgil

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

**KENMORE:**  
Basil Bros. Theatres Circuit, including Colvin Theatre

**KINGSTON:**  
Kilmer, Carl, and his Orchestra (Levier Marks)

**MAMARONECK:**  
Seven Pines Restaurant

**MECHANICVILLE:**  
Cole, Harold

**MEDINA:**  
Moose Lodge No. 789

**MONAHE:**  
Hurdic, Leslie, and Vineyards Dance Hall

**MT. VERNON:**  
Hartley Hotel

**NEW YORK CITY:**  
Disc Company of America (Asch Recordings)  
Norman King Enterprises, and Norman King  
Manor Record Co., and Irving N. Bernam  
Morales, Cruz  
Richman, William L.  
Solidaires (Eddy Gold and Jerry Jacobson)  
Stork Club  
Willis, Stanley

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

**OLEAN:**  
Wheel Restaurant

**FOUGHKEEPSIE:**  
Borat, Kermit P., and The Polka Dots

**RAVENA:**  
VFW Ravenna Band

**REDWOOD, L. I.:**  
Joseph B. Garity Post 562,  
American Legion, Commandant,  
Edmund Rody

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

**SALAMANCA:**  
State Restaurant

**SCHENECTADY:**  
Top Hats Orchestra

**STRACUSE:**  
Miller, Gene

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

**Vestal:**  
Vestal American Legion Post 89

**WELLVILLE:**  
VFW Club

**NORTH CAROLINA**

**ASHVILLE:**  
Propps, Fitzhough Lee

**KINSTON:**  
Parker, David

**WILMINGTON:**  
Village Barn, and K. A. Lehto, Owner

### OHIO

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

**ALLIANCE:**  
Lexington Grange Hall

**CANTON:**  
Palace Theatre

**CINCINNATI:**  
Steamer Avalon

**CUYAMOGA FALLS:**  
Fraternal Order of Eagles Club and Hall

**DAYTON:**  
Blue Bird Theatre, and Dwain Esper  
The Rink, Maura Paul, Operator

**EAST LIVERPOOL:**  
V. F. W. Club, and Ferrel Martin

**GENEVA:**  
Blue Bird Orchestra and Larry Parks

**MURKIN:**  
Municipal Building  
North Center Tavern

**HARRISBURG:**  
Hubba-Hubba Night Club

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

**LIMA:**  
Bilger, Lucille

**NEWARK:**  
Eagles Lodge

**NEW LYME:**  
Fwn Ballroom

**PAINESVILLE:**  
Chagrin Tavern

**PORTSMOUTH:**  
Rose, Robert

**RAVENNA:**  
Ravenna Theatre

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

**SALEM:**  
Gold Bar, and Chris Paporadis, Jr.

**VAN Wert:**  
Underwood, Don, and his Orchestra

### OREGON

**GRANTS PASS:**  
Fruit Dale Grange

**SAMS VALLEY:**  
Sams Valley Grange, Mr. Pettley, Grange Master

### PENNSYLVANIA

**AMERIDGE:**  
Loyal Order of Moose No. 77

**ANNVILLE:**  
Washington Band

**ASHLAND:**  
Eagles Club

**BADEN:**  
Byersdale Hotel

**BEAVER FALLS:**  
VFW Post No. 48  
White Township Inn

**BUSHKILL:**  
Country Villa, and Mr. Friedman, Owner

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

**CENTRAL CITY:**  
American Legion

**EAST STROUBSBURG:**  
Locust Grove House

**FALLSTON:**  
Valley Hotel

**FREDERICKSBURG:**  
Vernon Volunteer Fire Co.

**LEBANON:**  
Sholly's Tavern

**LENIGHTON:**  
Zimmerman's Hotel, and Wm. Zimmerman, Prop.

**MEADVILLE:**  
I. O. O. F. Hall

**MOUNTAIN HOME:**  
Constanto, Vince, Orchestra  
Onawa Lodge, B. Shianin, Prop.

**NEW FLORENCE:**  
Veterans of Foreign Wars

**NEW KENNINGTON:**  
American Folk Musicians Association  
Cable Inn

**PHILADELPHIA:**  
Allen, James, Orchestra

**PITTSBURGH:**  
Club 22  
Luat, Grace

**PUNEBUTAWNEY:**  
American Polka Musicians Association, and Bud Moore

**READING:**  
Beer, Stephen S., Orchestra  
Schmoker, Johnny, Novelty Band

**ROBINSON:**  
Fork's Taverna

**ROULETTE:**  
Brewer, Edgar, Roulette House

**SHAMOKIN:**  
Maine Fire Company

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

**SPANGLER:**  
Barnesboro Polish Legion

**SUNBURY:**  
Shamokin Dam Fire Co.

**TARENTUM:**  
Polka Bar

**UNIONTOWN:**  
Melody Rink and W. Guesman

**VINTONDALE:**  
V. F. W.

**WHITNEY:**  
Pictown Hotel

**YORK:**  
14 Karat Room, Gene Spangler, Proprietor  
Reliance Cafe, Robert Klinski, Proprietor

**ZELIENOPLE:**  
Blue Flame Tavern, and Michael Sera

**RHODE ISLAND**

**NEWPORT:**  
Frank Simmons and his Orchestra

**WOONSOCKET:**  
Jacob, Valmore

**SOUTH CAROLINA**

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

**TENNESSEE**

**BRISTOL:**  
Knights of Templar

**JACKSON:**  
SPO Fraternity  
Supper Club

**NASHVILLE:**  
Hippodrome Roller Rink

**TEXAS**

**ALICE:**  
La Villita Club

**CORPUS CHRISTI:**  
Brown, Bobby, and his Band  
La Terraza Club, and Florencio Gonzalez  
The Lighthouse  
Santikos, Jimmie  
Tinan, T., and his Band

**EL PASO:**  
Club Society, and Melvin Carrert, Owner-manager

**PORT WORTH:**  
Cunningham, H. H.

**GALVESTON:**  
Sons of Herman Hall

**PORT ARTHUR:**  
DeGrasse, Lenore

**SAN ANTONIO:**  
Club Bel-Air, and John W. Morland  
Hancock, Buddy, and his Orchestra  
Rodriguez, Oscar

**UTAH**

**OGDEN:**  
Chic Chic Inn

**SALT LAKE CITY:**  
Avalon Ballroom

**VIRGINIA**

**ALEXANDRIA:**  
Alexandria Arena (American on Wheels)  
Nightingale Club, and Geo. Davis, Prop., Jim Davis, Manager

**BENTON:**  
Knights of Templar

**MOUNTAIN NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club

**WINCHESTER:**  
V.F.W. Ladies Auxiliary, and National Guard Armory

**WASHINGTON**

**OMAK:**  
Moran, Rita  
Pauls Cafe  
Schaller, Carl A.

**SEATTLE:**  
Tusado Club, C. Bettus, Owner

## WEST VIRGINIA

**FAIRMONT:**  
Gay Spots, and Adda Davis and Howard Weekly  
Ulom, A. B.

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

**KEYSTONE:**  
Calloway, Franklin

**PARKERSBURG:**  
Moore, Wayne

## WISCONSIN

**ANTIGO:**  
Tune Twisters Orchestra, Jas. J. Jeske, leader

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

**BLOOMINGTON:**  
McLane, Jack, Orchestra

**DOSCOBEL:**  
Miller, Earl, Orchestra  
Peckham, Harley  
Sid Earl Orchestra

**CUSTER:**  
Truda, Mrs.

**DURAND:**  
Weiss Orchestra

**MENASHA:**  
Trader's Tavern, and Herb  
Trader Owner

**MILWAUKEE:**  
Moede, Mel, Band

**MINERAL POINT:**  
Midway Tavern and Hall, Al  
Lavery, Proprietor

**NORTH FREEDOM:**  
American Legion Hall

**OREGON:**  
Village Hall

**OSSEO:**  
Osseo City Hall

**PARDREVILLE:**  
Fox River Valley Boys Orchestra, and Phil Edwards

**PORT WASHINGTON:**  
Lone Acres Ballroom, and  
Helen Thomas and Dan Jonas

**REWEY:**  
High School

**SOLDIER'S GROVE:**  
Gorman, Ken, Band

## DISTRICT OF COLUMBIA

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

## HAWAII

**HONOLULU:**  
49th State Recording Co.

## CANADA ALBERTA

**CALGARY:**  
Calgary Stampeder Football  
Club, and Calgary Quarter-  
back Club

**SYLVAN LAKE:**  
Prom Dance Hall

## BRITISH COLUMBIA

**VANCOUVER:**  
International Musicians Book-  
ing Agency, Vugil Lane

## MANITOBA

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

## ONTARIO

**AYR:**  
Ayr Community Centre  
The Tartans Orchestra

**BELLEVILLE:**  
Rusmore  
Tobes Gardens, and Hogo Dig-  
gins and his Orchestra

**BRANTFORD:**  
Silver Hill Dance Hall

**CUMBERLAND:**  
Maple Leaf Hall

**GREEN VALLEY:**  
Green Valley Pavilion, Leo  
Lajose, Proprietor

**INGERSOLL:**  
Beacham, Wm., and his Melody  
Bamblers

**MERRITON:**  
Grenadiers Trumpet Band

**NIAGARA FALLS:**  
McGregor, Mrs. Helen  
Radio Station CHVC, Howard  
Bedford, President and Owner  
Ross, Bob  
Ukrainian Greek Orthodox Hall  
Uncle Sam's Hotel, Ivan Popo-  
vitch, Owner  
Winters, Tex (Hector Fangeat)  
Zabor, Ralph, and his Or-  
chestra

**OSGOODE:**  
Lighthouse

**OWEN SOUND:**  
Scott, Wally, and his Orchestra

**TORONTO:**  
Argonaut Football Club, Inc.  
Argonaut Rowing Club  
Canadian Bugle and Trumpet  
Band Assoc. and members,  
Chas. F. Waldrum, Secretary  
Crest Theatre  
Lambert, Laurence A., and National  
Opera Co. of Canada  
McLayre, Don, Instructor,  
Western Technical School  
Trumpet Band  
Mercury Club  
Miford, Bert  
Second Divisional Signals  
Trumpet Band  
Three Hundred Club  
Toronto Ladies' Pipe Band

## WOODSTOCK:

Capitol Theatre, and Thomas  
Naylor, Manager  
Gregory, Ken, and Royal Vaga-  
bonda Orchestra

## QUEBEC

**AYLMER:**  
Aylmer Hotel, and Ernest  
Lasson and G. M. Cote,  
Props.

British Hotel, and Anton J.  
Lazarowski and Jos.  
Tchorwacki, Props.  
Chamberland Hotel, and Mrs.  
Noranda Chamberland,  
Operator

**EAST TEMPLETON:**  
The R-100, and Ernest  
Denault, Prop.  
Williams, Russell

**GATINEAU:**  
Manoir Papineau, and owners  
George Beinevue and  
Russell Williams

**HUDSON:**  
Chateau Du Lac

**LAPRAIRIE:**  
Boulevard Hotel

**L'ASSOMPTION:**  
Au Miami Hotel, Roland Alia,  
Owner

**LEVIS:**  
Auberge de la Colonne, Paul  
Bouret and Romeo Drolet,  
Co-Props.

**MONTREAL:**  
Bacardi Cafe  
Bal Tabarin  
Clover Cafe, and Jack Horn  
Continental Club  
Gagnon, L.  
Gaucher, O.  
Havana Club  
Lapierre, Adrien  
Main Cafe  
Arthur Murray School of  
Dancing  
Orleans Agency, and Paul  
Paquin  
Rainbow Grill

**QUEBEC:**  
Canadian and American Book-  
ing Agency  
Nick's Paradise Restaurant, and  
Nick Konstantinides, Prop.

**ROUYN:**  
Radio Hotel

**ST. ROSE DE LIMA:**  
Greber's Hotel, and Geo. Bris-  
bois, Owner, and Geo. La-  
fontaine, Manager.

**VAUDEUIL:**  
Vaudreuil Inn

## MEXICO

**MEXICO CITY:**  
Marin, Pablo, and his Tipica  
Orchestra

## MISCELLANEOUS

Capell Brothers Circus  
Kryl, Bohumir and his Symphony  
Orchestra  
Sanford, J. Warren  
Wells, Jack

## WANTED

**WANTED**—Inexpensive five-string banjos, and flat-top center hole guitars; in any condition, for my Folk Music Club. State make, condition, and lowest price. Sidney Locker, 4326 Pine St., Philadelphia, Pa. 2-34

**WANTED**—Modern, top quality jazz drummer with faultless beat, to join young combo (average age twenty-seven). Consists of accordion, bass and clarinet; for summer engagement at fabulous New Hampshire resort. Must have Latin experience and preferably double on vibes, guitar, voice, or trombone. Only neat, dependable and highly experienced need apply. Excellent summer for right person. Contact: Miss Jo Botek, 340 East Bertsch St., Lansford, Pa. Phone: 337-W. Or Steve Boick, 435 West 119th St., New York 27, N. Y.

**WANTED**—Young man who play's piano and can double-accordion, for entertaining iriso. Send full information immediately to: Joey Vance, 28-A Union Park, Boston 18, Mass.

**WANTED**—Accordion player, male or female, must take everything. Vincent Costa, 7724 Third Ave., Brooklyn, N. Y. TE 7-3032.

**WANTED**—Musicians for Cheyenne (Wyo.) Sympho-ny, Will Schwarz, conductor. Employment opportunities in business, industry and teaching. Write: Mrs. R. S. Grier, President, 2907 Carey Ave., Cheyenne, Wyo.

**WANTED**—Young girl musician-vocalist for combo, July and August, 1957. Personality and talent necessary; consider bass fiddle, cocktail drums, guitar, piano. Write: Musician, 514 West Geneva, Elkhorh, Wis.

**WANTED**—C tuba with four valves and double French horn; first-class condition necessary. State make, condition and lowest price. William J. B. Miller, Jr., 621 Elm St., Huntington, W. Va.

**WANTED**—Any guitar made by Elmer Stromberg; preferably deluxo model. Please give detailed description, serial number and price. Barry Galbraith, 198-19 Dunton Ave., Hollis 23, N. Y.

**WANTED**—Symphony orchestra openings. Openings in all positions, 20-week season, major orchestra. Apply with full details, Personnel Manager, Birmingham Symphony Orchestra, 903 City Hall, Birmingham, Alabama.

## FOR SALE or EXCHANGE

**FOR SALE**—Modern library for tenor sax, trombone, piano, bass, drums. All parts have chord symbols. Ted Farrand, 115 South Brown, Jackson, Mich. 2-34

**FOR SALE**—Selmer Eb alto sax; gold lacquer finish, and action in top condition; with Chesterfield strap case, \$265.00. Ed Laisy, 722 Perry St., Flint 4, Mich. Phone CE 2-8570. 2-34

**FOR SALE**—Used trumpets. U. S. and French make, reconditioned, reasonable. Traded in on BFNGE custom built TRUMPET. Write Fred E. Bengel, 1122 West Burbank Blvd., Burbank, Calif. 3-7

**FOR SALE**—Dance orchestrations, popular, standard, back numbers, used, good condition. 12 for \$1.00, postpaid. No list, No C. O. D. Hilley's Orchestra, 3837 Manchester Road, Akron 19, Ohio.

**FOR SALE**—Pink tuxedo jackets with matching pants; also turquoise Eton jackets. Smart, dressy, used short time by name band. Eight sets available, reasonable. Contact Arnie Rey, 69-44 Kissena Blvd., Flushing, L. I., N. Y. 2-34

**FOR SALE**—Accordion, Italian make, lightweight, black; 120 bass, 4 rh. shift; good condition. Sacrifice, \$80.00. Also Crucianelli, No. 40C (1954), black, fine condition, \$150.00. A. Borisky, 1022 Oage St., Silver Spring, Md.

**FOR SALE**—Bell chamber tone accordion: American custom made with four mike Sano pickup and Sano Hi-fi amp. Special price, complete outfit. Call AXtel 7-1039, or write I. Serry, 69-09 173rd St., Flushing 65, N. Y.

**FOR SALE**—York Eb tuba, bell front, brass lacquer, with two-piece case. Good condition, \$195.00. F. O. B. Milwaukee. Wm. J. Bell, 2772 S. Lineberger Ter., Milwaukee 7, Wis.

**FOR SALE**—Conn Trombone, brass lacquer, seven inch bell, practically new; Boehm clarinet; melo-ton saxophone. Dave Puckett, 311 Seventh St. S. E., Rochester, Minn.

**FOR SALE**—Tenor saxophone and case: Conn Bb, used seven months, good condition and tone, \$185.00. Fred Vincen, 3553 North Broad, Philadelphia 40, Pa. Phone BA 5-3788.

**FOR SALE**—One CC "Donetelli" Conn Tubas; four piston valves, excellent condition, \$425.00. Kay string bass, almost new, \$125.00. Lloyd H. Halde-man, 1046 Chestnut St., Columbia, Pa.

**FOR SALE**—Three-sax organs that can be played behind lead. Book of ten standards, \$5.00; four books available. Send three cent stamp for sample and list. Vaughn Bolton, 2082 College Heights, Manhattan, Kan.

**FOR SALE**—Joseph Rubner bass violin, 3/4 size, swelled back, excellent condition, cover 3 and bow, \$425.00. J. S. Wimperis, 77 Kingsdale Ave., Blossom Park P. O., Ottawa, Ont., Can. Phone: RE 31984.

**FOR SALE**—Two "Olds" French horns, Ambassador model, single F and Eb slide, brass lacquered in Master Kraft case. Both practically new, bought together; will sell separately or together, \$200.00 each. Stanley V. Porter, 105 St. David St., Stratford, Ont., Can.

**FOR SALE**—Cabart oboe, overhauled by A. Laubin; \$200.00 or best offer. Mrs. Jos. Conover, 12 Valley St., Madison, N. J. Phone: FR 7-1237.

**FOR SALE**—Selmer (Paris) alto saxophone, balanced action, serial 26,000, gold lacquered, excellent condition. Real fine horn, complete with zipper strap case, \$250.00. Contact Henry J. Sweedy, 26 Egerton Road, Arlington 74, Mass. Phone: Milston 8-9466.

**FOR SALE**—Meyer metal No. 4 tenor sax mouth-piece with cap and ligature; \$10.00 postpaid or trade for Otto Link metal alto sax mouth-piece No. 4 or No. 5. Hurlburt, 180 Shelburne St., Greenfield, Mass.

**FOR SALE**—Conn wood Bb clarinet with case, nearly new. \$75.00 F. O. B. or trade for curved soprano sax, flute, valve trombone or mellophone of equal value. Hurlburt, 180 Shelburne St., Greenfield, Mass.

**FOR SALE**—Martin Eb alto sax with case, like new, \$195.00. Jenco 2 1/2 oct. vibes with case, cover, mallets; \$150.00 or trade for baritone or bass sax. Hurlburt, 180 Shelburne St., Greenfield, Mass.

**FOR SALE**—Martin "Committee" Bb tenor saxophone, \$135.00. Conn Bb soprano saxophone, \$85.00. Vega trumpet, used, good condition, \$95.00. All have cases. W. Mountjoy, 1629 South Park, Sedalia, Mo.

**FOR SALE**—Conn BbB recording tuba, side action with two-piece carrying case. Write: M. A. LaFrombise, 115 North Parkside Ave., Chicago 44, Illinois.

**FOR SALE**—Buescher cornet, serial No. 35623, silver-plated with gold-plated trimmings, in formed case. This instrument has recently been overhauled, dents removed, and is in good playing condition. Will sell for cash, but prefer to trade for one of the following: Eb alto clarinet, Bb bass clarinet, Albert system preferable, but Boehm system acceptable. Bass trombone in Bb with valve change to F and/or E; Single French horn in either Bb or F with or without slide (for E). If trade is contemplated, instrument offered must be in low pitch and in good playing condition. J. Lawrence Cochran, M. D., 715 North Adams St., Carroll, Iowa.

**FOR SALE**—Selmer alto sax, Tri-Pac case, three mouthpieces and extras. Almost new, in perfect condition; a good buy at around \$200.00. J. Anderson, 620 Isabella, Wilmette, Ill.

**FOR SALE**—The symphonic orchestra library for large orchestras and scores of the late Alex M. Kramer must be sold; parties interested may send self-addressed envelope for list to: Mrs. Irene Kramer, 97-25 64th Ave., Forest Hills 74, L. I., N. Y.

## AT LIBERTY

**AT LIBERTY**—Experienced pianist, congenial, clean living; seeks connection with permanent resort hotel orchestra or Hammond organ group playing society dance and concert music in good taste. Willie Marks, 922 East 15th St., Brooklyn 20, N. Y. T.F.

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

**AT LIBERTY**—Cellist, middle age, with European teachers degree, seeking position in college or university in a moderate climate. Experienced in solo, chamber music, opera symphony; at present with a major symphony orchestra. References furnished if desired. Vincent Kelly, 605 Ocean Ave., Ocean City, N. J. 2-34

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

**AT LIBERTY**—Drummer dedicated to playing authentic jazz who is willing to travel anywhere or relocate in congenial jazz atmosphere. If you need steady rhythmic support to help your group swing, write Chuck Minoque, Box 13, Village P. O., New York 14, N. Y. Phone: Chelsea 2-6167.

**AT LIBERTY**—Trombone, young musician, no habits. Will consider one-nighters or locations. Write: Musician, 190 Hazel Court, Creve Coeur, Illinois.

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

**AT LIBERTY**—Accordionist (amplified), double piano and vocals. Interested in summer job, preferably at mountain resort (Poconos or Catskills). Age 24, experienced, can read or fake, Local 77 card. Al Byer, 1245 Stirling St., Philadelphia 11, Pa. IE 3-0492.

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

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AMERICAN CANCER SOCIETY

**AT LIBERTY**—Electric guitarist, rhythm and solos; desires weekend job with trio; has car and police card. Bob Caffill, 119 West 88th St., New York 24, N. Y. TR 4-9743 (Tues.-Fri., 6:00 P. M.)

**AT LIBERTY**—Organist, have own full-size Hammond, will relocate. 35 years old, excellent appearance, 20 years experience; also plays piano and organ simultaneously; doubles on Pan-Accordion. Cocktail lounge or hotel dining room; single duo or trio. Harry Strat, Apt 2G, 105 Astoria Blvd., Astoria 2, L. I., N. Y. Astoria 2-7238.

**AT LIBERTY**—Singer, electric guitarist and soloist; desires work in combo; all-around experience, young. Phone TA 7-2899 (7:00 to 11:00 P. M.) Anthony J. Campo, 340 Eldert Lane, Brooklyn, N. Y.

**AT LIBERTY**—"The Two Titans," organ and piano team, young men; want summer job beginning July 1st; cruise ship or resort. Show tunes, cocktail-dinner music, drawing-room concerts; Local 802 cards; own organ. Irm Danford, 74 Oak St., Ridgewood, N. Y. Gilbert 4-8891.

**AT LIBERTY**—Outstanding combo-bassman desires full or part time job in small group in Chicago and vicinity. D. W. Miesler, 1106 S. Karlov, Chicago 24, Ill.

**AT LIBERTY**—Pianist, 22, symphonic, heavy experience chamber music, orchestral; fast, accurate sight reader, extensive repertoire. Seeks connection with New York chamber group. Can double as conductor; Local 802 card. Contact: Zita Carno, 2020 Creston Ave., Bronx 53, N. Y. Phone: LU 3-5851.

**AT LIBERTY**—Experienced drummer; desires summer engagement; will travel, free June 1. Reference, reads well, good solos, cuts, jazz, shows, etc.; Local 65 card; Max Neuhaus, 4014 Overbrook, Houston, Texas. MOhawk 7-3789.

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

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

**AT LIBERTY**—Modern drummer, Local 802 card; reads, fakes; desires weekend work in and around New York. James S. Sparano. Phone evenings between 6:00 and 7:00 P. M. Jackson 1-7949. 4-5-6

**AT LIBERTY**—Alto tenor sax man, clarinet; wants work with modern jazz combo or commercial group that are working in and around L. A. or Hollywood, Calif. Local 5 card. Bob Roel's, 12939 East Canfield, Detroit 15, Mich. VA 1-9503.

**AT LIBERTY**—Guitarist, young, nice appearance; wide experience all types of music, read, fake, solo or rhythm. Prefer summer resort. Jack Lawrence, 340 South 12th St., Philadelphia, Pa.

**AT LIBERTY**—Tenor sax, clarinet; 28, dependable, modern jazz to commercial; wide experience and fine tone, read and fake. Prefer to work with modern sounding combo, but will consider commercial. Local 399 card. Dave Toren, 224 North Ninth Ave., Manville, N. J. Randolph 2-0372.

**AT LIBERTY**—Experienced electric accordionist, desires weekend work in New York area with five or six piece band. Writes authentic Latin-American arrangements for five and six piece orchestras; doubles on timbales and piano. Marvin Simon, 2171 Muliner Ave., Bronx 62, N. Y. TY 2-5040.

**AT LIBERTY**—Experienced clarinet, alto and tenor sax man. College student, 21, looking for summer resort job or summer traveling job; any type of music. Available from June 9 to September 16. Fred Kollins, 1008 South Lincoln Ave., Urbana, Ill.

**AT LIBERTY**—Tenor sax man; clarinet, vocals, fake, read all phases of popular, Latin, cut shows. Experience and music to handle all type jobs, i.e. Italian, French, German, Irish, etc. Young, reliable, car; available weekends New York area. Frank. TY 2-3789.

**AT LIBERTY**—Pianist, experienced both styles, dance band, combos. Available May 31; read, fake; prefer combo work. Lynne Greenwald, 918 West Tenth, Hastings, Neb.

**AT LIBERTY**—Accordionist, doubles piano for small combo; all replies answered. Desire change of locality with teaching possibilities; preference to East and New England States. Ray Rose, 1011 Rock St., Little Rock, Ark.

**AT LIBERTY**—Solo tuba player; late principal Hamburg Symphony Orchestra; seeks tuba employment with symphony orchestra; doubling Bb bass and Sousaphone. Erwin Mader, 11540 84th St., Edmonton, Alberta, Canada.

**AT LIBERTY**—Arranger-Composer; credits: Jose Greco Ballet; name bands include Ralph Flanagan; production scores: Sahara, Vegas; Riverside, Reno; Baltimore, L. A.; Bimbo's, San Francisco; RCA VIK records; mail work O. K. William E. Fields, 10566 1/2 Eastborne Ave., Los Angeles, Calif.

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