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## NEWS NUGGETS

★★ Rudolf Kruger has been appointed General Director of the Fort Worth Civic Opera Association as well as Director of the opera workshop at Texas Christian University.

★★ Gregor Piatigorsky, cellist chosen by the U. S. State Department to represent his country abroad under the Cultural Exchange Program, left Los Angeles August 21, for an eight-week tour of the Far East under the sponsorship of the American National

Theatre and Academy. Piatigorsky's itinerary followed fairly closely the tour made by Alfred Wallenstein and the Los Angeles Philharmonic Orchestra earlier this year: Hongkong, Manila, Saigon, Singapore, Kuala Lumpur, Taipei, Seoul, and Tokyo, as well as two weeks of concerts in other Japanese cities. He was accompanied—en route and in recital—by pianist Ralph Berkowitz.

★★ The ninth annual presentation of the Institute of Contemporary American Music, sponsored by Hartt College of Music in Hartford, Connecticut, will be held on

November 18 and 19. Planned as a two-day festival, this season's Institute will feature compositions by composers representing the midwestern states.

★★ Clayton Hare has been appointed Dean of Music of the University of Portland, Oregon.

★★ Moura Lympany's first American appearance this season was as soloist with the Little Orchestra Society on November 4, when she played three concertos under the auspices of the Griffith Music Foundation, in Newark, N. J.

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OVER  
**FEDERATION**  
 field

On August 1 the headquarters of Local 11, Louisville, Kentucky, were moved from 307 South Sixth Street to its new property at 1436 Bardstown Road. The new place is easily reached by buses. There is plenty of parking space at the rear. The meeting rooms are larger and more comfortable. Everyone seems happy about the move.

Milwaukee's Local 8 also boasts a new home. Located at 2200 North 45th Street, it is also accessible to bus lines and has sufficient parking space. The basement meeting hall seats about 150 members and serves as a recreation area. Storage rooms, heating room, lavatories are also a part of the basement. The first floor is taken up with offices, as well as with a board room, closets and an ample lobby. New office furniture and the latest in lighting are welcome features of the new building.

The local family is happy to be settled. "Looking back over the years," writes a member in *The Milwaukee Musician*, "the question of owning our own building has always been uppermost in the minds of officers and members. The necessary funds were being carefully saved and invested while the future was being looked into toward final completion of our own club some day. Now it is a reality. We're proud of our home; we feel confident that members too will like it."

• A nightclub owner of San Diego gives his idea of the 20 per cent tax in a letter published in *Sound Post*, official organ of Local 325. "This tax weighs as heavily on the people," he writes, "as the British levy on the colonists which provoked the Boston Tea Party. The United States is the only country on the face of the earth which directly taxes music, laughter, gaiety and happiness. Musicians by the thousands are unemployed in their craft, composers are having their talents curbed, and hundreds of businesses are failing due to the 'entertainment' tax."

We have received an interesting little item called "The Union Representative — May the Good Lord Grant Him Strength" — taken from *The Public Employee* of October, 1956. Here it is together with an artist's conception of the beset individual:

"If he talks on a subject, he's trying to run things . . . If he's silent, he has

lost interest in the organization . . . If he's seen in the office, why doesn't he get out among the members . . . If he can't be reached at the office, why doesn't he make himself available . . . If he isn't home at night, he must be out drinking . . . If he is at home, he must be ducking . . . If he doesn't agree that the boss is a skunk, he's a company man . . . If he says the boss is a skunk, he's ignorant . . .

"If he doesn't beat his chest and yell for militant action, he's a reactionary . . . If he does, he's a radical . . . If he doesn't stop to talk, the job has gone to his head . . . If he does, why is he wasting the union's time . . . If he can't get a member who got in trouble put back on the job, he's a poor union representative . . . If he does, that's just part of his job . . . If he does a good job in negotiations, why didn't he ask for more . . . If he did a good job last year, what's he doing for us today . . .

"If his suit is pressed, he thinks he's a big shot . . . If it isn't, he's a disgrace to the union . . . If he's been on the job for a short time, he's inexperienced . . . If he's been on the job for a long time, it's time for a change."



The union representative

Local 655, Miami, Florida, still continues to create live slogans for live music. Here's the latest: "Live music—no wires—no needles and, confidentially, off the record. It is the real thing—patronize live music."



Left to right: Earl E. Schaffer, Mayor of Bethlehem; International Secretary Leo Cluesmann; Judge William G. Barthold, judge of the Common Pleas Court and Honorary Life Member of Local 411; and Harry J. Ronig, Pres., Local 411.

On October 9, the fortieth anniversary of Local 411, Bethlehem, Pennsylvania, was celebrated by a banquet at the Legion Home in nearby Hellertown. Three hundred were present. The event afforded opportunity for community leaders to voice their appreciation for the services rendered the community through the local's sponsored concerts and teenage dances. The speakers were Mayor Earl E. Schaffer; National Secretary of the A. F. of M., Leo Cluesmann; and William G. Barthold, judge of the Common Pleas Court and an honorary life member of Local 411.

As a follow-up to the praise given the musicians by Mayor Schaffer and Judge Barthold, Secretary Cluesmann explained that allocations for public concerts are made by the Music Performance Trust Funds of the Recording Industries as part of the program to create interest in American music and that they also assist area musicians by this sponsorship of free music.

Warren Fritchmann, Burgess of Hellertown, extended a welcome to the guests. Harry J. Ronig, president of Local 411, served as toastmaster and the local's secretary, Richard M. Sigley, was chairman of the arrangements committee.

One of the snappiest and most newsworthy little papers on music published anywhere is currently celebrating its Thirty-fifth Anniversary. We refer to *Musiciand*, organ of Local 76, Seattle, Washington. During the many years of its existence, it has provided up-to-the-minute news on musical life in Seattle, as well as witty and pertinent comments on music in general and union activities in particular.

Take the October, 1956, issue as an example. On page one the 1956-57 season of the Seattle Symphony is described and short biographical sketches provided of the new members of the orchestra, concert master Henry Siegl, Patricia Doran, first oboist; Felix Skowronek, first flutist; Don Snow, bass; and Morgan Griffin, bassoon. This page also held a precast of the

October meeting of the local—its "toe-ticklin' music, mouth-waterin' grub, ear-bendin' gossip, round-table throat-cuttin'." Hints on how to vote, a description of the new Seattle Town and Country Club and a little reminder about the 2 per cent tax on arrangements rounded out the page nicely. Page two had a full report on "Where the Guys and Dolls (of Local 76) Are Playing," a word about contracts for New Year's Eve, and an announcement of the Seattle Housing Authority accepting applications for low-income housing from single persons sixty-five years of age or over. Page three had an informative column by Marian Hartman West, telling about current chamber series, giving data on five "Women of Achievement" recently honored by the local—Rachel Swarner Welke, Byrd Elliot, Dorothy Cole Posch, Mrs. Ella Helm Boardman and Mrs. P. Raymond Wilson—telling about John Verrall's *Portrait of St. Christopher*, premiered by the Seattle Symphony in October, about injuries sustained by Pete and Jo March in an auto accident, about Anka Marie Moravec studying in New York and Darlene Jussila coming back home from that metropolis. It wound up with a flurry of versification about the tympanum—a most versatile instrument, since, as Miss West points out, it can be used in emergencies as a stew pot for obnoxious conductors. Page four contains the inimitable if anonymous column, "Sharps and Flats," relating recent events, amusing or significant, in the lives of its members. "The Round Up" by John Stefnik, on the same page, is a colloquial commentary on this and that. Page five has columns by "Lotta Hipp" and Larry McDonell respectively on jazz and "hit tunes of the past." Page six contains the board minutes (which we gather are not *bored* minutes) and page seven, a column, "Pedal Pusher," by Earline L. Hunt, with an inspirational twist. The eighth and final page bears addresses and phone changes, general news articles ("Seattle Cost of Living Reaches New High," "History of Union Labels,"

(Continued on the following page)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



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

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies, up to and including October 18, 1956. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 1—Cincinnati, Ohio  
Torch Records

Local 4—Cleveland, Ohio  
Boddie Recording

Local 6—San Francisco, Calif.  
Blackhawk  
San Francisco Records (formerly  
Music San Francisco)

Local 10—Chicago, Illinois  
Ole Tyme Jamboree, Inc.  
Universal Recording Corp.

Local 38—Larchmont, N. Y.  
Gem Recordings

Local 43—Buffalo, N. Y.  
Kenmore Music, Inc.

Local 47—Los Angeles, Calif.  
Canzonet Record Co.  
Klik Records (reinstated)  
Oberline, Inc.

Local 51—Utica, N. Y.  
Mark Records, Inc.

Local 63—Bridgeport, Conn.  
Arrow Records, Inc.  
Universe Record Co.

Local 77—Philadelphia, Pa.  
Bernard Lowe Enterprises, Inc.  
Richloy, Inc.

Local 149—Toronto, Ont., Canada  
Multiniqua

Local 257—Nashville, Tenn.  
Deb of Nashville, Inc.

Local 368—Reno, Nevada  
Loveloek Music Co.

Local 655—Miami, Fla.  
Soundac Productions, Inc.

Local 802—New York, N. Y.  
Darl Records, Inc.

Eclipse Records (formerly  
Mark Records)

Eugene Endrey Productions, Inc.  
Flatbush Recording Co.  
Play-A-Long Music Co.

## OVER FEDERATION FIELD

(Continued from the preceding page)

"Economy Caught in Complacency.") All in all, *Musicland* covers every inch of the Seattle territory. We congratulate Local 76 on its long-lived and enterprising journal.

In the death of Eugene LaBarre, bandmaster of the Long Beach Municipi-

pal Band, we say farewell not only to a great bandsman, but to a genial and good friend. LaBarre was a natural humorist, a collector of good stories which he could tell with relish and with a jolliness which was contagious.

(Continued on page thirty-four)



The above photograph taken at a party in celebration of the golden anniversary of Local 308, Santa Barbara, California, shows left to right: Bob Foxen, secretary-treasurer; Jerry Swoany, Harry Kaplan, Harry Chanson, president; Clyde Welch, vice-president. Jerry Swoany is the newest member of the local and Harry Kaplan the one who has held membership the longest. The party consisted of a banquet during which members and guests were entertained by strolling players, after which the dance bands took over. Some eight of them provided music until 1:30 A. M. with fine acts interspersed at intermission time. Practically all the entertainment was provided by members of Local 308 themselves. The honored guest was Vice-President Bagley.

NOVEMBER, 1956

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# SYMPHONY AND OPERA



Five new first-desk players of the Detroit Symphony Orchestra were in their places when the 1956-57 season opened October 18 at the Henry and Edsel Ford Auditorium. Left to right: Albert Tipton, first flutist; Gordon Staples, assistant concert master; Vincent Molidon, first clarinetist; William Sabatini, first horn; and William Praucil, first violist.

The visitor to Detroit will no longer come away with memories only of rivers of passing automobiles, surging crowds, jammed buses and super duper markets. He will also have a vision of one of the most beautiful civic center developments in the United States.

Among the first buildings to be erected in this thirty-block area along the Detroit River is a new home for the Detroit Symphony, the Henry and Edsel Ford Auditorium, a structure built in simple and graceful lines, its windowless side walls of white Georgia marble, its facade of Swedish blue granite. At the dedicatory concert on October 18 Paul Paray led the Detroit Symphony before an audience filling every one of the 2,920 turquoise blue seats. Indeed such was the demand for tickets that for a week before the concert scalpers were selling them at \$20 apiece.

The interior of the auditorium is as clean in its lines as a slate and has the beauty of utilitarian things. Drapes, upholstery, carpeting are at a minimum in the auditorium proper, a rigor repaid by excellent acoustics. Every instrument speaks true in tone and timbre, no cloaking, no reverberations.

Before the performance on October 18, in the televised ceremonies in the lobby, Eduard

Werner, president of Local 5—which is one of the orchestra's twenty-two sponsors, each of which pledges \$10,000 a year—spoke of the almost miraculous rise of the Detroit Symphony since its reorganization in 1951, to become one of the greatest of our orchestras and the means of bringing new hope to serious music all over the United States.

It is evident that their orchestra has become a favorite project of Detroiters. During the dedicatory week a dozen display windows in Hudson's Department Store—Detroit's main shopping emporium—showed paintings of conductor Paray and of the first-desk men of the orchestra. Newspapers ran feature articles on the orchestra's growth and on its new home. Concert bound taxi men told their fares to be sure to have a look at this or that first-desk player—"worth the price of the ticket!" Young girls at lunch counters whispered ecstatically at being a member of the chorus on the opening night, and prayed fervently that they wouldn't come down with colds.

At the first rehearsal held in the new hall the workmen sweeping up stray bits of papers, carrying ladders to test overhead lighting, and stitching the plushy carpet strips in the foyer, listened wonderingly as the sounds of the orchestra filled the auditorium. It was Paray's *Mass Commemorating the 500th Anniversary of the Death of Joan of Arc* they were playing

and the sounds, serene and hopeful, were appropriate for this new hall.

Begun three and a half years ago, the Ford Auditorium promised from the start a new era in Detroit, an era to be measured by other media than factory assembly lines and time clocks. The new dimensions it brings to this "City on Wheels" will most certainly give it a goal far beyond man-made contrivances. It becomes apparent the Detroit of the future may rather be called "The City of Music."

**APPRECIATION** At its recent tour of Europe, the Boston Symphony received a thirty-five minute ovation in Moscow . . . Personal congratulations from New York's Mayor Wagner himself were received by Thomas Scherman, conductor of the Little Orchestra Society of New York, on the tenth anniversary of that group. "New Yorkers are justly proud of your great achievements and the many valuable contributions you have made to their enjoyment and culture," said the Mayor in his letter of October 15 . . . Howard Mitchell, conductor of the National Symphony in Washington, D. C., has been awarded the National Music Council's Citation "for distinguished services to American Music during the season 1955-56." This is the third time he has received this award, the first man in history to be so honored.

**DEBUT** Robert Shaw, the new associate conductor of the Cleveland Orchestra, will make his debut with that group when he conducts the opening program of the "Twilight" series on Sunday afternoon, November 18 . . . Betty Jean Hagen, a native of Edmonton, Alberta, Canada, made her New York Philharmonic debut November 4, playing Lalo's *Symphonie Espagnole* . . . The Little Rock (Ark.) Philharmonic presented its premiere concert this past Summer. In the current season it is presenting four concerts under the direction of its founder and permanent conductor, R. C. Rudolf.

**ANNIVERSARIES** The Little Orchestra of New York, Thomas Scherman, conductor, is celebrating its tenth anniversary this season . . . In this, Thor Johnson's tenth anniversary season as conductor of the Cincinnati Symphony, a resume of his achievements with the group are being compiled. He has led it in forty-seven world premieres, twenty-six of which have been commissioned by himself. He also has seventeen United States premieres to his credit . . . The Cleveland Orchestra is preparing an elaborate celebration of its fortieth anniversary season, October, 1957, to May, 1958. Eight contemporary composers have been commissioned to write new works for the season.

**REHEARSALS** Open rehearsals are being established by the Philadelphia Orchestra this season. Thousands of students of the city's high schools will be permitted to attend four such rehearsals in the 1956-57 season. That means a total of 12,000 young people will be able to see the inner workings of this famous orchestra. Eugene Ormandy, as host, will use a microphone at the podium to explain the procedure to the audience.

**IDEAS** The New York Philharmonic-Symphony published its programs for the season in a full-page advertisement in the main newspapers of that city . . . The Washington (State) Teamsters' Union is the sponsor of a radio program of fine concert music called "An Hour With Katims." Narrated by Milton Katims, who also conducts the Seattle Symphony in works of the masters, the program is broadcast every Sunday afternoon from one to two o'clock on Station KXA in Seattle, and is also heard on Station KIMA, Yakima, and on Station KXLY, Spokane.

**CURTAIN CALLS** The NBC Opera Company, an outgrowth of the NBC Television Opera Theatre, is currently touring forty-six cities with its production of Mozart's *The Marriage of Figaro* and Puccini's *Madam Butterfly*. A troupe of one hundred experienced singers, actors, instrumentalists and behind-the-scenes personnel are taking part in the project . . . The Goldovsky Opera Theatre is just completing its seven-week tour of the country.

**CONDUCTORS** Conductors with the Metropolitan Opera Company during the coming season are Bruno Walter, Rudolph Kempe, Thomas Schippers, Fausto Cleva, Fritz Stiedry, Max Rudolf, Jean Morel and Dimitri Mitropoulos. Associate conductors will be Pietro Cimara and Tibor Kozina. Assistant conductors are Jan Behr, Julius Burger, Otello Ceroni, Antonio Dell'Orefice, Corrado Muccini, Martin Rich, Ignace Strassfogel, Victor Trucco and Walter Taussig. Jean Morel is the one new member in the group. Morel's early success in his native France as conductor at the Opera Comique resulted in his being appointed director of the Orchestra Symphonique de Paris, with which organization he toured South America. Coming to the United States in 1939, he first conducted the New York City Symphony before appearing at the Opera Nationale in Mexico City for five seasons as

guest conductor, and at the New York City Center from 1944 to 1952. In the Autumn of 1955 he made his debut with the San Francisco Opera and in the Fall of 1956 with the New York City Center Opera. He is a member of the orchestral conducting faculty at Juilliard School of Music . . . Concertmaster John Weicher will conduct five of the fifteen Saturday evening concerts of the Chicago Symphony . . . Guest conductors of the New York Philharmonic-Symphony this season will be Paul Paray, Guido Cantelli, Leonard Bernstein, Igor Stravinsky and Bruno Walter . . . Guest conductors of the Cleveland Symphony will be Heitor Villa-Lobos, Carlos Chavez, and Igor Markevitch. The newly appointed associate conductor, Robert Shaw, will lead three pairs of concerts . . . The Boston Symphony and the Philadelphia Orchestra will exchange conductors at the concerts of March 1 and 2. Charles Munch will be on the Philadelphia podium and Eugene Ormandy on the Boston . . . In the 1957-58 season Leonard Bernstein will be co-conductor with Dimitri Mitropoulos of the New York Philharmonic-Symphony . . . The Savannah (Georgia) Symphony announces the reengagement of Chauncey Kelley as its conductor. This is his fourth season with the group. Its newly appointed assistant conductor is Dana M. King, Jr.

The Chicago Symphony will play **YOUTH** four symphony concerts in the public schools of the city and one for parochial school pupils, during the 1956-57 season. The concerts will be conducted by concertmaster John Weicher, who will also conduct twelve Young People's Concerts in Orchestra Hall . . . The Pittsburgh Symphony is presenting a double series of concerts for young people this season. Karl Kritz, the orchestra's associate conductor, and Richard Karp, the director of the Pittsburgh Opera, will conduct them . . . The Young People's Concerts of the New York Philharmonic, conducted by Wilfrid Pelletier, will be built around the theme which links orchestral music to another creative art: "Music and the

Dance"; "Music With a Story"; "Music and Literature"; "Music and Painting"; and "Musicians of Tomorrow." . . . At the "hello" Young People's Concert of the Little Orchestra Society in New York on November 10 the children learned to say "hello" in many different languages, even Kikongo. This was in connection with a musical trip around the world made with the help of conductor Thomas Scherman, narrator Max Leavitt and William Mayer, composer of "Hello, World!" . . . The first children's concert of the Philadelphia Orchestra presented under the baton of Samuel Antek on November 3 featured Michael Bookspan, the orchestra's xylophonist, accompanying his wife, Audrey, in dance numbers. Carol Gay Friedman, children's concerts audition winner, played the Andante Sostenuto from Saint-Saens' Concerto No. 2, in G minor.

**CONCERT MASTERS** Joy Lyle is the new concert master of the Pasadena (California) Symphony . . . Alfred Zivers is this year's concert master of the Waukesha (Wisconsin) Symphony, substituting for Florizel Reuter who is on leave of absence . . . Henry Siegel, former violinist with the NBC Symphony, has become concert master of the Seattle Symphony.

**NEW** The National Symphony Orchestra now has its own newspaper, which goes to 22,500 homes in the Washington area. This four-page publication delivered by the mailmen periodically carries stories about the symphony season . . . The opening concert of the Pittsburgh Symphony in the current season was presented in its new home, the Mt. Lebanon Auditorium. The auditorium which seats 1,600 has already recorded a sold-out concert series for 1956-57. William Steinberg is the Pittsburgh Symphony's conductor . . . The audience at the Dallas Symphony season's first concert November 12 registered appreciation of the new (patented) acoustical shell installed on the auditorium stage.

Little Rock (Arkansas) Philharmonic, R. C. Rudolf, conductor



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# CHAMBER MUSIC

★★ The Claremont String Quartet has become quartet-in-residence at the University of Delaware. Its activities will include teaching and giving formal as well as informal concerts during the season of 1956-57.

★★ The Grand Rapids String Quartet—Mrs. M. F. Mangrum, violin; Mrs. J. Ronald Kingsburg, violin; Mr. J. Ronald Kingsburg, viola; and Robert Tuller, cello—opened its third season on October 14 at the Art Gallery in that Michigan city. The concerts are made possible by a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 56.

★★ The San Antonio Chamber Music Society, under the direction of Eric Sorantin, is presenting four interesting programs in the current season. On October 25 the Quintetto Boccherini, of Rome, Italy, played seldom heard works by early masters. On November 23 the Juilliard Quartet will be the performing unit, and on February 4 the Albeneri Trio. On March 27 the Quartetto Italiano will make a stop in San Antonio on its sold-out world tour.

★★ The American Chamber Orchestra, Robert Scholz, conductor, began its fourth subscription series in Town Hall, New York, on November 13.

★★ The Roth String Quartet is celebrating its thirtieth anniversary this year. It was organized in Paris in 1926. Doctor Feri Roth, the Quartet's founder and its first violinist, is now head of the Chamber Music Department at the University of California at Los Angeles. The group gives many concerts on the west coast, and in the summer of 1957 plans to perform at the Edinburgh Festival in Scotland.

★★ Seattle has the organizing ability of Ronald Phillips to thank for a good deal of its chamber music activity. He has scheduled a series of concerts at the Seattle Art Museum, made possible by the Music Performance Trust Funds of the Recording Industries. The Herrett Quartet, and the Ronald Taylor Quar-

ter are performing units in this series. Phillips also acted as master of ceremonies in a concert of a woodwind group in the high schools in October. The Frye Museum Concerts of Seattle began October 25, led this year by Lenore Forbes. The Aranyi Quartet—Aranyi, Odegard, Ridrique and Weyand—began a series of chamber music lecture recitals in September in the Seattle Schools.

★★ The Fine Arts Quartet is presenting a series of six Beethoven-Bartók concerts in Chicago during the current season. It expects eventually to give the series throughout the country.

The background of its four members have equipped them to deal with the manifold activities—radio, college concerts, film—in which they have engaged. Leonard Sorkin, first violin, was concert master of the Amer-

ican Broadcasting Company Orchestra in Chicago, and of the Saidenberg Symphonette, and was a member of the Chicago Symphony, and the Illinois Symphony. He is a pupil of Mischa Mischakoff. Abram Loft, second violin, was formerly assistant professor of music at Columbia University and a faculty member of the Manhattan School of Music. Irving Ilmer, viola, was concert master of the San Antonio Symphony, and a member of the Chicago Symphony. He has been heard frequently in the Midwest as violin soloist. He switched to viola when he joined the quartet. George Sopkin, cellist, is also a Chicago Symphony alumnus as well as a former member of the Pro Arte Quartet. He studied cello with Daniel Saidenberg and Emanuel Feuermann.

This congenial foursome will present, besides their Beethoven-Bartók cycle, a concert on the University of Chicago's series at Mandel Hall and will perform at Chicago's 1020 Arts Center.

★★ The Chicago Chamber Orchestra, Dieter Kober, conductor, will present the first of five Sunday Chamber Concerts in the Art Institute of Chicago December 9. The series will present as guest soloists Rudolph Ganz, Aksel Schiotz, Philip Farkas, Ernst and Lory Wallfisch, and Jack Rudolph Hansen.

★★ The Classic String Quartet presented an all-Mozart program for the National Gallery of Art on October 14, in Washington, D. C. During the five years of the quartet's existence, they have inaugurated the MMO (Music Minus One) recorded chamber music series for amateur and professional instrumentalists. In this series, each work is recorded with one part missing. The individual performer plays the missing part and thus satisfies his need for practice and musical entertainment.

The quartet consists of highly experienced instrumentalists. The first violinist, Jesse Tryon, played in the NBC Orchestra under Arturo Toscanini. Peter Dimitriades, the sec-

The Fine Arts Quartet. Left to right: Leonard Sorkin, 1st violin; Abram Loft, 2nd violin; George Sopkin, cello; Irving Ilmer, viola.





ond violinist, was a member of the National Symphony, Washington, D. C., and of the Dallas Symphony. William Gromko, the violist, has studied with William Primrose and Milton Katims and was a member of the orchestra at Tanglewood and the Pittsburgh Symphony. Marjorie Neal, the cellist, has been a member of the National Orchestral Association, the New York City Symphony and the Baltimore Symphony. The Classic String Quartet are at present members of the Radio City Music Hall Orchestra under the direction of Raymond Paige.

★★ In its seventh season, the Syracuse (New York) Friends of Chamber Music will present the Krasner Chamber Music Ensemble in five concerts. Taking part will be Louis Krasner, violin; Adrienne Galimir, violin; Claude Bortel, viola; Alfreds Ozolins, cello; John Oberbrunner, flute; Wilfred Burkle, oboe; Richard Hahn, clarinet; Anthony de Angelis, bassoon; and Charles Nolte, French horn. Soloists will be Lukas Foss, composer-pianist-conductor; Sigurd Rascher, saxophonist; Sarah Lombardi, pianist and Peter Cavallo, bass-baritone. The Syracuse Chorale will be heard in the final concert, April 29, 1957.

★★ The New York Chamber Trio initiated its career on September 25 in Carnegie Recital Hall. The members of the group—Sonya Monosoff, violinist; Paul Maynard, harpsichordist; and Martha Blackman, viola da gamba player—play the music of Frescobaldi, Rameau and their contemporaries as well as modern works.

★★ Intimate Concerts Association, Inc., presenting chamber music for Westchester County, New York, opened its fifth season October 19 in Bronxville, N. Y., with a concert in the Village Church. At the second concert, November 16, it will have the Philharmonic Cello Quartet—Laszlo Varga, Nathan Stutch, Anthony Sophos and Martin Ormandy.

The New York Woodwind Quintet. Left to right: Samuel Baron, flute; Jerome Roth, oboe; Bernard Garfield, bassoon; John Barrows, French horn; David Glazer, clarinet.



● **Matti Holli:** For the past ten years conductor of the Windsor (Ontario) Symphony, for the past twenty years teacher of violin and theory in that city, and for the past four years teacher in Wallaceburg, Ontario, Matti Holli exerts a strong influence for music in this Canadian province.

Mr. Holli was born in Tampere, Finland, in 1916, but has been in Canada since 1924. He studied violin at the Ursuline School of Music in Windsor, as well as theory, piano and conducting for the teacher's Degree from Toronto Conservatory. Later he studied with Maurice Warner, with James Barrett, Ilya Schkolnik and with Dr. Francis L. York at the Detroit Conservatory.

At various times attempts had been made to start a Windsor Symphony. Matters took a more significant turn in 1947 when Mr. Holli founded the new Windsor Symphony Orchestra. To his aid came a newly organized Windsor Symphony Society headed by Mr. Hugh C. Stratton, also of Local 566, Windsor, with financial help through the Music Performance Trust Funds of the Recording Industry, also Radio Station CKLW, Windsor's Mutual Network outlet. With the exception of a few members imported from time to time

from the Detroit Symphony (Local 5) for special performances, the orchestra is made up entirely of members of Local 566.

Besides being the permanent conductor to date of the Windsor Symphony, Mr. Holli organized the Wallaceburg and District Symphony in 1952. While conducting in Finland in 1953 he visited composer Jean Sibelius and conducted symphony orchestras of Helsinki and Tampere. Last year he was guest conductor of the Scandinavian Symphony Orchestra of Detroit, Michigan.

In June of the present year he was invited to Mexico where he conducted the National University of Mexico Symphony Orchestra at the "Palacio de Bellas Artes" in Mexico City.

Although just thirty-nine years of age Mr. Holli has had twenty years of radio experience both as concert violinist and conductor at CKLW and at CBE Canadian Broadcasting Corporation outlet in Windsor.

● **Julius Hegyi:** Now in his second season as conductor of the Chattanooga (Tennessee) Symphony, Mr. Hegyi is working to (1) make it one of the first-rate orchestras of the country; (2) form a symphonette to serve the outlying schools and cities; (3) develop a symphony string quartet to perform and give demonstrations in as many schools as possible; (4) fill the desperate need for string instruments and instructors on these instruments. He gives as his reason for these goals: "To me a symphony is an organization which must work to serve the entire city. Unless it does so, it is not fulfilling its purpose which is to bring the finest musical enjoyment to everyone, either through performances or through training."

Though he has only recently entered his thirties, Mr. Hegyi has crowded into his life enough activity to comprise a career of twice that length. Born on February 2, 1923, in New York City, he began the study of the violin at the age of seven. At fifteen he won a scholarship to Juilliard School where he studied under Sascha Jacobsen and Edouard Dethier. He was awarded the Frank Damosch Memorial Scholarship for graduate study. Later he studied with Eddy Brown and Jacques Gordon.

After New York Town Hall recitals in 1945 and 1946, Mr. Hegyi became a member of the New York Civic Symphony under Leopold Stokowski, as well as a member of the Berkshire String Quartet. Subsequently he held posts as violinist in the New York Philharmonic, the RCA Victor Symphony, Radio City

(Continued on page thirty-four)

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### FOR Bb Eb C BASS CLEF PARTS

### DIXIELAND All Star Record Volume II

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# Where they are playing



DON HANLEY



EDDIE GRADY



RED FOLEY



RUTH ISHAM



PHIL GRAM

**DON HANLEY** (Hammond organ and piano) has been at Sandy's Town Tavern, Indianapolis, Ind., for nine consecutive years and is still going strong . . . During the month of October **EDDIE GRADY** made appearances at the Meadowbrook in Cedar Grove, N. J., and is now on tour with his orchestra . . . **RED FOLEY**, country singer and guitarist, stars on the Ozark Jubilee, ABC's Saturday night television show originating from Jewell Theatre in Springfield, Mo. . . **RUTH ISHAM** (piano and soloist) has been at the Mansfield-Leland Hotel Village Green Cocktail Lounge in Mansfield, Ohio, for eight years . . . **PHIL GRAM** is doing a fourteen-week engagement at the Grandale Bar in Detroit, Mich.

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

## EAST

The Tony Graye Quintet is currently playing the Vat Club in Palisades, N. J.

Gene Pacifico and his Orchestra perform Friday and Saturday nights at the Club 802 in Brooklyn, N. Y. . . . The Fiesta Trio (Ted Belmont, guitar; Joe Prima, accordion; Artie Fredericks, bass) is doing an indefinite return engagement at the Zebra Club in Levittown, Long Island, N. Y. Ellen Lane is the featured vocalist

. . . Organized in the Fall of 1953, Freddy Price and his Orchestra have had continuous bookings in and around New York and have played hotels, ballrooms, clubs, and colleges throughout the East. The instrumentation of the aggregation consists of four saxes, piano, bass, drums, four brass, plus Freddy leading on alto sax and clarinet. Their library consists of over 200 numbers from Latin-American to waltz tunes.

Ronny Andrews and his Orchestra were recently featured at the Boulevard Ballroom in Philadelphia, Pa. . . . Johnny Austin and his Orchestra are doing an indefinite stay at the Chez Vous Ballroom in Philadelphia.

The Joe Sinatra Trio (John Denaro, guitar; Ed Stone, bass; Joe Sinatra, piano, celeste and accordion) opened an unlimited engagement at the Rickshaw Cocktail Lounge in Boston, Mass., on October 8.

Dick Hurlburt and his Trio are in their second year at the Hotel Windham in Bellows Falls, Vt.

## MIDWEST

Bob Bellows (piano and vocals) settled at the Hotel Eau Claire, Eau Claire, Wis., the beginning of October for an unlimited engagement

. . . Dan Belloc and his Band played a date at the University of Wisconsin, Madison, Wis., on November 9.

The O'Brien and Evans Duo opened September 17 at the Hotel Miami, Dayton, Ohio . . . Organist H. A. (Doc) Napka recently appeared at the Club 20, Bellevue, Ohio.

Organized in 1948, Joe Taylor and his Indiana Red Birds can be heard every Saturday over radio station WGL in Fort Wayne, Ind. They perform Saturday nights at Covington Downs Barn, located just west of Fort Wayne. The group includes Patty Corbett, vocals; Joe Taylor, rhythm guitar and vocals; Bud Phillips, electric steel guitar; Bill Allen, bass fiddle; Jay Dickerson, fiddle and electric Spanish guitar . . . The Wally Akers Trio (Wally Akers on the keyboard, Johnny Dodd on trumpet and Mel Sparks on drums and bass) play nightly at the Sixth Avenue in Terre Haute, Ind.

Don Glasser and his Orchestra returned to the Lake Club in Springfield, Ill., on October 13 for an indefinite stay . . . Buddy Laine and his Whispering Music of Tomorrow are booked at the Chevy Chase Country Club in Wheeling,

Ill., on November 16 and 17, and December 14, 15, 21, 22, 28, 29, 30, and 31.

Bill Wimberley and his Band are featured on ABC's television show, the Ozark Jubilee, every Saturday night from Springfield, Mo. Members include Bernie Annett, piano; "Thumbs" Carlyle, guitar; Gene Crownover, steel guitar; Bill Wimberley, leader; Johnny Manson, violin; Jimmy Belcher, violin; Buddy Kendrick, bass; Jimmy Dennis, drums.

Hammond organist Marvin Gardner is in his second year playing six nights per week at the Westward Ho Club in Sioux Falls, S. D.

## CHICAGO

Chuck Foster is the attraction at the Aragon Ballroom through December 23 . . . Pianist Al Fisher is featured at Tom Brown's Coachlight Restaurant on Chicago's north side.

## SOUTH

"The Three Jacks" (Bill Abrenethy on piano, James Calomeris on sax, and Joe Burch on drums) are now in their twenty-second month at the Wheel Bar in Colmar Manor, Md. They also play Sun-



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day sessions at the Chillum Gardens in Chillum, Md.

"The Three Keys" (Barbara Molloy, cocktail drums and vocals; Jimmy DeMayo, accordion; Ken Keese, piano) are in their ninth month at the "19th Hole" on Look-out Mountain, Tenn.

Stoney Cooper and his Clinch Mountain Clan Band appear on radio station WWVA in Wheeling, W. Va., every Saturday night. Personnel includes Jimmy Crawford, electric steel guitar; Wilma Lee, guitar and vocals; Stoney Cooper, fiddle and vocals; John Clark, five-string banjo; Woody Woodham, bull fiddle.

Pianist and song stylist Judson Smith opened in the Rendez-Vous Lounge of the Atlanta Biltmore Hotel in Atlanta, Ga., for four weeks on November 2 with indefinite options.

#### WEST

Sonny James, country singer and guitar player, is currently on the Big D Jamboree radio and stage show every Saturday night originating from the Sportatorium in Dallas, Texas.

Weekend entertainment at the Brown Derby in South Tucson, Ariz., is furnished by The Home-stealers (Aaron Campbell and Beedy Goleman), a fast singing and instrumental Western two-some.

Gay Columbe and his Orchestra opened in mid-September at the "Top of the Park," Park Lane Hotel, Denver, Colo., for an indefinite period.

Ish Kabibble and his Band, "The Shy Guys," recently completed twenty consecutive weeks at the New Fremont Hotel in Las Vegas, Nev.

Alene McKinney, music director and librarian of KBIG, Catalina,

Calif., for the last four years and before that both librarian and staff organist at Omaha and Lincoln, Neb., stations, had her own composition, "That's the Way I Feel," accepted for broadcast as recorded with Buddy Bregman's Orchestra and vocals by Don, Dick 'n' Jimmy . . . Nora and Barney Brooks (a husband and wife piano team) are doing a repeat engagement at the Town House in Santa Ana, Calif. . . . Diahl Graham, banjo and guitar man, is featured on tour with Curley Gold and his Texas Tune Twisters throughout Northern California . . . The George Shearing Quintet is due at Zardi's in Hollywood, Calif., on November 27 . . . Charlie Barnet and his Orchestra recently closed a three-week engagement at the Hollywood Palladium . . . Sam Stern and his Buckaroos are performing for Western dances at the N.C.O. Club at Hamilton Field, Calif.

#### CANADA

Hammond organist Lloyd Burry is featured nightly in the Tropical Room of the Ford Hotel in Toronto, Ont. . . . Pete Brady and his Playboys are at present in their sixth return engagement at the Bermuda Lounge in Downtown Toronto.

#### ALL OVER

Johnny McAteer and his Orchestra are regulars at the Inverurie Hotel in Bermuda.

During the month of October Al Postal celebrated twenty-seven years in music business and sixteen years as an orchestra leader.

The Jodimars began a one-month tour on October 10. The tour started in Colorado and then worked its way to the East Coast.



Andy Reynolds and his "101 Ranch Boys" have been working in the Lancaster-York, Pennsylvania, area with two weekly coast-to-coast network shows over ABC and Mutual for the last four years. WIAN is the originating station for the ABC network shows each Saturday at 12:15 P. M. which are sponsored by the U. S. Treasury Department through the cooperation of the American Federation of Musicians. They have also been on television, channel 49, every Tuesday at 9:00 P. M. for the past four years and now have an hour show. Members include Willie Landis, guitar; Steve Goba, accordion; Bob Weston, drums; George Rowe, steel guitar; Harold Dunn, bass; and Andy Reynolds, leader. Cathy Glick (not shown) is the group's vocalist.



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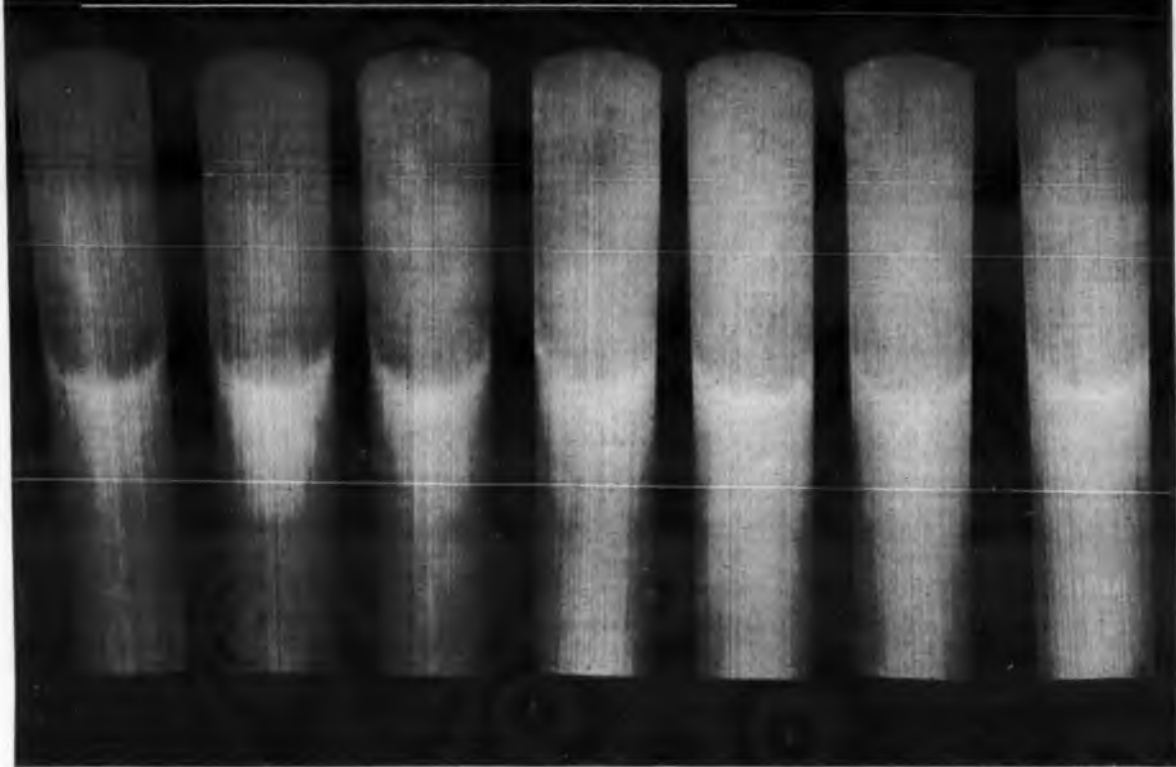


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● ANTHONY BIANCO, first bassist of the Pittsburgh Symphony, is a native of New Haven, Connecticut, where he studied theory and solfeggio with Francesco Riggio. He received his orchestral training with the National Orchestral Association under Leon Barzin, and played double bass with the New Opera Company of New York City from 1941 to 1944. Meanwhile he was studying bass with Samuel Levitan, and harmony with Rossolino de Maria. In 1944 he became first bassist both with the Pittsburgh Symphony and with the Chautauqua (New York) Symphony. At this time he took up studies in harmony with Roland Leich and Nicolai Lopatnikoff of the Carnegie Institute of Technology. He is bass instructor at Carnegie Institute and at Chatham College in Pittsburgh.



● ARNOLD FROMME, now in his fifth season as principal trombone with the San Antonio Symphony, is also an organizer and manager of the American Brass Quintet, and chairman of the Musicians' Guild of San Antonio. He was born in Brooklyn, New York, on December 2, 1925, and started studying trombone in the high school there at the age of fourteen. His later musical education was acquired at Juilliard School of Music, through the National Orchestral Association, at the Berkshire School of Music, at the American School at Fontainebleau and at the Paris Conservatory.

He has been a member of the Ballet Theatre Orchestra, the New York City Ballet Company, the Ballet Russe de Monte Carlo, the Virginia Symphony, the Aspen Festival Orchestra, the Asbury Park Municipal Band and the New York Brass Ensemble. Besides this, he has played with the Sadlers Wells Theatre Ballet, the New York City Symphony, the RCA Victor Symphony, the Metropolitan Auditions of the Air program, and the Radio City Music Hall Orchestra.

In the 1955-56 season he played with the Symphony of the Air on its tour of the Orient.



● JOSEF GINGOLD, concert master of the Cleveland Orchestra, was born in Brest Litovsk, Poland, on October 28, 1909. He began to study his instrument at the age of three with an older brother. Coming to the United States in 1920, he continued his studies with Vladimir Graffman, an assistant to Leopold Auer. After making his debut in 1926 at Aeolian Hall in New York, he went to Brussels to study with Eugène Ysaye, remaining two years and making forty appearances in cities of Belgium, Holland, and France. Upon his return to America he gave three New York recitals in a single season and appeared as soloist with the Minneapolis Symphony Orchestra. He joined the NBC Symphony Orchestra in 1937 and played for seven years under Arturo Toscanini. In 1944 he resigned to become concert master of the Detroit Symphony. In the autumn of 1947 he was appointed concert master of the Cleveland Orchestra by George Szell.

Mr. Gingold has also been active in chamber music. He has played with the Primrose Quartet, and was first violinist of the NBC String Quartet. During the past decade he has taken part in various

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chamber music festivals, including the June Music Festival at Albuquerque, New Mexico, and has conducted master classes at Colorado College, Utah State Agricultural College, the University of the South, Mary Washington College at Fredericksburg, Virginia, and the University of Wichita, Kansas. He has been head of the chamber music department of the Meadowbrook School of Music at Elizabethtown, New York, and has taken part in many concerts of chamber music in Cleveland. He is head of the violin department of the Cleveland Music School Settlement. He has often acted as soloist with the Cleveland Orchestra.



● **JOSEPH GUASTAFESTE**, principal bass of the Dallas Symphony Orchestra, was born in New York in 1930, and began his bass studies there with Fred Zimmermann. He attended the Juilliard School of Music as a scholarship student. In 1949 he was engaged by the New Orleans Symphony, playing under Massimo Freccia. The following year he joined the Dallas Symphony, where in 1951 he became the principal bassist. For the past three summers he has played first bass in the State Fair

Musicals of Dallas under Franz Allers, and prior to that he was a member of the Chautauqua Symphony in Chautauqua, New York. This past summer in a recital at the Dallas Museum of Fine Arts, he premiered the Hindemith First Bass Sonata for Dallas audiences.

Along with his symphony work, Mr. Guastafeste is the bass instructor at Southern Methodist University. He is also active in radio and television recording.

● **PAULO GRUPPE**, solo cellist with the North Carolina Symphony, was born in Rochester, New York, in 1891, and spent his early life in Holland, Germany and France where his father was a well-known painter. Gruppe's brothers and a sister have also achieved recognition in painting and sculpture. At the age of nine, Gruppe entered the Royal Conservatory at The Hague for his early musical training. Also as a boy he made extended concert tours in Europe. He later studied at the Hollander Music School in Berlin, Germany, at the Paris Conservatory in France, and privately with Pablo Casals.

He came to America when he was in his early 'twenties for a series of joint recitals with his friend the pianist Bienvenido Socias. In the years following he taught at Jordan Conservatory of Music (Indianapolis), and made extended concert tours, appearing as soloist with the symphony orchestras of London, New York, Chicago, Minneapolis, St. Louis, Kansas City and Seattle.

Mr. Gruppe owns a valuable collection of instruments. For his first concert tour he was presented with a Nicholas Gagliano cello by Mesdag, the Dutch Marine painter. He now uses a beautiful Andreas Guarnerius cello which, down through history, has passed through the hands of many famous artists.

Mr. Gruppe's wife, Camille, occupies the first chair in the second violin section of the North Carolina Symphony. They have two sons.



● **GEORGE T. RHODES**, who holds the position of solo trombone player of the Indianapolis Symphony Orchestra, was born in Yonkers, New York, in 1917. In 1941 he graduated from the Juilliard School of Music where he studied trombone with Ernest Clarke and William Bell, two of the most distinguished instrumentalists in their field, and orchestral training with Albert Stoessel and Leon

Barzin. He was a member of the Chautauqua Symphony during the summers of 1941, 1946 and 1952. He is on the faculty of Ball State Teachers College in Muncie, Indiana. His position with the Indianapolis Symphony has been continuous since 1946.

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## Dimitri Mitropoulos —

● "A good musician should try also as much as possible to be a first-rate human being. Possessing a certain talent is no excuse for him to be arrogant and presumptuous." Dimitri Mitropoulos, conductor of the New York Philharmonic-Symphony, says this earnestly and simply. A man of convictions, he feels that the good way is the hard way. This belief is not evidenced alone in his heavy wintertime schedule. The vacations which most conductors find necessary for recouping their energies, he uses to expend his. He climbs mountains for the sense it gives him of battling with the elements. He serves his fellow men in direct and basic ways. One summer during World War II he traveled about Minnesota with a mobile blood donating unit as a Red Cross worker. For twelve to fourteen hours a day he loaded and unloaded supplies and cleaned test tubes at grimy sinks in railroad stations. He did this not only with cheerfulness; he did it as a special sort of outlet into the larger life. A few years later he and his men of the New York Philharmonic purchased a Red Cross ambulance.

This man with a mission has a capacity for driving work which would kill a less hardy soul. He is up at five or six. After a sketchy breakfast he plunges into a minute analysis of the score at hand. "I take the score

apart, just as a child takes a clock apart," is the way he describes his disentanglement of main themes, sub-themes and counter-themes. "Then I put the pieces together again. Sometimes there will be a piece or two left over the first time—measure 157 or measure 233, say. So I start over again. If it takes two or three months, I still work at it. Finally, when everything fits, I know I have it."

At nine-thirty, Mitropoulos finishes his morning study of scores. Then he goes to Carnegie Hall, a block away from his apartment, and begins a rehearsal session which lasts till noon. He lunches then, in a small restaurant nearby—his first real meal of the day. In the afternoon, if there is not another rehearsal, he goes home to the seclusion of his penthouse apartment, there religious symbols remind him that his personal life, quite as fully as his professional life, is a dedicated one. On the evenings when there are no concerts, he studies far into the night. Mitropoulos eats no supper. He is a one-meal-a-day man.

This conductor comes naturally by his view of life as a spiritual struggle. He was born (in Athens, on February 18, 1896) into a deeply religious household. His two uncles were monks of the Greek Orthodox Church. One of his granduncles was an archbishop.

His home was a regular meeting place for disciples of the church. Dimitri's father considered entering the priesthood himself, but finally settled for a life of good works in the capacity of citizen and leather merchant. When the Turks expelled some two million Greeks from Asia Minor in 1921, he served as unofficial priest and comforter to his suffering countrymen who came as refugees from the ports of Smyrna. He was jailed for his work in their behalf and died in his prison cell of the plague.

It was this man whom Mitropoulos had as his example throughout his youth and early manhood.

The young Dimitri dreamed of leading the consecrated life of a monk. He often visited the nearby monasteries. He searched out distant chapels and stayed days and nights there, sleeping on the floor and eating the black bread and thick soup of the hermits. He sometimes got together an audience of the small boys in the village and delivered a sermon or had them act as acolytes to his own ritualistic devotions.

He prayed constantly for his fellow-beings, for his own soul. But when the time came to decide on his life work and he realized that if he entered a monastery, they would not allow him even a little harmonium—the Greek

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Orthodox Church does not countenance musical instruments in its religious rituals—he knew he could not do it.

Love of music had been as deeply instilled in Mitropoulos as love of religion. From the age of nine he had studied piano. One day Armand Marsick, a professor at the Odeion Conservatory in Athens as well as leader of the Athens Symphony, chancing to stroll by the boy's house, overheard strange and intriguing music. He made inquiries and discovered that the works were of the boy's own making. He suggested that he become his private pupil at the Conservatory. So at the age of twelve, Dimitri began studying composition with one of the best teachers in Greece.

### New Frontiers

As he had formerly sought out mountain chapels, the boy now sought out new forms in music. He was much interested in the theater and tried to compose brief dramatic works. His spiritual life gained new impetus. Marsick took Mitropoulos with him on his vacations in Italy (Marsick's wife was Italian) and the young man was thrilled with the religious history of Rome. He delved deeply into the mystical writings of St. Francis of Assisi. To do good to one's fellow men, to follow the path of humility became the chief purpose of his existence.

When Dimitri was twenty-three, his opera, *Sister Beatrice*, based on a text by Maeterlinck, was performed at the Conservatory. Camille Saint Saëns, who happened to be in Athens, carried back to Paris a glowing account of it. This famous composer's recognition brought the City of Athens to a sense of responsibility for its talented son. Funds were provided to send Mitropoulos first to Brussels to study under Paul Gilson, then, in 1921, to Berlin to study under Ferruccio Busoni.

Busoni, though he was touched by the thin shy young man who played the piano so astoundingly, who composed so earnestly, who thought so deeply, did not let his feelings keep him from his usual brutal frankness. When Mitropoulos played for him a forty-five-minute-long sonata of his own, one into which he had "poured his whole soul," Busoni pulled it apart mercilessly. "Too much passion," he said. "Go back to Mozart for purity of form!"

### From Composer to Conductor

Mitropoulos had looked on composing as his life work. From that moment he gave it up. "I listened to Busoni, absorbed his knowledge and ended up as a recreator instead of a creator," he says. Or he can be more abrupt: "Well—so I deteriorated into a conductor!"

Mitropoulos during this period acted as an assistant at the Berlin State Opera, rehearsing, coaching, accompanying, conducting. Since the Berlin Theater was under the same general management as the Opera, he made himself useful there also, conducting and playing piano and organ for the incidental music in performances of Shakespeare and Ibsen.

When after four years Mitropoulos received an offer from Athens to lead the city orchestra, he accepted with alacrity. It was not only the conducting itself he enjoyed. He liked contributing money for instruments and music for the men. He liked hearing their problems

and arriving at solutions together with them. He might well have concluded that here was to be his future. But destiny decided differently.

Mitropoulos' guest-conducting assignments had taken him to many European cities outside Greece. In March, 1930, he was invited to conduct the Berlin Philharmonic. Shortly before the concert Egon Petri, who had been scheduled as soloist to play Prokofiev's Third Piano Concerto, fell ill. It was impossible at that late date to find a pianist who included in his repertoire this erratic and mechanistic concerto. So, at Mitropoulos' offering to serve both as soloist and conductor, the management, doubting but desperate, agreed.

What happened that evening made Mitropoulos known all over Europe. With the piano lid removed to allow visibility both ways, he flayed the air, orchestra-ward, during the piano passages; then, precisely at the opening notes of the solo passages, plumed hands to the keyboard, leaving it to his darting eyes and bobbing head to carry on the conductor's role. His amazingly quick reactions, his finger and mind interplay, his split-second timings, his ability instantaneously to project his intentions to the orchestra men, made his performance something to talk about. Music critics didn't miss their chance. Word of the performance spread all over Europe.

### The Entering Wedge

All doors were now open to Mitropoulos. He made his Paris debut with this work. The composer himself was in the audience and declared that this amazing man could outstrip him as pianist-interpreter. News spread to the other side of the Atlantic and Serge Koussevitzky invited him to be guest conductor of the Boston Symphony.

When Mitropoulos at forty years of age first set foot on American soil, he was no novice in the field of conducting. He had for years made an annual tour of the principal Italian cities. For years also he had had a standing engagement to conduct an annual three-month season at Monte Carlo. For a dozen seasons he had been at the helm of the Athens Symphony. He had conducted most of the major orchestras of Europe.

For all this experience, he knew that to appear before one of the most famous orchestras of America was a challenge of a very special sort.

As usual Mitropoulos met the challenge head-on. Bostonians came to startled attention as he lashed the orchestra men to fever heat, as he swooped earthward, clenched his fists, shook his body like a garment. Once their ears took over from their eyes, however, what they heard was pure, unimpeded music. At the close of the concert they gave him an ovation. More to the point, they asked him back.

When Mitropoulos returned to America the next year it was on a double invitation, from both the Boston and the Minneapolis orchestras. In Boston, his success was repeated. In Minneapolis, on January 29, 1937, "An audience that is considered one of the calmest and coldest-handed in the country," wrote John K. Sherman, music critic of the *Minneapolis Star and Tribune*, "became an excited mob that staged the nearest thing to a riot ever seen in Twin Cities concert halls. Wild-eyed

spectators cheered and shouted bravos, clapped strangers on the back, and otherwise acted as if they were under the influence of strong stimulants . . . Mitropoulos appeared to be a fanatic who had sold his soul to music and conducted the orchestra like a man possessed."

The answer to such a triumph was a permanent conductorship. When this was announced from the platform of Northrop Auditorium, the audience stood up and cheered. Mitropoulos was to hold the post twelve years.

### American Adjustability

In welcoming Mitropoulos, America has had unexpected returns. His uncommon ability to adjust to our ways of life has led him to address Christian Endeavor societies, eat in one-arm joints, explore the mountains of the Great West and attend movies—"opening cans of life for one who has no time to cook," he calls this latter activity.

But it is Mitropoulos' attitude as conductor which stamps him particularly as American. "I do not want to be a dictator but a man who pleads for love, justice and consideration both for the composers and for my colleagues in the orchestra," he says. "I could no more do without my colleagues than they could do without me." His feeling for the men is more than professional respect. On tours, he rides with them, carries on discussions with them, snatches cat-naps as they do on the dusty plush seats of the day coaches.

In Minneapolis Mitropoulos threw himself into civic enterprises. Northrop Auditorium needed a new shell for its stage. It got its shell—an excellent one—because Mitropoulos launched the project, going from house to house asking for contributions. In two days he had \$5,000 in his pocket for the cause.

It was in Minneapolis, too, that he became famous for his "firsts." Composers far and near blessed his presence on the podium as one after another he launched premieres. "If we do not face and listen to the spirit of our time," he would plead, "we shall not be able to resolve its frustrations and confusions," and again, "The next Bach or Beethoven will be born in America. We want to be in on the birth."

### Guest Conductorships

Mitropoulos began to take regular guest-conductorships in the East. In 1938 he conducted the NBC Symphony. In 1940 he guest-conducted the New York Philharmonic-Symphony. In 1945 and 1946 he was conductor at Robin Hood Dell. The latter year was a big one for him. He became a citizen of the United States—for him a deeply symbolic act.

As a result of a series of successful guest conductorships with the New York Philharmonic, Mitropoulos was asked in 1949 to become the orchestra's regular conductor. He accepted. It must have been stimulating to this scaler of mountain peaks to take over a podium whose record of casualties among conductors quite equals Mount Everest's among climbers.

A farewell talk Mitropoulos gave at Northrop Auditorium at the end of the last concert there eased hurt feelings. "My friends," he said in part. "You helped me grow and you did grow with me . . . So I am going some place where I don't know if I am going to be

happy. But I have to go. I have to climb the mountain that is expected from me . . . If I have sometimes been harsh, please forgive me, and if I have ever hurt you with some modern compositions, I hope you will not keep it in mind . . . because I had some duties also toward your education and also to serve my art . . . So I tell you—so long! And God be always with you!”

For the first season the New York conductorship was a shared one: Mitropoulos and Leopold Stokowski were podium colleagues. But, beginning with the 1950-51 season, the whole task devolved on Mitropoulos. He gave his whole self to it.

In September, 1950, Mitropoulos took the Philharmonic into Manhattan's Roxy Theatre as the stage attraction—brought fine music to those who could not afford to pay the high prices at Carnegie Hall. He answered the hesitant who disliked having the impeccable Philharmonic play in a Broadway theater with “Art is pure no matter where it goes. Art cannot be brought down . . . People can only be brought up.”

He sent shivers up spines of Carnegie Hall habitués with his concert presentations of Strauss' *Elektra* and Berg's *Wozzeck*.

Unorthodox in his ideas, Mitropoulos is also unorthodox in his podium methods. At rehearsals he springs down among the violins and pulls out their themes as if by direct propulsion. He points directly in the face of a horn player to exorcize from him the last iota of sound. He leaps in the air to whip up a rhythm, sings in a raw dramatic voice a passage along with the players, or crisscrosses the air as though engaged in invisible sword-play. At such times, frantically pulling at the collar of his turtle-neck sweater, he shouts, “Don't act Hamlet! *Be* Hamlet! Don't act the music. *Be* the music!”

When he takes time out for a recess, the orchestra men crowd around him, to discuss, to hear his remarks about the work, or to offer him a cigarette and solicitously light it for him. At such times his craggy features shadow into a gaunt smile.

In 1954, Mitropoulos, along with his Philharmonic duties, became guest conductor at the Metropolitan Opera House. He has since conducted *Salome*, *The Masked Ball*, *Boris Godunov*, *Tosca*, and *Manon Lescaut*.

With the increase in his activities, Mitropoulos has had regretfully to forego his

hobby of mountain climbing. (Earlier he had climbed the West Coast Sierra, the Tetons, and many high mountains in Colorado.) His whole concern now is “instead of struggle for the high peaks, struggle for the heights in music.”

Many honors have come his way. King Paul and Queen Frederika of Greece personally presented to him the decoration of the Commander of the Order of the Phoenix. He was named Chevalier of the French Legion of Honor for his services to France in playing contemporary French music. He was awarded the “San Luca 1954 for Music,” the Florentine equivalent of Hollywood's “Oscar.”

His New York podium occupancy has set Mitropoulos' characteristics in sharp relief. In the midst of devotees of Freud and Adler, he holds to his simplicity; with anti-tonalists to the left and right of him, he continues to encourage modern composers; with unlimited opportunity to dictate, he remains humble. The struggle to maintain these values has been unrelenting. But to one who believes “only life suffered can transform a symphony from a collection of notes into a message for humanity,” this is all as it should be.

—Hope Stoddard.

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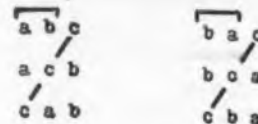
**Melodic and Rhythmic Variation**

Almost all popular song arrangers find composing introductions and endings more difficult than scoring regular choruses. Often, considerable time can be saved by taking a phrase of chorus melody, varying the order of its tones, and then, employing the new melody as a lead to be harmonized and orchestrated.\*

Permutations can be established to find variations of melody or any other component of musical expression. To obtain permutations, at least two starting elements are necessary. Consider a and b as symbols of two such starting elements. Their arrangement is limited to ab and its permutation ba.

Here is a table showing the permutations of three different elements, abc. Note the leftward movement of c through the preceding ab ba starting positions.

**Table of Permutations abc**



The total number of permutations of any quantity of starting elements can be computed. To find the total number of permutations when all starting elements are different, multiply successive whole numbers from one up to and including the one signifying the starting quantity. Applied to the three elements abc, six permutations are established by multiplying:  $1 \times 2 \times 3 = 6$ . This is known as factorial multiplication. An exclamation mark attached to a number indicates when such a special product is to be found. In this case  $3! = 6$ .

Permutations can also be established by circular clock, or counter-clockwise progressions.

**Circular Permutations of abc**

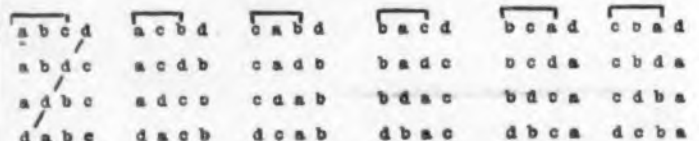
Clockwise

Counter-clockwise



Four different elements contain twenty-four permutations  $4! = 1 \times 2 \times 3 \times 4 = 24$ . Note the leftward progression of d through the six permutations of abc in the following table.

**Table of Permutations abcd**



\*This procedure also applies to arranging music for school orchestra, band, etc.



### Circular Permutations of abcd

Clockwise



Counter-clockwise

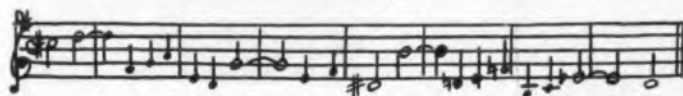


Circular permutation can be applied to vary the tonal order of any melody. In the following example, only the tones of the starting melody are permuted, not time values.\*

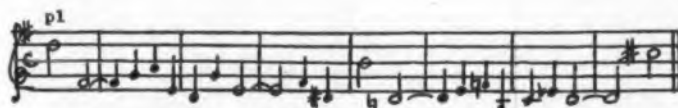


Circular permutations of longer melodic phrases are also applicable. The best variations are those which begin with the second (pl) and last tones (pn) of the starting melody. The second and last permutations afford particularly interesting reflections when the starting melody is an eight measure phrase.

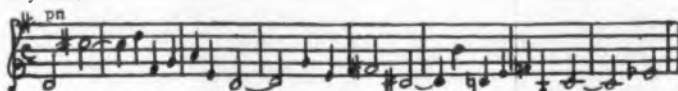
III: Theme from Romeo and Juliet; Tchaikowsky.



Circular permutation from the second tone of the theme (original rhythm).



Circular permutation from the last tone of the theme (original rhythm).



Circular permutations can also be applied when composing "kick" rhythms for short, filler counter melodies. Any freely composed group of time values can be used as a starting, filler rhythm.

#### Illustration



In this example, time values for the filler rhythm are to be sought from permutations of the resultant 4:3. Note that the sum of the 4:3 values is 12, the amount needed for a measure and a half of filler rhythm. Rests are applied to values of 1/4 to "lighten" the rhythm style. The following chart lists the rhythms and musical notation of the circular permutations of r 4:3.

#### Circular Permutations

#### Notation

Starting 3-1-2-2-1-3

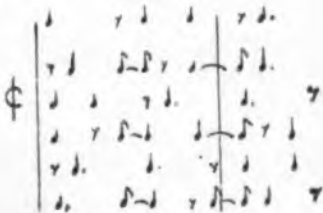
(P1) 1-2-2-1-3-3

(P2) 2-2-1-3-3-1

(P3) 2-1-3-3-1-2

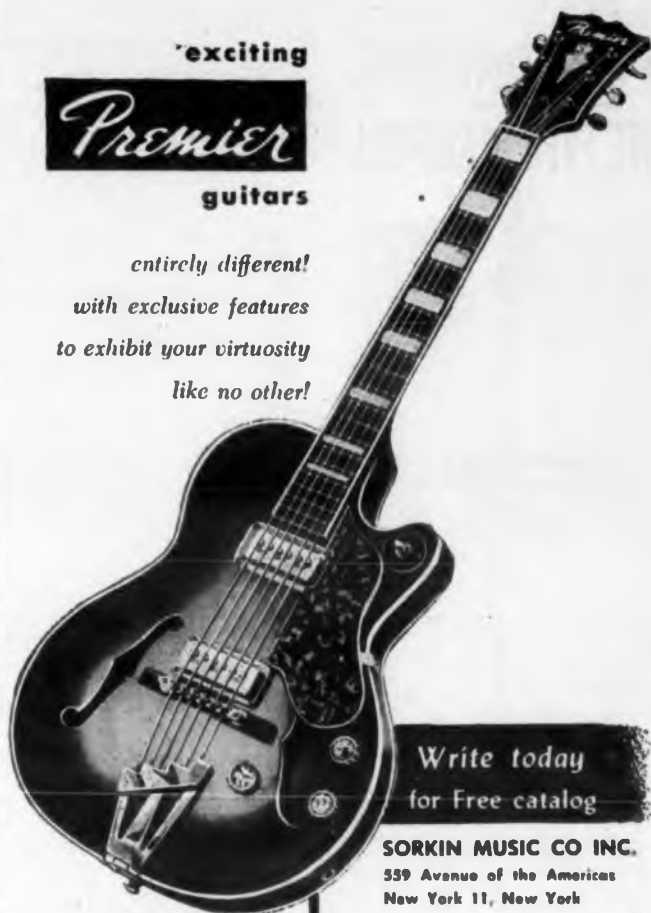
(P4) 1-3-3-1-2-2

(P5) 3-3-1-2-2-1



\*Permutation need not apply to the rhythms of starting melodies, the originals being sufficient for all variations.

(Continued on the following page)



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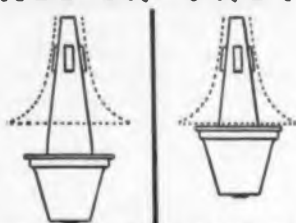
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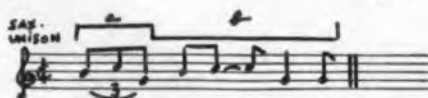
(Continued from the preceding page)

Applied, the starting order will be found dull, the first permutation up to date. All remaining permutations may be classified similarly. Here is a sketch score showing a filler rhythm representing the first circular permutation of the starting rhythm 4 : 3. Rhythm  $\square + 2 + 2 + \square + 3 + 3$ .



Assignment:

1. Write the ba variation of the following melody.



2. Write all six abc variations of the following melody.



3. Write the seven variations representing circular permutations of the following melody.

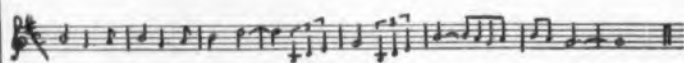


4. Write the five variations representing circular permutations of the following melody.



5. Compose variations representing the first and last circular permutations of the following starting melodies. (Keep the original rhythms.)

Andante Cantabile; Tchaikowsky



Greensleeves



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**MAINTENANCE WORK WITH THE MOUTHPIECE**

The starting point of this discussion is the conception that the professional trumpeter has already built up a lip. His problem then is to maintain it—through “thick and thin,” through periods of over-work and under-work, through sickness and good health, while on tour or on location. This we will all agree is not as easy as it sounds.

I can recall only two top-flight players who expressed the opinion that they could actually build their lip during professional performances—rehearsals or concerts. The other colleagues I have worked with have all expressed the conviction that professional demands upon the players are such as to be considered even a “tearing down” process. Strength to combat fatigue is definitely one of their ever present problems. As I remember from my high school science courses, *anabolism* is the building up of energy, *catabolism* is the tearing down, and the collective term embracing both concepts is the more common word, *metabolism*. It is important for trumpeters to give this conception ample thought, and to make sure that if they desire healthy metabolism of the parts of the body that carry the main load of the work involved in playing a brass instrument, they must give special attention to *anabolism*—to *build up*, to *warm up*—which terms, for our purposes, then, are all synonymous.

Diagnosis during instruction periods reveals that a large majority of trumpet playing problems can be traced to:

1. underdeveloped lip muscles
2. underdeveloped breathing
3. underdeveloped hearing

*The core idea of this entire series of articles is that the short cut to the elimination of these underdevelopments is some daily playing of the mouthpiece alone.*

Only a small percentage of players can consider themselves “at the top,” and of course only a small percentage would want to admit to being “near the bottom.” So that “great big middle ground” must be where most everyone is. “The average middle man” plays well, but still has problems he would like to eliminate. Perhaps he usually has had but a single strong source of indoctrination and instruction. He has had but one good teacher (with whom he really did not stay long enough). The teacher had certain strong points, and just about time enough to instill these into the pupil. And successfully, too. But, the development was never completed—*only started*. And the problems arose, and are perhaps still present, in the areas in which there was as yet no study, and hence no *acquired accomplishment*. So there are oh so many players with either good breath, a good tongue, or a good lip—but not so many with *all three*.

**Negligence**

In my teaching experiences I have found many veteran players who have pinned *all* their hopes on just one aspect of playing—like “tongue levels,” or “belly bracing”—and then they also use these devices to great excess. I do not include mention of the embouchure here, for this is the area I most often find overlooked and neglected. Whereas, in previous eras embouchure work was the *start* of trumpet training, so many present day “systems” seem to deemphasize it in favor of other stresses. As usual, eventual imbalances are not immediately apparent. Necessary later corrections lie in subtle discernments. No matter which element you favor, by slighting *anything*

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the end result is doomed to be incomplete, and thus unsatisfactory. And it will continue to be until all factors are given equal importance, equal attention, equal mastery.

It is my opinion that development of the lip muscles is presently being relegated to a "later consideration" because it takes *more time*, both to teach and to learn. And it takes *more patience* from both teacher and pupil. These are two things people are trying to get along without these days. But therein are the causes of the troubles of so many players. They too quickly arrive on that uncomfortable plateau from which there is no further rise, or ascent or progress. So often this is because there is (1) insufficient knowledge of the importance of developed lip muscles; (2) insufficient practice at *training* and *controlling* these muscles. It is misguidance and misinformation to expect satisfaction from the mastering of *only one* process, possibly that which comes *the quickest*, and one that produces *one specific result only*—for example, good high notes (but poor low notes).

#### Correction

The starting point of developing the embouchure muscles more extensively is practicing *by ear*, and *in front of a mirror*—so that you can *see*, as well as feel what you are doing. Referring to this column's last installment, if you play the slurred interval tests "successfully" and as requested, you should be able to see reflected in your mirror the muscular activities of the corners of your mouth. If your efforts are not successful, and also you see *no muscular movement*, no lip flexibility, you will know your troubles are in the area of not assigning to the lips enough of the share of the responsibility of (1) changing the pitch, and (2) controlling the tone quality.

Just let the ear be the judge. When your tone production is at the optimum of accuracy, study both what your lips *look like* and *feel like*, and make that the habit you wish to ingrain. The lips should be able to feel different adjustments, first for each different note of a slurred chord, and then for each note of a scale, and then (getting finer even yet) for the intonation or tone quality control of any single note. It should not be too hard for any interested player to devise or choose his own material applying these principles. If you use eye and ear a plenty, benefits will come from practicing almost anything—scales, intervals, chord progressions, tongued rhythm patterns, legato melodies.

The abused lip is one that has been overworked, not from muscular activity, but the *lack of it*. In other words, tongue wiggles, belly

wiggles, and (especially) arm wiggles were relied upon for all the work. This overworking the arm and underworking the lip muscles creates lumped and bruised tissues which spell *trouble* to most players. Tip: repairing this damage can often be done to quite an extent during the long intermission or in the time between sets on the job by practicing soft slurs and long tones on the mouthpiece alone in order to refresh and reshape more properly the muscles that fit *inside* the mouthpiece cup.

Of course *anabolism* is partly effected for the player's lips by a complete rest up. However, build up or "build over" must complete the picture. I well remember the famous Chicago trumpeter, Don Jacoby, recounting some of his experiences and problems in playing with one of the top swing bands (noted for the extreme difficulty of *all four* trumpet books). These problems were the worst when the band played theatre engagements necessitating five or more daily performances of these terrifically difficult parts. Jacoby declared that all four trumpeters would arrive each morning with lips so swollen and puffed up from the previous days' exertions, that on the first attempt, it was impossible to produce anything that even vaguely resembled "a decent sound." Such is a good example of the necessity for rebuilding and reforming the lip, reawakening numbed and abused tissues. Probably all performers of "heavy work" have at sometime or other been in similar predicaments.

Here is one of the most valuable and sensible places to *rely upon mouthpiece practice*, just using what the Deity gives us—brains, ears, lip muscles, and air. By practicing long tones, scales, slurred chords and intervals, the tissues begin to reform *naturally* into the proper shape for controlling the lip aperture where the vibrations take place. Blood circulation is reawakened and removes the lactic acid from the fatigued tissue, swelling goes down *and aha!* the mouthpiece "fits on" once again, the tone gradually clears up, feeling and sensitivity return. How long does this take? Maybe fifteen minutes. Maybe four times fifteen, with rests and a smoke in between times. I have seen Izzy Blank, the pace-setter of the consistently solid trumpet section of the Metropolitan Opera Orchestra, give an hour's care to adjusting even (as he described it) "a darn good lip for being on the road." So those with more troubles than he could at least do likewise.

I know of no better or simpler or more practical approach to playing with *less pressure* than to play with the mouthpiece alone, holding it gently and easily with two fingers of the left hand. This hold is

(Continued on page thirty-one)

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VIEWS AND REVIEWS

By SOL BABITZ

### ON PLAYING "FROM THE SHOULDER"

*(Excerpts from a talk delivered at the 1956 convention of the California Music Teachers Association)*

Samuel and Sada Applebaum report an interesting interview with Nathan Milstein in their book, "With the Artists," in which Milstein states repeatedly that all bowing must be "from the shoulder." Even in the fastest strokes he uses "very little wrist."

That he has had success with this method is undeniable but one cannot conclude with him that his personal method "is better" in general. The idea of playing "from the shoulder" has gained popularity in recent decades and, while it has good points, it also has bad ones. On the positive side is the advantage of freeing certain muscles, on the negative side the loss of control from excessive freedom. There are some who will say that there is no such thing as excessive freedom and that the present method of bowing is the best and most natural that ever existed.

I heartily disagree that bowing was never as fine and as natural as it is today. Every era and every school has its good and bad points and as for "naturalness" one need only compare the exaggerated high elbows of modern players with the relaxed position in which the elbow hangs in pictures of violinists of seventy-five years ago to see that we are far from "natural."

The modern position is most advantageous for a broad, heavy stroke; the old position for refined control. Both methods have their uses. Both have produced great masters of the violin. The player of today should not chain himself to any extreme position but should rather seek a personal compromise based on an understanding of the advantages of past methods, which will enable him to play not only with a broad heavy stroke but permit delicate expressiveness as well.

In teaching the modern method the unusually high arm position presents difficulty to students, many of whom learn merely to hold the elbow high but never gain any kind of control over the various parts of the arm and hand.

To eliminate awkwardness in beginners and even advanced players I have found it useful to use a preparatory calisthenic which teaches the "causative" functions of the shoulder in full bow playing. It is not causative in shorter strokes.

The calisthenic has four stages:

1. Holding neither violin nor bow, with right arm consciously relaxed in all joints, lift right arm in a motion resembling playing *feeling* the impulse as originating in the shoulder lifting first the upper arm followed by the hanging forearm and wrist. Drop shoulder followed by relaxed forearm and flapping hand.

2. After this loosening-up repeat exercise while holding violin (but not bow) in playing position.

3. Repeat exercise holding pencil in hand in bow position. You will find that even the pencil interferes with the graceful swing which was so easy when nothing was held in the hand. This is not because the pencil is heavy but simply because it is impossible to swing with complete "freedom" if the motion of the fingers is restricted in the slightest degree. The myth of "natural" bowing falls even when a mere pencil is in the hand. (Stiffness among beginners is caused chiefly by making them hold a bow before they have learned to move the arm freely.) After some practice with a pencil some of the original shoulder-to-hand feeling will return.

INTERNATIONAL MUSICIAN

4. The last stage is to repeat the exercise with a bow in the hand on the E string. The E is used because here the bow has the least counterweight.

#### Limitations of "Swing From Shoulder"

This exercise prepares one for playing a good full-bow fast stroke and loosens the various parts of the arm so that when one plays the shorter strokes which originate in the forearm, wrist or fingers (or combinations of these), the arm will not stiffen or resist the natural reflexes which these strokes cause.

There are some who, finding that this "liberation" of the upper arm and shoulder are advantageous for the whole-bow fast stroke, go overboard and claim that every bow stroke should be played "from the shoulder." This exaggerated view is dangerous because it is an illusion which causes many to neglect the development of the independent motion of the finger, wrist and forearm.

It is just as wrong to play short strokes "from the shoulder" as it is to write "from the shoulder." As a matter of fact some years ago during the heyday of the "back-to-nature" movement, some nature boy named Palmer convinced the leaders of the public school system that the only truly "natural" way to write was "from the shoulder." For years millions of children were made miserable by being forced to learn the "Palmer Method" of penmanship. My own school years were darkened in a futile effort to learn to write "from the shoulder." Although we tried for years neither I, my classmates nor my teachers ever wrote in this "natural" way.

The "from the shoulder" bow stroke is equally fallacious in small strokes and wasteful of energy. It is harmful as a substitute for real bow control.

## TRUMPET TALK

(Continued from page twenty-nine)

a natural inducement to aid greater reliance upon the breath and upon muscular contractions of the lips for doing the work of playing. The process of building the habit of *less pressure*, and the removing of the results of previous *excess pressure* are then one and the same.

#### Another Problem Solved

Mouthpiece practice has been discussed with some references as to (1) why (2) when (3) how (4) how much. Still another aspect is very important, and that is (5) *where*. Professional musicians often have a problem of "no place to practice," especially while *on tour*. Instruments are locked up in trunks and are not readily available during spare hours. Nor are there always rooms that are quiet and isolated, so that practicing will not be an intrusion on others' privacy. Under such conditions, "maintaining a lip" is "not the easiest." However, many places where playing an instrument would not be allowed, playing on the mouthpiece alone could go on uninhibited and undetected, like in a hotel room, or out-of-doors "at the edge of the lot." About twenty feet away from people, such practice would be quite unobtrusive. I have had students with "noise problems" even while living in their own home. One could not risk "waking the baby." So practice was all done out in the back yard—and on the mouthpiece alone—and he made worlds of improvement. Another lived in an apartment where the landlord "was a terror, if disturbed." This student did lots of mouthpiece practice sitting comfortably in his automobile parked down by the river, and cured a real bad case of weak trembling lips through the practice of long tones and lip slurs. These are done just as efficiently and beneficially (or more so) on the mouthpiece alone as on the instrument. As a matter of fact, many players benefit from concentrating on the idea that *the mouthpiece is the real instrument*, and the horn just acts as an amplifier of the megaphone variety.

Another player I know does all his warm-up (and this is his only chance to practice) while driving his car from one call to the other on his "day job." Among the professionals and the teachers, almost all of them confess that when they go "on vacation" with friends or family, even though they might have the courage to "leave the axe at home," they still put the mouthpiece in a little case to carry around in their pocket and slip in a little daily once over of some long tones, scales, intervals, and chords in order to *maintain* muscular flexibility, sensitivity, and control. This is their shortcut to "keeping on the ball at all times," including even periods of inactivity or rest.

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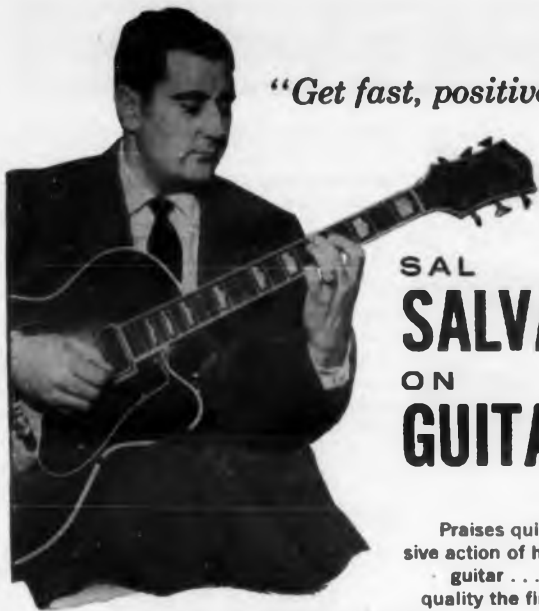
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## MINUTES OF MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Atlantic City, New Jersey

June 7-15, 1956, inclusive

Traymore Hotel  
Atlantic City, N. J.  
June 15, 1956

The Board reconvenes at 2:00 P. M. Vice-President Bagley in the chair. All present except President Petrillo, who is excused.

Executive Officer Ballard makes a detailed report of his recent European trip which was an exploration of the possibility of organizing an International Musicians Federation free from Communism. There is a general discussion of the entire matter and it is felt that the efforts should be continued, especially as another organization apparently is already extending its organization into South America. The members of the Board congratulate Executive Officer Ballard on his informative report.

On motion made and passed it is decided to allow Executive Officer Ballard \$3,000.00 for expenses.

The question of Vice-President Partridge of Local 247, Victoria, B. C., Can., who appeared before the Canadian Broadcasting Commission is now considered. It is decided that he be ordered to show cause why he should not be removed from office for having violated a directive of the President of the Federation.

Case No. 154, 1956-57 Docket; on which Delegates of Locals 77 and 211 appeared earlier in the meeting, is now considered. It develops that the President's office had already granted a reopening (which is Case No. 154, 1956-57 Docket), and the case is now being processed.

The request of member Maxfield of Local 161, Washington, D. C., to be permitted to furnish musicians without compensation for overseas entertainment is now considered. It is decided not to grant this permission. It is also recommended that the situation be investigated by the President in order to ascertain if it is not possible to secure an appropriation by the Government for this purpose.

The request of Local 208, Chicago, Ill., for jurisdiction over Calumet City, Ill., is now considered. On motion made and passed it is decided that the jurisdiction remain in Local 203, Hammond, Ind.

The request of the Delegates of Local 47, Los Angeles, Calif., to have the quota law eliminated in its jurisdiction is, on motion made and passed, referred to the President.

The request of Delegate Marcus of Local 9, Boston, Mass., regarding a more uniform price list among closely adjacent locals is considered. It is decided to postpone further discussion to the next meeting of the Board.

Treasurer Clancy submits a report regarding investments. It is

decided to postpone action on the matter to the next meeting.

The following Resolutions which were referred to the Board by the 1956 Convention are now considered:

### RESOLUTION No. 19

WHEREAS, for these many years, organized labor has made a practice of demanding annual wage increases, and in the main, obtaining them, and

WHEREAS, When resolutions have been introduced at Conventions, asking that certain sections of the By-laws be amended to provide for increased remuneration, delegates have been advised that because of Taft-Hartley, etc., no changes can be made in existing agreements, and that musicians must continue to work till the end of time at the wage scale which existed ages ago, and

WHEREAS, Following the last Convention a resolution asking for a rate on musicians playing ballet was referred to the Executive Board and was eventually set at \$192.50—somewhat in excess of any other scale in the book, and

WHEREAS, A perusal of the rates set forth in Articles 20, 22 and 27, indicates considerable inequality, now therefore,

BE IT RESOLVED, That, having regard for the increased cost of living, Articles 20, 22 and 27, of the By-laws be completely revised and the various wage scales be made more uniform.

On motion made and passed, it is decided to postpone action to the next meeting of the Board.

### RESOLUTION No. 20

WHEREAS, Article 27, Section 1, of the By-laws, provides for "Wage Scales for Fairs, Circuses, Rodeos and Carnivals," and

WHEREAS, The requirements of the musical accompaniment for Fairs, are now on a par with those called for in Article 20, now therefore,

BE IT RESOLVED, That Article 20, Section 1, be amended with the word "Fairs" included after the words "Spectacular Shows," and

Further that Article No. 27 be amended by the elimination of the word "Fairs" in the Heading, and the words "For Fairs" in Section 1.

Further that all other Sections of the Article be revised accordingly.

On motion made and passed, it is decided to postpone action to the next meeting of the Board.

### RESOLUTION No. 29

BE IT RESOLVED, On all traveling engagements where a member negotiates and establishes himself as a contractor and engages members to fulfill his contract, the member-contractor shall be fully responsible for all monies due to the musicians servicing the above contract, and

BE IT FURTHER RESOLVED, That if member-contractor meets with circumstances of non-payment

INTERNATIONAL MUSICIAN



of his negotiated contract, member-contractor shall be allowed not more than sixty days to make payment of all monies due to sidemen for services rendered according to the provisions of the American Federation of Musicians, and

**BE IT FURTHER RESOLVED,** That any claim of the above nature prior to 1950 may not be subject to the above.

On motion made and passed, it is decided not to concur in the Resolution.

**RESOLUTION No. 33**

WHEREAS, There are at present many groups, units and bands traveling throughout the United States and Canada, and

WHEREAS, Many of these groups, units and bands are new in the business and not too sharp business-wise, and

WHEREAS, Although there are many fine booking agents doing business legally, and

WHEREAS, There are some agents the Federation and its members could do very well without because of their negligence in protecting their groups, units and bands, but seem interested in collecting their commissions only, and

WHEREAS, There have been many groups, units and bands sent all over these United States and Canada without confirmation of engagements neither by wire nor signed contracts, which, has resulted in many of these outfits being left high and dry hundreds of miles from home and forced to submit to claims, charges, etc., therefore,

**BE IT RESOLVED,** That if said group, unit or band goes out on the road without confirmation of engagements either by wire or preferably by signed contract, they will lose the protection of the Federation, and

**BE IT FURTHER RESOLVED,** That if said group, unit or band is sent out by an Agent, without the above said protection, that Agent shall be held for all salaries, transportation and safe return of said group, unit or band under penalty of possible loss of the Agent's privilege of operating within the confines of the Federation.

On motion made and passed it is decided to concur in the Resolution.

**RESOLUTION No. 56**

**BE IT RESOLVED,** That all traveling skating shows shall be re-

ferred to the International Executive Board for consideration of a wage scale increase.

On motion made and passed it is decided to postpone action to the next meeting of the Board.

**RESOLUTION No. 58**

WHEREAS, The financial plight of the majority of symphony orchestras in this country is gradually deteriorating and bringing about a very serious threat to the continuation of these orchestras, therefore,

**BE IT RESOLVED,** That the Executive Board explore the feasibility of approaching the various foundations, Ford, Rockefeller, etc., regarding their participation in a plan whereby the symphony orchestras could improve their financial structure through grants from the foundations.

(Note: As a suggestion, if a symphony orchestra raises one hundred thousand dollars for its season operation, one or more of the foundations would give that orchestra a grant or a combined grant of ten thousand dollars.)

On motion made and passed it is decided to concur in the Resolution.

**RESOLUTION No. 55**

WHEREAS, The "Local 47" case, prominently figuring in this convention, has been the cause of much unfavorable publicity for the American Federation of Musicians, and

WHEREAS, It is doubtful if any further newspaper publicity in this matter will be favorable to the A. F. of M., therefore,

**BE IT RESOLVED,** That the National Executive Board be instructed to find some method of acquainting the millions of members of the A.F.L.-C.I.O. through their various journals or periodicals, of the true facts in this matter, especially through the "A.F.L.-C.I.O. News" and "Steel Labor."

On motion made and passed it is decided to refer the Resolution to Hal Leyshon & Associates, Inc.

On motion made and passed it is decided to include in the By-laws the necessary provisions so that the same conditions apply to the Lester Petrillo Memorial Fund assessments as to the per capita tax payments.

Other affairs of the Federation are discussed.

The meeting adjourns at 4:45 P. M.

## AWARDS AND PRIZES

★★ Edward Diemente of Hartford, Connecticut, and a native of Cranston, Rhode Island, was awarded both first prize (\$300) and second prize (\$100) in the Wassili Leps Composition Competition held this season under the sponsorship of the Department of Music, Brown University (Providence, Rhode Island). The first prize went to his *Postscript to War*, a set of songs for tenor and piano, the texts taken from the writings of young Japanese soldiers during World War II. A quintet for wind instruments, *The*

*White Deer*, suggested by the story of James Thurber, received the second prize.

★★ Philadelphia composer, Frances McCollin, last Spring was awarded a State Federation prize from the Pennsylvania Chapter of the National Federation of Music Clubs. The winning composition was "The Lord Is My Shepherd," a solo for soprano, with obbligato for oboe or violin. It was sung at the Pittsburgh Convention Banquet by Anna Louise Amedick, with obbligato played by Caroline Fox Showalter.

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Matti Helli



Julius Hegyi

(Continued from page thirteen)

Music Hall Symphony and the New York City Center Ballet Orchestra. In this period also he founded the Amati Quartet.

His first podium occupancy (1944-46) was as conductor of the Wagner College Symphony in Staten Island, New York.

After 1948 Hegyi centered his activities in Texas. He became concert master of the San Antonio Symphony in October of that year and the following year was appointed associate conductor of the orchestra, conducting during that and subsequent seasons eighteen concerts. He also conducted the San Antonio Little Symphony.

In Lubbock, Texas, during the same period, he directed the series "Music in the Round," its purpose the presentation of outstanding works of chamber music.

In 1952, Mr. Hegyi became conductor of the Abilene Symphony. During his years in this Texas

city, he procured for the orchestra six radio shows weekly, presented violin and piano concerts at every school in the city, wrote weekly newspaper articles in behalf of music and organized the Abilene Symphony Women's Guild.

For the past five summers he has been director of the Southwestern Symphony Center at the Inspiration Point Fine Arts Colony near Eureka Springs, Arkansas.

Since mounting the podium of the Chattanooga Symphony he has increased the number of youth concerts from three to eight and established a training orchestra. The symphony attendance for 1955-56 showed an increase of forty per cent. Wrote one newspaper critic, "The coming of the Hegyi's (Mrs. Hegyi is an accomplished concert pianist) augurs a bright new development to our rapidly expanding musical horizon."

## OVER FEDERATION FIELD

(Continued from page nine)

His career as handmaster was long and illustrious. He loved Long Beach and gave much to its success. His death is a blow to lovers of good music and good stories everywhere.

Edward Ringius will start his thirty-second year as secretary of Local 30, St. Paul, Minnesota, in January. He became a member in 1913 and was made a life member in 1952.

—Ad Libitum.



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## CLOSING CHORD

### CLIO L. KING

Clio L. King, vice-president of Local 17, Erie, Pennsylvania, since 1945, passed away September 13 in his seventy-fourth year. He had been a member of the local since April 16, 1917, and was a member of the Executive Board from 1926 to 1944. He was also a delegate to the Detroit Convention.

Mr. King was active in music business during his entire membership, his instruments being trombone, baritone and tuba.

### WILLIAM H. STEWARD

William H. Steward, president of Local 346, Santa Cruz, California, passed away September 10 at the age of sixty-six. Mr. Steward had served a term as president of Local 346 in 1946 and was

again elected president last February.

His early band experience was gained as a member of the Selma Boys' Band. For twenty years he was a percussionist with the Santa Cruz Beach Symphonic Band and for the past several seasons he had played with the Watsonville Sciots Band and the Cowboy Band of the Salinas rodeo.

### JAMES H. BARKER

James H. Barker, president of Local 317, Ridgway, Pennsylvania, since 1950, passed away on September 13. Mr. Barker attended a number of Conventions of the Federation. He was an accomplished piano and bass musician and also did a great deal of arranging. He played with traveling bands.

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## Suspensions, Expulsions, Erasures, Terminations

### OMITTED FROM OCTOBER ISSUE

#### EXPULSIONS

Belleville, Ill., Local 29—Don Carr, James Morrison, Wesley Sutton.  
Cleveland, Ohio, Local 4—James J. Atbury.  
Detroit, Mich., Local 5—Daniel J. Bozin.  
Detroit, Mich., Local 9—Fred L. Greenleaf.  
Bartolomeo (Wally) Messina.  
Mt. Vernon, Ill., Local 465—Oscar Wolf, Norma Cole.  
Montreal, Que., Canada, Local 406—Steve Gurrick, Nicholas Muenz.  
New Orleans, La., Local 174—Sidney T. Davilla, Eugene A. Showalter.  
Toledo, Ohio, Local 286—Chas. (Chuck) Boyd, Jr., Commodore Lark, Virrance Taylor.

#### ERASURES

Boston, Mass., Local 9—Eileen Carr, Paul Richard Markle.  
Chicago Heights, Ill., Local 386—Clifford Henderson, Donald Soderberg, Paul White.  
Cincinnati, Ohio, Local 1—Dallas Beachley, Richard Brown, Olin Blickensderfer, John Beck, Warren Moore, Wm. Need, Giuseppe Oliverio, Richard Seifert, Joseph Windau.  
Hollywood, Calif., Local 47—Hal Blaine, Han Collin, Pat Dunaga, Bulee (Slim) Gaillard, Lalo (Voice) Guerrero, Sherman Hayes, La Von Hull, Marvin Phillips, George Salmas, T-Bone Walker, Billie Jean Zigler.  
Newark, N. J., Local 16—Sam Blasco, Norman Edge, Sta Gripp.  
San Diego, Calif., Local 325—Thomas Caracciolo.  
San Francisco, Calif., Local 6—Joe Burnett, Rosaleaf Garcia, Enrique G. Rosario, Harold Steiman.  
San Jose, Calif., Local 193—Josef P. Brueggemann, Richard D. Cherry, Leonard L. Cummins, Keith E. Miller, Michael V. Miller, Louis Ortiz, Jimm Pelton, Dick Tomacac.  
Walla Walla, Wash., Local 901—Clyde Butler, Lynn Dizon.  
New York, N. Y., Local 802—David Troy, Clarence H. Palmer, William Hunter Green, Jose Alberto Jimenez, Mable Godwin Moore, Michael W. Messina, Eddie W. Price, Muhammad Saeed, Murray (Zell) Zelikofsky, St. Clair Brookes, Bernard S. Addison, Angelo Henriquez, Stanley S. Isaacs, Thomas S. Roberts.

#### TERMINATIONS

New York, N. Y., Local 802—Barbara Williams. Eugene E. Wiley, Juan Rivera, William Ruane, Joseph McConville, Frank A. Ammirati, Edward M. Loughman, Ralph A. De Geo, Michael Bryan, James Bowen, Philip Allen, Hyman Borsack, Lowell Colton, Joseph R. Dasher, Clarence M. De Berry, Raymond E. Ferrino, Walter L. Jackson, Jr., Eugene A. Johnson, David Josiah, Howard Milman, Frank C. McNeil, Ralph H. Mark, William Mogensen, Earl Toulson McIver, Charles McLane, Melvin C. Owens, Victor Manuel Ortiz, Donald A. Ranieri, Ricardo Rivera, Vincent De La-Oser, Giuseppe deLellis, Raphale Del Sordo, John Dumurad, Mayo Duca, William F. Duffy, Edward J. Dumas, Stanley Elterman, Stanley Feinberg, Ralph Ferrigno, Owen Fleming, Paul Fontaine, Chester W. French, Jr., Hercules J. Georgialis, Maynard H. Goldman, Newman Goldschmidt, Joseph A. Grosso, Stanley S. Rosen, E. Hahn, Jr., Arthur Haigh, Stephen H. Harrington, Robert F. Hooley, John M. Houser, Charles Israels, Leonard Jacobs, Peter J. Keltigian, Jr., Donald R. Key, Arthur H. Libman, Karl C. Licht, Richard Lombardi, John E. Lydstone, Jr., John A. Macdonald, Jr., Paul Mandella, Arthur W. Marathas, Vincent Margotti, Herbert G. Maynard, Robert J. Martin, Nye S. Mayhem, Walter A. McKenna, Stanley B. Monteiro, R. W. Montgomery, Mildred Moore, Roland Moore, Wm. C. Moyer, Frederick J. Murray, Francis G. Myers, Stanley Olefsky, Reuben Osolsky, Patrick Pergola, Charles Petermont, Reginald Phillips, C. Crawford Pritchard, Edward F. Reardon, Fred L. Ricci, Stanley Robson, Jr., Jesse Rogers, Charles Romanelli, Barry A. Ross, Stanley S. Rosen, Alessi J. Russo, Joseph Ryan, Mineko Sasahara, Jean Scanlon, Eleanor Stranossian, Gordon S. Smith, Robert L. Snyder, Theodore Snyder, Americo

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Denver, Colo., Local 623—Viviane Green.  
Augusta, Ga., Local 488—John Dumas.  
Binghamton, N. Y., Local 380—William Bohanan, Frederick Conte, Roger Kenderes, Arthur Louis Long, Charles Mardigian, Hugh McCollum, John Minnow, Clifton Osborn, Frank Parise, Raymond Rinker.  
Elizabeth, N. J., Local 151—Sam Cureton, Edward Folcik, Robert Siegel.  
Houston, Texas, Local 65—Robert D. Bryant, Dora J. Fenley, Thurman B. Fisher, James R. Fowler, Robert C. Guerrero, Herman L. McCoy, Seymour Illions, Ray Herrera, Eloy Perez, Alfred A. Martinez, Wallace V. Pettit.  
Long Beach, Calif., Local 353—Alphonse Anderson, Charles Blackwell, Donald Bolstad, Horace Bramblett, Merle Brydon, Robert Dotson, Allan Hughes, Betty Kellogg, John Klym, James Martin, Jr., Wm. L. Melton, Edward M. Miller, Robert D. Morris, Allan D. Norris, Frank N. Slaven, Win L. Stewart, Charles L. Thompson, Ernest H. Travis, Janet Van Camp, William Yates.  
Manitowish, Wis., Local 195—Kirby White, Nelson Fish.  
Meadville, Pa., Local 344—John Kiesbauer, Edward C. Shortz, Walter S. Dalton, Sam Monte Sims, Glenn A. Davis, Ramon Booth, James Karns, Wade Manning, Francis Pfeifer, Theodore G. Edge, George Smith, Jr., Roy Richedy, Mary Grubis, Mario Giacobello, Douglas Bedell.  
Miami, Fla., Local 655—Edward R. Atwood, Jorge Bastida, Arthur Blake, Roberto Borges, Francis Boyle, Michael P. Cusera, Claire E. Davis, Anthony DeCristoforo, Gaston Luis Delfin, Jack Eby, Antonio Escoto, Edward F. Falicon, Danny E. Fitz, Charles H. Foerter, Caridad Garcia, Angelo F. J. Gillette, Gene Arnold Goe, Charles M. Goytia, Hiram Griffin, Kenneth Hines, Marilyn Wines, Jr., Charles K. Kato, James John, Joseph Jordan, Paul Kardos, Bapken K. Khandjian, Edward J. Kittridge, Herbert Leo Knapp, Jr., Frank J. Kocya, Jr., William K. Ladley, Louise Marie Lane, Alfredo Fabian Lopez, Antonio Lopez, Thelma Lotos, Marie Doherty Marcus, Wm. Melvin Marcus, Gus Martel, Thomas Leon Martin, Froilan Maya, Edgar Sanford McLaren, Jr., Eduardo Osvaldo Medina, Frank Melendez, Martin B. Miller, Ronald James Mitchell, Vincent Mondri, Robert E. Moore, Jr., Alberta Hollstein Murphy, Andrew Padova, Edw. Robert Parise, Lynn M. Parks, Francisco Perez, Robert J. Peris, Elmer Questell, Simon Reznik, Irenio V. Ruiz, Wm. Edward Salvati, F. Allan Schwarz, Richard Clair Scoble, Fred John Smalls, John Joseph George, Robert G. Stator, Jr., Arthur G. Taylor, George Tosti, Geo. Leonida Trifon, Victor Vincent Valerino, Raymond Walker, William P. Wallace, David Lloyd Wood, Fred W. Woodard, Jr., Emma Naomi Von Zamit.  
Milwaukee, Wis., Local 8—Shirley H. Barnes, Charles Collison, Charles B. Hamilton, Marjorie Koch, Clifford A. LeHew, Frank Massara, Norman Rudolf Stevens, Donald Stevens, Walter S. Ubich, Harold H. Ackerman, LeRoy Beckler, William Herbst, Louis Kozlowski, Raymond Lesniak, Ruth Nelson, Jose L. Salcano, Thomas Shackton, Robert M. Simac, Irene Zitzwitz, Robert Adamini, Kenneth Christensen, Mathew A. Geracie, Carl A. Jannette, Norbert Leannah, Mauricia Mendez, Judith M. Pulley, Kenneth P. Schroeder, Wayne E. Sommer, Richard D. Strike, Minneapolis, Minn., Local 73—Lawrence A. Vitcndrer.  
Montreal, Que., Can., Local 406—Jacques Aubert, Le Bissonnette, Saverio Caghione, Normand Carpentier, Nicolas Doclin, Roger Garceau, Fernand Gratton, Charles Houder, Wilfrid Leblanc, Nicodemus Macri, Jean-Guy Marquis, Jean Pierre Roy, Huguette Seguin, Tony Villeneuve, Miles Barick, Howard Groleau, Edouard Baudet, Maurice Bourbonnais, Claude Hétu, Harold Clark, Jimmy Doyle, Marcel Lebrun, Marcelle Gratton, Duffin Ingram, Jerry Lebrun, Edmond Mailais, Pierre Martineau, Louis Gerard Roy, John Verby, Johnny White, Dorothy Cahill, Marlene Hall, Jacqueline Beaulieu, Raymond Brunet, Jean Capri, Michel Conte, Frank Forward, Cyril Wilson Good, Kurt Grundman, James Paul James, Carrie Maclean, Charlotte Margron, Jacques Rochette, Loys Sarkozi, Claude Verrette, Andre Allard, Norman Champ, William Odo, Bob Mansfield, Frank Wall, Tapa Taylor, Walter Bacon, Normand Dorion, Roger Pelletier, Tom St. Roch, Geo. Anderson, Levi Dascal, Lise Roy, Jacques Stephens, Herman Toelke, Harold (Slim) Williams, Benny Johnson, Phil Colbert, Carl Hellman, Bob Ruddy, Jerry Watanabe, Pascal Barrocco, Rob Dunn, Robert Roy, Alf Wade, Paul Coemeter, Richard Archambault, Jimmy d'Abate, Leo Lafond, Alain Senecal, Mark Wilkinson, Jacqueline Danois, Gloria Gabriel, Romano Sobrian.  
Mt. Vernon, Ill., Local 465—Roy Barth, James L. Foster, Lewin Huson, Edie James, Gail Jines, James Langdon, Richard McCoy, Charles Posey, Lambert Sydes.  
New Brunswick, N. J., Local 204—John J. Redmond.  
Omaha, Neb., Local 70—Arthur E. Buhl, Jas. G. Calhoun, Kathleen Compiano, Wm. E. Fitzsimmons, LeRoy Klima, Marguerite Lanson, Jan. Weir Lefler, Robt. Earl Rutledge, Ronald Lee Vandervoort, Lawrence R. Winsor.  
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Providence, R. I., Local 198—Peter Kurzmicki, Peter DiBonaventura, Donald Fraielli (Crane), Francis Ouger, Edward E. Frost, John D. (Buz)

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San Juan, Puerto Rico, Local 468—Jose Luis Negron.

Santa Rosa, Calif., Local 292—Mary Carlos, Harold McKillop, Gloria Pedgion, Ralph Perry, E. Van Krugel, Dirk Wildberger, Robert Fuller, Fred Pulley.

St. Paul, Minn., Local 30—Norman Berger, Herbert H. Betts, Raymond O. Bourdeau, Carl D. Bruter, Robert A. Crea, Gertrude Crummins, Robert Davis, Dona May DeFarr, Oscar D. Frazier, Richard H. Gunnson, Peter T. Gurrola, George F. Heller, Jr., Donald F. Hensel, Clarence T. Larson, Jus. R. McGlinch, James R. Markus, Richard L. Marrone, Everett J. Medbery, Allan L. Moe, Matthew A. Morrison, Charles M. Mulhern, William Nelson, Donald W. Oldenburg, Woodrow R. Ostlund, Earl R. Pierson, John O. Reinfeld, Sheldon Rockler, John D. Skelly, Alexis Studer, Roosevelt Thompson, Frank E. Tinsley, Maurice O. Turner, Dick M. Van Hale, Leon H. Wilson, Bernard Winkelman, Jerry J. Freppert, Roy Hunn, Donald H. Willi.

Toronto, Ont., Can., Local 149-A. (Andy) Wrechuk, Edw. C. Baker, Wm. R. Bannister, Robert L. Bauer, Bernard Black, Laurier B. Bousher, Frank R. Brennan, Peter Brown, Tommy Carasant (Carr), Frank Colucci, Gordon Connell, Wm. Cordis, Marion Craig, Fabio Dal Ferro, Emil Gareth (Gary) Delorme, Nathan Dubinsky, Frank Ewanski, Miklos Falussy, Alex. Feldman, Michael (Buddy) Ferens, Mrs. Beverly Foster, Hans G. Gasteiger, Tommy Gibbs, Gordon Graham, Harry Grossman (King), A. E. Hartley, Douglas Hurley, Doreen James, Frank Janoschak, Eli Kassner, Hene Keeler, Austin Kitchen, John Knight, Geo. Kokonis, A. Kornevic (Cornell), Alexander Leitch, Jack E. Long, Rob. McCullenn, Inez June McFarland, Ronald A. Magann, Sid Mandel, Wm. D. M. Mathers, Conrad Maynard, Albert Mercury, James Mighon, Durcen M. Miller, Harry Mintz, Paul Nitschinger, Zohra Nuby (Zohry Francis), Jose Romero Ortigado, Elaine Pavelchak, Wm. Postlethwaite, Robert Purcell, Eva Marie Reinhardt, Jerry Rowan, Lloyd R. Salmon, Cyril Sawyer, Jim Shand, Myer Murray Singer, Kenneth Sloan, Chas E. (Chuck) Smith, Chester Smith, Rudy Spratt, David Swartz, John F. Tracy, Edgar Van De Walker, Cameron Warner, F. J. (Bill) Webb, David E. Wilkinson.

Waterdown, N. Y., Local 734—Russell F. Gerdt, Robert E. Montondo.

Wheeling, W. Va., Local 142—Tracy Westmoreland.

**ERASURES**

Boston, Mass., Local 9—Allred W. Polcari (Mel Stafford).

El Paso, Texas, Local 466—George K. Williams, Joe Lux, Earl Rice, Eugene Armstrong, Kenneth Bentley, Wm. O. Coffman, Roy M. C. Cowan, Fred B. Crawford, Clarence L. Griffin, Stanley T. Guernsey, Rodolfo Reyes, Hollis Pritchett, Doyle Riggs, Leon Cesar Massey, Billy Matthews, Kenneth N. Morrison, Walter A. C. L. Marnic, Ray Douglas Gilbert, Leon Dixon, Don W. Decker, James C. Ussery, Don Cortez, Francis B. Evans, Dennis Herrold, Irwin T. Roberts, Eldon Roberts, Larry Eudy.

Hollywood, Calif., Local 47—Bryant W. Allen, Bryant (Larry) Laurence, Ernest Ingle, Ernie Freeman, Tony Martinez, Roy (Bunny) Milton, William Pettit, Perez Prado, Chuy Reyes, Walter Dan Simmons, Joe Small, Lars H. Svensson, Walter H. Williams.

Marinette, Wis.—Menominee, Mich., Local 39—Arthur C. Delorme, William Schramm.

Miami, Fla., Local 655—Jorge Bastidas, Osvaldo (Eddie) Medina, Donald Ward Preston, John Joseph Sorge.

Newark, N. J., Local 16—David Matthews (King Matt), Gene Tolson.

New Brunswick, N. J., Local 204—John J. La Duca.

Omaha, Neb., Local 70—Ethel Bluto (Mary Blue), Margaret R. Neid (Peggy Knight), Edw. G. Mueller, Edna Eyberg, Raymond Nemeo, Milton R. McCormick, Mallette Whitey Davis, Loran E. Finney, Peggy Falck (Dale), Rea Buchan Evans, Terry A. Douthit, Alfo Fred Corbino.

Richmond, Calif., Local 424—J. Myer.

Rochester, N. Y., Local 66—John Reed, Melville Hargrave, James Lipsky, Stanley P. Dubois, John C. Perry, Don Angelo Costa, George Jordan, Anthony Crain, Michaelo Russello, Edward Hopkins, Gerard Lauer, John Panzetta, Thomas Yalanes, John Huggler, Vincent Consentino.

San Francisco, Calif., Local 6—James P. McNeill, Phillip C. Johnson.

San Jose, Calif., Local 153—Bill Allen, Robert Badgley, Kenneth Kirby, Wayne Nadeau, Victor Smith, William Ashlurd, Harold V. Brown, Ernest Crutcher, Jansen Manley, Angelo Juliano, Lewis Tierney, Sal Turco, William A. Woods, Morley Gale, Chester Le Roy, Pauline Marsh, Zeke Mendez, Eppie Mendez, Alanzo Mitchell, Verry Morgan, Rudolf Olivas, Beverly Paradiso, Howard Reading, Warren Walrod, Augie Molica.

San Juan, Puerto Rico, Local 468—Enrique Altiery, Emilio Alvarado, Rafael Bonilla, Wilson Brignoni, Angel Luis Canales, Severo Carrion, Luis Cartagena, Domingo Colon, Jr., Jose Miguel Colon, Arias Andres Concepcion, Fernando L. Cordero, Jose Manuel Costoso, Juan Cuadra, Carlos E. Daniel, Humando Davila, Arias Ramon de Jesus, Hipolito de Jesus, Colon Esteban de la Paz, Juan E. Delgado, Luis Angel Del Valle, Rafael Dieppa, Garcia Ferrer, Santiago Carlos, Angel Fernando Hernandez, Fanta Rafael Hernandez, Jose Lacomba, Fernando Laureano, Rafael Maldonado, Soler Tomas Mangual, Lydia Manzano, Jaime Margarida, de Jesus Carlos Martinez, Jose Martinez, Luis Guillermo Martinez, Colon Jaime Melendez, Ferdinand R. Mendez, Antonio Milian, Rodriguez Jose Molina, Castro Rafael Montero,

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Santa Rosa, Calif., Local 292—Ed Pacheco, Richard Hodge.

Sheboygan, Wis., Local 95—William D. Hogan, Gail Kellogg, Edward J. Keuper.

Toronto, Ont., Can., Local 149—V. Airaksinen, John Arkless, Adriant Bazar, Eleanor Beardall, Capt. L. R. Boyd, Robert Britt, Wm. J. Budgell, Edwin A. Bunn, Keith Burt, Bernard Byfield, Ernie Clark, F. Alan Clark, Douglas R. Clegg, Bernard Covent, Stephanie Currie (Wise), Wm. Geo. Davey, Frank C. DeVerno, Jas. Downie, John C. Eaglesham, Betty Anne Fischer (Byfield), Judith A. Flannigan (Judy Elliott), Lorraine Foster, Gordon Fowler, Tony Giometello (Gimly), Cecil H. Goulding, Frosia Gregory, Edw. C. Griffen, Toni Grimm (Grant), Lorrice Harmer, Arthur Hayward, Morris Hermele, Wm. Hicks, Gene Hill, Raymond (Skip) Hinson, Thos. Houghton, Herbert Jeffrey, Peter J. M. Jeffries, John D. Johnson, Edmund E. Kaczmarek, John Jos. Kagan, Weldon Kilburn, Lubka Koleska, Jos. Kyselka, Bernard Leshley, R. J. Letcher, Geo. Lulham, Jas. J. Lynch, Mrs. V. Lynch, Roma Page Lynde, Alex. McClean, Ed. McCurdy, R. W. McGall, Vern McInnis, John Roy MacDonald, Jas. A. MacFarlane, Mrs. Malle Magi, Phyllis Marshall, Justus Mathe, Stanley Mazur, Gordon Mitchell, Patricia Mitchell (Katie Lewis), Nellie E. D. Mould, Warren G. H. Mould, S. C. Mowat, Ferde Mowry, Richard (Rick) Murrin, Alex. Ogden, Cormac O'Shea, Miss J. Pass (Goldhar), Gladys Plummer (Honey Hines), Carmen L. (Bud) Rogers, Cecil R. Rowlandson, David Russell, Stephen Salmers, Jr., Denise Sauriol, Jas. Schweers, Gunnevere Seibert, Alfred Shaul, B. Shelist, Rita Shelist (Shelley), Hugh Singleton, Edw. R. Smith, Philip Sparling, Lloyd Stapleton, Roman Stecura, Walter Steffoff, Alex. Thomson, J. R. Thornber, Warren Van Eever, Geo. Wade, Pitt Warner, Wm. (Sax.) Wilson, Reg. A. Wright (David Hamilton), Michael Yaworski, Ross Young, Kenneth Guntton.

New York, N. Y., Local 802—Charles Butterfield, Myron Bradshaw, Muts Dene Mustin, Barbara Stinson, Earl Burrows, John Sirignano, Raymond Guy Wilson, Jr., Marlin Duke Wright, William R. Langevin, Ray A. Newcomer, Albert E. King, Solomon Jenkins (King), Lester Elgart, Charles George Widmann, Joseph L. (Joe) Morris, Daniel W. Moore, Jerry Messer, Jeanne Maillard, Orris Lykes, Lewis I. Jones, Buddy Johnson, Norman Gewanther, Rupert Branker, Jack Castellanea, Laura Singer.

**EXPULSIONS**

Belleville, Ill., Local 29—Bruno Valcika.

Cleveland 15, Ohio, Local 4—Glen O. (Tex) Clarke.

Detroit, Mich., Local 5—Abraham Herman Alpert, Andrew F. Bailog, William Benjamin, Claude W. Black, Vincent Carlisle, James Carter, Raymond Eugene Coble, Freeman Noel Cowgar, Wm. S. Danzegen, Jewell E. Dowdy (Jack Dowdy), Herman Garber, Frank J. Gorski, Bernie Gwaltney, William P. Hallup, Alvie Mason, Harris, Gloria Jean Harris, Virginia Hereford, John Lee Hooker, Donald Howard, Clarence E. Isabell, Jr., Arthur C. Jones, Bennie C. Kindig, David L. Klavons, Angel Leon, Raymond A. Letendre, Ralph Edward Letman, Evans McLendon, Sammie Junior Meeks, Nova R. Nelson, Wilbert George Nutcombe, Donald James Page, Norman A. Pockrandt, Immie Polarka, Muriel Robinson, Mack Saunders, Theodore R. Schlenker, Samuel P. Taylor, Jr., James Nathaniel Thomas, Charles C. Thompson, Warren A. Woodrow.

Milwaukee, Wis., Local 8—Matthew Cryan.

Mt. Vernon, Ill., Local 465—Robert N. Smith, John W. Greene, Dick Foster, Oitie A. Hensley, Luther Bepler, Harry Elliott.

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New York, N. Y., Local 802—Al Lombardi, Mac O'Connell, Arnold N. Friedman.

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**DOTHAN:**  
Colored Elks Lodge (Club), and O. B. Purifoy, Employer  
Jacobs, Shellie  
King, David  
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**FLORENCE:**  
Valentine, Leroy  
**MOBILE:**  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Paulk, Manager  
Cavalcade of Amusements  
Esquire House, Esquire Promotions, and Wm. L. Appling and Besie Moulds  
Moore, R. E., Jr.  
Williams, Harriell  
**MONTGOMERY:**  
Club Flamingo, and Anell Singleton, Manager  
Montgomery, W. T.  
Perdue, Frank  
**NEWBERN:**  
Love, Mrs. Gloria D.  
**NORTH PHOENIX CITY:**  
Bamboo Club, and W. T. "Bud" Thurmond  
**PHENIX CITY:**  
Cocoon Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Santantello, Proprietor  
**PHENIX:**  
241 Club, and H. L. Freeman

## ARIZONA

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Hutton, Jim  
Towncats

## ARKANSAS

**BLITHVILLE:**  
Brown, Rev. Thomas J.  
**FORT SMITH:**  
Willis, Sam  
**HOT SPRINGS:**  
Hammon Oyster House, and Joe Jacobs  
Pettit, L. C.  
Riverview Club, H. W. Thomas, Employer  
Smith, Dewey  
**HOT SPRINGS NATIONAL PARK:**  
Mack, Bee  
**LITTLE ROCK:**  
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
Bennett, O. E.  
Civil Light Opera Company, Mrs. Rebecca Saxon Price, Producer  
Stewart, J. H.  
Weeks, S. C.  
**MCGEHEE:**  
Taylor, Jack  
**MOUNTAIN HOME:**  
Robertson, T. E., Robertson Rodo, Inc.  
**NORTH LITTLE ROCK:**  
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner  
**PINE BLUFF:**  
Arkansas State College Casino, and  
A. R. D. Thompson  
Johnson, Eddie  
Lowery, Rev. J. B.  
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  
**WABREN:**  
Moore, Fred

## CALIFORNIA

**ALAMEDA:**  
Sheets, Andy  
**ALBANY:**  
Cafe Windup  
**ANTIOCH:**  
Live Oak Village, and Wm. Lewis  
**ARTESIA:**  
Carver, Ross  
Dovic Corporation, Jack R. Young, Owner, Tommy Thompson, Manager  
Keene, Gene  
(Eugene Schweichler)  
**AZUSA:**  
Pease, Vance  
Rose, Joe  
**BAKERSFIELD:**  
Bakersfield Post 808, American Legion, and Emanuel Edwards  
Conway, Stewart  
Curtner, George  
**BELLFLOWER:**  
Gopher Room, Irving Preider and William Stern  
**BERKELEY:**  
Bur-Ton, John  
Davis, Clarence  
Jones, Charles  
Wilson, Jimmy, Promoter  
**BEVERLY HILLS:**  
Bert Gerwin Agency  
Matusus, Para  
Rhapsody on Ice, and N. Edward Beck, Employer  
**BIG BEAR LAKE:**  
Cressman, Harry R.  
**BRAWLEY:**  
Holdman, Lester Warren  
**BURBANK:**  
Elbow Room, and Roger Coughlin, Manager  
Irvin, Francis  
Pumpkin Inn, and Wm. Redman, Operator  
**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator  
**COMPTON:**  
Vi-Lo Records  
**CULTON, SAN BERNARDINO:**  
Kennison, Mrs. Ruth, Owner  
Pango Pango Club  
**DECATO:**  
Howard, George  
**DUNSMUIR:**  
McGowan, J. B.  
**EUREKA:**  
Paradise Steak House, and O. H. Bass  
York Club, and O. H. Bass  
**FAIRFIELD:**  
Guardhouse Tavern, and Walter Jarvis, Employer  
**FRESNO:**  
Plantation Club, and Joe Cannon  
Valley Amusement Association, and Wm. B. Waggon, Jr., President  
**GARVEY:**  
Rich Art Records, Inc.  
**HOLLYWOOD:**  
Alison, David  
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec.-Treas., Phoenix, Ariz.  
Babb, Kroger  
Birwell Corp.  
Bozage Room, Leonard Vanerson  
California Productions, and Edward Kovacs  
Club 22 (Trocadero), and Sam Einatoss, Pat Coleman, Turk Prujan, Employers  
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose Cunningham, Ralph Enoch Productions, Inc. (Nos. Encore Attractions)  
General Artists Corp.  
Pittman, Hy, and Artists Personal Mgt., Ltd.  
Fishman, Edward I.  
Freeman-Siegel Artist Corp.  
Gayle, Tim  
Gray, Lew, and Magic Record Company  
Kappa Records, Inc., Raymond L. Kraus  
Kob, Clarence  
Moros, Boris  
National Booking Corporation  
Patterson, Treat  
Ram, Buck  
Robinschek, Kurt (Ken Robey)

Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers  
Savoy Amusement Co., and Max Cohen, Employer  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Trocedars, and Sam Einatoss, Employer  
Universal Light Opera Co., and Association  
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper  
Wally Kline Enterprises, and Wally Kline  
Western Recording Co., and Douglas Venable  
**LONG BEACH:**  
Anderson, John Murray, and Silver Screen, Inc.  
Becklin, Frank and Beatrice  
Blue Fox Enterprises, Gene Plyler, Employer, T. F. Komers, President  
Jack Lashley's Cafe, and Jack Lashley  
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippio, Sec., Evelyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.  
McDougall, Owen  
Sullivan, Dave  
**LOS ANGELES:**  
Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
Arizona-New Mexico Club, and Roger Rogers, Pres., and Frank McDowell, Treasurer  
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer  
Blue Light Ballroom, and Bill Iory  
Brisk Enterprises  
Coiffure Guild, Arthur E. Teal and S. Tex Rose  
Coleman, Fred  
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
Dalton, Arthur  
Edwards, James, of James Edwards Productions  
Fontaine, Don & Lon  
Grady, Michael  
Hafont, Nate  
Henneghan, Charles  
Maswell, Claude  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
Miltone Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabam  
Mooby, Esvan  
New Products Institute of America, and Joseph H. Schulze  
Pierce, Pops  
Royal Record Co.  
Ryan, Ted  
Villion, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. F. Stots, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Williams, Cargile  
Wilshire Bowl  
**MARIN CITY:**  
Pickins, Louis  
**NEVADA CITY:**  
National Club, and Al Irby, Employer  
**NEWHALL:**  
Terry, Tex  
**NORTH HOLLYWOOD:**  
Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners  
Lohmuller, Bernard  
**OAKLAND:**  
Arrow Club, and Joe Brook, Frank Merion and Joy Sheer, Owners  
Bill's Rondevu Cafe, and Wm. Matthews  
Carlos, Jess  
Ernest Jones Artists Agency  
Moore, Harry  
Morkin, Roy  
**OCEAN PARK:**  
Frontier Cab, and Robert Moran  
**OXNARD:**  
McMillan, Tom, Owner, Town House  
**PASADENA:**  
Hazelton, Mabel

Were, Carolyn E.  
Zebra Room, Luu Warner, Employer  
**PITTSBURG:**  
Delta Club, and Barbara Bliss  
**RICHMOND:**  
Downbeat Club, and Johnnie Simmons  
Jenkins, Freddie  
**SAN DIEGO:**  
Blues and Rhythm Attractions Agency  
Hudson, Aline  
Logan, Manly Eldwood  
Millspugh, Jack  
Sanders, Bob  
Washington, Nathan  
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)  
**SAN FRANCISCO:**  
Blue Angel  
Brown, Willie H.  
Cable Car Village Club, and Silver DeSenan, Owner  
Cafe Society Uptown (now known as Emanon Breakfast Club)  
Champagne Supper Club, and Mrs. Mildred Mosby  
Club Drift In, and Dan McCarthy  
Deary, J. B.  
Fox, Eddie  
Giles, Norman  
Jazz City, George Franges, Owner  
Jumpson, and Charles (Chinky) Naditz  
Nieman, Gordon J.  
Oronato, Vincent  
Pago Pago Club, and Lacy Layman and Kellock Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthen  
Primaloon Ballroom, Mrs. Carrie O. McCoy, Prop.  
Reed, Joe, and W. C. Rogers and Chase Co.  
Shelton, Earl, Earl Shelton Productions  
Sherman and Shore Advertising Agency  
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Waldo, Joseph  
**SAN JOSE:**  
Ariotto, Peter and Peggy  
**SANTA BARBARA:**  
Costello, Mario  
Talk of the Town Restaurant, Richard Lapsiana, Prop.  
**SANTA CRUZ:**  
Righetti, John  
**SANTA MONICA:**  
Lake, Arthur, and Arthur (Dagwood) Lake Show  
McRae, H. D.  
**SHERMAN OAKS:**  
Gilson, Lee  
Kraft, Ozzie  
**SOUTH GATE:**  
Ramona Club, Sal DeSimon, Owner  
Silver Horn Cafe, and Mr. Silver  
**STOCKTON:**  
Wescott, George  
**STUDIO CITY:**  
Wigmar Productions, Inc., and Wm. N. Orwig  
**VAN NUYS:**  
Lehr, Raymond  
**VENTURA:**  
Cheney, Al and Lee  
**WATSONVILLE:**  
Ward, Jeff W.  
**WINTERHAVEN:**  
Mueller, J. M.  
**COLORADO**  
**DENVER:**  
Bennell, Edward  
Johnance Enterprises, Inc., Starlite Pop Concerts, and Lou Johnance  
Jones, Bill  
Turf Club and Bill Bayers, Manager  
Wagner Enterprises, and Geo. F. Wagner  
**GLENWOOD SPRINGS:**  
Owl Cafe, W. H. Woody  
Frickley, Employer  
**GRAND JUNCTION:**  
The Diamond Ballroom, and C. C. Rutledge and H. Woodworth, Employers  
**LAMAR:**  
Main Cafe, and Robert Dana, Proprietor  
**MORRISON:**  
Clarke, Al  
**TRINIDAD:**  
El Moro Club, and Pete Langdon

**CONNECTICUT**  
**BRIDGEPORT:**  
Lunin, Edward  
**EAST HAMPTON:**  
Hotel Gerramaugus  
**EAST HAVEN:**  
Carnevale, A. J.  
**HARTFORD:**  
Dubinsky, Frank  
**IVORYTON:**  
Ivoryton Hotel and James W. Donovan, Manager  
**NEW HAVEN:**  
Madigan Entertainment Service  
**NEW LONDON:**  
Andrcoli, Harold  
Bisconti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph  
**NIANTIC:**  
McQuillan, Bob  
Russell, Bud  
**POQUONNOCK BRIDGE:**  
Johnson, Samuel  
**STAMFORD:**  
Glean Acres Country Club, and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.  
**STONINGTON:**  
Hangar Restaurant and Cab, and Herbert Pearson  
Whewell, Arthur  
**WESTPORT:**  
Goldman, Al and Marty  
**DELAWARE**  
**DOVER:**  
Apollo Club, and Bernard Paskins, Owner  
Veterans of Foreign Wars, LeRoy Rench, Commander  
Williams, A. B.  
**ELLENDALE:**  
Heavy's Chicken Shack, and Isacsa Jarmon  
**GEORGETOWN:**  
Gravel Hill Inn, and Preston Hitchens, Proprietor  
**MILFORD:**  
Fountain, John  
**NEW CASTLE:**  
Lamon, Edward  
Murphy, Joseph  
**SMYRNA:**  
Kent County Democratic Club, Solomon Thomas, Chairman  
**WILMINGTON:**  
Allen, Sylvester  
Burt, Mrs. Mary (Warren)  
Cooper, Mr. and Mrs. Alexander  
**FLORIDA**  
**BRADENTON:**  
May's Bar, Buddy Mays, Employer  
Strong, Merle, Bernice and Ronald  
**CLEARWATER:**  
Bardon, Vance  
**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay Howse  
**DANIA:**  
Paradise Club, and Michael P. Slavin  
**DAYTONA BEACH:**  
Bethune, Albert  
Cockrell, Chuck  
Elks Lodge, Pen City No. 503, John L. Slack, Employer  
Schmidt, Carl  
Wagner, Maurice  
**DEL RAY BEACH:**  
Casidy's Bar and Restaurant, Edw. Casidy  
Raxlan, Lou  
**FLORENCE VILLA:**  
Dan Laramore Lodge No. 1097, Garfield Richardson  
**FORT MYERS:**  
Bailey, Bill--All Star Minstrels, Inc., and Si Rubens  
McCutcheon, Pat  
**GULF BREEZE:**  
Surf Club, and Ernest W. Wright, Operator  
**HALLANDALE:**  
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus  
**JACKSONVILLE:**  
Blanc, Paul  
Blumberg, Albert  
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bien, Managing-Agent  
Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen  
Jackson, Otis  
Newberry, Earl, and Associated Artists, Inc.  
Zumpt Huff Associates  
**KEY WEST:**  
Allard, Genevieve C. (Jeane Delta)

Club Mardi Gras, and A. G. Thomas, Employer  
Delta, Jeanne (Genevieve C. Allard)  
Habana Madrid  
Regan, Margo  
Weavers Cafe, Joseph Bucha and Joseph Subinatz  
**LAKELAND:**  
King, R. E.  
**MAITLAND:**  
Maitland Inn, Elmer Gunther, Owner  
**MELBOURNE:**  
Moonlight Inn, Jake Gunther, Owner  
**MIAMI:**  
Aboyoun, Tony  
Brooks, Sam  
City Club, Philip and Herbert Berman  
Club Jewel Box, Charles Namo, Owner, Danny Brown, President  
Corbit, Frank  
Gardner, Monte  
Girard, Nicholas  
Prior, Bill (W. H. P. Corp.)  
Smart, Paul D.  
Talcera, Ramon  
Weiss, J.  
**MIAMI BEACH:**  
Amon, Jack, Terrace Restaurant  
Caldwell, Max  
Chaz Parac, Mickey Grasso, and Irving Rivkin  
Circus Bar, and Charles Bogas Circus Club, and Vincent Terry Cohen, Sam  
Copa City, Murray Weinger, Lou Chesler and Fannie Herman  
Cromwell Hotel, Jack Yoches, Label Spiegel, Milton Lee Edwards Hotel, and Julius Nathan, Manager  
Frieding, Ed  
Friedlander, Jack  
Haddon Hall Hotel  
Harrison, Ben  
Lehnick, Max  
Macomba Club  
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lehnick, and Michael Rosenberg, Employers  
Miller, Irving  
Morrison, M.  
Perlmutter, Julius J.  
Pascarella Hotel, and Bernie Frassrand  
Scott, Sandy  
Straus, George  
Weills, Charles  
**ORLANDO:**  
Hastings, W. J.  
Redman, Arthur J.  
Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speedway  
**ORMOND BEACH:**  
Jul's Club, and Morgan Jul  
**PALM BEACH:**  
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary  
**PENSACOLA:**  
Associated Promoters, and Alfred Turner and Howard Miller  
Hodges, Earl, of the Top Hat Dance Club  
Keeling, Alcc (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
Southland Restaurant, and J. Ollie Tidwell  
Williams, Kent  
**QUINCY:**  
Monroe, Reg  
**ST. PETERSBURG:**  
Ciro's, and John A. Davis, Employer  
**SARASOTA:**  
Muller, Fred  
**SOUTH BAY:**  
Witherspoon, Leroy  
**STARKE:**  
Camp Blanding Recreation Center  
Goldman, Henry  
**STUART:**  
Sutton, G. W.  
**TALLAHASSEE:**  
Allen, Leroy  
Gaines Pato, and Henry Gaines, Owner  
Hill, W. H.  
Two Spot Club, Caleb E. Hinnaah  
**TAMPA:**  
Brown, Russ  
Carouel Club, and Abe Burkow and Norman Karn, Employers  
Crystal Ball Restaurant, George Merry-Go-Round Club, and Larry Ford  
Rich, Don and Jean  
The Tampa Grand Assn., and Ernest Reina, Pres.  
Williams, Herman



**VERMONT**

Clarke, John, Pines Hotel Corp.  
Pines Hotel Corp., and John Clarke  
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:**  
Ballerina Club, and Bill Harris, Operator  
Larocco, Harry L.  
Parish, Lillian F.

**GEORGIA**

**ALBANY:**  
Lemac Supper Club, and Gordon Leonard, Employer  
Robert A. McGarrity, Owner  
Seay, Howard  
**ATLANTA:**  
Montgomery, J. Neal  
Spencer, Perry  
**AUGUSTA:**  
Bill and Harry's Club, and G. W. (Bill) Prince and Fred W. Taylor, Managers  
Minnick Attractions, Joe Minnick  
**BRUNSWICK:**  
Anderson, Jack  
Joe's Blue Room, and Earl Hill and W. Lee  
Wigfalls Cafe, and W. Lee  
**RINESVILLE:**  
Plantation Club, S. C. Kiam and F. W. Taylor  
**MACON:**  
Lee, W. C.  
Swabe, Leslie  
**SAVANNAH:**  
Caravan Club, Nick C. Alexander, Owner  
Hayes, Gus  
Hudges, Rocky  
Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager  
Thompson, Lawrence A., Jr.  
Young, George S.  
**THOMASVILLE:**  
Club Thomas, and Terry Mazy, 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. Jeffress, Owner and Operator  
Gem Cafe, and Mr. J. T. Jeffress, Owner and Operator  
**SPIRIT LAKE:**  
Forside Lodge, and R. E. Berg  
**TWIN FALLS:**  
B. P. O. Elks, No. 1183

**ILLINOIS**

**BELLEVIEW:**  
Anderson, F. D.  
**BERWYN:**  
Hunt Club, Martin and Rose Hetzel, Owners  
**BLOOMINGTON:**  
McKinney, James B.  
Thompson, Earl  
**CAIRO:**  
Sergent, Eli  
**CALUMET CITY:**  
Ciro's Tap, Sid Clark and Rocky Mulligan, Co-owners  
**CHAMPAIGN:**  
Robinson, Bennie  
**CHICAGO:**  
Associated Artists Corp.  
Bain Street Club, The, and Elsworth Nixon, Owner  
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus  
Change 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 Peaston  
Lullaby of Broadway, Harry G. Stollar, and Erwin (Pinky) Davis, Employers  
Majestic Record Co.  
Manfield, Philip  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical Agency

Mucambo Club, Turin Acevedo, Owner  
Musstru Concert Management, and George Wildemas  
Music Bowl, and Jack Peretz and Louis Cappanola, Employers  
Music Bowl (formerly China Doll), and A. D. Blumenthal  
Moore, H. B.  
Nob Hill Club, and Al Peaston  
O'Connor, Pat L., Pat L. O'Connor, Inc.  
Stanley, Mal  
Stoner, Harlan T.  
Williams, Ward (Flash)  
Ziggie's Gridiron Lounge, and Ziggie Carobski, Owner

**DECATUR:**  
Facon, James (Butter)  
**GULFPORT:**  
Sunset Night Club, and Parris Shambour  
**LA GRANGE:**  
Hart-Van Recording Co., and H. L. Hartman  
**MOLINE:**  
Axtler's Inn, and Francis Weaver, Owner  
**MOUND CITY:**  
Club Winchester, and Betty Gray and Buck Willingham

**PEKIN:**  
Candlelight Room, and Fred Romanc  
**PEORIA:**  
Donato, Frank and Mildred (Renee)  
Humane Animal Association  
Rutledge, R. M.  
Sinson, Eugene  
Streeter, Paul  
Thompson, Earl  
Wagner, Lou  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr. and Mrs. Stilller

**ROCKFORD:**  
Marino, Lawrence  
**ROCK ISLAND:**  
Barnes, Al  
Greyhound Club, and Tom Daveliu  
**SOUTH BELOIT:**  
Derby, Henry Piazza, Owner and Operator  
**SPRINGFIELD:**  
Face, James (Butter)  
Shrum, Cal  
**WASHINGTON:**  
Thompson, Earl  
**ZEIGLAR:**  
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

**INDIANA**

**ANDERSON:**  
Lanane, Bob and George  
Levitt's Supper Club, and Roy D. Levitt, Proprietor  
**BEECH GROVE:**  
Mills, Bud  
**BLUFFTON:**  
Lane, Don  
**CENTERVILLE:**  
Hagen-Wallace Circus, and Frank Martin, Owner  
**EAST CHICAGO:**  
Barnes, Tiny Jim  
East Chicago American Enterprises, and James Dawkins  
Morgan, Christine  
**ELWOOD:**  
Yankee Club, and Charles Sullivan, Manager  
**EVANSVILLE:**  
Adams, Jack C.  
**FORT WAYNE:**  
Brummett, Emmett  
**GARY:**  
Johnson, Kenneth  
**GREENSBURG:**  
Club 46, Charles Holzboise, 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  
Ferguson Hotel, George Ferguson, Prop., Leo Lester, Jr.  
Hicks, Jerry  
Lazar, Eugene and Alex  
Roller Rondo Skating Rink, and Perry Plick, Operator  
Stover, Bill  
Sho-Bar, and Charles Walker  
Tom's Supper Club, Tony Lauenzano, Operator  
William C. Powell Agency  
**MUNCIE:**  
Bailey, Joseph  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.

**SOUTH BEND:**  
Childers, Art (also known as Bob Cagney)  
Hoover, Wiley  
**SPENCERVILLE:**  
Kelly, George M. (Marquis)  
**SYRACUSE:**  
Waco Amusement Enterprises  
**TERRE HAUTE:**  
Terrell, Mrs. H. A.

**IOWA**

**CARROLL:**  
Brown Derby and Mabel Brown  
**CLARION:**  
Miller, J. L.  
**DENISON:**  
Larby Ballroom, and Curtis Larby, Operator  
**DES MOINES:**  
Brookins, Tommy  
Dresser, Naomi  
Hollywood Productions, Inc., and H. W. Jacobson  
Pioneer Hi-Bred Corn Co.  
**HARLAN:**  
Gibson, C. Rex  
**SHENANDOAH:**  
Aspinwall, Hugh M. (Chick Martin)  
**SIoux CITY:**  
Freeman, Lawrence  
**SPENCER:**  
Free, Ned  
**VAIL:**  
Hollywood Circus Corp., and Charles Jacobson  
**WATERLOO:**  
Hastings, W. J.  
Stetico, Benton L.  
**WOODBINE:**  
Danceland, J. W. (Red) Brummer, Manager

**KANSAS**

**COFFEYVILLE:**  
Ted Blake  
**DODGE CITY:**  
Graham, Lyle  
**HOLCOMB:**  
Golden Key Club, and H. E. Allen (also known as Bert Talon, Bert Allen)  
**KANSAS CITY:**  
White, J. Cordell  
**LIBERAL:**  
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen  
**LOGAN:**  
Graham, Lyle  
**MANHATTAN:**  
Stuart, Ray  
**MARYSVILLE:**  
Randall, George  
**PRATT:**  
Clements, C. J.  
Wisby, L. W.  
**WICHITA:**  
Aspinwall, Hugh M. (Chick Martin)  
Ebony Club, and Elroy Chandler, Employer  
Holiday, Art  
Key Club, and/or G. W. Moore

**KENTUCKY**

**BOWLING GREEN:**  
Rountree, Upton  
Taylor, Roy D.  
**HOPKINSVILLE:**  
Dabney, Louis B.  
**LOUISVILLE:**  
Bramer, Charles  
Imperial Hotel, Jack Woolems, Owner  
King, Victor  
Spaulding, Preston  
**OWENSBORO:**  
Higgs, Bennay  
**PADUCAM:**  
Vickers, Jimmie  
**WINCHESTER:**  
Bell, William

**LOUISIANA**

**ALEXANDRIA:**  
Smith, Mrs. Lawrence, Proprietor, Club Plantation  
Stars and Bars Club (also known as Brass Hats Club), A. E. Conley, Owner, Jack Tyson, Manager  
Weil, R. L.  
**BATON ROUGE:**  
Broussard, Bruce  
**CROWLEY:**  
Young Men's Progressive Club, and J. L. Buchanan, Employer  
**GONZALES:**  
Johns, Camille

**LAFAYETTE:**  
Hadacol Caravan  
LeBlanc Corporation of Louisiana  
Velita, Toby  
Venables Cocktail Lounge  
**LAKE CHARLES:**  
Village Bar Lounge, and C. L. Barker, Owner  
**LEESVILLE:**  
Capell Brothers Circus  
**MONROE:**  
Keith, Jesse  
Thompson, Son  
**NATCHITOCHE:**  
Burton, Mrs. Pearl Jones  
**NEW IBERIA:**  
Club La Louisiane, Billeus Broussard and Filo Gonzalez  
**NEW ORLEANS:**  
Barker, Rand  
Berns, Harry B., and National Artists Guild  
Callico, Ciro  
Conforto, Joseph, and Mildred Murphy  
Dog House, and Grace Martinez, Owner  
El Matador Club, George Mariano, Prop.  
Gilbert, Julie  
Hurricane, The, Percy Stovall  
LeBlanc, Dudley J.  
Monnie, George  
**OPELOUSAS:**  
Cedar Lane Club, and Milt Delmas, Employer  
**SHREVEPORT:**  
Reeves, Harry A.  
Ropolo, Angelo  
Stewart, Willie  
**SPRINGHILL:**  
Capers, C. L.

**MAINE**

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

**MARYLAND**

**BALTIMORE:**  
Blue Danube, and Wm. Kassar, 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, Dawn  
Jolly Post, and Armand Moe-singer, Prop.  
Las Vegas Club, and Joe Morea  
LeBlanc Corporation of Maryland  
Bernie Lit Theatrical Agency (formerly Playboy Talent Agency)  
Perkins, Richard, of Associated Enterprises  
Weiss, Harry  
**COLMAR MANOR:**  
Rustic Cabins, and Walter Crutchfield, Owner  
**CORAL HILLS:**  
Schendel, Theodore J.  
**CUMBERLAND:**  
Waingold, Louis  
**EASTON:**  
Hannah, John  
**FENWICK:**  
Repich, Albert  
**HAGERSTOWN:**  
Bauer, Harry A.  
Rainbow Room of the Hamilton Hotel, and Chris Trautales  
**HAVRE DE GRACE:**  
Bond, Norvel  
**NORTH BEACH:**  
Mendel, Bernard  
**OCEAN CITY:**  
Belmont, Lou, Gay Nineties Club, and Henry Epstein  
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner  
**SALISBURY:**  
Twin Lantern, Elmer B. Dashiell, Operator  
**TURNERS STATION:**  
Thomas, Dr. Joseph H., Edge-water Beach

**MASSACHUSETTS**

**AMHERST:**  
Murphy, Charles  
Russell, William  
**BLACKSTONE:**  
Stefano, Joseph  
**BOSTON:**  
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President  
Bronsham, James J.  
Caruso, Charles

Hargood Concerts, and Harry Goodman  
Harriott, Eric  
L. J. B. Productions, and Lou Brudnick  
Regency Corp., and Joseph R. Weiser  
Sunbrock, Larry, and his Rodco  
Waldron, Billy  
Walker, Julian  
Younger Citizens Coordinating Committee, and George Mouson  
**BRAINTREE:**  
Quintree Manor  
**BUZZARDS BAY:**  
Blue Moon, and Alexander and Chris Byron, Owners  
Mutt's Steak House, and Henry M. K. Aronovski, and Canal Enterprises, Inc.  
**CAMBRIDGE:**  
Salvato, Joseph  
**FALL RIVER:**  
Andrade, William  
**FITCHBURG:**  
Bolduc, Henry  
**HAVERHILL:**  
Asas, Joe  
**HOLYOKE:**  
Kane, John  
**LOWELL:**  
Carney, John F., Amusement Company  
Crowe, Francis X.  
**MILLERS FALLS:**  
Rhythm Inn, and R. M. Thabault and James Del Nigro, 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, Chauncey Depew

**MICHIGAN**

**ANN ARBOR:**  
Charles, Rex (also known as Rex C. Esmond)  
Esmond, Rex C. (also known as Rex Charles)  
McLaughlin, Max  
McLaughlin, Ollie  
**BATTLE CREEK:**  
Smith, David  
**CRYSTAL:**  
Palladium Ballroom, M. E. Winkelman, Owner  
**DETROIT:**  
Bibb, Allen  
Briggs, Edgar M.  
Burgundy Records, Inc., and Art Sutton, General Mgr.  
Crystal Lounge and Bar, Ed-mour H. Bertram, Owner-Operator  
Payne, Edgar  
Zakou, A. J.  
**DOUGLASS:**  
Harding's Resort, and George E. Harding  
**FERRDALE:**  
Club Plantation, and Doc Washington  
**FLINT:**  
Grover, Tiff  
**GRAND HAVEN:**  
Black Angus Cafe (formerly McNeal's Cocktail Lounge), and Cecil S. McNeal, Owner  
**GRAND RAPIDS:**  
Club Chez-Ami, Anthony Scalice, Proprietor  
Powers Theatre  
Town Pump and Fozee Yared  
Universal Artists and Phil Simon  
**MUSKOGON HEIGHTS:**  
Griffen, James  
Wilson, Leslie  
**PONTIAC:**  
Henry's Restaurant, and Charles Henry  
**SISTER LAKES:**  
Rendezvous Bowl, and Ren-dezvous Inn (or Club), Gordon J. "Buzz" Miller  
**TRAVERSE CITY:**  
Lawson, Al

**UTICA:**  
Spring Hill Farms, and Andrew Sneed  
**WAYLAND:**  
Macklin, Wm. and Laura

**MINNESOTA**

**DETROIT LAKES:**  
Johnson, Allan V.  
**DULUTH:**  
Lurye, Jay  
**EASTON:**  
Hannah, John  
**HARMONY:**  
Carson, Manford  
**MANKATO:**  
Becker, Carl A.  
**MINNEAPOLIS:**  
International Food and Home Shows  
Northwest Vaudeville Attrac-tions, and C. A. McEvoy  
**PIPESTONE:**  
Coopman, Marvin  
Stolzman, Mr.  
**RED WING:**  
Red Wing Grill, Robert A. Nybo, Operator  
**ROBBINSDALE:**  
Crystal Point Terrace  
**SLAYTON:**  
E. E. Iverson  
Iverson Manufacturing Co., Bud Iverson  
**WINONA:**  
Interact Orchestra Service, and L. Porter Juang

**MISSISSIPPI**

**BILOXI:**  
Joyce, Harry, Owner, Pilot House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Rainey)  
**CLEVELAND:**  
Hardin, Drezel  
**GREENVILLE:**  
Pollard, Fleornard  
**GULFPORT:**  
Plantation Manor, and Herman Burger  
**JACKSON:**  
Carpenter, Bob  
Poor Richards, and Richard E. Head, Employer  
Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, Ark.)  
**KOSCIUSKO:**  
Fisher, Jim S.  
**LELAND:**  
Lillo's Supper Club and Jimmy Lillo  
**MERIDIAN:**  
Bishop, James E.  
**NATCHEZ:**  
Colonial Club, and Ollie Koerber  
**POPLARVILLE:**  
Ladner, Curtis (Red)  
**VICKSBURG:**  
Blue Room Nite Club, and Tom Wince

**MISSOURI**

**BOONEVILLE:**  
Bowden, Rivers  
Williams, Bill  
**CHILLICOTHI:**  
Hawes, H. H.  
**CLAYTON:**  
Anderson, P. D.  
**FORT LEONARD WOOD:**  
Lawhon, Sgt. Harry A.  
**INDEPENDENCE:**  
Casino Drive Inn, J. W. John-son, Owner  
**KANSAS CITY:**  
Am-Vets and Bill Davis, Com-mander  
Esquire Productions, and Ken-neth Yates, and Bobby Han-shaw  
Main Street Theatre  
**MACON:**  
Macon County Fair Association,  
Mildred Sanford, Employer  
**NORTH KANSAS CITY:**  
Schult-Krocker Theatrical Agency  
**OAKWOOD (HANNIBAL):**  
Club Belvedere, and Charles Matlock  
**POPLAR BLUFFS:**  
Brown, Merle  
**ST. LOUIS:**  
All American Speed Derby, and King Brady  
Barnholtz, Mac  
Brown Bomber Bar, James Caruth and Fred Guinard, Co-owners  
Caruth, James, Operator, Club Rumbouge, Cafe Society,  
Brown Bomber Bar  
Caruth, James, Cafe Society

Chesterfield Bar, and Sam Baker D'Agostino, Sam Encore Club, and Ted Flaherty Ford, Ella Graf, George Markham, Doyle, and Tunc New Show Bar, and John W. Green, Walter V. Lay Nieberg, Sam Schimmel, Henry Shapiro, Mel Singer, Andy

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

## MONTANA

**BUTTE:**  
Webb, Ric

**GLENDIVE:**  
Andrews, Lee K. (Bucky) Derrick Club, The

**GREAT FALLS:**  
J. & A. Rollerrade, and James Austin

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

## NEBRASKA

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

**FREMONT:**  
We-Ann Club, and Tanya June Buber

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

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

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

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

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

## NEVADA

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

**LAS VEGAS:**  
Adevars Club, Inc., Clifton Powell, Employer  
Gordon, Ruth  
Holtzinger, Ruby  
Kogin, Jack  
Lawrence, Robert D.  
Moulin Rouge  
Patio Club, and Max Stettner, Sid Slate, Joe Cohen  
Ray's Cafe  
Stoney, Milo E.  
Warner, A. H.

**LOVELOCK:**  
Fischer, Harry

**PITTMAN:**  
All-American Supper Club and Casino, and Jim Thorpe

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

## NEW HAMPSHIRE

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

**JACKSON:**  
Nelson, Eddy  
Sheir, James

## NEW JERSEY

**ABECON:**  
Hart, Charles, President, and Eastern Mardi Gras, Inc.

**ATLANTIC CITY:**  
Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop. Bobbins, Abe Casper, Joe Cheatham, Shelby Dantzer, G. Eatin, Lew Fasse, G. 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

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

**BLOOMFIELD:**  
Thompson, Pitt

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

**BURLINGTON:**  
American Legion Home and Oscar Hutton, Chairman

**CAMDEN:**  
Downey's and Jack Downie and Frank Crane, Proprietors  
Embassy Ballroom, and George E. Chipe (Geo. DeGerolamo), Operator

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

**EAST ORANGE:**  
Hutchins, William

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

**ELIZABETH:**  
Curo, V.

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

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

**HOBOKEN:**  
Sportmen Bar and Grill

**JERSEY CITY:**  
Bonito, Benjamin  
Burco, Ferruccio  
Triumph Records, and Gerry Quinn, present Owner, and G. Staturs (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

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

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

**MONTECLAIR:**  
Co-Hay Corporation, and Thos. Haynes, and James Costello

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

**MT. HOLLY:**  
Shinn, Harry

**NEWARK:**  
Beadle, Janet  
Bruce, Ramon  
Coleman, Melvin  
Porte, Nicholas  
Graham, Alfred  
Hall, Emory  
Harris, Earl  
Hay, Clarence  
Holiday Corner, and Jerry Foster, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terri  
Levine, Joseph  
Lloyd Manor, and Smokey McAllister  
Marino, Tom  
Prestwood, William  
Red Mirror, and Nicholas Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Venetian Club, Oliver C. Rusomanno, Employer  
Wilson, Leroy  
Zaracardi, Jack, Galanti A. A.

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

**NORTH ARLINGTON:**  
Petrucci, Andrew

**NORTH BERGEN:**  
Boulevard Chalet, The, and Frank Lavalier

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

**ORTLEY:**  
Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer

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

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

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

**PENNSAUKEN:**  
Beller, Jack

**PENNS GROVE:**  
Club Mucha, and Joe Risan, Owner

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

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

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

**SUMMIT:**  
Abrons, Mitchell

**TRANCE:**  
Suglia, Mrs. Joseph

**TRENTON:**  
Esquire Club, and John Arianda

**UNION CITY:**  
Biscamano, Anthony P.  
Colony Theatre, and Vicki Wells (Dorothy Tirpak), of Fair Lawn, N. J.  
New Holly Club, Mario Casamasso, Owner

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

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

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

**WILLIAMSTOWN:**  
Talk of the Town Cafe, and Rocco Pippo, Manager

## NEW MEXICO

**ALBUQUERQUE:**  
Mary Green Attractions, Mary Green and David Time, Promoters  
Halliday, Finn  
Laloma, Inc., and Margaret Ricardi, Employer  
Lepley, John  
Richardson, Gary D.  
White, Parcell

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

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

**HOBBS:**  
Seraface, Pete

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

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

**RUIDOSO:**  
Davis, Denny W.

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

## NEW YORK

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

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

**ANGOLA:**  
Hacienda Cafe, The

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

**BINGHAMTON:**  
Stover, Bill

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

**BRONX:**  
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager  
Bell, Murray  
Club Delmas, Charles Marcelino and Vincent Delostia, Employers  
Jugarden, Jacques L.  
Katz, Murray  
Miller, H. Walter  
Miller, Joe  
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques L. Jugarden  
Rosardo, Al  
Rosenberg, Israel  
Santoro, E. J.

**BROOKLYN:**  
Arnovich, Ira (Mr.)  
Beckel, Lionel  
Bello-Ma Restaurant, Felix Garcia, Prop.  
Borriello, Carmine  
Bryan, Albert  
Community Center, and Walter C. Pinkton (NYC)  
Eso, Jimmy  
Globe Promoters of Huchleback Revue, Harry Dixon and Elmo Obey  
Hall, Edwin C.  
Johnston, Clifford  
Lemmo, Patrick  
Morris, Philip  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority, Brooklyn College, and Anita Birke  
Soo Corporation, and Hyman Robbins  
Steurer, Eliot  
Sturman, Alex  
1024 Club, and Albert Friend  
Williams, Melvin  
Zalow, Jack

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

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

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

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

**FERRDALE:**  
Clarendon Hotel, Leon Garfinkel, Owner  
Gross American House, and Hannah Gross, Owner  
Pollack Hotel, and Elias Pollack, Employer

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

**FRANKFORT:**  
Reile, Frank  
Tyler, Lenay

**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sleight, Don

**GLENSIDE:**  
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer

**GLENWILD:**  
Glenwild Hotel and Country Club, and Mack A. Lewis, Employer

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

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

**HUDSON:**  
Goldstein, Benay  
Gutto, Samuel

**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  
Mardenfield, Inadore, Jr., Estate

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

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

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

**MT. VERNON:**  
Raphin, Harry

**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 Karzmar  
Bachelor House  
Bamboo Room, and Joe Bura  
Bender, Milton  
Benarubi, Ben  
Beverly Green Agency  
Bradley Williams Entertainment Bureau  
Broadway Spring Publications, L. Frankel, Owner  
Brown, Bridget  
Bruly, Jesse  
Camera, Rocco  
Cappola, Antoinette  
Caruso, Mrs. Madeline  
Castleholm Swedish Restaurant and Henry Ziegler  
Catala, Estaban  
Chambour Restaurant, Phil Rosen, Owner  
Chanson, Inc., Monte Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Club Continental and Dave Panzer  
Club Pleasant Gents, Lee Chambers and Rudolph Johnson  
Coffery, Jack  
Cohen, Marty  
"Come and Get It" Company  
Common Cause, Inc., and Mrs. Payne  
Conlin Associates, and Joe H. Conlin  
Continental Record Co., Inc.  
Cooper, Ralph, Agency  
Courtney, Robert  
Cross, James  
Croydon, Michael, Theatrical Agency  
Currie, Lou  
Cutter, George H., Jr.  
Newton  
Dubonnet Records, and Jerry (Jerome) Lipkin  
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  
Grande, Budd  
Gray, Lew, and Magic Record Company  
Gross, Gerald, of United Artists Management  
Hello Parer, Inc., and Wm. L. Taub, Pres.  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman Sturmak  
Imps, Inc., and Ben Grades  
International Food Show, Gordon Saville, Pres.  
Jonsson, Donald E.  
Katz, Archie  
Kennedy, Herbert C.  
Kent Restaurant Corp., Anthony Kourtos and Joe Russo  
Kessler, Sam, and Met Records  
King, Gene  
Kushner, David and Jack La Rue, James  
La Vie (en Rose) Night Club, Monte Proser Enterprises, Inc., and Monte Proser, Owner  
Levy, John  
Little Gypsy, Inc., and Rose Hirschler and John Lobel  
Lopez, Juan  
Majestic Restaurant, and Paul Bond  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Manning, Sam  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogel, Wm., and Assoc.  
Mootanex, 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.  
Fargas, Orlando  
Penachio, Reverend Andre  
Pinkston, Walter C., and Community Center (Brooklyn)  
Place, The, and Theodore Costello, Manager  
Rain Queen, Inc.  
Regan, Jack

**Richs, James (leader of The Ravens)**  
Riley, Eugene  
Robbins, Sydel  
Robinson, Charles  
Rogers, Harry, Owner, "Prisco Follies"  
Sager, Marian  
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. Rubien  
Stumberger, Richard  
Strouse, Irving  
Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrock, Larry, and his Bodeo Show  
Tackman, Wm. H.  
Talent Corp. of America, Harry Weisman  
Teddy McRae Theatrical Agency, Inc.  
Television Exposition Productions, Inc., and Edward A. Cornes, President  
United Artists Management Variety Entertainers, Inc., and Herbert Rubin  
Venus Star Social Club, and Paul Earlington, Manager  
Walker, Aubrey, Maisonette Social Club  
Waterpapers, Inc.  
Wellschlag, Samuel  
Wilder Operating Company  
Winley, Paul  
Zakon, A. J.  
Zaks (Zackers), James

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

**NORWICH:**  
McLean, C. P.

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

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

**RAQUETTE LAKE:**  
Weinstein, Abe

**ROCHESTER:**  
Band Box, and Lou Noco  
Cotton Club, The, and Harry Spiegelman, Owner  
Glass Bar, Wm. H. Gormley, Owner-Operator  
Griff, Nettie  
J. & L. Lounge, and Morry J. Zwick, Employer  
Valenti, Sam  
Willows, and Milo Thomas, Owner

**ROME:**  
Mark, Al

**SARATTS:**  
Sabattis Club, and Mrs. Vera V. Coleman

**SARANAC LAKE:**  
Birches, The, Mose LaPouantain, Employer, C. Randall, Mgr.  
Durgans Grill

**SARATOGA SPRINGS:**  
Clarke Stevens and Arthur Durgans Grill

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

**SYRACUSE:**  
Mahsie, Joseph T.

**TANNERSVILLE:**  
Germano, Basil

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

**VALHALLA:**  
Twin Palms Restaurant, John Masi, Proprietor

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

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

**WATERVLIET:**  
Cortes, Rita, James E. Strates Shows  
Kilke, Lyan  
Whitehall, Jerry-Ann's Chateau, and Jerry Rumania

**WHITE PLAINS:**  
Brod, Mario

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

**WUTSBORO:**  
Manufacturing Park Inn, Samuel Bliss, Owner

**YONKERS:**  
Sinclair, Carl

## LONG ISLAND (New York)

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

**BAYSHORE:**  
Moore, James J.

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

**BELORE:**  
Babner, William J.

**COPIAGUE:**  
Eanco Corporation

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

**ELMHURST:**  
Miele, Mrs. F.

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

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

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

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

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

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

**ROSLYN:**  
Martucci, Carmine, and  
Renaissance Country Club

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

**WESTBURY:**  
Canning, Harold B.

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

## NORTH CAROLINA

**BEAUFORT:**  
Marley, Charles

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

**CAROLINA BEACH:**  
Stokes, Gene

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

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

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

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

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

**HENDERSONVILLE:**  
Livingston, Buster

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

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

**RALEIGH:**  
Club Carlyle, Robert Carlyle

**REIDSVILLE:**  
Ruth, Therman

**WALLACE:**  
Strawberry Festival, Inc.

**WILMINGTON:**  
Harn, The., and Charles H.  
Whitty, Employer

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

**NORTH DAKOTA**

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

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

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

## OHIO

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

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

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

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

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

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

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

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

**EUCLID:**  
Rado, Gerald

**FINDLAY:**  
Wilson, Mr. and Mrs. Karl

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

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

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

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

**PIQUA:**  
Sedgwick, Lee, Operator

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

**SANDUSKY:**  
Eagles Club  
Mathews, S. D.  
Salice, Henry

**SPRINGFIELD:**  
Jackson, Lawrence  
Kelly's Ice Frolics, and  
Jack Kelly  
Terrace Gardens, and H. I.  
McCall

**STUBENVILLE:**  
Hawkins, Fritz

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

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wraga, Herbert, Jr.

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

**ZANESVILLE:**  
Venner, Pierre

## OKLAHOMA

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

**ENID:**  
Norris, Gene

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

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

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

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

**SHAWNEE:**  
DeMarco, Frank

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

## OREGON

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

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

**GARIBALDI:**  
Marty de Joe Agency  
Pirates' Den, and Sue Walker

**HEMISTON:**  
Rosenberg, Mrs. E. 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.

**SALEM:**  
Lope, Mr.

**SHERIDAN:**  
American Legion Post No. 75,  
Melvin Agee

## PENNSYLVANIA

**ALIQUIPPA:**  
Quinn, Otis

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

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

**BRAEBURN:**  
Mazur, John

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

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

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

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

**DEVON:**  
Jones, Martin

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

**DOWNTOWN:**  
Swan Hotel, K. E. Sbehaudeh,  
Owner

**ERIE:**  
Hamilton, Margaret

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

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

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

**GREENSBURG:**  
Michael Music Publishing Co.,  
and Matt Furin

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

**HAVERTOWN:**  
Fielding, Ed.

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

**KINGSTON:**  
Johns, Robert

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

**LANSDALE:**  
Richard's Hotel and Cafe,  
and Richard Artuso

**LEWISTON:**  
Temple, Carl E.

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

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

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

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natalie, Tommy

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

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

**PITTSBURGH:**  
Bruno, Joseph

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

**SCRANTON:**  
McDonough, Frank

**SLATINGTON:**  
Flick, Walter H.

**STRAFFORD:**  
Pointette, Walter

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

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

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

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

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James

**YORK:**  
Daniels, William Lopez

## RHODE ISLAND

**PROVIDENCE:**  
Columbia Artists Corp.

**SOUTH CAROLINA**

**CHARLESTON:**  
Kline, George H.

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

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

**GREENVILLE:**  
Harlem Theatre, and Joe  
Gibson

**TOWERS RESTAURANT, and J. L.  
Melancon**

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

**MYRTLE BEACH:**  
Hewlett, Ralph J.

**SOUTH DAKOTA**

**ARMOUR:**  
Smith, Coy

**BROOKINGS:**  
DeBlonk, Mat W.

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

## TENNESSEE

**HUMBOLDT:**  
Ballard, Egbert

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

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

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

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

**PARIS:**  
Cavette, Eugene

## TEXAS

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

**AUSTIN:**  
Iade Room, and E. M. Pusk

**BEAUMONT:**  
Bubko, E. W.

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

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

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

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

**DENISON:**  
Club Rendezvous

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

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

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

**GALVESTON:**  
Evaas, Bob  
Shiro, Charles

**GONZALES:**  
Dailey Bros. Circus

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

**HENDERSON:**  
Wright, Robert

**LAREDO:**  
Laredo Country Club, Dan  
Faubner and Fred Brunl

**LEWELLAND:**  
Collins, Dee

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

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

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

**ODESSA:**  
Baker, George  
The Rose Club, and Mrs. Har-  
vey Keller, Bill Grant and  
Audy 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 ANGELO:**  
Specialty Productions, Nelson  
Scott and Wallace Kelton

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

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

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

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

## UTAH

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

## VERMONT

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

## VIRGINIA

**ALEXANDRIA:**  
Commonwealth Club, Joseph  
Burko, and Seymour Spelman

**BUENA VISTA:**  
Dove, Julian

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

**EXMORE:**  
Downing, J. Edward

**LYNCHBURG:**  
Bailey, Clarence A.

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

**NEWPORT NEWS:**  
Isaac Burton

**NORFOLK:**  
Big Trztek Diner, Percy Simon,  
Proprietor  
Cathvan, Irwin  
Meyer, Morris  
Robanna, George  
Winfree, Leonard

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

**PORTSMOUTH:**  
Rountree, G. T.

**RICHMOND:**  
American Legion Post No. 151

**SUFFOLK:**  
Clark, W. H.

**VIRGINIA BEACH:**  
Bass, Milton  
Fox, Paul J., Jim and Charles  
Melody Inn (formerly Harry's  
The Spot), Harry L. Sizer,  
Jr., Employer

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

**WASHINGTON**

**SEATTLE:**  
Grove, Sirless  
Harvison, R. S.

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

**WEST VIRGINIA**

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

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

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

**INSTITUTE:**  
Hawkins, Charles

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

**MARTENSBURG:**  
Miller, George E.

**MORGANTOWN:**  
Niner, Leonard

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

**WHEELING:**  
Marfi, Gras

**WISCONSIN**

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

**BEAR CREEK:**  
Schwarler, Leroy

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

**GREENVILLE:**  
Reed, Jimmie

**HURLEY:**  
Club Francis, and James Francis  
Fosterchio, Mrs. Elicey, Club  
Fiesta

**MILWAUKEE:**  
Bethia, Nick Williams  
Cogg, Isaac  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Dancer, Earl  
Dimaggio, Jerome  
Fun House Lounge, and Ray  
Howard  
Gentilli, Nick  
Goor, Seymour  
Maniacci, Vince  
Rio Club, and Samuel Douglas,  
Manager, Vernon D. Bell,  
Owner  
Rizzo, Jack D.  
Scaler's House of Jazz, and  
Mike Albano  
Singers Rendezvous, and Joe  
Porce, Frank Balistreri and  
Peter Orlando  
Suber, Bill  
Tin Pan Alley, Tom Bruno,  
Operator  
Weinberger, A. J.

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

**RACINE:**  
Miller, Jerry

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

**ROSHOLT:**  
Akavichas, Edward

**SHEBOYGAN:**  
Sheboygan County Harnet Rac-  
ing Association, Orlando  
Thiel, Pres.

**TOMAH:**  
Veterans of Foreign Wars

**WYOMING**

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

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

**DUBOIS:**  
Harter, Robert II.

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

**DISTRICT OF COLUMBIA**

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

**CANADA**

**ALBERTA**

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

**BRITISH COLUMBIA**

**VANCOUVER:**  
DeSantis, Sandy

**NOVA SCOTIA**

**GLACE BAY:**  
McDonald, Marty

**ONTARIO**

**CHATHAM:**  
Taylor, Dan

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

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

**GRAVENHURST:**  
Webb, James

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

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

**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. Durvay  
and Sokoloff  
Habler, Peter  
Keaton, Bob  
Langford, Karl  
Local Union 1452, CIO Steel  
Workers Organizing Com-  
mittee  
Miquelon, V.  
Mitford, Bert  
Weihau, Katherine

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

**WINCHESTER:**  
Bilow, Hillare

**QUEBEC**

**DRUMMONDVILLE:**  
Grenik, Marshall

**HUNTINGTON:**  
Peterson, Hank

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

**POINTE-CLAIRES:**  
Oliver, William

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

**ALASKA**

**FAIRBANKS:**  
Brewer, Warren  
Flemming, P. DeCasta  
Flemming, Freddie W.  
Glen A. Elder (Glen Alvis)  
Grayson, Phil  
Hut Club, Lora and Roy  
Stoltz, Owners  
Johnson, John W.  
Miller, Casper  
Nevada Kid  
Players Club, Inc., and Jean  
Johnson  
Shangri La Club, Lora and  
Roy Stoltz, Owners  
Stampede Bar, Byron A. Gillam  
and The Nevada Kid

**RETCHIKAN:**  
Channel Club

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

**QUEBEC CITY:**  
LaChance, Mr.

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

**THREE RIVERS:**  
St. Maurice Club

**BASKATCHEWAN**

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

**CUBA**

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

**ALASKA**

**HAWAII**

**HONOLULU:**  
Kennison, Mrs. Ruth, Owner,  
Pango Pango Club  
Mansau, Fred  
Thomas Puna Lake

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

**SOUTH AMERICA**

**BRAZIL**

**SAO PAULO:**  
Alvarez, Baltazar

**MISCELLANEOUS**

Abbe, Virgil  
Abernathy, George  
Albers, Joe  
Al-Dean Circus, F. D. Freeland  
All American Speed Derby, and  
King Brady, Promoter  
Allen, Everett  
Andros, George D.  
Anthe, John  
Arnett, Eddie  
Arnwood, Ross  
Ashew, Helen  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises,  
Inc., and Paul Bacon  
Ball, Ray, Owner, All Star Hit  
Parade  
Baugh, Mrs. Mary  
N. Edw. Beck, Employer,  
Rhapsody on Ice  
Blumenfeld, Nate  
Bologhino, Dominick  
Bolster, Norman  
Bosserman, Herbert (Tiny)  
Brenner, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager, "Crazy  
Hollywood Co."

Brydon, Ray Marsh, of the Dan  
Rice 3-Ring Circus  
Buffalo Ranch Wild West Circus,  
Art Mox, R. C. (Bob) Grooms,  
Owners and Managers  
Burns, L. L., and Partners  
Burton, John  
Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Cheney, Aland Lee  
Chew, J. H.  
Collins, Dec  
Conway, Stewart  
Cooper, Morton  
Cooper, Richard  
Curry, Benny  
Davis, Clarence  
Davis (Kleve), Dick  
deLys, William  
Deviller, Donald  
DiCarlo, Ray  
Dixon, Jas. L., Sr.  
Dodson, Bill  
Dolan, Ruby  
Drake, Jack B.  
Dunlap, Leonard  
Eckhart, Robert  
Edwards, James, of James Ed-  
wards Productions  
Feenan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"  
Field, Scott  
Finklestein, Harry  
Ford, Ella  
Forsythe, Thomas  
Foa, Jesse Lee  
Freich, Joe C.  
Fricky, W. H. Woody  
Friendship League of America,  
and A. L. Nelson  
Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Goldberg (Garrett), Samuel  
Goodenough, Johnny  
Gordon, Harry  
Gould, Hal  
Grayson, Phil  
Greco, Jose  
Guttre, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.  
Hall, Mr.  
Hewlett, Ralph J.  
Hobbs, Willford, Vice-Pres., Arti-  
sts Booking Corp., Holly-  
wood, Calif.  
Hollander, Frank, D. C. Restau-  
rant Corp.  
Horan, Irish  
Horn, O. B.  
Hoskins, Jack  
Howard, LeRoy  
Howe's Famous Hippodrome Cir-  
cus, Arthur and Hyman Sturmak  
Hugs, James  
International Ice Revue, Robert  
White, Jerry Rayfield and  
J. J. Walsh  
Johnson, Sandy  
Johnston, Clifford  
Joest, Charles  
Kay, Bert  
Kelton, Wallace  
Kent, Jack  
Kirk, Edwin  
Kleve (Davis), Dick  
Kline, Hazel  
Kosman, Hyman  
Larson, Norman J.  
Law, Edward  
Leachy, J. W. (Lee)  
Levinsky, Charles  
Lewis, Harry  
Mack, Bee  
Magee, Roy  
Magee, Floyd  
Mann, Paul  
Markham, Dewey (Pigment)  
Mattews, John  
Maurice, Ralph  
McCarthy, E. J.

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

# UNFAIR LIST of the American Federation of Musicians

**INDIVIDUALS, CLUBS  
HOTELS, Etc.**

This List is alphabetic-  
ally arranged in States,  
Canada and Mis-  
cellaneous

**ALABAMA**

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

**ARIZONA**

**DOUGLAS:**  
Top Hat Club

**NOGALES:**  
Colonial House

**PHOENIX:**  
Fraternal Order of Eagles Lodge  
Aerie 2957  
Plantation Ballroom

**TESON:**  
El Tanque Bar

**ARKANSAS**

**HOT SPRINGS:**  
Forest Club, and Haskell Har-  
age, Prop.

**CALIFORNIA**

**BAKERSFIELD:**  
Jurez Salon, and George Beaton

**BEVERLY HILLS:**  
White, William B.

**CONRAD:**  
Coronado Yacht Club

**HOLLYWOOD:**  
Norris, Jorge

**IONE:**  
Watts, Don, Orchestra

**JACKSON:**  
Watts, Don, Orchestra

**LA MESA:**  
La Mesa American Legion Hall

**LONG BEACH:**  
Cinderella Ballroom, John A.  
Burley and Jack P. Merrick,  
Proprietors  
Tabone, Sam  
Workman, Dale C.

**LOS ANGELES:**  
Pooce Enterprises, and Million  
Dollar Theatre and Mayan  
Theatre

**OCEANSIDE:**  
Town House Cafe, and James  
Cuena, Owner  
Wheel Cafe

**PINOLE:**  
Pinole Brass Band, and Frank  
E. Lewis, Director

**PITTSBURG:**  
Bernac's Club

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

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

**SACRAMENTO:**  
Capps, Roy, Orchestra

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

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

**SAN LUIS OBISPO:**  
Scaton, Don

**TULARE:**  
T D E S Hall

**URIAM:**  
Forest Club

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

**WARNER SPRINGS:**  
Warner's Hot Springs

**COLORADO**

**RIFLE:**  
Wilcy, Leland

**CONNECTICUT**

**DANIELSON:**  
Pine House

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

**MOOSUP:**  
American Legion  
Club 91

**NAUGATUCK:**  
Zembruski, Victor—Polish  
Polka Band

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

**SAYBROOK:**  
Peace House

**WATERBURY:**  
State Theatre

**DELAWARE**

**WILMINGTON:**  
Brandywine Post No. 12,  
American Legion  
Cousin Lee and his Hill Billy  
Band



**FLORIDA**

**DEERFIELD:**  
El Sorocco

**FORT LAUDERDALE:**  
Aloha Club

**FORT MYERS:**  
Rendezvous Club

**HALLANDALE:**  
Ben's Place, Charles Dreizin

**JACKSONVILLE:**  
Standor Bar and Cocktail Lounge

**KENDALL:**  
Dixie Belle Inn

**KEY WEST:**  
Raul's Club

**MIAMI:**  
Heller, Joseph

**MIAMI BEACH:**  
Fried, Erwin

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

**POMPANO:**  
Julenes

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

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

**GEORGIA**

**AUGUSTA:**  
Cabana Supper Club, and J. Warren Sanford

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

**IDAHO**

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

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

**TWIN FALLS:**  
Radio Rendezvous

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

**ILLINOIS**

**CAIRO:**  
SI Club, and Jack Tallo Little Club, and Al Green

**CALUMET CITY:**  
Calumet City Post 330, American Legion

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

**DANVILLE:**  
Knight, Willa

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

**FAIRFIELD:**  
Eagles Club

**GALESBURG:**  
Carson's Orchestra Meeker's Orchestra

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

**MARISSA:**  
Triefenbach Brothers Orchestra

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

**NASHVILLE:**  
Smith, Arthur

**ONEIDA:**  
Rova Amvet Hall

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

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

**INDIANA**

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

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

**INDIANAPOLIS:**  
Sheffield Inn  
L'edell Club, and Hardy Edwards, Owner

**MISHAWAKA:**  
VFW Post 360

**NEW CHICAGO:**  
Green Mill Taverna

**SOUTH BEND:**  
Chain O'Lakes Conversation Club

**D. V. F. German Club**  
PNA Group 83 (Polish National Alliance)  
St. Joe Valley Boat Club, and Bob Zaff, Manager  
St. Joseph County 4-H Association

**IOWA**

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

**CEDAR FALLS:**  
Women's Club

**COUNCIL BLUFFS:**  
Smoky Mountain Rangers

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

**FAIRFIELD:**  
Iliis, Lew (Lew)

**FILLMORE:**  
Fillmore School Hall

**PEOSTA:**  
Peosta Hall

**SIoux CITY:**  
Eagles Lodge Club

**ZWINGLE:**  
Zwingle Hall

**KANSAS**

**TOPEKA:**  
Downs, Red, Orchestra  
Vinewood Dance Pavilion

**SALINA:**  
Woodman Hall

**WICHITA:**  
Silver Moon  
West Street Supper Club

**KENTUCKY**

**BOWLING GREEN:**  
Jackson, Joe L.  
Wade, Golden G.

**LOUISVILLE:**  
Cross Roads Club, Carl Goomes, Prop.

**PADUCAH:**  
Copa Cabana Club, and Red Thrasher, Proprietor

**LOUISIANA**

**LEESVILLE:**  
Capell Brothers Circus

**MAINE**

**LEWISTON:**  
Pastime Club

**SKOWHEGAN:**  
O Sol Mio Hotel

**MARYLAND**

**BALTIMORE:**  
Knowles, Nolan P. (Actas Music Corp.)

**BLADENBURG:**  
Bladensburg Arena (America on Wheels)

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

**FREDERICK:**  
Loyal Order of Moose

**MASSACHUSETTS**

**FALL RIVER:**  
Durfee Theatre

**GARDNER:**  
Florence Rangers Band  
Heywood-Wakefield Band

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

**LOWELL:**  
Golden Nugget Cafe

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

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

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

**NORTH READING:**  
Lewag's Club, Inc.

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

**SPENCER:**  
Reardon, Bernard

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

**WOBCESTER:**  
Gedymn, 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

**MINNESOTA**

**MINNEAPOLIS:**  
Lollies, Wes  
Milkes, C. C.

**MISSISSIPPI**

**VICKSBURG:**  
Rogers' Ark

**MISSOURI**

**KANSAS CITY:**  
Club Matinee  
Coates, Lou, Orchestra  
El Capitan Taverna, 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 BLUFF:**  
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

**ST. JOSEPH:**  
Rock Island Hall

**NEBRASKA**

**HASTINGS:**  
Eagles Club, and Ellis Wilder and Lyle Myers

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

**NEVADA**

**ELY:**  
Little Casino Bar, and Frank Pace

**NEW HAMPSHIRE**

**BOSCOWEN:**  
Colby's Orchestra, Myron Colby, Leader

**PITTSFIELD:**  
Pittsfield Community Band, George Freese, Leader

**WARNER:**  
Flanders' Orchestra, Hugh Flanders, Leader

**NEW JERSEY**

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

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

**CLIFTON:**  
Bockmann, Jacob

**DENVILLE:**  
Young, Buddy, Orchestra

**EAST PATERSON:**  
Gold Star Inn

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

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

**HACKETTSTOWN:**  
Hackettstown Fireman's Band

**KEYPORT:**  
Singer, Walter, Orchestra

**MAPLEWOOD:**  
Maplewood Theatre

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

**MONTCLAIR:**  
Montclair Theatre

**MT. HOLLY:**  
Firezide Restaurant

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

**NEWARK:**  
House of Brides  
Palm House  
Pelican Bar

**NEW BRUNSWICK:**  
Carlano, John  
Krug, George S.

**OAK RIDGE:**  
Van Brundt, Stanley, Orchestra

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

**PATERSON:**  
Airship  
American Legion Band, B. Sellitt, 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

**BUIDOSO:**  
Davis Bar  
Martin Bar, and Martin Grindstaff, Owner

**NEW YORK**

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

**AVERILL PARK:**  
Burdan Lake Casino, and Edward Van Valkenburg

**BRONX:**  
Aloha Inn, Pete Mancuso, Proprietor, and Carl Ramford, 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, Osian

**CATSKILL:**  
Jones, Steve, and his Orchestra

**COHOES:**  
Sports Arena, and Charles Gup-till

**CUBA LAKE:**  
Evans Roller Rink

**ELMIRA:**  
Hollywood Restaurant

**ENDICOTT:**  
The Casino

**FISHKILL:**  
Cavacini's Farm Restaurant, Ed and Daniel Cavacini, Managers

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

**GENEVA:**  
Atom Bar

**GLASS LAKE:**  
Glass Lake Hotel, and Mr. Anthony Schepus

**HARRISVILLE:**  
Cheesman, Virgil

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

**KENMORE:**  
Basil Bros. Theatres Circuit, including Colvia Theatre

**KINGSTON:**  
Killmer, Carl, and his Orchestra (Lester Marks)

**MAMARONECK:**  
Seven Pines Restaurant

**MECHANICVILLE:**  
Coke, Harold

**MEDINA:**  
Moore Lodge No. 789

**MOHAWE:**  
Hurdie, Leslie, and Vineyards Dance Hall

**MT. VERNON:**  
Hartley Hotel

**NEW YORK CITY:**  
Disc Company of America (Acch Recordings)  
Norman King Enterprises, and Norman King  
Manor Record Co., and Irving M. Bertram  
Morales, Cruz  
Richman, William L.

**Solidaires (Eddy Gold and Jerry Isaacson)**  
Willis, Stanley

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

**OLEAN:**  
Wheel Restaurant

**RAVENA:**  
VFW Ravena Band

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

**ROCHESTER:**  
Loew's Rochester Theatre, and Letter Pollock  
Mack, Henry, and City Hall Cafe, and Wheel Cafe

**SALAMANCA:**  
State Restaurant

**SCHENECTADY:**  
Top Hat Orchestra

**SYRACUSE:**  
Miller, Gene

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

**VESTAL:**  
Vestal American Legion Post 89

**WELLSVILLE:**  
VFW Club

**NORTH CAROLINA**

**ASHEVILLE:**  
Proper, Fitzhough Lee

**KINSTON:**  
Parker, David

**WILMINGTON:**  
Village Barn, and E. A. Lehto, Owner

**OHIO**

**ALLIANCE:**  
Lexington Grange Hall

**CANTON:**  
Palace Theatre

**CINCINNATI:**  
Steamer Avalon

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

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

**HARRISBURG:**  
Hubba-Hubba Night Club

**HOLGATE:**  
Swiss Gardens, George E. Bronson

**LIMA:**  
Bilger, Lucille

**NEWARK:**  
Eagles Lodge

**NEW LYME:**  
Fawn Ballroom

**PAINESVILLE:**  
Chagrin Taverna

**PIERPONT:**  
Lake, Danny, Orchestra

**PORTSMOUTH:**  
Classic Bar, and Robert Rose, George Fraley and Ed Fraley

**RAVENNA:**  
Ravenna Theatre

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

**SALEM:**  
Gold Bar, and Chris Paparodis, Jr.

**TOLEDO:**  
Blue Heaven Night Club

**VAN WERT:**  
Underwood, Don, and his Orchestra

**WAFKONETA:**  
Veterans of Foreign Wars

**YOUNGSTOWN:**  
Shamrock Grill Night Club, and Joe Stupbar

**OKLAHOMA**

**OKLAHOMA CITY:**  
Bass, Al, Orchestra  
Ellis, Harry B., Orchestra  
Hughes, Jimmy, Orchestra  
Orwig, William, Booking Agent  
Palladium Ballroom, and Irvin Parker

**BRISTOL:**  
Knights of Templar

**JACKSON:**  
SPO Fraternity  
Supper Club  
TKO Fraternity  
TKO Lodge

**NASHVILLE:**  
Hippodrome Roller Rink

**OREGON**

**GRANTS PASS:**  
Fruit Dale Grange

**SAMS VALLEY:**  
Sams Valley Grange, Mr. Peffley, Grange Master

**PENNSYLVANIA**

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

**ANNVILLE:**  
Washington Band

**ASHLAND:**  
Eagles Club  
VFW Home Association, Post 7654

**BADEN:**  
Byersdale Hotel

**BEAVER FALLS:**  
VFW Post No. 48  
White Township Inn

**BRADFORD:**  
Evan's Roller Rink, and John Evan

**BUSHKILL:**  
Country Villa, and Mr. Friedman, Owner

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

**EAST STRoudSBURG:**  
Locust Grove House

**FAIRCHANCE:**  
Sons of Italy Hall

**FALLSTON:**  
Valley Hotel

**FREDERICKSBURG:**  
Vernon Volunteer Fire Co.

**FREEDOM:**  
Sully's Inn

**GIRARDVILLE:**  
St. Vincent's Church Hall

**LEBANON:**  
Sholly's Tavern

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

**MEADVILLE:**  
I. O. O. F. Hall

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

**NEW FLORENCE:**  
Veterans of Foreign Wars

**NEW KENSINGTON:**  
Gable Inn

**PHILADELPHIA:**  
Allen, James, Orchestra  
Duprex, Hiram

**PHOENIXVILLE:**  
Slovak Club and Hall

**PITTSBURGH:**  
Club 22  
Lunt, Grace

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

**ROBINSON:**  
Fork's Taverna

**ROULETTE:**  
Brewer, Edgar, Roulette House

**SHAMOKIN:**  
Maine Fire Company

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

**SUNBURY:**  
Shamokin Dam Fire Co.

**TARENTUM:**  
Frazier Township Fire Hall  
Polka Bar

**UNIONTOWN:**  
Melody Rink and W. Guesman

**WHITNEY:**  
Pipetown Hotel

**YORK:**  
14 Karat Room, Gene Spaangler, Proprietor  
Reliance Cafe, Robert Klina-kinst, Proprietor

**ZELIENOPLE:**  
Blue Flame Taverna, and Michael Sera

**RHODE ISLAND**

**FRANK SIMMONS and his Orchestra**

**WOONSOCKET:**  
Jacob, Valmore

**SOUTH CAROLINA**

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

**TENNESSEE**

**ALICE:**  
La Villita Club

**CORPUS CHRISTI:**  
Brown, Bobby, and his Band

**TEXAS**

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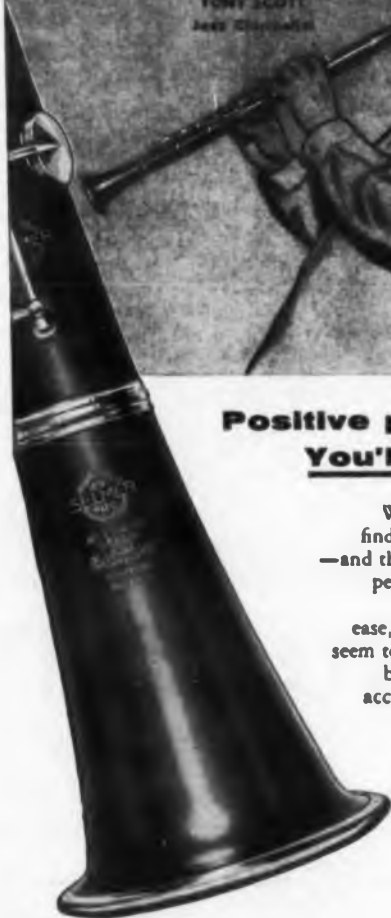
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