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## Music For Mental Health

Leo Shapiro, a pianist member of Local 90, Danville, Illinois, is helping to bring mentally ill patients at the Danville (Illinois) Veterans Administration Hospital back from their darkened world and this through generous doses of music. This good work began when several years ago he was asked to serve as substitute pianist in a program planned for the mental hospital. Soon he was providing a concert hour for the patients. It wasn't long, however, before the patients themselves were changing the concerts to modified audience-participation programs. They tapped their feet or clapped their hands in time to the music, and some moved their feet as if they were dancing.

So, to encourage his hearers still more, Mr. Shapiro, under the supervision of the hospital music directors and with the assistance of other Red Cross volunteers, developed a new type of musical activity, which he named the "Music Mixture Program." In this project, to stimulate audience-participation, he distributed toy musical instruments among the patients so that they could play along with him. To include patients who were not inclined to play, he encouraged dancing and singing.

As a result, the non-playing patients became as much a part of the program as the instrumentalists. According to Dr. Dudley T. Dawson, a staff physician, "Having the men actively participate in the program, whether they play an instrument, or sing as a soloist or in a quartet, or just dance around the hall, has been of great therapeutic value in stimulating the men, in making them more relaxed, and in helping to put them in a better frame of mind."

A mentally ill patient at the Danville Veterans Administration Hospital, plays a toy trombone in Leo Shapiro's patient-staffed rhythm band.



Carl Leach, music director at the hospital, distributes toy instruments for the Red Cross Gray Ladies to give to the patients.



Leo Shapiro, Red Cross volunteer, helps a mentally ill patient at the Danville Veterans Administration Hospital practice with rhythm blocks.



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# DRAFT OF STATEMENT BY TWENTY PER CENT TAX COMMITTEE

Your Federation is now well into the second phase of its all-out effort to obtain Congressional relief from the 20 Per Cent Amusement Tax.

The first—and very important—phase was completed as 1955 came to a close. It was a magnificent grass roots canvass in which most of our Locals participated very effectively. By year's end more than 300 members of the House of Representatives and 75 members of the Senate had responded favorably to our pleas for assistance in repealing or substantially reducing this tax which is now recognized as the single greatest job deterrent for musicians.

Veteran legislators who have inspected this satisfying roll call of support describe your job as the finest grass roots response ever to come to their attention.

To those unfamiliar with the mechanics of Congressional legislation it could appear that our task was completed when we obtained promises of support from large majorities in both houses.

This is not necessarily true.

The fact is that we could have the promised support of EVERY member of Congress and still find ourselves denied the opportunity in this session of Congress to exercise those votes in a year when both parties are, as of now, inclined to postpone tax reduction.

Our 20 Per Cent Tax, truly the most discriminatory of all the excises (only horse racing and musicianship now share this dubious distinction), gives us the advantage of a special pleader and your Tax Committee is vigorously promoting this aspect. We are, however, but a small segment of the excise tax bracket which supplies some 15 per cent of all Treasury revenue, and Congress is solidly of the opinion that it cannot open the flood gates of excise tax reduction at this session without seriously impairing its budget-balancing program.

It is an open secret that the Treasury, obligated to support the President's stand for no tax cuts this year, is vigorously opposing our plea. It is equally apparent that the Treasury recognizes that the Federation, and its research experts, have made a good case for

relief and that our proposal may have sufficient merit to win attention and thus "cut the dam" on excises. Our contention now and will continue to be, that ours is a special case of sore discrimination that demands attention now—even in a year of "no tax cuts."

Our demand is now concentrated upon the House Ways and Means Committee where tax legislation in the Congress must originate. It is significant of the fine grass roots job done by our Locals that every one of the 25 Democrats and Republicans on that all-powerful Committee have told us, not once but several times, that ours is a deserving cause and will have his support. It must be recognized, however, since it is the determination of this Committee not to open "the flood gates" to excise tax reductions that a way must be found to correct the injustice of the 20 Per Cent Tax without laying the Congress open to excessive demands from powerful lobbies operating against a dozen other and larger revenue-producing excise levies.

A vast amount of education against the 20 Per Cent Tax has been done with the Congress and the public through planned use of the nationwide survey findings of Research Company of America and its economists. The added job-and-dollars potential which repeal of this tax guarantees has proved persuasive and convincing—except to the Treasury economists who refuse publicly to concede that any form of tax relief would result in more business and personal tax revenues to the Government. This Treasury attitude is, of course, in pursuance of its attempt to carry out an Administration policy.

To date your Tax Committee is happy to be able to report that its second-phase operation is proceeding according to plan. Its first effort was to guarantee that one ranking Republican and Democratic member of the House Ways and Means Committee would introduce bills repealing the tax. That has been done on the majority side by Rep. Aime Forand of Providence, R. I., and by Rep. Richard M. Simpson, of Huntingdon, Pa. In all, there have been introduced thus far seven House bills for repeal, one of them by another Democratic member of the Ways and Means Committee, Rep. Frank M. Karsten, of St. Louis, Mo., and one bill in the Senate, by Sen. Everett M. Dirksen, of Illinois. Sen. George Smathers, of Florida, has again told us he will sponsor our tax relief measure in the Senate Finance Committee when the proposal comes over from the House.

Since the first of the year, members of your Tax Committee have done personal contact work in Washington and the Tax Relief Committee's executive director, Hal Leyshon, has spent most of his time on Capitol Hill.



Al Masouli, president of Local 802, New York City, meets with Senator Harbert Lehman (D., N. Y.), in Washington to present the case of the musician's fight against the 20 Per Cent Federal Amusement Tax, to which the Senator from New York was a sympathetic listener.

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# CALIFORNIA'S GOVERNOR KNIGHT MADE HONORARY MEMBER OF THE AMERICAN FEDERATION OF MUSICIANS

California's Governor Goodwin J. Knight named a group of nationally known performers recently when he was presented with an honorary membership card in the American Federation of Musicians by Local No. 6 of San Francisco in an impressive ceremony at the local union's headquarters. He was named in particular for his outspoken opposition to the 20 Per Cent Federal Amusement

tax. In tendering the gold card, Charles "Pop" Kennedy, president of the San Francisco Musicians' Union declared, "This card is given by President James C. Petrillo of the American Federation of Musicians for what you have done for musicians and organized labor."

Among others attending with members of local 6 were, State AFL President Harry Links and San Francisco Labor Council President Jack Goldberger.

The Governor gave a rendition of "Whispering" on the piano at the end of the ceremony which proved one point. He was not given the

membership for his piano playing. "While my mother wanted me to practice," he explained, "I'd sneak out and play second base with the San Pedro Juniors."

In a more serious vein, Governor Knight said he was delighted to be honored with a membership card in the American Federation of Musicians. He assured those present that the gold card, symbolic of his close association with the union, would remain a treasured memento throughout his life.

The Governor revealed that while en route to the meeting he had given new and additional thought to the shocking plight of the musician of the United States, and other union members, because of the existence of the iniquitous and so-called amusement tax. "I think," he said, "that the term amusement tax is a very unfunny one—certainly there is no pleasure in it for members of your organization, because it has cost the jobs of a great many of you."

The Governor continued. "A recent survey

indicates that American musicians are the most distressed group of professionals in the United States. Less than one-third of all professional instrumentalists can now earn all or most of their livelihood from the practice of their profession, because of the effects of this war-time amusement tax.

"One can imagine the furore that would be created if a tax were imposed that forced out of work two-thirds of our doctors, dentists, lawyers, teachers or members of any other professional group.

"The interesting feature of the movement to repeal this tax lies in the well-founded belief that its repeal would result in more revenue for the federal government than is now received through imposition of the tax. Hundreds of thousands more workers would be put back on their jobs. Vast quantities of supplies, services of all types, and equipment would be purchased in tens of thousands of new establishments that would open for business if this tax were repealed."

## Local Notes

### ANNUAL MEETING

On February 18-19, 1956, the eighteenth annual meeting of the California-Arizona-Nevada Conference of the A. F. of M. will be held at Bakersfield, California, President Darrell Schuetz presiding.

### TWENTIETH CONSECUTIVE TERM

Carl S. Schnipp of Johnstown, New York, was named president of Local 163, Gloversville, New York, for the twentieth consecutive year at their regular meeting in the Croatian Club on January 9.

Other officers re-elected were Milton Brook, vice-president; Sidney Batty, financial secretary; Ted Dailey, recording secretary; James Jenner, treasurer. Ralph Gardner was named sergeant-at-arms and Joseph Walsh, was elected librarian. The executive board will consist of Charles Jenner, Leigh Abel, Hartwick Bergius, Thomas Derrico and Milton Rathburn.

The American Cancer Society provides leadership in the fight against a disease that eventually will strike one out of four Americans if present rates continue. As long as this terrible threat exists we must all lend our firm support to the American Cancer Society's program of cancer control. We urge all members of the American Federation of Musicians to participate in the American Cancer Society crusade in their communities and to give generously to the 1956 campaign.



Officers of three Southern California locals honored Congressman Cecil R. King (D., Calif.), at a luncheon tendered him recently at the Ambassador Hotel in Los Angeles. Congressman King (third from right), showed keen interest in the problems of the musicians. In referring to the inequities of the 20 Per Cent Federal Amusement Tax he said, "I am in complete accord with your views and you perhaps know of my efforts in the past within the Ways and Means Committee directed toward its repeal. You can be assured of my continued support and cooperation in efforts to repeal or at least reduce the tax to a more equitable figure."

Shown with Congressman King, left to right are, Maury Paul, recording secretary, Local 47, Los Angeles; Bob Hannon, financial secretary, Local 47; Paul Hannel, president, Local 353, Long Beach; John Le Green, president, Local 47; Milton Foster, secretary, Local 687, Santa Ana, Calif.; Congressman King, Long Beach; Mary Dickinson, secretary, Local 353; and Charles Green, business agent, Local 353.



● **Jacques Singer:** Recently signed for a three-year contract with the Corpus Christi Symphony (he has already served one year there), Jacques Singer has had a career both varied and exciting. Born in Przemysl, Poland, he was trained as a violinist by his father. The family came to America in 1921, and the boy Jacques gave his first American recital in Town Hall, New York, when he was only thirteen. Soon after this he won a scholarship to study violin with Carl Flesch. Later he studied with Leopold Auer and at the Juilliard School with Paul Kochanski and Rubin Goldmark. At eighteen he became a member of the Philadelphia Orchestra where, under Leopold Stokowski's encouragement, he began to look toward a career as conductor. During subsequent years, he had the advantage of sitting under the batons of guest conductors Toscanini, Reiner, Coates, Klemperer and Ormandy. His first conducting opportunity came when Mr. Stokowski asked him to conduct a reading of a contemporary work at a rehearsal of the Philadelphia Orchestra.

In 1937, the Dallas Symphony, on the lookout for a conductor, turned to Stokowski for suggestions. He recommended Mr. Singer for the post. Singer remained there, consistently raising the status of the orchestra, until 1942 when he was called into the Army. After his release in 1946—he had received three battle stars—he was musical director of the New Orleans Summer Concerts (1946), conducting twenty-eight concerts within eight weeks, and guest director of the Toronto Symphony. Then, in 1947, he became music director of the Vancouver Symphony, a post he held for four years, during which time he increased the ten-week season to twenty-five. He directed the orchestra in twenty-five broadcasts sponsored by the British-American Oil Company and in twelve (trans-Canada) sponsored by the Canadian Broadcasting Corporation. He founded a 250-voice chorus which presented with the Vancouver Symphony the major works for chorus and orchestra. During the Vancouver period he was also musical director of the Symposium of Canadian Contemporary Music (March 12-15, 1950), the first affair of its kind.

In 1952, Mr. Singer conducted the New York City run of Shakespeare's *Anthony and Cleopatra* and Shaw's *Caesar and Cleopatra* with Lawrence Olivier and Vivien Leigh in the principal roles. In 1953 he conducted the Haifa Symphony, the Jerusalem Radio Orchestra and the Israel Philharmonic of Tel-

Aviv. He also made news by conducting the first symphony concert ever to be presented in Nazareth. In July, 1955, he made his conductorial debut in Mexico City.

Singer has put the same energy and initiative into his work in Corpus Christi as he has in his other assignments. The ovation which greeted the orchestra on his first appearance there inspired the Symphony Society and Local 644 of that city to finance (through the Music Performance Trust Funds of the Recording Industry) an admission-free repeat performance a week later. The capacity audience assembled there shouted its approval. Subsequent concerts have given evidence of a like popularity.

Another sign of his and the orchestra's popularity: records of the symphonic works played by the orchestra are always sold out at the music stores on the day of the concerts.

● **Thomas Schippers:** Recently presented with a scroll of appreciation by his native town, Kalamazoo, Michigan, Thomas Schippers made his debut at the Metropolitan Opera Company on December 23, 1955, was named one of the nation's ten outstanding young men of 1955 by the United States Junior Chamber of Commerce, and served as guest conductor both of the Detroit Symphony and the Cleveland Orchestra in January of the present year.

While he was still in his 'teens, Schippers began to be singled out for his conducting ability. At seventeen he was chosen by Eugene Ormandy as one of five finalists in a conductors' contest to direct the Philadelphia Orchestra in the Academy of Music. When he was nineteen Gian-Carlo Menotti chose him to conduct his opera, *The Consul*, in New

York. Then he went abroad to perform in Paris and London. When *The Saint* on *Bleecker Street* was given on Broadway in 1954, Schippers was again chosen to conduct.

In 1952 he was appointed resident conductor of the New York City Center Opera Company, where he performed the standard repertoire as well as works like Ravel's *L'Heure Espagnole* and the world premiere of Aaron Copland's *The Tender Land*. He held his Center post three years.

After conducting in May, 1955, at La Scala in Milan—he was then only twenty-four years old—he fulfilled engagements with the Sciallatti Orchestra in Naples and at the Festival of Aix-en-Provence and Bordeaux.

He made his Metropolitan Opera debut conducting the new ballet *Soirée*, and the revival of *Don Pasquale*. He is to appear there again conducting the same opera on February 11.

● **Theodore Bloomfield,** the new conductor of the Portland (Oregon) Symphony Orchestra, has had wide experience both in the United States and in Europe. Born in Cleveland, Ohio, in 1923, he studied piano from the age of seven. Later, already hoping to become a conductor, he took up the French horn in order to gain practice in orchestral procedure. After graduating from the Oberlin Conservatory of Music, he studied conducting on a fellowship at the Juilliard Graduate School in New York City, and while there played solo horn in the National Orchestra Association. He studied for two consecutive summers with Pierre Monteux. The latter in 1946 introduced Bloomfield's transcription of Bach's Toccata and Fugue in C Major with the San Francisco Symphony.

Now began Mr. Bloomfield's guest conductorships. In 1945 he appeared with the New York Little Symphony in Carnegie Chamber Music Hall. In October, 1946, he was chosen by George Szell as the first of his apprentice conductors with the Cleveland Orchestra. During that season, besides playing the piano parts of the orchestra, he worked closely with Mr. Szell, observed his technique of rehearsal and performance, and obtained valuable experience in the many facets of the conductor's art.

The next year, at the invitation of thirty members of the Cleveland Orchestra who banded together to found the Cleveland Little Symphony, Mr. Bloomfield became its conductor, and from the time of its first appearance

(Continued on page thirteen)

Jacques Singer



Theodore Bloomfield



Thomas Schippers



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# SPEAKING of MUSIC

## Canvas Retouched

The Philadelphia Orchestra gets to be a better and better working crew as the years go by. We imagine that by now guest conductors do little more than give a nod or a beck to highlight a phrase or indicate a nuance, much as a painter applies the brush only for the least accentuations on an all-but-finished canvas. At any rate, Paul Paray in guest-conducting this orchestra on January 17 at Carnegie Hall, New York, tempered its dynamics no more than a decibel here and there, and altered its speed by no more than a metronome tick. The results were a luminous *Symphony in B-flat major* by Chausson, a vibrant *Symphony No. 4* by Tchaikovsky and a subtle if cerebral *Symphony in One Movement* by Barber.

## Rehearsed Tragedy

Lovers of opera basking in the finished product should have a look-in on a rehearsal at the Metropolitan, as this writer did on an afternoon last month. It was *Boris Godunov* in one of the earlier rehearsals and therefore still rough in spots. But it served to show the amount of human interchange that takes place even in such a business-like practice period.

When I arrived, several scene-shifts were being "practiced," canvas "pedestals" pulled up and down, "rock formations" light as feathers arranged, staircases settled in place. Marina came in in all her satin regalia, and tested the stairs, seemed to be counting the footsteps as she made the grand descent, eyes uplifted. None of the stage hands mulling about paid the slightest attention to her. In the background someone was practicing the bells and the auditorium resounded like a church.

Now Mitropoulos entered, slightly stooped and fumbling at his turtle-neck sweater as if it were warm at the collar. The stage workers cleaned up the last of the debris with long-handled brushes. The bells stopped sounding. Masses of people dressed like courtiers trooped on the stage. One stout woman was hugging a small gilded chest like an old-fashioned trunk.

Mitropoulos was now on the podium, his bony face cast in high shadows by a floor

light. He waved to certain of the orchestra men, nodded and grinned. Then he tapped the music stand with his baton and called, "Mornin', gentlemen!" A young man came up and asked him about the bells—should they be played from backstage or from the pit? An orchestra man discussed earnestly with him a point of phrasing. Then Mitropoulos tapped the stand again and called, "Ready?" The workers who had been mixing indiscriminately with the courtiers onstage, cleared off. The music started.

The satin-clothed Marina began singing with the aplomb of one facing a completely sold-out auditorium. Suddenly Mitropoulos turned his two hands inward. Complete silence ensued, like a faucet turned off. "You came in too late," he said—but smiled as he said it. "Yes, I know," she answered. They started back a few measures. As the plot unrolled, Mitropoulos' lips moved with the singers. His

Also, it was to be noted that the characters played two parts each—that of the part they took in the cast and that of their own rehearsal selves. When in the last scene Prince Schouisky came onstage—incidentally, here was a personality in *both* aspects one couldn't help reckoning with—he paused in the midst of his aria and said, "There's too much backstage noise! I can't hear myself sing!" The backstage noise was stopped.

However, in spite of the singers' asides, in spite of the repetitions, in spite of the scenery that didn't stay put and the calls from the podium and the stage director coming onstage to show this one how to make way for the Czar and that one how to make love, the great plot did take hold. By the time Boris was singing his final aria, and even though instead of taking his death-tumble down the throne steps, he chose to walk gingerly down them and then go prone at the bottom, one



Coronation scene in *Boris Godunov*, Jerome Hines as Boris

whole self identified with the music. When Gregory came on, there seemed to be a slowing up of the action. Mitropoulos stopped them again. He sang in a raw but dramatic voice, "Sing it out! 'Marina, it's you!' Boom!" (illustrating the part where Gregory throws down his sword). "Something must happen all the time!" he shouted excitedly. "Everything is *tremolos*. It drives me crazy. This is a drama with music. Be excited! 'It's you, it's you, Marina!' Boom, boom!"

At the first brief recess, more men of the orchestra went to the podium and discussed points of the music with Mitropoulos. They seemed to be quite easy with him, to like to talk with him. He, for all he was in the midst of one of the most strenuous of rehearsals, liked, obviously, to have them around him. One man reached up to light his cigarette. The maestro's craggy features shadowed into a gaunt smile.

Then back to the rehearsal. The opera was being sung in English, and it thus unravelled for all to understand. When the boys circled around the blind beggar to pester him, Mitropoulos told them, "When you use lots of words, you slow down the tempo. Why? Speak the words faster!" They tried again and it went better.

began to feel one's spine tingle and the old magic to have its effect.

But there—the death of Boris had to be done all over again! His son Feodor didn't cry out loud enough the "He is dead!"

## New Sounds

Being treated to a performance of a great Bartók work is always cause for congratulation, but especially so when the performance is as expert as that of the Boston Symphony under Ernest Ansermet at the January 10 concert in Newark, New Jersey, in the series sponsored there by the Griffith Music Foundation.

For this work, "Music for Strings, Percussion and Celesta," the players are divided so that two string quartets sit to left and right of the conductor, and the percussion players range in two rows between them, backed by the double basses. This arrangement helps to bring about the antiphonal interplay, which is part of the work's charm.

In this presentation, the percussion was not only the heartbeat of the orchestra. It was its tongue. Such a babble of tympani, bass drum, cymbals, small drum, tam tam, celesta, harp, piano and xylophone we have rarely heard. It all added up, though, to music as nature meant it to be.—H. E. S.





Miklos Rozsa (left) and Jascha Heifetz discuss Rozsa's Second Violin Concerto, which was given its world premiere on January 13 when Heifetz played it with the Dallas Symphony Orchestra, Walter Handl conducting.

# SYMPHONY AND OPERA

## ANNIVERSARIES

A Jubilee for Hans Lange, conductor of the Albuquerque Civic Symphony, took place on the night of January 31, in honor of his thirtieth year as a conductor. Letters were received from many of his former associates, members of the Berlin Philharmonic where he made his debut as violinist in 1901, from members of the New York Philharmonic and the Chicago Symphony, from Ormandy, Golschmann, Heifetz, Arrau, Dame Myra Hess, Piatigorsky, Francescatti, Milstein, Primrose, Rose and many others. These letters were presented to him in a booklet at the January 31 concert. Other appropriate festivities took place after the concert . . . In honor of the sixtieth birthday of Paul Hindemith, his Concerto for Trumpet, Bassoon and String Orchestra was the featured work at the concert of the Little Orchestra Society, conducted by Thomas Scherman on January 16. Soloists were the orchestra's first trumpeter, Robert Nagel, and its first bassoonist, Bernard Garfield . . . On February 1, Fritz Mahler, music director of the Hartford (Connecticut) Symphony Orchestra, programmed three excerpts from *Wozzeck* by Berg in commemoration of that composer's death, which occurred on December 24, 1935. . . . In honor of the 200th anniversary of Mozart's birth, the Utah Symphony will present on March 28 and 29 a full-scale production of the opera, *Marriage of Figaro*. Maurice Abravanel will conduct, with Dr. C. Lowell Lees staging, and Vern Adix doing the sets.

The second tour of the Cleveland **TOURS** Orchestra, which opened February 6 and will continue for two weeks, is taking the orchestra to Syracuse, Troy, Hartford, Worcester, White Plains, Lancaster (Pennsylvania), and Corning (New York), as well as to the campuses of Mount Holyoke, Smith, Princeton, and Cornell. George Szell will conduct all the concerts except a children's concert, to be given in Toledo. This will be

under the baton of Rudolph Ringwall, the orchestra's associate conductor . . . The Minneapolis Symphony Orchestra will begin its winter tour in Madison, Wisconsin, on February 19. It will visit, besides several Wisconsin cities, some twenty-odd towns in Illinois, Kentucky, Tennessee, Alabama, Florida, Georgia, South Carolina, Virginia, Ohio, Pennsylvania and Michigan . . . The Boston Symphony will tour Europe for five weeks during August and September, 1956, in cooperation with the International Exchange Program of the American National Theatre and Academy. The tour will take place under the direction of Charles Munch, its music director for the past seven years . . . The Los Angeles Philharmonic will make a ten-week tour of the Far East, beginning in April. This tour will also be under the auspices of the International Exchange Program of the State Department. This makes a total of four major United States orchestras that will tour abroad under the program in 1956. The others are the New Orleans Philharmonic, the Boston Symphony and the Symphony of the Air.

## GUESTS

Pierre Monteux will be guest conductor of the Cincinnati Symphony Orchestra at its concerts on February 10 and 11. This will be his first occupancy of that orchestra's podium . . . During March, Nicolai Malko and Jacques Singer will be successively podium occupants of the Indianapolis Symphony Orchestra . . . Thomas Schippers made his Cleveland debut on January 26 when he appeared as guest conductor of the Cleveland Orchestra, this while the orchestra's regular conductor was serving as guest with the Philadelphia Orchestra . . . Paul Paray, conductor of the Detroit Symphony, was another guest conductor of the Philadelphia Orchestra in January . . . Andre Kostelanetz appeared as guest conductor of the Rochester Philharmonic Orchestra in a program of Tchaikovsky and Gershwin music, January 12.

## PREMIERES

What is believed to be the United States premiere of Mozart's Cantata, *David's penitente*, will take place at the February 17 and 18 concerts of the Cincinnati Symphony Orchestra. Soloists will be Lois Marshall, Soprano, Ruth McCollum, sopranos, and Loren Driscoll, tenor . . . Jack Frederick Kilpatrick's *The Ravenmocker* was given its world premiere at the eighth subscription concert of the San Antonio Symphony, January 14. The composer conducted . . . The Los Angeles premiere of Eric Zeisl's "Music for Christmas," Variations and Fugue on Christmas Carols, occurred when the Glendale Symphony, under Curtis Stearns, played the work at its December 18 concert . . . The first American performance of the Suite from Benjamin Britten's Coronation opera, *Gloriana*, was a feature of the eighth subscription concert, January 2, of the New Orleans Philharmonic, Alexander Hilsberg conducting . . . Two compositions have recently seen the light of day via the Dallas Symphony Orchestra. Sonatina for Piano by Eugene José Singer, violinist of the Dallas Symphony was presented in a December, 1955, concert, and Miklos Rozsa's Violin Concerto in a January concert. Walter Handl conducted both presentations . . . At the New Year's Eve festivities at Carnegie Hall, Andre Kostelanetz led the New York Philharmonic in a program which included the premiere of two works by Japanese composers. "Sea of Spring" by Michio Miyagi, a contemporary, and "Etenraku" ("Coming from Heaven"), an eighth century Japanese court procession. The court music was first heard by Mr. Kostelanetz when he attended, by special permission, the actual official ceremony in which the procession has been used for more than a thousand years . . . On January 14 the Louisville Orchestra, under the direction of Robert Whitney, presented the world premiere of Sessions' "Idyll of Theocritus" . . . Recently the Boston Symphony introduced to New York Petrassi's Fifth Concerto for Orchestra

INTERNATIONAL MUSICIAN

**FEATURES** A two-week Mozart Festival has been scheduled by the New York Philharmonic and guest conductor Bruno Walter, March 1-11. Five symphonies, two piano concertos and the great *Requiem* have been included on the festival programs at which Dr. Walter will be joined by soloists internationally noted for their Mozart performances and by the Westminster Choir, of which John Finley Williamson is director . . . Carl Sandburg, the poet, was the narrator in a performance of *A Lincoln Portrait*, when the New York Philharmonic gave this Copland work on February 4. Andre Kostelanetz conducted . . . January 22 was proclaimed "Oklahoma State Symphony Day" by the state's governor, Raymond Gary. The seventh subscription concert of the Oklahoma City Symphony which took place on that date was attended (on invitation) by several hundred leading citizens, and a reception was held immediately after the concert.

In its recent financial straits the **CRISIS** Baltimore Symphony is being assisted not only by citizens of that metropolis but by well-wishers from all over the United States. Especially noteworthy is the contribution made by the members of the New Orleans Philharmonic who took up a collection among themselves and sent it to

their floundering sister-symphony. As orchestra-member Ernestine Briesmeister put it to us in a letter, "This shows that, at a time of crisis, the musicians of this country can stick together for the sake of their colleagues and for the sake of art."

**CURTAIN CALLS** The touring opera company which R.C.A. and N.B.C. have decided to sponsor will possibly have try-out performances in the Stratford (Conn.) Shakespeare theatre in the early Fall before it takes to the road. A short run in New York is also contemplated. The first season's tour will be seven or eight weeks, and will cover what the trade calls the "golden triangle," that is, from New York to East Texas to Michigan to New England. The performances will all be in England and the "singing actors" are being taught to stress ensemble . . . Benjamin Britten's coronation opera *Gloriana* will receive its American premiere at the Cincinnati May Festival this Spring. Josef Krips will conduct and the leading roles will be sung by Inge Borkh and Eugene Conley . . . *Turandot* was the first of four operas given in the Twelfth Grand Opera Festival at the Municipal Auditorium in San Antonio in the current month. The others were Barber of Seville, February 5; Tosca, February 11; and

Faust, February 12. Victor Alessandro is the musical director and Charles Stone the choral director.

First hearing anywhere of "The **YOUTH** Greatest Sound on Earth" by William Mayer, is the announcement for the March 3 concert of the Little Orchestral Society, Thomas Scherman, conductor. This work, which portrays a contest of all the animals, to see which can make the most perfect sounds, will be enlivened by written-in-the-score audience participation . . . The Westchester Symphony, Milton Forstater, musical director, presented its second Young Peoples' concert of the season at the White Plains (New York) Senior High School on February 11, 1956. The program, called "Music and the Dance," included the appearance of the dance group of the "Arts in Action Group" of the Westchester County Recreation Commission Program doing a choreography planned and directed by Elizabeth Rockwell on Saint-Saëns' *Carnival of the Animals*. The Ogden Nash verses accompanying the dance were recited by Bette Butterworth, and the two piano soloists were Mildred Victor and Rosalie Lubarsky. From the reports of witnesses, this turned out to be the Carnival to end all Carnivals!

(Continued on page thirty-two)

## ◆ ◆ ◆ KNOW YOUR CONDUCTORS ◆ ◆ ◆

(Continued from page ten)

ance in May, 1947, through January, 1952, led it in numerous concerts.

In 1949 he organized the Civic Opera Workshop of Cleveland and presented it in several performances, including one with the Cleveland Little Symphony (Mozart's *The Marriage of Figaro*).

Mr. Bloomfield's debut on podiums in Europe took place in February, 1952, when he conducted Strauss's *Salomé* at Como, Italy. Next he conducted two concerts in Milan and since that time has returned annually to conduct major orchestras of Italy: Rome, Naples, Florence, Turin and others. In April, 1955, he led the season-opening performances of Gluck's *Orpheus* in Turin with Ebe Stignani. He has conducted numerous concerts in Vienna, Brussels, and Monte Carlo, and has appeared in single engagements in Switzerland and Spain.

In 1952 he gave nine piano recitals in Ger-

many on a tour sponsored by the State Department.

Following the opening concerts of the Portland Symphony Orchestra's season, he was guest conductor of the Indianapolis Symphony Orchestra in two pairs of concerts, November 26-27 and December 4-5, 1955.

● **Herbert Zipper:** The new conductor of the Business Men's Orchestra of Chicago, Herbert Zipper has had a career on three continents, each of them noteworthy. Born in Vienna, he is a graduate of the Vienna State Academy of Music and of the University of Vienna. From 1931 to 1933 he conducted the Municipal Music Society of Düsseldorf and was at the same time professor of harmony, counterpoint and conducting at the Conservatory of that city. In 1933, with the advent of Hitler, he went to Vienna where he was instrumental in founding the Vienna Concert Orchestra.

In March, 1938, when Hitler seized Austria, Zipper, after a number of vicissitudes, went to Paris, and then, on receiving an invitation from Manila to become the musical director of the Manila Symphony Society and to head the Academy of Music there, went to that city. In 1946 he came to the United States on a cultural mission for the Philippine government, and in 1949 became Musical Director of the Brooklyn Symphony Orchestra, the predecessor of the present Brooklyn Philharmonia. In 1950 he conducted the premiere of Jan Meyerowitz's and Lanston Hughes' opera, *The Barrier*. Since 1951 he has conducted the annual music festival of the Manila Symphony in the Philippines during the summer months. In May, 1954, he received the Louis S. Weiss Memorial Prize (\$1,000) in Adult Education from the New School for Social Research in New York, where he has been teaching since 1947.



Portland (Oregon) Symphony Orchestra, Theodore Bloomfield, conductor

# FOR SYMPHONY ORCHESTRAS' SURVIVAL

For too many decades, the minor league symphonic musician has been the sharecropper of the musical profession in the United States.

His status has been that of the respected artist during the orchestra season, for a few weeks of the year; but, during the remaining months, he has been the forgotten man.

Willing and eager to contribute to the cultural and musical enjoyment of his fellow Americans for what, in many cases, is a mere pittance, he has been faced with the seemingly insurmountable problem of trying to eke out a meager living for himself and his family during the periods his instrument stands idle in its case. Like the seasonal farm worker or migratory laborer, his economic status has been uncertain and beset with fears.

Musicians who have played with the Shreveport (Louisiana) Symphony during the seven years of its existence have been no exceptions in this respect. Heralded with applause and lauded by the press during the orchestra's twenty-six-week season each year, they seemingly dropped from sight—and from the social scene—when the final notes had died away after the closing concert.

Few bothered to wonder how they managed during the rest of the year. Indeed, with the exception of their own colleagues and patrons, few cared. Theirs, and theirs alone, was the problem of finding employment to tide them over until the next remuneration for the concert season was forthcoming.

John Shenaut, musical director of the Shreveport Symphony Society and conductor of the Shreveport Symphony, was among those who pondered the problem and worked to find a solution. As a part-time member of the faculty of the music department of Centenary College in Shreveport, Shenaut determined to interest the college administration in the matter, too.

The plan evolved by the college administrators and Shenaut represents a long step in the direction of what appears to be an eventual solution to the problems facing every conductor of a symphony orchestra in a small or average-sized city. Over a period of years, Shenaut believes, it will do much to eliminate the economic insecurity of those who devote their lives and talent to symphonic music.

The program involves the granting of scholarships to those who wish to earn degrees while playing with the Shreveport Symphony as well as the operation of an employment bureau for musicians seeking placement in music posts or in business and industry when the concert season ends.

"Each year," Shenaut recalls, "we received stacks of applications from musicians who wanted to play with the Shreveport Symphony. We tried to select, as much as possible, those who would be self-sufficient economically. However, each year, when the season was over, we wondered how many we would see again the next year and how many would, in the interim, find better-paying jobs and fail to return."

Shenaut says many of the orchestra members, being professional musicians, were completely unskilled in other fields, and, as a result, were unable to find employment to

provide the necessities of life during the periods of musical drought.

"Quite frankly, too," Shenaut says, "many had devoted their entire lives to music and just plain weren't interested in entering any employment other than in the musical line. Some of these signed up with the Shreveport Symphony only in order to stay in their own professions, but they quickly disappeared when any better offer came from other, larger orchestras which could pay more than we could."

When the orchestra was organized seven years ago, the budget was \$5,000. Shenaut recalls. Shenaut's own modest salary was provided jointly by the Shreveport Symphony Society and Centenary College.

The dearth of symphonic musicians in Local 116, Shreveport, presented another problem. The union supplied every musician available from its ranks, but the total that initial year was only fifteen professional symphonic musicians.

"The rest were volunteers," Shenaut declares. "We had housewives, physicians, attorneys, high school and college students and persons representing every possible walk of life. They played for the love of it. This was the nucleus of our Shreveport Symphony as we know it today. It's come a long way since those early, difficult days, but it still has a long way to go."

The scholarship program, inaugurated in 1951, set the Shreveport Symphony on the path to independence and success.

"It was in 1951 that we placed our first advertisement in *The International Musician*," Shenaut observes. "We announced that we were seeking musicians qualified to play in the Shreveport Symphony and that we had formed an employment committee to assist those who wanted to settle down and make their homes in Shreveport. We were virtually flooded with replies from interested musicians."

Shenaut then wrote to each applicant to inquire about his educational background. Those who lacked college degrees and appeared to be promising prospects for further education were sent information about the Centenary College-Symphony Orchestra scholarship program which would enable them to work toward college degrees while playing with the orchestra.

"The Centenary-Symphony scholarship program entitles the musicians to room, board, tuition and small monthly stipends while they work toward bachelor's degrees in music or music education," he explains. "Actually, they can study what they wish, but, so far, all have preferred to study music in some form. This program enables the musicians to get training which will assure them of earning good livings in the community, and it also assures the Shreveport Symphony of qualified players."

The first musician to earn his degree under the scholarship program was Walter Caughey, the symphony's first cellist. He had had some college training previously but completed his requirements for a degree under the program. A veteran of many years with the Dallas Symphony Orchestra in Dallas, Texas, he

(Continued on page thirty-six)

● John Shenaut, whose plan for the survival of the Shreveport Symphony—and for its members—could well be copied by other orchestras, was born in Galesburg, Illinois, and began the study of music at five years of age at the Knox College Conservatory of Music in Galesburg. He graduated from the American Conservatory of Music in Chicago, where he was a pupil of Scott Willits and Leo Sewarby; and from the University of Michigan where he received the Master of Music Degree (violin major). Subsequently he has studied conducting with Pierre Monteux, Rudolph Ganz and Hans Schwieger in the United States; with Eugène Bigot and Nadia Boulanger in Paris, France; and with Bernhard Paumgartner in Salzburg, Austria.

Mr. Shenaut played with the Chicago Civic Orchestra, the Sioux City (Iowa) Symphony, Alexandria (Louisiana) Military Symphony, and was conductor of the U. S. Naval Pro-Flight Band at Murray, Kentucky, during World War II. He then spent four years building a college community orchestra at Louisiana State Normal College (now Northwestern State College) at Natchitoches, Louisiana. This effort resulted in his being invited to become Musical Director of the Shreveport Symphony Society. He has been musical director and conductor of this orchestra since its organization in 1948. Shreveport is the site of Centenary College, a circumstance which Mr. Shenaut has made good use of. He has now completed the seventh season in a program designed to bring to the City of Shreveport a permanent symphonic ensemble, tying in symphony membership with college scholarships, as will be seen from the following article.



# Help Good Candidates Win in '56

**T**he Committee on Political Education is asking every AFL-CIO member to contribute voluntarily \$1.00 during one of the most important election years in history to help elect liberal, forward-looking candidates to public office.

Of course, if you want to contribute more than \$1.00, that will be more than welcome. After all, a dollar is only the price of four or five packs of cigarettes, or half the price of a shampoo at a beauty parlor, or a little more than the price of a movie ticket. And none of these will help kill so-called "right-to-work" laws, strengthen unemployment compensation, boost minimum wages, get more schools built, guarantee civil rights to all the people, aid the sick and disabled, or make the tax load lighter for the working man to bear.

In short, \$1.00 contributed voluntarily to the Committee on Political Education (COPE) is the best insurance you can buy toward helping to make America a better place in which to live, to work, to rear your family.

## AFL-CIO Constitution Provides for COPE

COPE is the political arm of the American Federation of Labor-Congress of Industrial Organizations and was provided for in the AFL-CIO Constitution. Its chairman is President George Meany. Its co-directors are James L. McDevitt, former National Director of Labor's League for Political Education, AFL, and Jack Kroll, former National Director of the Political Action Committee, CIO. Headquarters are at 1625 Eye Street, N. W., Washington 6, D. C.

The committee consists of the AFL-CIO Executive Council, composed of the president, the secretary-treasurer, and the twenty-seven vice-presidents. It is subject to the authority

of the biennial convention composed of delegates of all the unions of the AFL-CIO—the supreme governing body of the organization.

The first constitutional convention of the AFL-CIO, in unanimously approving the resolution on political action, affirmed "the need for a continuing and expanding non-partisan program of political education designed to protect and secure the legitimate economic and political aspirations of America's working men and women."

The convention called on each affiliated organization to render "all aid and assistance" to the Committee.

## Help Promised Internationals

It promised "aid and cooperation" in the political education and action of international and national unions and "direction and coordination" to city, county and state federations and councils. It directed that AFL-CIO political activities be supported financially by "an annual campaign for voluntary contributions" from union members, and urged all affiliates to give "every proper cooperation and assistance" in the fund-raising drives.

The 1956 campaign is now under way.

One way of measuring the importance of individual contributions from working men and women is to cite political experts as to what the coming political campaigns will cost. The *Washington Sunday Star*, in a long article about the 1956 elections, quotes the managers of both major parties as saying that this year's campaigns will be the most expensive in history. And according to the experts, between \$100 million and \$200 million was spent in electing the Eighty-third Congress in 1952.

We cannot hope to match our opponents—many of whom are rich men and rich corpo-

rations—dollar for dollar. But if we have enough to help progressive candidates in critical spots pay their bills for advertising, TV appearances and so forth, we can multiply the influence of our dollars many times over.

Your dollar can often mean the difference to a liberal candidate between a hard-hitting campaign and a weak one, between victory and defeat. See your COPE collector *today!*

## Registration Deadlines Near

Registration time in many states is near at hand. Check with your city hall or county court house to see when the deadline for registering is—and be sure to register. Remember: You cannot vote unless you have registered.

By the way, if you know a fellow worker or neighbor who has changed his place of residence since he last voted, be sure to ask him if he is still eligible to vote. Millions of Americans move every year from one ward to another; from city to city; from one county to another; or from state to state. Most of them have to re-register before they are allowed to cast a ballot again.

## For the Lack of a Nail

Every American citizen should exercise his right to vote. But he can't if he is not registered. And for the lack of a vote, elections have been lost.

For instance, Senator Richard Neuberger (Dem., Oregon) tells this story about the late Senator Charles McNary (Rep., Oregon) when he ran for reelection to the State Supreme Court: McNary received 34,608 votes while his opponent received 34,609!

Contribute to COPE. Register. Vote.

## 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 January 18, 1956. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 3—Minneapolis, Minn.  
Marie C. Callahan

Local 6—San Francisco, Calif.  
New Sound Recording Company

Local 9—Boston, Mass.  
Shelton Records

Local 10—Chicago, Ill.  
Normal Records  
Tape Libraries, Inc.

Local 47—Los Angeles, Calif.  
Bryantmore Records  
Wakely  
Records

Local 802—New York, N. Y.  
Kennedy Records  
Edmar Corporation  
Rim Music Company  
Delilah Records (Renewal)

Local 60—Pittsburgh, Pa.  
Wayne Recording Company

Local 103—Columbus, Ohio  
Deb Recording Company

Local 257—Nashville, Tenn.  
Kit Records

Local 331—Columbus, Ga.  
Chic Records, Inc.

Local 468—San Juan, Puerto Rico  
Augusto Coen

Local 802—New York, N. Y.  
Kennedy Records  
Edmar Corporation  
Rim Music Company  
Delilah Records (Renewal)

## CONVENTION NOTICE

The 1956 Convention of the American Federation of Musicians will be held at the Atlantic City Convention Hall, Atlantic City, New Jersey, during the week of June 11.

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

## NOTICE TO MEMBERS

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

Where  
they  
are playing



TONY SACCO



RENO VALE



GORDON SEAMAN



HAL McINTYRE



MILDRED DALIE

TONY SACCO, piano playing vocalist. is rounding out a five-year engagement at the Southern Hotel in Columbus, Ohio . . . RENO VALE is currently performing at the Latin Quarter in Fall River, Mass. . . . Organist GORDON SEAMAN is now playing at the Roxy Theatre in New York City . . . HAL McINTYRE is doing one-nighters in Texas during the month of February . . . Organist MILDRED DALIE is signed to appear at Megale's Supper Club in Northern California for a six-month engagement.

**EAST**

Johnny Dee, Eddie Walters, Al Strong and Frankie Dash at the Holiday Inn, Elizabeth, N. J., until February 26 . . . Ossie Walen and his Continental Orchestra have begun their eighth consecutive year at the Schwaebisches Alb, Warrenville, N. J. The combo has Harry Wallman on piano, Ed Pochinski on drums, Bernie Siegel on sax and clarinet, and Ossie Walen on violin.

Anthony Francis and Orchestra completed a one-year stand at Club 802 in Brooklyn, N. Y., and are being held over indefinitely. Members include Lee West, drums; Hank DeMarco,

sax, clarinet and vocals; Lou Montelone, piano; Anthony Francis, trumpet and vocals . . . Bob Ellis and his Trio are playing nightly at Heyder's Lounge, Long Island, N. Y. . . . The "Melojesters," Tony and Fred, have been held over at the Hotel Hamilton in Utica, N. Y.

The Jazz Festival will again be held in Freebody Park, Newport, R. I., in July, 1956.

The Ferro Trio on location in the Vogue Room of the Colonial Hotel in Hagerstown, Md. Personnel includes Clinton Ballard, piano, celeste and vocals; Kenny White, guitar, bass and vocals; Sammy Ferro, vibes, bass, trombone, drums and vocals.

**NEW YORK CITY**

Keyboard artist Jackie Lee performed at the Palace Theatre from February 3 to 9 . . . The Russ Morgan Orchestra highlights the Cafe Rouge, Statler Hotel, for twelve weeks beginning February 9 . . . After an absence of five months from the Henry "Red" Allen Jazz Groupe, trombonist Herb Fleming has been recalled to join this group at the Metropole Cafe.

**CHICAGO**

Blue Barron will play one-nighters in the Chicago territory during the months of April and May . . . The Teddy Wilson Trio opened at the London House on February 1 for a five-week stand . . . The dixieland beat moves into the Preview when the Dukes of Dixieland, a sextet from New Orleans, open there on May 9 for a long-term engagement.

**MIDWEST**

The Esquires (Louise Spreen, piano and song stylist; Chuck Reilly, guitar; Art Jackson, bass; Jerry Straw, sax and clarinet; Bud Kies, drums) are playing dates in Jackson, Mich.

The Stompy Whitlock Quartet is at Don's Supper Club in Danville, Ill. . . . Johnny Lane's Dixieland Band remains at the Red Arrow in Stickney, Ill. Dave Remington, former Salt City Five pianist, replaced Mel Grant in the band.

The Crazy Three Trio (Keith Sylvester, piano, vibes and tenor; Tinker Reason, guitar; Charles Curtis, bass) is working nightly at the Shamrock Club in Anderson, Ind.

Helen Scott (organ, piano and vocals) continues at the Frederick Martin Hotel's Tree Room in Moorhead, Minn.

The George Shearing Quintet pencilled for a month's engagement at the Congress Hotel in St. Louis, Mo., beginning March 1 . . . The O'Brien and Evans Quintet drew a holdover at the Marquis Hotel, Cape Girardeau, Mo., until April 1.

**SOUTH**

Charlie Carroll (piano and vocals) continues at the Casbah Lounge in Miami, Fla. . . . their third season at the Biltmore, Lido Beach, Sarasota, Fla., are Al Deutscher, bass, drums, and leader; Larry Grant, piano and arranger; and Morton Morton, violin, sax, and clarinet.

Larry Faith is signed for four weeks at the Peabody Hotel in Memphis, Tenn., on February 1.

(Continued on page twenty-eight)

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

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Alexander  
Hilsberg

● Alexander Hilsberg could not be happier with the New Orleans Symphony Orchestra if it had been a Stradivarius violin presented to him at the height of his violinistic career. When speaking of his tenure there, his merry eyes slant up and are all but lost in the crease of a sudden smile. "We like it in New Orleans," he says softly.

This instrument has even an advantage over a Stradivarius, as he sees it. The "player" can actually improve it, make it more sensitive, more responsive. This, moreover, is done not by an arbitrary whittling, or varnish application, as with a Strad, but by wholly human means. The humanness of it is what intrigues him most. "A good orchestra is not conducted," he says. "It is spoken to without words. The good orchestra player has his own individuality. One will have more warmth, one more vigor, one more lyricism. The good conductor sees that each one keeps this individuality. But at the same time he will see that they conform within the pattern. The men in turn, even while they subject themselves, will express themselves. They will understand (without words) tragedy, tenderness, brutality, love—all these conveyed by the conductor by means of something no one can define and no one can teach." Hilsberg pauses, his head on one side—and again that smile.

#### The Human Path

When he is talking, his face, his whole body, in fact, is part of the conversation. He reaches a hand out; he bends toward one; he throws his head back. With his spare figure, his closely fitting suit, his cropped grey hair, "dapper" would be the word for him, if it were not for the way he takes fire suddenly when he speaks of music and of conducting. Then he is the mobile, voluble artist.

But he is explaining further. "To interpret, to express yourself," he is saying—"this cannot be taught, and this is the main thing in conducting. Of course you can teach the beats, and you can teach general taste in music—the styles, the periods. But you cannot teach *conducting*. For each conductor the frame is the same, but the painting is different.

"Not that there are not certain characteristics which make one a conductor. In my

twenty-seven years as violinist in the Philadelphia Orchestra I became able to tell almost as soon as the conductor stepped on the podium whether he had these characteristics. At a maximum of one minute after he started conducting, my opinion was firmly established. What is it? A sense of authority? The ability to coordinate? A certain feeling? Anyway, I knew. And so does every good orchestra man."

To practice conducting as one practices scales may turn out conductors of a sort. But for Hilsberg, it has been rather the development through channels seemingly divorced from conducting. True, he made his debut as a conductor at the Lewisohn Stadium with Josef Hofmann as soloist in 1935, and conducted a concert the same year at Robin Hood Dell with Efrem Zimbalist as soloist. But these were exceptional instances. His concert-mastership and teaching privately and at the Curtis Institute took so much of his time that he almost gave up the idea of conducting, in fact, did no conducting until he accepted the position of Associate Conductor of the Philadelphia Orchestra in 1945. Then, almost overnight, however, he became a high-level conductor, guesting on podiums of prominent orchestras throughout the land, and causing critics to dig deep into their box of superlatives. "Sheer virtuosity," is what Olin Downes called his performances. "Powerful, penetrating and original" were Virgil Thomson's words for it.

Up to the time of his emergence as a conductor, when Ormandy, taken suddenly ill in 1946, turned his New York Carnegie concert over to his associate, Hilsberg's career had been that of a violinist. It was a career pursued with such joy in the creation of the moment that at several stages it kept him in posts isolated and out-of-the-way—Siberia, outer Mongolia, China, Japan—quite content to be making beautiful music and oblivious to calls from the outside world.

#### Born to the Violin

But before we ourselves become absorbed in this part of his life, we should perhaps turn for an instant to Warsaw, Poland (then Russian territory) where Hilsberg was born on

April 24, 1900, and to St. Petersburg, where he spent his childhood.

This childhood was consumed in violin study, in which he was abetted by his father and his older brother. At nine he was already touring as a violin prodigy. A brief encounter with Heifetz occurred in Vilna when the elder Heifetz brought his eight-year-old son to the hotel and had the boy play for young Hilsberg, who himself was nine years old. This led to their striking up a boyish friendship. Then their ways parted.

#### Violinist's Growth

At ten the young Alexander entered the Imperial Conservatory of Music in St. Petersburg and came under the tutelage of the great master Auer. For about seven years thereafter it was hard study and healthy companionship with other ardent young students. Then, in the Fall of 1917, came the Revolution, splitting asunder almost every institution in Russia, the Conservatory no exception. Hilsberg was invited to join the faculty at a conservatory in Tomsk, a town in western Siberia, about the size of Gary, Indiana. So packing his few belongings, he set out.

For about a year he had a breathing space in Tomsk while the ripples of the Revolution spread. Then, before regimentation could catch up with him, he was off again on a concert tour of Siberia. When he reached Harbin, a railway junction in Manchukuo, he came to a comparatively full stop.

He couldn't have picked a less quiet place. Displaced persons of every race and color thronged the narrow streets. The city changed hands with almost every round of the clock. It mattered little to Hilsberg. For, in the midst of this welter of chicanery, intrigue, legerdemain, and political upheaval arose the serene and chaste tones of a quartet. Chamber music was the pet project of one of the richest men in the region, the owner of most of the railroads and land, not to speak of the gold mines, in Manchukuo. This was Solomon Skidelsky, whose quartet had achieved renown not only in Manchukuo, but in China and Japan as well.

When Skidelsky asked Hilsberg to become first violin in the quartet, he accepted happily

INTERNATIONAL MUSICIAN

and for four years remained in the post. They were not dull years. For one thing, he had his beloved music to solace him. For another, the quartet went on tours. In 1921, the famine year in China, the group devoted the proceeds of its concerts to the aid of starvation victims. In thanks, the then president of the Chinese Republic, Sun Yat-Sen, invited them to his presidential palace in Peking. (Hilsberg put in an entire day being coached in palace etiquette.) The quartet was driven to the palace in a white Pierce Arrow car, preceded by a military escort. Before and after the performance Sun Yat-Sen and his family rose and bowed low three times to the musicians. The president himself then presented each member of the quartet with a decoration.

### Of Another World

What with the serenity of the musical life around him, Hilsberg, like Haydn in his Esterhazy Court, might have been content to live out his days there, had it not been for two happenings: A recording of the Philadelphia Orchestra fell into his hands, and his old friend Jascha Heifetz happened along.

After listening to the recording—it was *The Unfinished Symphony* by Schubert—Hilsberg went to the trouble of getting more records of the orchestra and of looking up the history of that organization in far-off United States. It is too much to say he set his sights for concertmastership of the orchestra on the evidence of these slim discs. But their effect did stay with him—and the realization that great orchestral music was being played regularly in a place called Philadelphia on the other side of the globe.

Then came Heifetz, on a concert tour himself, in the summer of 1923. "What are you doing here, when you could be making a name for yourself in the wide world?" the visitor asked. "America is the place of great artistic life and opportunity. Why don't you go there!" When Heifetz had left, Hilsberg was no longer content. He must be on his way again. He accepted a professorship at the Tokyo Imperial Conservatory. But when the earthquake came that summer, everything was called off. In the Fall, Hilsberg started for America. As the ship moored briefly in the harbor of all-but-demolished Tokyo, he was fearful even of landing for an hour.

He wasn't reluctant to land, though, when the boat got to Vancouver. He stepped off the ship as one would step into the great out-of-doors from darkness. He headed for New York. At last he got a chance to hear the Philadelphia Orchestra "in the flesh." It strengthened his resolve. Turning down an offer to be concert master of another orchestra, he toured as violin soloist until he received a bid from the Philadelphia Orchestra. At last in 1926 he gained his wish. Shortly thereafter he was admitted to the faculty of the Curtis Institute of Music.

As a head of the string orchestra department at Curtis he got into the habit of conducting a group of string players—this in 1927. It was the first intimation he had of his real calling.

In 1931 he became concert master of the Philadelphia Orchestra and in 1945 the orchestra's associate conductor.

When one asks Mr. Hilsberg what he con-

siders the most important event in his career, he answers, "There were two: one for my career as a violinist, and one for my career as a conductor. The first was when Toscanini came as guest conductor to Philadelphia, and I, as a concert master, played Strauss' *Heldenleben*, the solo part, for the first time. I shall never forget it! The second was as a conductor, when I substituted for Ormandy in Carnegie Hall with Brahms' First Symphony." He looks around as though viewing great vastnesses. "Carnegie Hall!" he breathes. "Yes, that was a great experience!"

It was a great experience for the audience, too, and for the critics. *New York Times* critic Olin Downes, expressing his happiness that patrons of the Philadelphia concerts had become acquainted "with the art of a rare and distinguished musician," added that "To play over-familiar classics, and bring to the performances an understanding and a spirit that were thrilling because of their integrity and conviction, is little less than a sensational achievement. Mr. Hilsberg accomplished as much. His modest but completely sincere and authoritative presentations have wholly vindicated his methods. To hear Brahms so communicated is to feel the pulses pounding."

On his part, Hilsberg now knew there was no turning back. For the event had made him famous as a conductor. Before long he was leading, as associate conductor, the Philadelphia Orchestra, was guest conducting the Minneapolis, Pittsburgh, Seattle, Houston, and NBC orchestras. He also conducted at Robin Hood Dell and in Lewisohn Stadium.

Mr. Hilsberg does not regret the long waiting period before he actually assumed the baton. He thinks it did him good. Having sat under so many different conductors, he has come to learn the difference between easy "interpretations" and the hard struggle to give clean and powerful renderings of what the composer really wants.

### Season Augmented

Besides, the years have given him a surprising grasp on the machinations of orchestral development. Witness his work in New Orleans. Since assuming the conductorship of the New Orleans Symphony Orchestra in 1952, he has built a chorus (135 voices) there, got the orchestra a rehearsal hall—the old St. Charles Theater—has increased the orchestral season from twenty to twenty-five weeks, has raised the minimum pay of the men, has widened the tours, and has heightened the level of its players' skill. During these years he has also established twelve state-wide broadcasts for children. These go directly to the schools, and the broadcast hour is included in the regular school curriculum. It is estimated that about 600,000 children listen to these broadcasts. The schools receive the programs in advance and prepare the students. The first year of its establishment this system was sponsored by twenty-five big firms and corporations at \$3,000 each. Last year the State had appropriated \$70,000 for two years of these concerts.

Hilsberg's guest conductorships are numerous. In the past summer alone he conducted five concerts at the Dell during July, and in September four in Buenos Aires.

The budget bears looking into, too. Three years ago it was \$180,000; in the 1955-56 season it will be \$430,000. Also, Hilsberg's influence, if not his actual management, has been responsible for the fact that in the 1954-55 season all deficits were wiped out for the first time. A "Deficit Dinner" was held during the winter with a number of prominent citizens attending and doing away with not only an excellent banquet, but also a \$96,000 deficit.

Hilsberg has also stimulated special programs for the youth. In the 1954-55 season he presented, for instance, eighteen youth concerts, twelve of which were broadcast into schools all over the State, reaching some 600,000 children. The full-hour broadcast was part of the curriculum. The state appropriated about \$70,000 for two years of this work.

Touring shows a healthy upward curve. Before Hilsberg's coming to New Orleans, the largest number of out-of-town concerts given was in the 1945-46 season, when the orchestra played in seven cities. By the end of the 1955-56 season it will have played twenty-five concerts in eighteen cities in this country, including the symphony's first visit to Texas and to Arkansas.

Then there is the newly announced tour of South America.

In April and May the United States Department of State will sponsor the New Orleans Philharmonic-Symphony in a tour of fourteen or fifteen Latin-American countries. It will play approximately twenty-five concerts in Cuba, the Dominican Republic, Puerto Rico, Venezuela, Colombia, Ecuador, Peru, Panama, Costa Rica, Nicaragua, Honduras, El Salvador, Guatemala, and Mexico. Travel will be entirely by air and specially chartered aircraft will carry the entire orchestra membership and all its instruments.

This trip will be made in cooperation with the International Exchange Program of The American National Theatre and Academy (ANTA), which is the appointed professional agency of the State Department for administering the President's Emergency Fund for Cultural Affairs. The New Orleans Philharmonic-Symphony will be the first symphony to visit Latin America under this program and only the fourth symphony orchestra to be signally honored by our government.

International House of New Orleans, long a promoter of Latin-American affairs and now presenting the Inter-American Press conference, will help sponsor the orchestra's trip along with several New Orleans individuals and business concerns.

The calibre of the soloists engaged has also consistently risen.

In the current season, during which the orchestra is celebrating its twentieth anniversary, soloists such as Nathan Milstein, Wilhelm Backhaus, Rudolph Serkin, Blanche Thebom, Michael Rabin, Eileen Farrell, Luboshutz-Nemenoff; Istvan Nadas and Jascha Heifetz are occupying the podium.

So Heifetz again crosses the path of his old-time colleague. Hilsberg smiles as he mentions this: "Yes, he played the Brahms' Concerto at the concert of January 24, 1956. I feel it is Fate. Yes, there is another evidence that Fate has ruled my life. Even the waiting—yes, that, too, was Fate. Each man must wait his call."—*Hope Stoddard.*



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**ODE TO LIVE MUSIC**

*Why is it said live music is waning? Perhaps this is something that needs some explaining. The mechanical age, it's here, so they say, Progress is marching ahead every day, The lute long ago, simple and crude, Strummed for a word, or even a mood, 'Twas music and in that age had its play Slowly but surely that too passed away, And now, Revelation! A wheel came to light Easing man's burdens and helping his plight, So life moves along, the new ever old, Tomorrow, tomorrow, what shall we behold? Live music is different, blessed by endeavor, Like the wheel it lives on forever and ever.*

—Herman Kahn,  
Member of Local 16, Newark, N. J.

Congratulations to Adam W. Stuebling, who has completed fifty years of service as secretary of Local 11, Louisville, Kentucky, and for the spirit with which he starts out his second half-century! "Truthfully," he writes, in *The Louisville Musician*, "I have enjoyed the work—every minute of it. This is not only just because I have liked my association with musicians over these years but I have actually liked the physical work involved . . . Of course unionism is bred into me, musicians' unionism in particular. I have enjoyed seeing it rise to one of our greatest features of Americanism. If I have had but one good personal effect in that rise I am as proud of it as it is possible for a man to be after an almost life-long effort."

Brother Stuebling adds that "The messages, phone calls and letters (among them, one from President Petrillo and one from Edward P. Ringius, who himself has been secretary of Local 30, St. Paul, Minnesota, for thirty-two years) are innumerable." He ends his letter with a good lunge against abuses still existing in the musicians' world: "Our endeavor is to get the 1956 Congress to remove the 20 Per Cent Tax."

Two brothers are now helping to guide the destinies of Local 52, South Norwalk, Connecticut. We have just received a letter from its President, Frank B. Field, that the office of secretary-treasurer and business agent has now passed to his brother, Howard L. Field, succeeding William R. Fiedler who passed away on November 16, 1955. If Howard has anything like the stamina of Frank, we can expect great things of the local. Frank Field himself has been elected to the office of president

of the local now for forty-seven times without opposition of any kind. Quite a record. Since he has recently resigned from the government post office where he held the position of assistant postmaster, he will have even more time to devote to Local 52 and musicians' affairs.

Oscar Apple, President of Local 40, Baltimore, Maryland, writes in the magazine of his local, *The Baltimore Musician*:

"Just a word to advise you, my dear members, that, God willing, I expect to resume my duties as your President on January 3, 1956. I am feeling fine and anxious to get back among you.

"I would like to have each and every new member that joined since I became ill, to stop into the office and get acquainted, and give me some information about himself so that I may be able to assist him whenever and wherever possible.

"I cannot begin to tell you how grateful I am to the board of directors and each member of our wonderful local, for their kindness and consideration to me while I was sick. I also am deeply grateful to our two members, Norman Abramovitz and Morris Bratman for their blood contribution when I needed blood. I shall never forget my friends in Local 40.

"I shall be eagerly looking forward to meeting you and working for you again.

"Till January 3, with kindest regards and best wishes for the holidays and a very happy, healthy and prosperous New Year, I am

Sincerely and fraternally,  
Oscar Apple.

We wish Brother Apple a New Year full of health, happiness and continued service to his fellow musicians!

Paul Thomas Fitzgerald, past president of Local 563, Cairo, Illinois, writes us that he has completed fifteen years of successive membership in that local, during twelve of which he served as local officer. He was admitted to membership in the local in November, 1940, and served thereafter as a member of its executive board, as its vice-president and as its president. He's had time, too, to be active as pianist and as a member of various orchestras.

The *Keynote*, organ for Local 5, Detroit, Michigan, has reprinted a paragraph from the Detroit Symphony Orchestra program of December 15, 1955. It makes good reading for all of our members.

"None of the Detroit Symphony Orchestra's present artistic eminence could have been achieved during these past four years without the great support offered by our sponsors. Their faith has made reality of the dream of returning a great musical instrument to the com-



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community. Their civic action is an example of community betterment envied throughout the nation. Tonight's program is dedicated to one of these honored sponsors, a tribute from the orchestra's board of directors and from the orchestra, to the Detroit Federation of Musicians.

The Detroit Federation of Musicians, one of the oldest musical associations of its kind in the country, has built through the years a great reputation for service to its membership and to its home community. An affiliate of the American Federation of Musicians, the Detroit Federation has maintained a record for high standards in the national as well as the local picture.

The Federation was one of the first to join forces with the City of Detroit financial, industrial and educational institutions to build our present Detroit Symphony Orchestra. Since that day in 1931, the Board of Directors of the Detroit Federation of Musicians, and their President, Eduard Werner, have served actively and well in shaping orchestral policy and in developing the orchestra to its present excellence.

The Federation's role in recommending projects to the Music Performance Trust Funds of the Recording Industries is one which greatly benefits our entire community. For many years part of this fund has been allocated to the Detroit Symphony Orchestra summer concerts, presented free to the public at the Michigan State Fair Grounds. In the past several seasons a highlight of this nine-week series of twenty-seven programs has been the annual concert conducted by Mr. Werner, long a musician of stature in Detroit.

The Federation which Mr. Werner heads has guarded well the living standards of its members and protected their standing as citizens in our community. The Detroit Symphony is proud of this most honored and respected sponsor."

We salute Merle Evans on his retirement from the circus world after 22,000 performances! The television spectacular of the Ringling Brothers and Barnum and Bailey Circus in Sarasota, Florida, on December 16, 1955, was the final performance for Mr. Evans, conductor of the circus band.

Said Mr. Evans in his farewell announcement: "During the years, I have seen all the Ringling brothers pass on, seen the end of the circus parade and

the retirement of many stars and circus greats. Now I plan to rest, myself."

Mr. Evans and his wife Nena, will spend most of their time at their home in Sarasota, but the bandleader, who joined the circus in 1919, said he still had plans for staying in show business.

His wife also announced her resignation as secretary for John Ringling North, President of the show. She has held the position since 1949.

The following received from a member of a local in Abe Lincoln's home state, Illinois, by a writer who chooses to remain anonymous, shows that he has a good message to ponder on the anniversary of Lincoln's birth.

*Abe, he couldn't carry a tune,*

*Though he never gave up tryin',  
Liked "Ben Bolt" and "Old Zip Coon"  
And one on "Gentle Annie" dyin'.*

*Couldn't sing worth shucks, and yet,*

*Come a blue and pesky day,  
From his pocket he would get  
His old harmonica and play.*

*I like to think it was essential*

*To the course of history  
This jew's-harp that our presidential  
Abe played in emergency.*

Our readers will be happy to know that they're going to have something to celebrate besides presidential birthdays and groundhog appearances this month. February contains—and we refer to a handy booklet called "Special Days, Weeks and Months of 1956," which is published by the United States Chamber of Commerce—kraut and frankfurter week, pimiento week, a week highlighting simultaneously the beauty parlor, crime prevention and national defense, followed by National Canned Salmon Week, National Cherry Week, and World Day of Prayer, with Mardi Gras and Valentine's Day tucked in between!

Don't smoke in bed—the ashes that fall may be your own!

—From the column "Up and Down Beats" of *The Keynote*, Local 5, Detroit.

Six prisoners sawed their way out of a cell on the fifth floor of the county jail in Orlando, Florida, on December 26, 1955, and escaped down a seventy-five-foot ladder made of mattress covers.

The sheriff said the prisoners apparently had received a hacksaw blade in a Christmas cake and had sawed through the bars while carol-singing in the jail drowned out the noise.

We've always heard of the releasing power of music!

The longest ovation of the AFL-CIO convention came when Walter P. Reuther placed George Meany's name in nomination for the Presidency of the organization.

Here's how Reuther described Meany: "He is a man of great courage and deep conviction, a man of intelligence, a man of integrity. He loves justice, but he hates injustice and all forms of tyranny.

"His has been the strong and clear voice speaking out against racial intolerance and discrimination in our national life. His has been the voice warning labor that it must clear its house of corruption and those who would compromise the ethical and moral values which have symbolized the greatness of our free labor movement."

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## BANDS IN THE SPOTLIGHT



Thorold Reed Band, Fred Willett, director

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### MARDI GRAS VISITING BAND

The Thorold Reed Band, all of whose members belong to Local 299, St. Catharines, Ontario, Canada, was formed over one hundred years ago, that is, in 1851, in the town of Thorold, Ontario. Its members today come from Port Colborne, Welland, Niagara Falls, Thorold, Merriton and St. Catharines.

In the current month some fifty members of the band plan to go to New Orleans to attend the Mardi Gras Festival week held in the city. This will probably be the first time that a Canadian band has ever attended this affair.

The Bandmaster is Fred Willett of Locals 299 and 149, and the Band President is Bandsman Kenneth Kinnear.

### CANADIAN HONORED

Maurice Zbriger, a long-time member of Local 406, Montreal, P. Q., Canada, was accorded the great honor recently of being called at the premiere of one of his compositions, "Vincent Massey March," which was played at a Garden Party given in Ottawa by the Governor-General of Canada, the Rt. Hon. Vincent Massey. In this presentation the equivalent of a "command performance," Zbriger was accompanied by the arranger of his march, Giuseppe Agostini, also a member of long standing of Local 406.

The MCMP Band was seated on the upper terrace outside the drawing room of Rideau Hall, Ottawa.

(Continued on the opposite page)



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JOSEPH A. HAGEN

79 WEBSTER AVENUE, PATERSON, N. J.



Left to right: Maurice Zbriger, Giuseppe Agostini, Adam Butler, aide-de-camp, His Excellency the Right Hon. Vincent Massey, Governor-General of Canada, at the Ottawa Garden Party, Government House, June 11, 1953.

INTERNATIONAL MUSICIAN

It is to be noted that several women help make up the membership of the La Porte City (Indiana) Band, which was founded in 1879. The presence of women in our bands today, a modern innovation, has taken place partly through the wide opportunity women instrumentalists have had in the schools and partly through the fact of women's general emergence. Even in the earlier days women were often soloists—witness Nicoline Zedeler who went as violin soloist on the world tour with Sousa's Band. However, it has taken modern times to give them a place in the ranks of the orchestras, where they have proved themselves highly efficient.



#### FORTY YEARS OLD

Waterloo, Iowa, is proud of its municipal band, organized in the early '20's. Originally it was wholly an American Legion Band, sponsored by Becker-Chapman Post No. 138. Today it is now partly under the city's sponsorship and is called by the resounding title of the American-Legion-Municipal Band of Waterloo. It has had three regular directors: C. R. "Cressy" Whaylen, Charles J. "Chuck" Ball, and (at present) Clate W. Chenette. For about twenty-five years the band has played in the Hippodrome for the National Dairy Cattle Congress. It gives twelve concerts each summer, five of which are financed by the Music Performance Trust Funds of the Recording Industry through Local 334. All of its players are members of this local.

#### BAND NOTES

- The Long Beach Municipal Band is supported on a year-round basis.
- The Goldman Band has been a going concern for forty-five years.
- Patrick Sarsfield Gilmore, famous bandmaster, was the son of a bandmaster of an Irish regiment of the British Army. He came to the United States in 1850 at the age of twenty-one.
- Peter Buys has been conductor of the Hagerstown Municipal Band now for thirty-six years.



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#### COMBO-ORKS No. 5

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#### COMBO-ORKS No. 6

Contains: EBB TIDE, LITTLE THINGS MEAN A LOT, IF I GIVE MY HEART TO YOU, CARA MIA, I NEED YOU NOW, THREE COINS IN THE FOUNTAIN and 9 others.

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# TRAVELERS' GUIDE TO LIVE MUSIC



Don Frank and his Orchestra entertain at country clubs and various dances in Ohio. Members of the orchestra include Paul Campbell, Curt Hoon, Tony Fleack, Ross Evans, Joe Urban, John Fishotti, Lew Heath, Shirley LaRue, and Don Frank. They are all members of Local 118, Warren, Ohio.



The Skeets Morris Orchestra is playing society and country club dates in Virginia and the Carolinas. Front row, left to right: Jack Deal, Pete Westbrook, Clyde Harding, Skeets Morris and Janet Bruce. Back row, left to right: Buddy Robertson, Bonnie Kissinger and Speedy Adkins.



The Jim Crisp Band is playing dance jobs at the University of North Carolina and at Duke University. First row, left to right: Jim Crisp, Jim Rogers, Len Reeves, Charlie Culbreath, and Flip Latham. Second row, left to right: Ben Oldenburg, Larry Gibson, Don Hall, and Avery Mills.



The Vincent Trombetta Orchestra does night club and general jobbing dates throughout Pennsylvania and New Jersey. Members include Ray Passarella, bass; Russ Hannan, drums; Ray Wiggins, piano; Jack Mountain, trombone; Bill Hyde, trumpet; Fred Pillego, sax; Vincent Trombetta, trombone.



Pictures for this department should be sent to the International Musician, 39 Division St., Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the spot where the orchestra is playing.



The Starlighters are playing club dates in the Dubuque, Iowa, and Freeport, Illinois, area. Left to right: Don Schachert, guitar; Ron Matley, drums; Lois Miller, accordion. They are members of Local 289, Dubuque.



The Collegians, members of Local 561, Allentown, Pennsylvania, include left to right: Lloyd Klingaman, bass and saxophone; Mel Warks, drums and vocals; Mike Halfrich, trumpet and bass; Thel Warks, piano and vocals.



Joe Costa's Quintones are in demand in the Dubuque, Iowa, area. Left to right: Mike Eberhardt, Joe Costa, Allen Jones, Kate Smith (Mrs. Joe Costa), and James "Buddy" Clark. All are members of Local 289, Dubuque.



The Morgan Stylists, a trio which is working club dates in the Northwest, play western as well as modern music for dancing and also present floor shows. Left to right: Warren Morgan, Mel Mills, and Hal Clampitt.



Stan Rose and his Band play for dances in Eastern North Dakota and parts of Minnesota. Left to right: Steve Rose, sax and clarinet; Stevie Sherek, drums; Stan Rose, sax and trumpet; Roger Waith, accordion; Ronnie Swartz, guitar. They are all members of Local 485, Grand Forks, North Dakota.



The Spotlighters perform at many midwestern college dances, high school proms, club dates and conventions. Personnel includes Pete Trower, Dave Benjamin, Don Martin, Rich Swiontek, Wes Lods, Don Schlundt and John Schumm. They are all members of Local 162, Lafayette, Indiana.

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# IT'S IN THE NEWS!

★★ John Pennington, who was first violinist of the London String Quartet for many years, will appear January 28 as conductor of the first Youth Concert to be given by the Connecticut Symphony on January 28.

★★ The Piano Festival, with a small orchestra of twenty-three members and with Pierre Luboshutz and Genia Nemenoff, concert pianists and Boris Goldovsky, pianist and conductor, as featured performers, is beginning its twenty-five-city tour in the current month. Its aim is to recreate in so far as possible the musical conditions existing in Mozart's time. Between the years 1783 and 1788 while in Vienna, Mozart was extremely popular as a concert pianist, and was often called upon to play at the academies, or small concert halls. There, with a small orchestra and small pianos, Mozart not only played the solo part, but conducted, too. The orchestra of the piano festival with five first violins, five second violins, three violas, two cellos, one bass, one flute, two oboes, two bassoons and two French horns, has a balance between winds and strings almost identical with that of Mozart's time, the conductor plays the solo part.

★★ Raymond Hanson and Leonard Seeber back from a successful European tour included for their first recital of the New Year the Bartok Two-Piano Sonata. The recital took place in Sprague Hall (Yale School of Music) in New Haven, Connecticut, on January 12. The duo-pianist will perform the same work at the Wesleyan University at a later date.

★★ The Rockefeller Foundation has given a grant to the Curtis Institute of Music for Dr. Herbert Graf, director of the opera department and stage director of the Metropolitan Opera, to make an analysis of the production problems of modern opera.

★★ Reginald H. Hall, a civil engineer of Ann Arbor, Michigan, has been declared winner of the eleventh Annual George Gershwin Memorial Contest for the best original unpublished orchestral composition by a young American composer. His work, "Elegy for Orchestra" will be performed by the New York Philharmonic-Symphony and he will receive besides a cash award of \$1,000.

★★ Winning artists in the thirty-second annual Naumburg competition will be presented in a Town

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The Mozart Piano Festival which features left to right: Genia Nemenoff, Boris Goldovsky and Pierre Luboshutz.

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Hall, New York, debut during the 1956-57 season. The competition is open to pianists, violinists, violas, cellists and singers between the ages of sixteen and thirty. For further information address 130 West Fifty-sixth Street, New York. All applications must be filed before February 1.

★★ Mme. Rosina Lhevinne has been appointed to the faculty of the Aspen Music School. She will also appear as guest soloist several times during the Aspen Music Festival's concert season.

★★ Josef Hofmann, retired concert pianist, celebrated his eightieth birthday on January 20.

★★ The Czech Philharmonic Orchestra received the Order of the Republic on January 5 on the sixtieth anniversary of its founding. To mark the occasion, the orchestra played the same program that was given at its first perform-

ance on January 4, 1896. Note to the United States government: the year 1956 signals anniversaries for several of our major symphony orchestras: the Boston Symphony, its seventy-fifth; the Chicago Symphony, its sixty-fifth; the Pittsburgh, its thirtieth; and the National Symphony Orchestra of Washington, D. C., its twenty-fifth. What more fitting than national recognition for these cultural institutions?

★★ Through the cooperation of Local 149, Toronto, Ontario, Canada, and the recommendations received by the trustee from that local, an educational project of true merit has been carried on in the Toronto schools for some years by the Music Performance Trust Funds of the Recording Industries. This consists in sending professional orchestra and band groups into the high schools whose members are augmented by seating a high school music student alongside each professional in the pub-

lic performance. This not only gives the students an incentive but also puts the professionals on their mettle.

★★ In the December, 1955, issue, it was stated that the Carl Nielsen Concerto for Clarinet received its first public performance in the United States at the University of

Utah, recently. It seems that it had a previous hearing. During the winter of 1950-51 it was performed by George M. Jones with the Eastman-Rochester Symphony conducted by Dr. Howard Hanson. Mr. Jones is now woodwind instructor at Rutgers University and first clarinetist with the Princeton, New Jersey, Symphony.



A typical group at Eastern High School of Commerce in Toronto, where Dr. Leslie Bell recently conducted a group consisting of the members of the Toronto Symphony Band and an equal number of high school pupils.

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## Where They Are Playing

(Continued from page sixteen)

### WEST

"The Frantics," Frankie Arnolds on drums, Herb Brown on trumpet, and Morty Reed on the keys, are engaged at the Alamo Hotel, Colorado Springs, Colo. They've been together for ten years.

Ralph Marterie takes over the Palladium in Hollywood, Calif., on March 7.

Wayne King will be doing one-nighters in Texas from February 18 to 24. He then appears at the Convention Hall of Exhibits in Corpus Christi, Texas, February 25 to 29. . . . Bob Cross rounds out his stay at the Statler-Hilton in Dallas, Texas, on February 8. . . . The Ben Arden Orchestra began a four-week engagement with options at the Baker Hotel in Dallas on January 20. Later the Arden crew goes to the Statler in Detroit, Mich., for ten weeks. . . . Chuck Cabot is based at the Rice Hotel in Houston, Texas, until February 20.

Hammond organist Lloyd Burry is currently appearing at the 307 Club in Phoenix, Ariz. . . . The Conjunto Bahia, featuring popular and latin melodies, ranks as one of the busiest or-

chestras out of Local 771, Tucson, Ariz. During the month of January they appeared at the Saddle and Siroloin Night Club. Assemblage includes Al Gutsche, trumpet; Maurice Cooper, trumpet; Rod Sharretts, trumpet; Joe Rosado, bass; Gil Del Rio, drums; Louie Leon, piano and leader.

### ALL OVER

When the Stan Kenton Orchestra makes its first tour of Britain on an exchange basis with the Ted Heath Orchestra, it will open at the Royal Albert Hall on March 11. . . . Louis (Satchmo) Armstrong is scheduled for a two-week tour of England in April.

The formation of an Eddy Duchin Fund Committee, which will establish scholarships to music students at the American Theatre Wing in memory of this pianist and bandleader, has been announced. The honorary chairman is Mrs. Averell Harriman. The first event to be sponsored by the committee will be an all-star benefit concert at Town Hall on February 12, to commemorate the fifth anniversary of Duchin's death.

## ALONG TIN PAN ALLEY

|                                         |                   |
|-----------------------------------------|-------------------|
| ALL AT ONCE YOU LOVE HER .....          | WILLIAMSON        |
| A TEEN-AGE PRAYER .....                 | LA SALLE          |
| AUTUMN LEAVES .....                     | ARDMORE           |
| A WOMAN IN LOVE .....                   | FRANK             |
| (BABY, BABY) BE GOOD TO ME .....        | B. V. C.          |
| BAND OF GOLD .....                      | LUDLOW            |
| CRY ME A RIVER .....                    | FRANK             |
| ELEVENTH HOUR MELODY .....              | PAXTON            |
| FIRST SNOWFALL .....                    | WITMARK           |
| GREAT PRETENDER .....                   | SOUTHERN          |
| HAPPINESS IS A THING CALLED JOE .....   | FEIST             |
| HE .....                                | AVAS              |
| HOTTER 'N A PISTOL .....                | WINNETON          |
| HOW IMPORTANT CAN IT BE .....           | ASPEN             |
| I'LL CRY TOMORROW .....                 | ROBBINS           |
| I'M GONNA SLEEP WITH ONE EYE OPEN ..... | MILLER            |
| IT'S ALMOST TOMORROW .....              | NORTHERN          |
| KO KO MO .....                          | MERIDIAN          |
| LOVE AND MARRIAGE .....                 | BARTON            |
| LOVE IS A MANY-SPLENDORED THING .....   | MILLER            |
| LOVE, YOU FUNNY THING .....             | FEIST             |
| MEMORIES ARE MADE OF THIS .....         | MONTCLARE         |
| MEMORIES OF YOU .....                   | SHAPIRO-BERNSTEIN |
| MOMENTS TO REMEMBER .....               | BEAVER            |
| ONLY YOU .....                          | WILDWOOD          |
| ROSE TATTOO .....                       | PARAMOUNT         |
| SING, SING, SING .....                  | ROBBINS           |
| YOUNG AND FOOLISH .....                 | CHAPPELL          |

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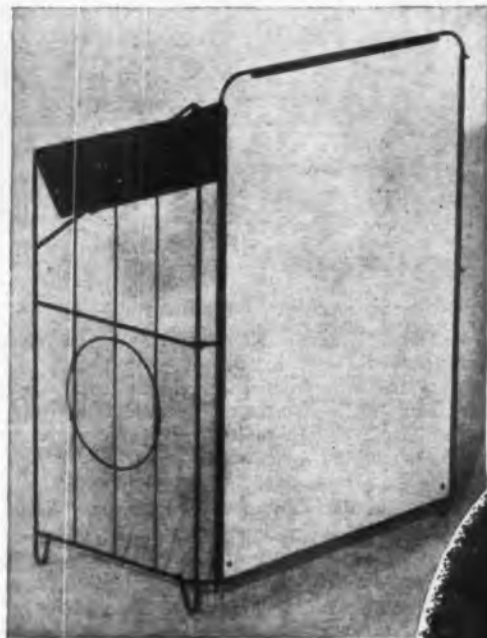
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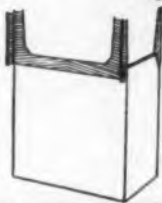
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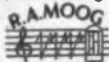
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# TECHNIQUE

## OF PERCUSSION



by George Lawrence Stone



### Metal Drumsticks

Boyd L. Davis, Paducah, Kentucky, uses sticks of the same size for practice that he uses on his drum—a light orchestra size. However, he notices that if he practices for a time using the "wrong ends" (striking the pad with the butt ends, instead of the tips) he naturally gets a heavier "feel" and thereafter, when sticks are turned around the right way, he can get much more speed.

"Can I improve technique and speed by practicing with sticks heavier than the ones normally used on the drum?" he inquires, "And do you recommend the heavy metal sticks?"

Turning the smaller sticks as you describe is, perhaps, a good idea, B. L. D., but the best way is to practice with a fairly heavy stick then play on your set with the lighter ones you customarily use.

Yes, you might use the heavy metal sticks for preliminary work in the daily practice period, but not for more than fifteen minutes at so at one time. Continual practice with metal sticks might cause a muscle-bound condition which definitely will slow you down.

### One for the Book

This comes from a clarinet player friend, and since he looked me straight in the eye when he told it, I know it must be true.

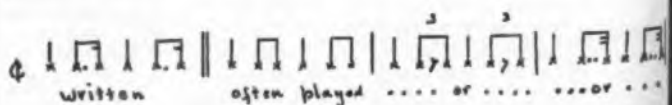
A country band was hired for a series of park concerts during the past summer. Hank, the third clarinet man—our hero in this episode—was an earnest student in his chosen field—but was far from being a virtuoso.

During one of the last concerts of the season, at the end of a number which was rather complicated for the reeds, our hero jumped to his feet, and in a voice that could be heard out to sea, shouted "hoo-ray!"

After the concert, in answer to some pointed questions from the outraged leader, accompanied by sundry vituperative references to Hank's family tree and physical deformities, our hero replied: "Boss, I just couldn't help it. I've been trying to play that part all summer and today, by gum, I played every god-danged note of it—not a single mistake!"

### True Values in Dotted Notes

It might not occur to one that the execution of exact values in such simple figures as dotted notes could present a problem, but it frequently does, particularly to the drummer accustomed to playing his hi-hat and cymbal beats in such stylistic versions as those shown below:



Style is, of course, not only permissible, but sought for in expressing the modern idiom. It is impossible to play from inspiration

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and at the same time always be tied down to following notated values. However, there are many instances in other fields of music wherein precise interpretation is a *must*. And here it often comes as a shock to the "style" player to find that his customary *ad lib* interpretations have dulled his rhythmic perception to the extent that executing notated values with exactitude causes him real trouble—and gives his leader ulcers.

The set of exercises below, appearing in paradiddle form for good measure, is designed to impress the importance of true dotted rhythm in the mind of the painstaking performer, also to mark the contrast between dotted notes and undotted ones.

### Dots in Paradiddles

| Singles |  | Triples |  |
|---------|--|---------|--|
| 1       |  | 12      |  |
| 2       |  | 13      |  |
| 3       |  | 14      |  |
| 4       |  | 15      |  |
| Doubles |  | 16      |  |
| 5       |  | 17      |  |
| 6       |  | 18      |  |
| 7       |  | 19      |  |
| 8       |  | 20      |  |
| 9       |  | 21      |  |
| 10      |  | 22      |  |
| 11      |  | 23      |  |
| 12      |  | 24      |  |
| 13      |  | 25      |  |
| 14      |  | 26      |  |
| 15      |  | 27      |  |
| 16      |  | 28      |  |
| 17      |  | 29      |  |
| 18      |  | 30      |  |

Now, if the aforesaid painstaking performer will go through the same exercises, this time employing *inverted dotting* (often called Scotch Snap), as indicated in the specimen examples below, he may in time acquire a set of ulcers all his own.

### Now with Inverted Dotting

|   |  |    |  |
|---|--|----|--|
| 2 |  | 20 |  |
|---|--|----|--|

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# Symphony and Opera

(Continued from page thirteen)

**CONTEST** Dr. Howard Mitchell and the National Symphony Orchestra have been announced as sponsors of the Merriweather Post Contest, a nation-wide music competition for high school students.

This contest, for talented young artists who hope to make music their career, is being held in conjunction with the National Symphony Orchestra's "Music for Young America" series of free concerts presented between April 27 and May 31 and made possible through the generosity of Mrs. Merriweather Post. The winner will receive (1) a guest appearance as soloist with the National Symphony Orchestra, (2) a \$600 scholarship to Juilliard School of Music for one year, and (3) a \$500 cash award. Finalists in the competition will each appear as guest soloist with Howard Mitchell and the National Symphony and will also receive a \$100 cash award.

All students of public, private or parochial high schools in the United States are eligible to participate. Contestants must be recommended by their music teachers, school principals or a conductor. In order to qualify for the contest, the young musicians must be able to play a concerto from the standard repertoire. The deadline for entries will be February 25. Finals of the contest will be held in Constitution Hall, Washington, D. C., during the week of May 27.

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

Joseph Rosenstock who on December 16 resigned his post as general director of the New York City Opera Company will return to Japan where he served from 1936 to 1946 as conductor of the Nippon Philharmonic Orchestra. He will conduct that orchestra in thirty-two concerts during May and June. In the ten years since he led the Japanese orchestra, its members have continued to pay rent on Rosenstock's Tokyo apartment, have given him a life contract as their honorary musical director and have recently built a house for him, all in the hope of eventually being able to lure him back . . . William Steinberg, music director of the Pittsburgh Symphony, has signed a new three-year contract with that orchestra . . . Robert Shaw, conductor of the Robert Shaw Chorale, has been appointed associate conductor of the Cleveland Orchestra. He succeeds Rudolph Ringwald who is retiring after thirty years of service with the Cleveland Orchestra. Mr. Shaw does not plan to dissolve the Chorale bearing his name although he will be prevented from touring with it in the 1956-57 season. He will also continue to conduct the summer concerts of the San Diego (California) Symphony which he has led during the last three seasons . . . Fredric Kurzweil has been appointed musical director and conductor of the Mobile Opera Guild of Mobile, Alabama.

**SOLOISTS** Joseph Szigeti was soloist with the Colonial Little Symphony at Drew University, New Jersey, on February 8. Thomas Scherinan conducted . . . In the fifth concert of its season on February 21, the New Haven (Connecticut) Symphony will have as piano soloist Wilhelm Backhaus who will play Beethoven's *Emperor Concerto*. The orchestra will be led by its regular conductor, Frank Brieff . . . The Vancouver Symphony will stand host to two pianists in its February 19 and March 4 concerts, respectively Alexander Brailowsky and Seymour Lipkin . . . Victoria de Los Angeles will be soloist with the Chicago Symphony Orchestra at its concert on March 8 and 9 . . . The concert-master of the Inglewood Symphony, Alexander Murray, will be that orchestra's soloist in the February 26 concert, an all-Russian program. He will play Rimsky-Korsakov's *Capriccio Espagnol* . . . At its February 21 concert, the Nashville Symphony was heard in Paul Creston's *Dance Overture*. Gregor Piatigorsky was the evening's soloist, playing Dvorak's *Cello Concerto* in B minor. The orchestra's conductor is Guy Taylor . . . Norman Paulu, concert-master of the Oklahoma City Symphony, was soloist with that orchestra January 10, playing Mozart's *Adagio* in E for Violin and Orchestra and William Walton's *Violin Concerto*. This was the first hearing of the Walton work in Oklahoma City . . . On March 4 pianist Seymour Lipkin will be heard over CBC as soloist in two concertos with the Vancouver Symphony.

# Official Business COMPILED TO DATE

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Local 522, Gastonia, N. C.

## WANTED TO LOCATE

Carter, Jack, member Local 721, Tampa, Fla.

Cooper, Audrey, former member Local 381, Casper, Wyo.

Gibson, Harry (The Hipster), member of Local 47, Los Angeles, Calif., and Local 802, New York, N. Y.

Langevin, William R. (Bill Lange), member Local 802, New York, N. Y., and former member Local 103, Columbus, Ohio.

Page, Dautrelle Paquin, member Local 208, Chicago, Ill.

Wilson, Buddy, member Local 5, Detroit, Mich.

## WANTED TO LOCATE

Frederic Froehke, saxophone, age 31, member Local 73, Minneapolis, Minn. Please contact his mother, Mrs. Paul Froehke, 2943 Morgan Ave., North, Minneapolis 11, Minn.

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Local 567, Albert Lea, Minn.—President, Mr. Shirley Booen, 507 East Sixth Street.

Local 591, Port Arthur-Fort William, Ont., Canada—Secretary, Earl Rothchild, Box 814, Port Arthur, Ont., Can.

Local 601, Daytona Beach, Fla.—President, Joseph Pace, 250 Euclid Ave. Phone CL 3-2583. Secretary, W. N. Ware, 913 1/2 Main St. Phone CL 2-6333.

Local 605, Sunbury, Pa.—Secretary, Grant Mertz, 936 Edison Ave. Phone ATLantic 6-6529.

Local 625, Ann Arbor, Mich.—President, Reuel B. Kenyon, 202 Nickels Arcade.

Local 652, Modesto, Calif.—President, Jack Stewart, Patterson, Calif. Phone TYler 2-3336.

Local 656, Minot, N. D.—President, Joe Hornstein, 824 Seventh Ave. N. W. Phone 63-106.

Local 659, Lehighton, Pa.—President, Paul David, 365 North Fifth St.

Local 680, Elkhorn, Wis.—Secretary, Arden O. Brabazon, Box 64.

Local 770, Hagerstown, Md.—President, Robert E. Artz, 221 Mealey Park way. Phone 1162 or 4310.

## WARNING

Locals are advised to be on the alert for one William Pierce, a suspended member of Local 26, Peoria, Ill., who (Continued on page thirty-seven)

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● by Alfred Mayer

# guide to accordion playing



### FINGERING

Fingering is a subject taken for granted and seldom discussed in accordion circles. I'm amazed when I get some professional players as students to observe the faulty type of fingerings they use. It seems that fingering is something that was indicated in a text book at the outset of the student's career and then abandoned or by-passed, once the fingers were set in motion. Then, too, many players do play with some sort of a scheme or plan but not a *conscious* one. All they really do is duplicate the ideas of the editors of the text books or arrangements they studied in early years. Few of them, though, can really sit down and explain what sort of system they follow.

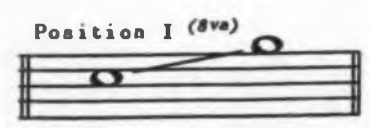
Let us see if we cannot arrive at a method of *understanding* what we're doing rather than slavishly following the print. After years of giving the student too many notes at the start, today it has become commonplace to initiate him with five consecutive tones known as a five-finger pattern. This is the simplest and easiest manner of getting him off the ground and flying. However, once he's mastered that, most of the teachers have him flying all over the keyboard, and the transition is just a little too much to take. What I like to do is to teach him a five-finger pattern on "C" which I call Position 1



because it starts on the *first* note of the scale, then goes on to the next five tones. I call them Position V because they start on the fifth note of the scale.



From there I take the student to the same Position 1 an octave above



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across  
FEB R



# FOR SYMPHONY ORCHESTRAS' SURVIVAL

(Continued from page fourteen)

now teaches in a Shreveport school. Had he not gone on to earn his degree, he could not have obtained the teaching position which, coupled with his remuneration from the Shreveport Symphony, enables him to earn a good living for his wife and three children.

Of the four persons who launched the program in 1951 on a full college training basis, three are now working toward their master's degrees at the University of Texas, Northwestern and Baylor Universities. The fourth of the original scholarship holders from the class is now in the military service but undoubtedly will re-enter the musical profession upon his discharge.

As the scholarship program gained momentum under a financing agreement shared equally by the college and the Shreveport Symphony Society, subsequent classes have been displaying increasing promise.

Meanwhile, the Shreveport Symphony Society has continued operation of its employment bureau for the benefit of those who already have degrees or who, for one reason or another, are not enrolled in the scholarship program. Many have been placed in teaching positions in Shreveport schools with the cooperation of the Caddo Parish School Board. Others have obtained employment in church musical departments, while still others, who were willing, have been placed in business and industrial jobs.

"The scholarship program, of course, is not solving the problems of those who are older," Shenaut admits. "Many of the old-timers came to Shreveport to play in movie orchestras in the old days and, with the advent of talking pictures, were thrown out of jobs. That period of musical history, though, rapidly is becoming a closed chapter, and the majority of these veterans have adjusted to the change."

The danger, quite naturally, stemmed from the fact that musicians who had survived such disillusionments and difficult times might tend to discourage younger musicians.

"They had learned the hard way that ambitious young musicians who want to play in the major symphonies usually live for years at a low economic level and go from season to season, never knowing where the next sea-

son will find them or in what straits," Shenaut observes. "It certainly presented a discouraging picture to those youngsters who might some day become our top-flight symphonic musicians."

Shenaut's experience at seeking employment for his musicians convinced him that he had to strike at the root of the problem, that he must take the long-range view of things.

"The Centenary-Symphony scholarship program seemed to do just that," the maestro says. "By getting those still in their twenties and thirties, it provided an opportunity for educational training which would enable them to find employment almost anywhere. Those who have college degrees and are equipped to teach music in schools need not fear for their economic security. They carry their security with them."

Shenaut, who faced bleak prospects for economic security himself when he emerged from the American Conservatory of Music in Chicago in 1938, knows whereof he speaks. He was offered a job as violinist in one of the larger orchestras of the Mid-west at the time at \$800 for the season.

"I could not make a satisfactory living merely as a symphonic musician," he frankly admits. "That was when I began to appreciate the significance of my conservatory degree. I know from personal experience what musicians face."

While in Europe a year ago, Shenaut spoke with Paul Magnee, conductor of the symphony orchestra of Liege, Belgium. There he learned that each musician in the orchestra is under contract to the Belgian government for 1,100 hours of work annually. This guarantees the musicians a good, living wage and provides the potential of extra work and concerts to add to their incomes.

"It's the old question of federal support versus private support for our symphonies," he says. "I have many friends who represent private support at its most vociferous, and I also know many who advocate state or federal support with equal vehemence. However, at present, I feel the basic problem is one of education and enlightenment."

Shenaut feels that an educated populace is essential before any degree of economic se-

curity on a year-round basis is possible for the symphonic musician.

"We must place our emphasis on the educational aspects right now," he maintains. "Unless our communities are educated to the need for symphonic music, it is imperative that the function under some plan similar to the scholarship plan entered into by the Shreveport Symphony Orchestra and Centenary College if we are ever to build symphony orchestras in the smaller cities of the United States."

Testimony to the effectiveness of the Shreveport Symphony's plan stems from its present strength of seventy musicians. The Shreveport Symphony Society is financing the orchestra through contributions from interested persons and organizations, and the orchestra is now underwritten for \$62,500 by the board of directors. This represents passing of the first milestone on the road toward making the Shreveport Symphony a major symphonic group.

Another significant indication of progress was the fact that this was the first summer during which sufficient musicians remained in Shreveport to permit the holding of an outdoor "pops" concert. Presented on the Centenary College campus on Aug. 1, it drew 3,000 persons, the largest number ever to attend any single event at the college. The concert was made possible by the Music Performance Trust Funds of the Recording Industries with the cooperation of the college and the Shreveport Symphony Society.

As a result of this concert, a movement for the provision of an outdoor shell for the orchestra was given impetus, and the demand for more outdoor "pops" concerts came from those who never before had attended a presentation of the Shreveport Symphony during its more formal winter concert series.

"The Shreveport Symphony-Centenary College scholarship program appears to be the answer to the problem of providing full-time economic security for the symphonic musician," Shenaut comments. "It is building up a group of self-sufficient younger musicians to insure the future for the minor league symphony orchestras. It is a program other college communities might do well to initiate."

—Margaret P. McDonald.

Shreveport Symphony Orchestra, John Shenaut, conductor





## Official Business

(Continued from page thirty-three)

has been borrowing money from various locals in the Federation on a fake membership card. Pierce was last known to be operating in the California area.

### PLACED ON THE NATIONAL DEFAULTERS LIST

Eddie's Club, Bob Sanders, owner, San Diego, Calif., \$120.00.  
Somers, Walt, San Lorenzo, Calif., \$16.00.  
Copa City, Murray Weinger, Lou Chesler and Fannie Herman, Miami Beach, Fla., \$10,500.00.  
Muller, Fred, Sarasota, Fla., \$530.00.  
Royal Nevada Hotel, Las Vegas, Nevada, \$59,350.70.  
Miller, H. Walter, Bronx, N. Y., \$376.66.  
Club Continental and Dave Panzer, New York, N. Y., \$371.00.  
Columbia Lecture Bureau, Inc., New York, N. Y., \$900.00.  
Fisher, Maggy, New York, N. Y., \$900.00.  
Mambo Concerts, Inc., New York, N. Y., \$570.00.  
Canning, Harold B., Westbury, L. I., \$140.00.  
Quintree Manor, Braintree, Mass.  
Crystal Lounge, Edmour Bertrand, owner, Detroit, Mich., \$125.00.  
Morton, H. W., Miles City, Mont., \$300.00.  
Zenallis, George, Akron, Ohio, \$286.65.  
Grant, Junior, Lima, Ohio, \$90.00.  
Life of Riley Club, Riley Ware, employer, Seward, Alaska, \$442.00.

### DEATH ROLL

Anchorage, Alaska, Local 650—Jack Hill.  
Biddeford, Maine, Local 408—Joseph T. Cote.  
Boston, Mass., Local 9—Harry Henry, Frederick C. Pommer, Charles Bulfinch, Joseph Carbonaro, Willie Applebaum, C. Jerome Peirce.  
Burlington, Iowa, Local 646—Leo E. Lahman, Horace L. Leidig.  
Belleville, Ill., Local 29—Arthur Krug.  
Chicago, Ill., Local 10—Frank Gore, Frank E. Rose, Anton Iavello, Earl C. Maxham, Jack F. Meyers, Carl Hillman, Joseph F. Hruby, Abraham Selansky, Madelyn J. Meyer, Frank E. Winkle, Theodore Stass, Abe (Al) Friedman.  
Daytona Beach, Fla., Local 601—Jos. A. Crews.  
Denver, Colo., Local 20—Frank Beatty, Harold E. Johnson, Michael Muro.  
Erie, Pa., Local 17—George Taylor.  
Fort Worth, Texas, Local 392—Clifton (Sunny) Strain.  
Los Angeles, Calif., Local 47—Willie Hawkins, Thomas Griselle, Wm. P. Farmer, Marjorie McAnally, Antone V. Lavello, Albert Raksin.  
Memphis, Tenn., Local 71—Earl S. Rogers.  
Meriden, Conn., Local 55—Salvatore Formica.  
Middletown, Conn., Local 499—Nicholas Mirenti, Salvatore Gormica.  
Milwaukee, Wis., Local 8—Walter J. Clauder.  
Minneapolis, Minn., Local 73—Myrl M. Crommett, Paul Law, E. F. R. Swanson.  
Newark, N. J., Local 16—Wm. McFadden.  
New Haven, Conn., Local 234—Gaetano Brasile.  
Ottawa, Ont., Canada, Local 180—Lucien Lafortune.  
Philadelphia, Pa., Local 274—Domer C. Brown, John E. "Slim" Furness, Albin E. Shearard.

Pittsburgh, Pa., Local 60—James F. O'Brien, Raffaele Sortino, James Martello, John H. Renn.  
Pittsfield, Mass., Local 109—Charles Gauden.  
Rochester, N. Y., Local 66—Joseph Marthage.  
San Francisco, Calif., Local 6—Vincent "Googie" Richette, Harry N. Hall, Bruce Brumbaugh.  
Toronto, Ont., Canada, Local 149—Jas. J. Buckle.  
Watertown, N. Y., Local 734—Walter E. Merrick, Wm. H. Gadbow.  
New York, N. Y., Local 802—Louis Edlin, Ralph Strunin, Eric Svard, Charles Weinberg, Joseph Carbonaro, Nuziante De Cicco, Al Goodhart, Henry A. Grabau, Lee Kuhn, Nicolas Matthey, Leon Rich, David Sapiro, Louis B. Wolf, Philip S. Nicolosi, Stephen F. Warren.

## Suspensions, Expulsions, Erasures, Terminations

### SUSPENSIONS

Albert Lea, Miss., Local 567—Lonnie Ackerman (Raymond Armendariz).  
Antigo, Wis., Local 638—Daniel Blahnik, Margaret Fergin, Kenneth Fenion, Joe Holston, Peggy Kennedy, Eugene Kresnel, Otto Medo, Philip Sorano, Kortland Koutnik, Reuben Meyer.  
Bethlehem, Pa., Local 411—Lawrence J. Steirer, Wm. E. Thompson.  
Boston, Mass., Local 9—Morton Abramson, Gus Aiello, Clarissa L. Aiken, John Alaimo, Nicholas P. Alessandrini, Jerry Amodeo, Irving Anderson, Artin Ardanian, Walter I. Ashworth, Rico Aut, Henry J. Aylward, Albert Badgers, Alvin H. Ball, Jack Banckich, Allen Barker, Eugene C. Barzanti, Harry Bay, Anthony Bellacqua, Raymond W. Benoit, Leon Biganess, Sonja Black, Roman S. Bogus, Leo Bornstein, Charles P. Botterill, Dorotea Bower, John W. Bright, John Buchanan, Fred N. Burr, Henri Butler, Phyllis Butler, William Cadbury, Michael Capone, Carl J. Carpenito, Helen M. Carvotta, Alfred L. Centrella, Robert L. Clark, Robert Clingan, Christy Colard, Diana Copelon, Donald Costa, Lee Costa, Hugh Cowden, Frank Cremaresa, Patrick Cuccio, Robert F. Curll, Peter J. Cutiello, Robert Cutting, James V. D'Agostino, Gerald H. Davis, Raphale Del Sordo, Robert DeKano, Wm. L. DeVeau, Jr., Angelo DiTullio, Ralph S. Dominguez, John J. Domurad, Kenneth S. Drinan, Louis Urstin, Edward J. Dumas, Edward Y. Dunne, Jack P. English, Jr., Lydia Epifano.  
James Falzone, Albert T. Forest, Chester W. French, Jr., Leslie B. French, Harry V. Garofola, Richard George, Loring Gilmore, Louis Glick, Martin M. Goldman, Newman Goldschmidt, John E. Hahn, Jr., George H. Hall, John M. Hammers, John Harbo, Stephen H. Harrington, Gary A. Hawkins, Robert F. Hooley, Glenn D. Howard, Robert J. Howlett, Vincent Jerome, Ralph Jones, Bernard Kadinnoff, Hugh F. Kelleher, Russell L. Kelsey, Daniel Kent, Milton L. Kirsch, Edward Koresky, Richard E. Laman, A. S. Lang, Arthur V. LaRosa, Bernard Levinson, Nicholas D. Lisi, Peter W. Littman, Rose Loman, Richard Lombardi, Sarah Lombardi, Leo O. Luukkonen, John A. MacDonald, Jr., John E. Mainer, David Waldman, Annunzio P. Mantovani, Wm. M. Marcus, Max Marder, Gerard F. Marquardt, Herbert G. Maynard, Lloyd S. McCausland, Walter A. McKenna, Frank R. Messina, Jr., Stanley B. Monteiro, R. W. Montgomery, Louis F. Mucci, Frederick J. Murray, Warren Myers.  
Stanley Nelson, Kalman Novak, Nellie Novak, John J. O'Donnell, Myles F. O'Malley, Thomas F. O'Neill, Louis Pasucci, Mithrad Patmagran, Patrick Pergola, Gertrush W. Pike, Don A. Polvere, Wilma Pratt, Gaetano A. Presutti, Alan Richards, Joseph Richter, Renaldo A. Rivero, George Rogers, Charles Romanelli, Barry A. Ross, Frederick Rubin, Louis Ruggiero, Ralph J. Rusomando, Salvatore Sacco, Thomas Sade, Peter A. Saitta, Jeanne Sandbank, Norma Sapp, Albert E. Scafati, Antonio Selivonchik, Harold Shapero, Harvey Sider, Richard Simonda, Glenn M. Sloan, Joseph Smith, Jr., Bertram Snow, Carl Spear, James Stagliano, Donald Sterling, Raymond W. Stewart, Carl E. Strynar, Joseph G. Stukas, Mariti Takki, Zigmund Talent, Joseph Berrico, Robert Vigliotti, George Waldstein, Robert Wayne, Caroline Wildes, Herbert A. Woods, Herbert Yakus, G. Rowland Young, Francis Yurt, Charles N. Zimmerman.  
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Minneapolis, Minn., Local 73—Elmer Bohlig (Larry Elliot).

Montreal, Que., Can., Local 406—Eric John Adams, Benjamin Moore, Giuseppe DiCicco, Paul Dorion, Roger Garceau, Chas. Houdret, Simone Lalier, Barry McLean, Jos. H. Matthews, Marcel Pettit, Karl Polachowski, James William Stace, Yolande Turgeon, Jos. Ernest Boudresault, Victor Polisenno, Pauline Brault, Gerard Couture, Anna DiFabbio, Gaston Fafard, Fernand Gratton, Oliver Jones, Gaetane Lemay, Carmen Martin, Roland Miller, Larry Moore, Billy Rice, Lyn Stevens, Felix Van Pelt, Raymond Donato, Wildor Theoret, Rita Brault, Tony DeRosa, Maurice Donatone, Donald Fitzsimmons, Marcelle Gratton, Denis Lacroix, Jimmy McGee, Fernand Gaudesault, Sydney Nesbitt, Lino Pizzolongo, Allan Senecal, Chas. Stewart, Flogg Bohm Wolf, Jean Leduc, Jr.

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Portland, Me., Local 364—Ronald Bernstein, Sydney Isrealson, Leonel Jules Lemieux, Thos. Jos. Mulken, John L. Slezinger, Jr. (Bob Murray).

Pittsburgh, Pa., Local 60—Edward G. Kuleski (Eddie Kole), James Barris (Jimmie Barrie), William Buelles, Jack Cancemi (Jack Kent), Lawrence W. Celender, Leona Clasky (Leona Ortinger), Frank V. Coletta, James Diana, Fred Dreyer, Henry J. Farnsworth, Fred C. Farraro (Freddy Cortez), H. Vernon Huston, Edward M. Kobelak, Jack N. Ludwig, Wm. T. McNeerney, Jr. (Bill Thomas), Wm. Madden, Joseph Malone, Hector (Del) Monaco, Jeannette Pappas (Jean Powers), Charles W. Thomas, William Tonti.

St. Paul, Minn., Local 30—Ralph K. Andersen, Willie H. Brewer, Jr., Lucille E. Brown, John C. Bullard, Rita Carrillo, Pablo Castillo, John R. Chermak, David W. Eagle, Russell (Ben) Freeman, Oscar G. Grey, Daryl Gibson, Jos. E. (Jack) Gruba, Felix Healy, L. Clifford Hedges, Geo. B. Hewston, Wenzel B. Heyer, Claudette Hoskins, Leslie D. Krebsbach, Jr., Joseph R. McGlinch, Angeline C. Matras, Matthew X. Mortinson, Chas. M. (Chuck) Molkern, Lionel H. Nielsen, Sheldon G. Ruckler, Lawrence V. Schlusler, Susan E. Schwab, Albert E. Schwartz, Michael P. Sherin, Anthony J. (Tony) Siniemi, James L. (Jimmie) Stout, James Tautges, Clarence A. Taylor, Victor J. Tedesco, Arthur A. Tietz, Frank E. Tinsley, Jack E. Weizel (Jack Curtice), Donald H. Willii.

Sayre, Pa., Local 645—Ralph McKinney

Toronto, Ont., Can., Local 149—Harvey Abramson, Norman Allen, Audrey Austin (Vesia Grimaldi), J. Kenneth Austin (Ken Grimaldi), Walter E. Ball, Wm. Ballard, Geo. Baxter, Kenneth Bentley, Joseph Bizcok, Wjd Blackwood, John Dean Booth, Don Brasseur, Victor Brookes, A. Burgin, Viola Caines (Patsie Penney), Wes Chapman, Keith Chappell, Ned Clashini, Francis Cormier, Laurie Cormier, Fred C. Dagg, Emil Debusman, Palma DeOrtiz, George E. Gibson, Jos. E. (Jack) Gruba, Felix Healy, L. Clifford Hedges, Geo. B. Hewston, Wenzel B. Heyer, Claudette Hoskins, Leslie D. Krebsbach, Jr., Joseph R. McGlinch, Angeline C. Matras, Matthew X. Mortinson, Chas. M. (Chuck) Molkern, Lionel H. Nielsen, Sheldon G. Ruckler, Lawrence V. Schlusler, Susan E. Schwab, Albert E. Schwartz, Michael P. Sherin, Anthony J. (Tony) Siniemi, James L. (Jimmie) Stout, James Tautges, Clarence A. Taylor, Victor J. Tedesco, Arthur A. Tietz, Frank E. Tinsley, Jack E. Weizel (Jack Curtice), Donald H. Willii.

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 Long Beach, Calif., Local 353—James H. Dobson, Markow Earle.  
 Milwaukee, Wis., Local 8—Wm. De Vaughn, Jr.  
 Oswego, N. Y., Local 441—Michael A. Mancuso.

### ERASURES

Akron, Ohio, Local 24—Ralph H. McMannis.  
 Aurora, Ill., Local 181—Raymond Jordan.  
 Cincinnati, Ohio, Local 107—Valentino Adams, Hazel Allds, Norman Allds, Leila Bales, Chas. Campbell, Francis Cole, Reynold DeMickel, Boris Dionoff, Wm. Elliott, Ralph Hawkins, Wm. Edstrom, Pete Kaitstrom, Robt. Kane, Harold Latham, Mauris Lee, Don Modarelli, Bernie Norpen, Fred Norton.  
 El Paso, Texas, Local 466—Maxine Manther, Donald W. Ward, John A. Ford.  
 Gary, Ind., Local 622—William Sneed, John Panchus, Jessie Lee Williams.  
 Indianapolis, Ind., Local 3—Herbert McNabney, Robert Miaz, Robert P. Stout, Bryan Brooks Walters, W. L. Baker, Helen Butterworth, Jack Daniel, Ed Dickerman, Robert Gwyn, Maceo Hampton, John Hardy, Betty Hash, Merrill Laswell.  
 Ithaca, N. Y., Local 132—Gaylord Farwell.  
 Los Angeles, Calif., Local 47—Dave L. Anderson, Chas. W. Cascales, Benay Joy, Jesus H. Madrigal, Arthamus J. Maryland, James Doug McGinnis, Sam C. Vazala, George B. Vest, Karl A. Bonawitz, Ansel D. Bray, E. K. Breitenbach, John Michael Elliott, Chas. M. Brown, Larry Bryant, Gene Meyer, Fred Skinner, Jeri Southern.  
 Long Beach, Calif., Local 353—Harry N. Bainbridge, Richard Rausch.  
 Marquette, Wis.—Menominee, Mich., Local 39—John C. Anderson, Lee Bourassa, Nancy DeGayer, Earl Gustafson, Charles Gordon, Rodney Hemminger, Arvid Kamm, Edward Obermiller, Geo. Mechalson, Martin Williams, Thane Wickman.  
 Miami, Fla., Local 655—Herschel Jones, Norma Weinberg, Yolanda Jones, Bruce Bachert.  
 Mobile, Ala., Local 407—Roland L. Lane, Edw. P. Morarty.  
 Omaha, Neb., Local 70—Frank Parrella, Jack Eugene Baker.  
 Richmond, Calif., Local 424—E. Timmons, R. Albu, J. Cardoza, H. Duffy, D. Henson, K. Hall, I. Jones, R. Minugh, K. Parker.  
 Rochester, N. Y., Local 66—Rodney P. Ash, Anthony Cataldo, John Bridges, Barbara Covey, Robert Flech, Caro Kreis.  
 St. Paul, Minn., Local 30—James A. Buscher, Wm. J. Gallas, Philip V. Nelles, Robt. A. Reinhardt, Wayne V. Saunders, Cornelius Tucker, Wm. Vaughn, Dorothy E. Wilson, David R. Barton, Bruce H. Dybvig, Eugene A. Ernst, Clarence J. Heiser, Edw. S. Hemauer, Jr., Frank I. Hofmeister, Robt. M. Holland, Duane K. Luypen, Robert H. Melton, Eugene E. Pool, Robert G. Tilden.  
 San Francisco, Calif., Local 6—Angelo P. Dimitrov, C. Ted Anderson, Doris King Wickman.  
 San Jose, Calif., Local 153—Bill Allen, William Tommeret, Alex Manke, Charlie Bryan.  
 Toronto, Ont., Can., Local 149—Donald R. Allen, John Ayton, Horace Beard, Hilda Carlson, Gaspare Chiarelli, Ralph W. Cornish, Helen Costello, Nathan Dubinsky, David Hodges, Thos. Kekkeher, Geo. W. McCormick, Gladys Plummer (Honey Hites), Robt. Purcell, Helen A. Purcell, Carl Rosen, David Russell, C. Santoferrara, Dorothy H. Stagg, A. A. (Al) Stagg, David G. Todd, Denny Vlach, W. J. Watkins.  
 Watertown, N. Y., Local 734—Robert F. Lape, Raymond Legault.  
 New York, N. Y., Local 802—Nelson Clark, Salvador Camarata, William Bennett, Nat Ross (Krasnoff), Philip J. Woods, Buddy Johnson, Frank Culley, Ludwig Elias Gluskin, James B. Gordon, Gene Mason, William Smith, Juan A. Albino, Steven A. Gibson, Ned Harvey, Genaro Felton.

### TERMINATIONS

New York, N. Y., Local 802—Adolph J. Lima, Virginia Barton, Edward Barnes, James H. Breedlove, William M. Byers, III, Vincent Caozzu, Robert G. Cook, Ralph Coogan (Kuchig), James F. Farley, Michael Gray, Harry S. Johnson, Jr., Albert M. Santino, Joseph Scortino, Joe Aguilera Di Fut, John Cannella, Faustino Caraballo, Daniel Duffy, Arnold J. Goldstein, Thomas G. Kispert, James Henri Mitchell, Clarence H. Palmer, Milton G. Robinson, John Silvestro, Augustus Stevenson, Robert Watkins, John Williams.

# CLOSING CHORD

## EDDIE SWANSON

Eddie Swanson, manager of the municipally - owned Auditorium Theater for the past twelve years and associated with show business for a half-century, passed away on December 26. He was sixty-seven years old. Funeral services were held at Christ Episcopal Church, December 28, preceded by a memorial concert by an instrumental quartet from Local 73, Minneapolis, Minnesota, of which Swanson was a life member.

His life's love had been the musical end of show business, and for this he forsook a career as a teacher, to which he had devoted six years of intensive study.

Mr. Swanson originated a novel advertising column known as "Eddie Ad Libs," published in the *Daily Republican Eagle* of Red Wing, Minnesota.

## ARTHUR HONEGGER

Arthur Honegger, eminent contemporary composer, died of a heart attack at his home in Paris, France, on November 27, at the age of sixty-three.

Born March 10, 1892, in Le Havre, he retained his Swiss citizenship although most of his life was spent in France.

Honegger was one of the organizers of the *Les Nouveaux Jeunes*, which, in 1920, became known as *Les Six*, comprising a group of French composers. Each composer was a complete independent: but they banded together for their common good and to combine their efforts to obtain a hearing for contemporary music.

In 1929 Honegger visited the United States, conducting concerts of his own music. Some of his best known works are *Le Roi David*, an oratorio composed in 1921; *Pacific 231*, an orchestral piece, 1923; and his music for Paul Claudel's mystery play, *Jeanne d'Arc au Bûcher*, 1938.

## JOSEPH L. MARTHAGE

Joseph L. Marthage, well-known harpist, died at his home in Rochester, New York, on December 27, 1955. He was seventy years old.

Mr. Marthage studied the harp with Regonnie of Buffalo and later with Vincent Fanelli of Brooklyn. He was a member of John Philip Sousa's Band for many years and was harpist with the Rochester

Philharmonic Orchestra for several seasons.

Mr. Marthage was a member of Local 66, Rochester, and a life member of Local 802, New York.

## HORACE L. LEIDIG

Horace L. Leidig, a member of Local No. 646, Burlington, Iowa, passed away on December 21, 1955. He had been a member since 1913, when the new charter was issued that local.

He was a clarinet player and was at one time director of the Grotto Oriental Band, taking a prominent part in its organization. He had also played in a Knight Templar Band of Joliet, Illinois.

## MRS. WILLIAM J. DART

Mrs. William J. Dart, retired pianist and an honorary member of Local 33, Port Huron, Michigan, died on December 26, 1955, at the age of seventy-five. Her husband, who passed away November 3, 1953, had been secretary of this local for fifty-four years.

She began her music studies at St. Stephen School. Early in 1955 she presented to the music department of this school Mr. Dart's music library which included some 700 complete orchestrations.

She and Mr. Dart, a clarinetist, played in theater orchestras for about forty years. She directed the Desmond Theater Orchestra until the "all-talking" pictures supplanted orchestras.

## ERNST HOFFMAN

Ernst Hoffman, conductor of the Indiana University Philharmonic Orchestra, and his wife, Annemarie, were killed in a head-on automobile collision on January 4 at Tunica, Mississippi. They were returning from a visit to their son, Clifford Hoffman, an interne at the Houston Veterans Administration Hospital.

Mr. Hoffman had a most fruitful career as a conductor, having conducted the Breslau Opera and Philharmonic Orchestra in Germany, and the Houston (Texas) Symphony, as well as the Indiana University Philharmonic Orchestra.

A complete resume of his career appeared in the July, 1955, issue of the *International Musician* on page ten.



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A. W. "Tony" Hartman, one of the few remaining hurdy-gurdy men, has written us that he is trying to "grind down" the amusement tax. The above photograph shows his method of accomplishing this end.





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

This List is alphabetically arranged in States, CANADA and Miscellaneous

- ALABAMA**
- BIRMINGHAM:**  
Carlisle, Perry  
Little Southern Restaurant, and Ralph Saliba  
Umbeck, Bob
- DOTHAN:**  
Colored Elks Lodge (Club), and O. B. Parfoly, Employer  
Smith, Moss
- FLORENCE:**  
Valentine, Leroy
- MOBILE:**  
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Paulk, Manager  
Cavalade of Amusements  
Esquire Home, Esquire Promotions, Wm. L. Appling and Beane Moulds  
Moore, R. E., Jr., Williams, Harriet
- MONTGOMERY:**  
Club Flamingo, and Annd Singleton, Manager  
Montgomery, W. T.  
Pardue, Frank
- NEWBERN:**  
Love, Mrs. Gloria D.
- NORTH PHOENIX CITY:**  
Bamboo Club, and W. T. "Bud" Thurmond
- PHOENIX CITY:**  
Cocoon Grove Nite Club, Perry T. Hatcher, Owner  
French Casino, and Joe Sanfratello, Proprietor
- PHOENIX:**  
241 Club, and H. L. Freeman
- ARIZONA**
- FLAGSTAFF:**  
Sunnyside Lounge, and George Nackard
- PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
Drunkard Show, Homer Heet, Producer  
Gaddis, Joe  
Hosbor, John  
Jones, Calvia B.  
Malouf, Leroy B.  
Smith, Claude V., Sec.-Treas.  
Arizona Booking Corp. (Hollywood, Calif.), Phocas, Aris.  
Willett, R. Paul  
Zanzibar Club, and Lew Kieda
- TUCSON:**  
Griffin, Maely  
Hutton, Jim  
Mitchell, Jimmy  
Severs, Jerry  
Towatias  
Williams, Marshall
- ARKANSAS**
- LYTHVILLE:**  
Brown, Rev. Thomas J.
- HOT SPRINGS:**  
Hammon Oyster House, and Joe Jacobs  
Petts, L. C.  
Smith, Dewey
- HOT SPRINGS:**  
Riverview Club, H. W. Thomas, Employer
- NATIONAL PARK:**  
Mack, Bee
- LITTLE ROCK:**  
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
Bennet, O. E.  
Civic Light Opera Company, Mrs. Bece Saxon Price, Producer  
Stewart, J. H.  
Weeks, S. C.
- McGHEE:**  
Taylor, Jack
- MOUNTAIN HOME:**  
Robertson, T. E., Robertum Rodco, Inc.
- NORTH LITTLE ROCK:**  
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner
- PINE BLUFF:**  
Arkansas State College  
Castro, and  
A. R. D. Thompson  
Johnson, Eddie  
Lowery, Rev. J. B.  
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
Scott, Charles E.
- TEXARKANA:**  
Oak Lawn Theatre, and Paul Krichman, Owner and Operator

- WALNUT RIDGE:**  
Howard Daniel Smith Post 4457 VFW and R. D. Barrow, Commander
- CALIFORNIA**
- ALAMEDA:**  
Sheets, Andy
- ALBANY:**  
Cafe Windup
- ANTIOCH:**  
Village, and Wm. Lewis, Owner
- ARTESIA:**  
Carver, Ross  
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager  
Keene, Gene  
(Eugene Schweichler)
- AZUSA:**  
Pasc, Vance  
Rose, Joe
- BAKERSFIELD:**  
Bakersfield Post 808, American Legion, and Emanuel Edwards  
Canway, Stewart  
Carter, George
- BERKELEY:**  
Bur-Ton, John  
Davis, Clarence  
Jones, Charles  
Wilson, Jimmy, Promoter
- BEVERLY HILLS:**  
Beard's Girls Agency  
Mastusia, Paris  
Rhapsody on Ice, and N. Edward Beck, Employer  
Savage, Bob
- BIG BEAR LAKE:**  
Cressman, Harry E.
- BEAULIEU:**  
Holdman, Lester Warren
- BURBANK:**  
Elbow Room, and Roger Coughlin, Manager  
Irvin, Frances
- CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator
- COMPTON:**  
Vi-Lo Records
- COULTON, 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
- FONTANA:**  
Seal Bros. Circus, Dorothy Anderson, Employer  
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California Productions, and Edward Kovacs  
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Confire Guild, and Arthur E. Teal, and S. Tea Benz  
Cunningham, Ralph  
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Finn, Jay, and Artists Personal  
Fishman, Edward I.  
Freeman-Siegel Artist Corp.  
Gayle, Tim  
Gray, Lew, and Magic Record Company  
Kappa Records, Inc., Raymond L. Kraus  
Kolb, Clarence  
Lanza, Mario  
Morros, Boris  
National Booking Corporation  
Patterson, Trent  
Rohitschek, Kurt (Ken Robey)  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Royal Room, and Irving King  
Mrs. Thelma King, Bob King, Employers  
Savoy Amusement Co., and Max Cohen, Employer

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Confire Guild, Arthur E. Teal and S. Tea Benz  
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Edwards, James, of James Edwards Productions  
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Morris, Joe, and Club Alabama  
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Villion, Andre  
Vogel, Mr.  
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Fuller, Frank
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Pickins, Louis
- MONTEREY:**  
Roberts Club, and A. M. Kolvas, Owner
- 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
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Arrow Club, and Joe Bronk, Frank Merton and Joy Sheet, Owners  
Bill's Rendezu Cafe, and Wm. Matthews  
Ernest Jones Artists Agency  
Moore, Harry  
Morkin, Roy
- OCEAN PARK:**  
Frontier Club, and Robert Moran
- OXNARD:**  
McMillan, Tom, Owner, Town House
- PALM SPRINGS:**  
Bering, Lee W., Lee Bering Club  
Hall, Donald H.
- PASADENA:**  
Hazelton, Mabel  
Ware, Carolyn B.  
Zebra Room, Lou Warner, Employer
- PERRIS:**  
McCaw, E. E., Owner, Horse Falies of 1946

- REDDING:**  
Green's Buckeye Dance Hall, and L. F. Green
- RICHMOND:**  
Downbeat Club, and Johnnie Simmons  
Jenkins, Freddie
- PITTSBURG:**  
Delta Club, and Barbara Bliss
- SACRAMENTO:**  
Casa Nello, Nello Malarbi, Owner  
Leingang, George  
O'Connor, Grace
- SAN DIEGO:**  
Blues and Rhythm Attractions Agency  
Eddie's Club, Bob Sanders, Owner  
Hudson, Aline  
Lee, Robert E., Advertising Agency  
Logan, Manly Eldwood  
Millspaugh, Jack  
Top's, and Yalc Kahn, Employer  
Washington, Nathan  
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
- SAN FRANCISCO:**  
Blue Angel  
Brown, Willie H.  
Cable Car Village Club, and Barney DeSena, Owner  
Cafe Society Uptown (now known as Emason Breakfast Club)  
Club Drift Inn, and Dan McCarthy  
Deary, J. B.  
Fos, Eddie  
Giles, Norman  
Jumpton, and Charles (Chinky) Naditz  
Niemann, Gordon J.  
Oronato, Vincent  
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.  
Paradise Gardens, and John A. Gearty and William Caribea  
Reed, Joe, and W. C. Rogers and Chase Co.  
Shelton, Earl, Earl Shelton Productions  
Sberman and Shore Advertising Agency  
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Waldo, Joseph
- SAN JOSE:**  
Ariotto, Peter and Peggy  
McAdoo, Mr. and Mrs. George  
Melody Club, Frank and Theresa Oliver, Employers  
Paz, Fred
- SAN LORENZO:**  
Somers, Walt
- SANTA BARBARA:**  
Briggs, Don  
Canfield Enterprises, Inc.  
Castello, Mario
- SANTA CRUZ:**  
Righetti, John
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Lake, Arthur, and Arthur (Dagwood) Lake Show  
McRae, H. D.
- SANTEE:**  
Corral Night Club, and Al Leroy
- SHERMAN OAKS:**  
Gilson, Lee  
Kraft, Ozzie
- SIGNAL HILL:**  
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Ramona Club, Sal DeSimon, Owner  
Silver Horn Cafe, and Mr. Silver
- STOCKTON:**  
Sunset Macaroni Products, and Fred Sagnaro
- STUDIO CITY:**  
Wigmar Productions, Inc., and Wm. S. Orwig
- VAN NUYS:**  
Lehr, Raynor
- VENTURA:**  
Chency, Al and Lee  
WATSONVILLE:  
Ward, Jeff W.
- WINTERHAVEN:**  
Mueller, J. M.

- LAMAR:**  
Main Cafe, and Robert Doss, Proprietor
- MORRISON:**  
Clarke, Al
- TRINIDAD:**  
El Moro Club, and Pete Langoni
- CONNECTICUT**
- BRIDGEPORT:**  
Luna, Edna
- EAST HAMPTON:**  
Hotel Gerraamugus
- EAST HAVEN:**  
Carnevale, A. J.
- HARTFORD:**  
Dubinsky, Frank
- NEW HAVEN:**  
Madigan Entertainment Service
- NEW LONDON:**  
Andreoli, Harold  
Bisconti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph
- NIANTIC:**  
McQuillan, Bob  
Russell, Bud
- POQUONNOC BRIDGE:**  
Johnson, Samuel
- STAMFORD:**  
Glenn Acres Country Club, and Charlie Blue, Pres., Mr. Sommer, Sec.-Treas.
- STONINGTON:**  
Hangar Restaurant and Cab, and Herbert Pearson  
Whewell, Arthur
- WESTPORT:**  
Goldman, Al and Marty
- DELAWARE**
- DOVER:**  
Aplko Club, and Bernard Paskins, Owner  
Veterans of Foreign Wars, LeRoy Rench, Commander  
Williams, A. B.
- ELENDALE:**  
Heavy's Chicken Shack, and Isaac 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, Merie, Bernice and Ronald
- CLEARWATER:**  
Bardon, Vance
- CLEARWATER BEACH:**  
Normandy Restaurant, and Py Hows
- DANIA:**  
Paradise Club, and Michael F. Slavin
- DAYTONA BEACH:**  
Bethune, Albert  
Elks Lodge, Sea City No. 503, John Slack, Employer  
Taboo Cocktail Lounge and Restaurant, Inc., and Carl Schmidt, Maurice Wagner and Chuck Cockrell
- DEL RAY BEACH:**  
Bon Air Hotel, Lou Razlan, Manager  
Cassidy's Bar and Restaurant, Edw. Cassidy
- FLORENCE VILLA:**  
Dan Laramore Lodge No. 1097, Garfield Richardson
- PORT 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 Bies, Managing-Agent  
Forrest Inn, and Florida Amusements, Inc., and Bea J., Mary and Joel Spector, and Joe Allen  
Jackson, Otis  
Newberry, Earl, and Associated Artists, Inc.  
Zumpt Huff Associates

- KEY WEST:**  
Allard, Genevieve C. (Quaila Delia)
- Club Mardi Gras, and A. Thomas, Employer**
- Delia, Jeanne (Genevieve Allard)**
- Havana Madrid**
- Regana, Margo**
- Weavers Cafe, Joseph B. Joseph Stabinaki**
- LABELAND:**  
Sanz, Paul E.
- MAITLAND:**  
Maitland Inn, Elmer O. O'Neil, Owner
- MELBOURNE:**  
Moonlight Inn, Jake Gussow, Owner
- MIAMI:**  
Abouyan, Tony  
Brooks, Sam  
City Club, Philip and H. Berman  
Club Jewel Box, Charles M. O'Neil, Danay Brown, President  
Corbett, Frank  
Donaldson, Bill  
Florida State Theatre, Inc.  
Harry Botwick, Manager  
Olympia Theatre  
Girard, Nicholas  
Prior, Bill (W. H. P. Co.)  
Sanz, Paul D.  
Talavera, Ramon
- MIAMI BEACH:**  
Amron, Jack, Terrace Restaurant  
Caldwell, Max  
Cher Faree, Mickey Gram  
Irving Rivkin  
Circus Bar, and Charles W. Copia City, Murray Weinman, Lou Chesler and Fannin Herman  
Edwards Hotel, and Julius Nathan, Manager  
Feilding, Ed  
Friedlander, Jack  
Haddon Hall Hotel  
Harrison, Bea  
Island Club, and Sam Coleman, Owner-Manager  
Lebnick, Max  
Macombs Club  
Macombs Restaurant, and Friedlander, Irving Miller  
Max Lebnick, and Max Rosenberg, Employers  
Miller, Irving  
Morrison, M.  
Perlmutter, Julius J.  
Poinciana Hotel, and Ben Frassard  
Roosevelt Theatre  
Scott, Sandy  
Straus, George  
Weills, Charles
- ORLANDO:**  
Club Surocco, and Ray Fryer, D. S.  
Redman, Arthur J.  
Sunbrook, Larry, and his Show, and Sunbrook Agency
- ORMOND BEACH:**  
Jul's Club, and Morgan H. Morgan, Jr.
- PALM BEACH:**  
DeManio, Mrs. J.  
Leon and Eddie's Nite Club  
Leon and Eddie's, Inc., and Widmeyer, Pres., and Orin, Secretary
- PENSACOLA:**  
Hodges, Earl, of the Top Dance Club  
Keeling, Alex (also known as A. Scott), and National Theatra Syndicate and American Booking Company, and Alexander Attractions  
Miss Texas Club, and Dan Cooper, Owner and Operator  
Southland Restaurant, and J. Ollie Tidwell  
Williams, Kent
- QUINCY:**  
Monroe, Reg
- SARASOTA:**  
Miller, Fred
- ST. PETERSBURG:**  
Ciro's, and John A. Davis, Employer
- STARKE:**  
Camp Blanding Recreation Center  
Goldman, Henry
- STUART:**  
Sutton, G. W.
- TALLAHASSEE:**  
Gaines Patio, and Henry Gaines, Owner  
Two Spot Club, Caleb B. Hannah
- TAMPA:**  
Brown, Russ  
Carousal Club, and Abe Berman, and Norman Karn, Employer  
Crystall Ball Restaurant, and Marcus, Manager  
Merry-Go-Round Club, and Larry Ford  
Rich, Don and Jean  
Williams, Herman
- VENICE:**  
Clarke, John, Pines Hotel, Corp.  
Pines Hotel Corp., and Clarke

...Circus, and James Ed...  
...Palm Beach...  
...Georgia...  
...Iowa...  
...Maine...  
...Maryland...  
...Michigan...  
...Mississippi...  
...Illinois...  
...Indiana...  
...Kentucky...  
...Missouri...

**GREENSBURG:**  
Club 46, Charles Holzhouse, Owner and Operator  
**INDIANAPOLIS:**  
Bell, Richard  
Benbow, William, and his All-American Bronzskin Models  
Carter, A. Lloyd  
Dickerson, Matthew  
Donaldson, Bill  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Ferguson Hotel, George Ferguson, Prop., Leo Lesser, Jr.  
Hicks, Jerry  
Lazar, Eugene and Alex  
Roller Rondo Skating Rink, and Perry Plick, Operator  
Sho-Bar, and Charles Walker  
Tony's Supper Club, Tony Laurenzano, Operator  
William C. Powell Agency  
**LAFAYETTE:**  
Club 32, Charles Gibson, Prop.  
**MUNCIE:**  
Bailey, Joseph  
**NEWCASTLE:**  
Harding, Stanley W.  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SOUTH BEND:**  
Childers, Art (also known as Bob Cagney)  
**SPENCERVILLE:**  
Kelly, George M. (Marquis)  
**SYRACUSE:**  
Waco Amusement Enterprises

**LOUISVILLE:**  
Bramer, Charles  
Imperial Hotel, Jack Woolcum, Owner  
King, Victor  
Spaulding, Preston  
**OWENSBORO:**  
Higley, Beany  
**PADUCAH:**  
Vickers, Jimmie  
**LOUISIANA**  
**ALEXANDRIA:**  
Smith, Mrs. Lawrence, Proprietor, Club Plantation  
Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager  
Weil, R. L.  
**CROWLEY:**  
Young Men's Progressive Club, and J. L. Buchanan, Employer  
**GONZALES:**  
Johns, Camille  
**LAFAYETTE:**  
Hazard Caravan  
LeBlanc Corporation of Louisiana  
Veltin, Toby  
Venables Cocktail Lounge  
**LAKE CHARLES:**  
Village Bar Lounge, and C. L. Barker, Owner  
**LEESVILLE:**  
Capell Brothers Circus  
**MONROE:**  
Club DeLicia, Robert Hill  
Keith, Jessie  
Thompson, Son  
**NATCHEZ:**  
Burton, Mrs. Pearl Jones  
**NEW ORLEANS:**  
Barker, Rand  
Barnes, Harry B., and National Artists Guild  
Callico, Ciro  
Club Slipper, and Jos. Conforto and Mildred Murphy Conforto  
Dog House, and Grace Martines, Owner  
Gilbert, Julie  
Hurtac, The, Percy Stovall  
LeBlanc, Dudley J.  
Moanie, George  
**OPELOUSAS:**  
Cedar Lane Club, and Milt Delmas, Employer  
**SHREVEPORT:**  
Reeves, Harry A.  
Ropolo, Angelo  
Stewart, Willie  
**SPRINGHILL:**  
Capers, C. L.

**IOWA**  
**CARROLL:**  
Brown Derby and Mabel Brown  
**CLARION:**  
Miller, J. L.  
**CLINTON:**  
Abbe, Virgil  
**DENISON:**  
Larby Ballroom, and Curtis Larby, Operator  
**DES MOINES:**  
Brookins, Tommy  
**HARLAN:**  
Gibson, C. Rex  
**POWERSVILLE:**  
Dance Hall, and Henry Patt-schull  
**SHENANDOAH:**  
Aspinwall, Hugh M. (Chick Martin)  
**SPENCER:**  
Frec, Ned  
**VAIL:**  
Hollywood Circus Corp., and Charles Jacobson  
**WATERLOO:**  
Stepoto, Benton L.  
**WOODBINE:**  
Danceland, J. W. (Red) Brummer, Manager

**KANSAS**  
**BREWSTER:**  
Whirlwind Ballroom, G. M. Dinkel, Operator  
**COFFEYVILLE:**  
Ted Blake  
**DODGE CITY:**  
Graham, Lyle  
**HOLCOMB:**  
Golden Key Club, and H. R. Allen (also known as Bert Talon, Bart Talon, Bert Allen)  
**KANSAS CITY:**  
White, J. Cordell  
**LIBERAL:**  
Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen  
**LOGAN:**  
Graham, Lyle  
**MANHATTAN:**  
Stuart, Ray  
**MARYSVILLE:**  
Randall, George  
**PRATT:**  
Clements, C. J.  
Wibsy, L. W.  
**RUSSELL:**  
Russell Post 6240, VFW, Gus Zercher, Dance Manager  
**SALINA:**  
Brown, Harry E.  
Kern, John  
**TOPEKA:**  
Mid-West Sportsmen Association  
**WICHITA:**  
Aspinwall, Hugh M. (Chick Martin)  
Holiday, Art  
Key Club, and/or G. W. Moore

**MAINE**  
**BIDDEFORD:**  
Old Orchard Beach Playhouse, and Edward Gould  
**PORT FAIRFIELD:**  
Paul's Arena, Gibby Seaborne  
**SACO:**  
Gordon, Nick  
**MARYLAND**  
**BALTIMORE:**  
Blue Daube, and Wm. Kasarsky, Proprietor  
Byrd, Olive J.  
Carter, Charles  
Cox, M. L.  
Forbes, Kenneth (Skin)  
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner  
Greber, Ben  
Jolly Post, and Armand Moesinger, Prop.  
LeBlanc Corporation of Maryland  
Bernie Lit Theatrical Agency (formerly Playboy Talent Agency)  
Perkins, Richard, of Associated Enterprises  
Weiss, Harry  
**CORAL HILLS:**  
Hilltop Restaurant, and Theodore J. Schendel  
**CUMBERLAND:**  
Waingold, Louis  
**EASTON:**  
Hannah, Joba  
**FENWICK:**  
Repsch, Albert  
**HAGERSTOWN:**  
Bauer, Harry A.  
Class, David  
Rainbow Room of the Hamilton Hotel, and Chris Trantules  
**HAYVE DE GRACE:**  
Bond, Norvel  
**NORTH BEACH:**  
Alta Hotel, Mr. and Mrs. Larry Hiner, Owners, Bernard Mendel, former manager  
**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

**MISSOURI**  
**DOONERVILLE:**  
Bowden, Rivers  
Williams, Bill

**CHILLICOTHI:**

Hawes, H. H.

**CLAYTON:**

Anderson, P. D.

**FORT LEONARD WOOD:**

Leubson, Sgt. Harry A.

**INDEPENDENCE:**

Casino Drive Inn, J. W. Johnson, Owner

**KANSAS CITY:**

Am-Vets and Bill Davis, Commander

Bobbitt, William H. (Bill)

Canton, L. R.

Esquire Productions, and Kenneth Yates, and Bobby Henshaw

Main Street Theatre

Red's Supper Club, and Herbert "Red" Drye

Zelma Roda Club, Emmett J. Scott, Prop., Bill Christian, Manager

**MACON:**

Macon County Fair Association, Mildred Sanford, Employer

**NORTH KANSAS CITY:**

Schult-Krocker Theatrical Agency

**OAKWOOD (HANNIBAL):**

Club Belvedere, and Charles Matlock

**POPPLAR BLUFFS:**

Brown, Merle

**ST. LOUIS:**

All American Speed Derby, and King Brady

Barnhoffs, Mac

Brown Bombs Bar, James Caruth and Fred Guynard, Co-owners

Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bombs Bar

Caruth, James, Cafe Society, Brown Bombs Bar

Caruth, James, Cafe Society, Chesterfield Bar, and Sam Baker D'Agostino, Sam

Ford, Ella

Graf, George

Markham, Doyle, and Tune

Towa Ballroom

New Show Bar, and John W. Green, Walter V. Lay

Nieberg, Sam

Schummel, Henry J.

Shapiro, Mel

Singer, Andy

**VERMILION:**

Trade Winds Club, and Marlon Buchanan, Jr.

**MONTANA****BUTTE:**

Webb, Ric

**GREATER FALLS:**

J. A. Rollercode, and James Austin

**MILES CITY:**

Dodson, Bill

Morton, H. W.

**NEBRASKA****ALEXANDRIA:**

Alexandria Volunteer Fire Dept. Charles D. Davis

**FREMONT:**

Wes-Ann Club, and Tanya Jane Barber

**KEARNEY:**

Field, H. E.

**LODGEPOLE:**

American Legion, and American Legion Hall, and Robert Sprengel, Chairman

**MCCOOK:**

Gayway Ballroom, and Jim Corcoran

Junior Chamber of Commerce, Richard Gruver, President

**(O)MAHA:**

Louie's Market, and Louis Papery

Suchart, J. D.

**PENDEL:**

Pender Post No. 55, American Legion, and John P. Kai, District Manager

**NEVADA****LAKE TAHOE:**

Club Monte Carlo, Joby and Helen Lewis, Owners

**LAS VEGAS:**

Adevars Club, Inc., Clifton Powell, Employer

Black Magic Club, John Irons-hue and N. M. Austin, Owners

Cotton, Ruth

Holtzinger, Ruby

Lawrence, Robert D.

Moulin Rouge

Patio Club, and Max Stettner, Sid Slate, Joe Cohen

Ray's Cafe

Royal Nevada Hotel

Stoney, Milo E.

Warner, A. H.

**LOVELOCK:**

Fischer, Harry

**PITTMAN:**

All-American Supper Club and Casino, and Jim Thorpe

**RENO:**

Blackman, Mrs. Mary

Twomey, Don

**NEW HAMPSHIRE****PABIAN:**

Zaks, James (Zacher)

**JACKSON:**

Nelson, Eddy

Sheurr, James

**NEW JERSEY****ABSECON:**

Hart, Charles, President, and Eastern Mardi Gras, Inc.

**ASBURY PARK:**

Gilmore, James E.

Richardson, Harry

**ATLANTIC CITY:**

Blue Angel (formerly Shangri-La or Wonder Bar), Roy Dixon, Henry Brogden, Managers, Charles Randall, Prop.

Bobbins, Abe

Casper, Joe

Chatham, Shelby

Danzler, G.

Fassa, G.

Goodleman, Charles

Koster, Henry

Little Brown Jug, and Frank A. Irby, Operator

Lockman, Harvey

Mack's Mambo Inn, Lawrence McCall, Employer

Olshon, Max

Pilgrim, Jacques

Steele, Larry, and Larry Steele's Smart Affairs

Yacht Club, and Nat Goldberg

**BAYONNE:**

Club 21

**BEVERLY:**

Olympia Lakes, Bernard L. Brooks, Melvin Fox, and Melvin Fox Enterprises

**BLOOMFIELD:**

Thompson, Putt

**BRIGANTINE:**

Brigantine Hotel Corp., and David Josephson, Owner

**BULLINGTON:**

American Legion Home and Oscar Hutton, Chairman

**CAMDEN:**

Embassy Ballroom, and George E. Chips (Geo. DeGeronimo), Operator

**CAPE MAY:**

Anderson, Charles, Operator

**CLIFTON:**

August E. Bucher

Mike and Nick's Bar, and Mike Olivier, Owner

**EAST ORANGE:**

Hutchins, William

**EAST RUTHERFORD:**

Club 199, and Angelo Pucci, Owner

**ELIZABETH:**

Cairo, V.

**FORT LEE:**

Bell Club, and Lillian Newbauer, Pres.

**HILLSIDE:**

Consumers Buying Service and Arnold Shiff

**HOBOKEN:**

Mickey's Pizzeria Bar and Grill

Red Rose Inn, and Thomas Monto, Employer

**JERSEY CITY:**

Bonito, Benjamin

Burco, Ferruccio

Triumph Records, and Gerry Quinn, present Owner, and G. Statira (Grant) and Bernie Levine, former Owners

**LAKE HOPATCONG:**

Dunham, Oscar

**LAKEWOOD:**

Seldin, S. H.

Traymore Hotel, Leon Gerbinkel, Employer

**LITTLE FERRY:**

Scane, John

**LODI:**

Frisco Club, and Tony Cortese

**LONG BRANCH:**

Hoover, Clifford

Kitsy, Marvin

McNeely, Leroy J.

McNeil, Bobby, Enterprises

Rappaport, A., Owner, The Blue Room

Wright, Wilbur

**MCKEE CITY:**

Turf Club, and Nellie M. Grace, Owner

**MONTCLAIR:**

Cos-Hay Corporation, and Thos. Haynes, and James Costello

**MORRISTOWN:**

Richard's Tavern, and Raymond E. Richard, Proprietor

**MT. HOLLY:**

Shine, Harry

**NEWARK:**

Beadle, Janet

Coleman, Melvin

Forte, Nicholas

Graham, Alfred

Hall, Emory

Harris, Earl

Hays, Clarence

Holiday Corner, and Jerry Foster, Employer

Jazz City, and Nick Panacione

Johnson, Robert

**ALBANY:**

Johnson, Floyd

O'Meara Attractions, Jack

Richard's Bar-B-Que, David

Richards

Snyder, Robert

States, Jonathan

**ALDER CREEK:**

Burke's Manor, and Harold A. Burke

**ALBUQUERQUE:**

McGreen Attractions, Mary

Green and David Time, Pro

motors

Halliday, Fina

LaLoma, Inc., and Margaret

Rucardi, Employer

White, Parcell

**CARLSBAD:**

Riverside Country Club, G. G. Hollinger, Employer

**CLOVIS:**

Denton, J. Earl, Owner, Plaza Hotel

**HOBBBS:**

Devonian Supper Club, and

Pete Stralace, Employer, and

Mr. Carson

**REYNOSA:**

Monte Carlo Gardens, Monte

Carlo Ian, Ruben Gonzales

**ROSELLE:**

Russell, L. D.

**RUIDOSO:**

Davis, Denny W.

**SANTA FE:**

Emil's Night Club, and Emil

Mignardo, Owner

Valdes, Daniel T.

**NEW YORK****ALBANY:**

Johnson, Floyd

O'Meara Attractions, Jack

Richard's Bar-B-Que, David

Richards

Snyder, Robert

States, Jonathan

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**RUIDOSO:**

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**ALBUQUERQUE:**

McGreen Attractions, Mary

Green and David Time, Pro

motors

Halliday, Fina

LaLoma, Inc., and Margaret

Rucardi, Employer

White, Parcell

**AUSABLE CHASMS:**

Antler, Nat

Young, Joshua P.

**BINGHAMTON:**

Stover, Bill

**BRUNN:**

Albano, Pete Mancuso, Pro-

prieter and Carl Ranford,

Manager

Club Delmar, Charles Marce-

lino and Vincent Delostina,

Employers

Elmer Theatre, and Israel

Rosenberg

Jugarden, Jacques I.

Katz, Murray

Miller, Joe

Miller, H. Walter

New Royal Mansion (formerly

Royal Mansion), and Joe

Miller and/or Jacques I.

Jugarden

Perry Records, and Sam Rich-

man

Rosardo, Al

Santoro, E. J.

Sicular, Carlton (Carl Parker)

Williams, J. W.

**BROOKLYN:**

Beckels, Lionel

Bello-Mar Restaurant, Felix Gar-

cia, Prop.

Borriello, Carmino

Bower, Cecil

Bryant, Albert

Community Center, and Walter

C. Pinkston (NYC)

Ean, Jimmy

Globe Promoters of Hucklebuck

Revue, Harry Dixon and

Elmo Obe

Hart, Edwin C.

Johnston, Clifford

Morris, Philip

Rosenberg, Paul

Rosman, Gus, Hollywood Cafe

Sigma Tau Delta Sorority,

Brooklyn College, and Anita



OHIO

AKRON: Basford, Doyle Buddier Club, and Alfred Scrutnings, Operator Names, Robert Pullman Cafe, George Subrin, Owner and Manager Thomas, Nick Tropicana Club, Martin M. Winters, Employer Zenallis, George BUCYRUS: Lutz Sports Arena, Inc., Bryan Smith, Promotional Manager CANTON: Canton Grille, and Walter W. Holtz, Owner Huff, Lloyd CINCINNATI: Alexander, James All Star Boosters Club, and James Alexander Anderson, Albert Bayless, H. W. Charles, Mrs. Alberta Meadows, Burnest McFarridge, James Smith, James R. Sunbrock, Larry, and his Rodeo Show CLEVELAND: Atlas Attractions, and Ray Grair Bender, Harvey Bonds, Andrew Club Ron-day-Voo, and U. S. Dearing Club Trinidad, and Lenny Adelman Dixie Grill, and Lenny Adelman Dooop, Forest Gleason's Bar of Music, W. A. Gleason, Prop. King, Ted, Agency Lindsay Skybar, Phil Bash, Owner Lowry, Fred Manhattan Lounge Co., and Lenny Adelman Manuel Bros. Agency, Inc. Salanci, Frank I. Spero, Herman Stutz, E. J., and Circle Theatre Swing Club, Wm. McDougall, President Tucker's Blue Grass Club, and A. J. Tucker, Owner Uptown Theatre, Urban Anderson, Manager Walther, Carl O. COLUMBUS: Askins, William Bell, Edward Beta Nu Bldg. Association, and Mrs. Emerson Cheek, President Charles Bloce Post No. 157, American Legion Carter, Ingram Mallory, William McDade, Phil Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald Turf Club, and Ralph Stevenson, Proprietor DAYTON: Blue Angel, and Zimmer Ablon, Owner Boucher, Roy D. Daytona Club, and William Carpenter Green Lantern, Mrs. L. G. Belme, Co-owner Hungarian Village, and Guy M. Sano Rial Club, and Wm. L. Jackson, James Childs and Mr. Stone Taylor, Earl ELYRIA: Dance Theatre, Inc., and A. W. Jewell, President EUCLID: Rido, Gerald FINDLAY: Wilson, Mr. and Mrs. Karl GERMANTOWN: Beechwood Grove Club, and Mr. Wilson RoMar Roller Rink, and Mr. and Mrs. Roscoe Yarger HOLGATE: Swiss Gardens, and George K. Bronson LIATA: Colored Elks Club, and Gus Hall Grant, Junior PIQUA: Sedgwick, Lee, Operator PROCTORVILLE: Plantation Club, and Paul D. Reese, Owner SANDUSKY: Eagle Club Matthews, S. D. Salice, Henry SPRINGFIELD: Jackson, Lawrence Terrace Gardens, and H. J. McCall STEUBENVILLE: Hawkins, Fritz TOLEDO: Barnett, W. E. Durham, Henry (Hank) LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary

National Athletic Club, Roy Finn and Archie Miller Nightingale, Homer Rutkowski, Ted, T. A. R. Re-cording Company Tripodi, Joseph A., President, Italian Opera Association VIENNA: Hull, Russ WARREN: Wragg, Herbert, Jr. YOUNGSTOWN: Freeman, Dusty Summers, Virgil (Vic) ZANESVILLE: Venner, Pierre

OKLAHOMA

ARDMORE: George R. Anderson Post No. 65, American Legion, and Floyd Loughbridge CLINTON: Sooner Inn, Mrs. Lois Rogers, Employer ENID: Norris, Gene HUGO: Stevens Brothers Circus, and Robert A. Stevens, Manager MUSGEGE: Gutter, John A., Manager Rodeo Show, connected with Grand National of Muskogee. Okla. OKLAHOMA CITY: Leonard's Club, and Leonard Dunlap Randolph, Taylor Simms, Aaron Southwestern Attractions, M. K. Boldman and Jack Swiger OKMULGEE: Masonic Hall (colored), and Calvin Simmons SHAWNEE: DeMarco, Frank TULSA: Berns, Harry B. Hollywood Supper Club, and Manuel C. Glass Love's Cocktail Lounge, and Clarence Love Williams, Cargile

OREGON

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

PENNSYLVANIA

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

GLENOLDEN: Barone, Joseph A., Owner, 202 Musical Bar (West Chester, Pa.) GREENSBURG: Michaele Music Publishing Co., and Matt Furin and Michael Eli HARRISBURG: Ickes, Robert N. Knipple, Ollie, and Ollie Knipple's Lounge Melody Inn Supper Club, Mildred A. Shultz, Employer P. T. K. Fraternity of John Harris High School, and Robert Spittler, Chairman Reeves, William T. Waters, B. N. HAVERFORD: Fielding, Ed. JOHNSTOWN: The Club 12, and Burrell Haselrig KINGSTON: Johns, Robert LANCASTER: Freed, Murray Samuels, John Parker Soule, James D. Sunset Carson's Ranch, and Sunset (Michael) Carson LANSFORD: Richard's Hotel and Cafe, and Richard Artuso LEWISTON: Temple, Carl E. LUZERNE: Fogarty's Nite Club, and Mrs. Thomas Fogarty MEADVILLE: Noll, Carl Power, Donald W. Simmons, Al, Jr. MIDLAND: Mason, Bill NANTICOKE: Hamilton's Night Club, and Jack Hamilton, Owner NEW CASTLE: Natale, Tommy PHILADELPHIA: Allen, Jimmy Amvets Post 178, and Norman G. Andrews Associated Artists Bureau Biltmore Hotel, and Wm. Clore, Operator Boots, Tubby Bubeck, Carl F. Cabana Club, Morty Gold, Prop. Click Club Davis, Russell Davis, Samuel Dupree, Hiram K. DuPre, Recie Erlanger Ballroom Gordon, Mrs. Margaret Loyal Order of Moose, Lodge No. 54, and George Aten, Secretary Masucci, Benjamin P. Melody Records, Inc. Montalvo, Santos Muziani, Joseph Philadelphia Lab. Company, and Luis Colantunno, Manager Pinsky, Harry Raymond, Don G., of Creative Entertainment Bureau Stanley, Frank Sirefel, Alexander Ukrainian Junior League, Branch 52, and Helen Strait, Sec., Victoria Melnick, Chairman of Music Velez, L. Warwick, Lee W. PHOENIXVILLE: Melody Bar, and George A. Mole PITTSBURGH: Fitchin, Thomas Matthews, Lee A., and New Artist Service Oasis Club, and Joe DeFrancisco, Owner Reight, C. H. Sala, Joseph M., Owner, El Chico Cafe POTTSTOWN: Schmoey, Mrs. Irma READING: Military Order of the Purple Heart, Berks County Chapter 231, and Austin F. Schaeffer, H. Edward Stafford, Chester Skoraszkis, Employers SCRANTON: McDonough, Frank SHENANDOH: Mikita, John SLATINGTON: Flick, Walter H. STRAFFORD: Poinette, Walter UNIONTOWN: Polish Radio Club, and Joseph A. Zelsko WASHINGTON: Athens, Pete, Manager Washington Cocktail Lounge Lee, Edward

WEST CHESTER: 202 Musical Bar, and Joseph A. Barone, Owner (Glenolden, Pa.), and Michael Iezzi, Co-Owner WILKES-BARRE: Kubish, Samuel WILLIAMSPORT: Pinella, James WORTHINGTON: Conwell, J. R. YORK: Daniels, William Lopez RHODE ISLAND WOONSOCKET: One O'Clock Club, and Charles E. Nicholson, Manager SOUTH CAROLINA CHARLESTON: Hampton Supper Club and John Ballanika Kline, George H. CHESTER: Mack's Old Tyme Minstrels, and Harry Mack FLORENCE: City Recreation Commission, and James C. Putnam GREENVILLE: Forest Hills Supper Club, R. K. and Mary Ricker, Lessee, J. K. Mooley, and Sue Ellison, former Owner and Manager Harlem Theatre, and Joe Gibson MARIETTA: "Bring on the Girls," and Don Meadows, Owner MOUNTAINEER: Wurthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina) MYRTLE BEACH: Hewlett, Ralph J. SPARTANBURG: Holcombe, H. C. UNION: Dale Bros. Circus SOUTH DAKOTA SIOUX FALLS: Haar, E. C. Mataya, Irene TENNESSEE CLARKSVILLE: Harris, William HUMBOLDT: Ballard, Egbert JOHNSON CITY: Burton, Theodore J. KNOXVILLE: Cavalcade on Ice, John J. Denton Greal Enterprises (also known as Dixie Recording Co.) Henderson, John MEMPHIS: Beck, Harry E. Goodenough, Johnny Lepley, John NASHVILLE: Brentwood Dinner Club, and H. L. Waxman, Owner Carrethers, Harold Chavez, Chick Coconut Lounge Club, and Mrs. Pearl Hunter Courte, Alexander Fessie, Bill Grady's Dinner Club, and Grady Floss, Owner Hayes, Billie and Floyd, Club Zanzibar Jackson, Dr. R. B. Roberts, John Porter PARIS: Cavette, Eugene TEXAS AMARILLO: Mays (Maya), Willie B. AUSTIN: El Morocco Jade Room, and E. M. Funk Von, Tony Williams, James Williams, Mark, Promoter BEAUMONT: Bishop, E. W. BOLING: Pails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.) BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright CORPUS CHRISTI: Carnahan, R. H., Sr. Kirk, Edwin DALLAS: Beck, Jim, Agency Embassy Club, Helen Askew, and James L. Dizon, Sr., Co-owners Hobbs, Willford, Vice-President, Artists Booking Corp. (Hollywood, Calif.)

SOUTH CAROLINA

CHARLESTON: Hampton Supper Club and John Ballanika Kline, George H. CHESTER: Mack's Old Tyme Minstrels, and Harry Mack FLORENCE: City Recreation Commission, and James C. Putnam GREENVILLE: Forest Hills Supper Club, R. K. and Mary Ricker, Lessee, J. K. Mooley, and Sue Ellison, former Owner and Manager Harlem Theatre, and Joe Gibson MARIETTA: "Bring on the Girls," and Don Meadows, Owner MOUNTAINEER: Wurthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina) MYRTLE BEACH: Hewlett, Ralph J. SPARTANBURG: Holcombe, H. C. UNION: Dale Bros. Circus SOUTH DAKOTA SIOUX FALLS: Haar, E. C. Mataya, Irene TENNESSEE CLARKSVILLE: Harris, William HUMBOLDT: Ballard, Egbert JOHNSON CITY: Burton, Theodore J. KNOXVILLE: Cavalcade on Ice, John J. Denton Greal Enterprises (also known as Dixie Recording Co.) Henderson, John MEMPHIS: Beck, Harry E. Goodenough, Johnny Lepley, John NASHVILLE: Brentwood Dinner Club, and H. L. Waxman, Owner Carrethers, Harold Chavez, Chick Coconut Lounge Club, and Mrs. Pearl Hunter Courte, Alexander Fessie, Bill Grady's Dinner Club, and Grady Floss, Owner Hayes, Billie and Floyd, Club Zanzibar Jackson, Dr. R. B. Roberts, John Porter PARIS: Cavette, Eugene TEXAS AMARILLO: Mays (Maya), Willie B. AUSTIN: El Morocco Jade Room, and E. M. Funk Von, Tony Williams, James Williams, Mark, Promoter BEAUMONT: Bishop, E. W. BOLING: Pails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.) BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright CORPUS CHRISTI: Carnahan, R. H., Sr. Kirk, Edwin DALLAS: Beck, Jim, Agency Embassy Club, Helen Askew, and James L. Dizon, Sr., Co-owners Hobbs, Willford, Vice-President, Artists Booking Corp. (Hollywood, Calif.)

SOUTH DAKOTA

SIOUX FALLS: Haar, E. C. Mataya, Irene TENNESSEE CLARKSVILLE: Harris, William HUMBOLDT: Ballard, Egbert JOHNSON CITY: Burton, Theodore J. KNOXVILLE: Cavalcade on Ice, John J. Denton Greal Enterprises (also known as Dixie Recording Co.) Henderson, John MEMPHIS: Beck, Harry E. Goodenough, Johnny Lepley, John NASHVILLE: Brentwood Dinner Club, and H. L. Waxman, Owner Carrethers, Harold Chavez, Chick Coconut Lounge Club, and Mrs. Pearl Hunter Courte, Alexander Fessie, Bill Grady's Dinner Club, and Grady Floss, Owner Hayes, Billie and Floyd, Club Zanzibar Jackson, Dr. R. B. Roberts, John Porter PARIS: Cavette, Eugene TEXAS AMARILLO: Mays (Maya), Willie B. AUSTIN: El Morocco Jade Room, and E. M. Funk Von, Tony Williams, James Williams, Mark, Promoter BEAUMONT: Bishop, E. W. BOLING: Pails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.) BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright CORPUS CHRISTI: Carnahan, R. H., Sr. Kirk, Edwin DALLAS: Beck, Jim, Agency Embassy Club, Helen Askew, and James L. Dizon, Sr., Co-owners Hobbs, Willford, Vice-President, Artists Booking Corp. (Hollywood, Calif.)

TEXAS

AMARILLO: Mays (Maya), Willie B. AUSTIN: El Morocco Jade Room, and E. M. Funk Von, Tony Williams, James Williams, Mark, Promoter BEAUMONT: Bishop, E. W. BOLING: Pails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.) BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright CORPUS CHRISTI: Carnahan, R. H., Sr. Kirk, Edwin DALLAS: Beck, Jim, Agency Embassy Club, Helen Askew, and James L. Dizon, Sr., Co-owners Hobbs, Willford, Vice-President, Artists Booking Corp. (Hollywood, Calif.)

Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime" Linkin (Stuppy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime" May, Oscar P. and Harry E. Morgan, J. C. DENISON: Club Rendezvous EL PASO: Bowden, Rivers Gateway Lodge 855, and C. P. Walker Marlin, Coyal J. Peacock Bar, and C. P. Walker Williams, Bill PORT WORTH: Clemmons, James E. Famous Door, and Joe Earl, Operator Florence, F. A., Jr. Jenkins, J. W., and Parrish Inn Rendezvous Club, and C. T. Boyd, Operator Snyder, Chic GALVESTON: Evans, Bob Shiro, Charles GONZALES: Dailey Bros. Circus GRAND PRAIRIE: Club Bagdad, R. P. Bridges and Miriam Teague, Operators HENDERSON: Wright, Robert HOUSTON: Coats, Paul Jackson, Oscar McMillen, E. L. Revis, Bouldin Singleterry, J. A. World Amusements, Inc., Thos. A. Wood, President LEVELLAND: Collins, Dec LONGVIEW: Club 26 (formerly Rendezvous Club), and B. D. Holman, Employer Curley's Restaurant, and M. E. Ryan, A. L. MEXIA: Payne, M. D. ODESSA: Baker, George The Rose Club, and Mrs. Harvey Kellar, Bill Grant and Andy Rice, Jr. PALESTINE: Earl, J. W. Griggs, Samuel Grove, Charles PARIS: Ron-Day-Voo, and Frederick J. Merkle, Employer PORT ARTHUR: Demland, William ROUND ROCK: Rice's Hall, Jerry Rice, Employer SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton SAN ANTONIO: Forrest, Thomas Toledo, F. J. Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy VALASCO: Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.) WACO: Circle R Ranch, and A. C. Solberg Cooper, Morton WICHITA FALLS: Dibles, C. Johnson, Thurmon Whatley, Mike UTAH SALT LAKE CITY: Sutherland, M. F. VERMONT RUTLAND: Brock Hotel, and Mrs. Estelle Duffie, Employer VIRGINIA ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spelman BUENA VISTA: Rockbridge Theatre DANVILLE: Fuller, J. H. EMORE: Downing, J. Edward HAMPTON: Macey, Terry LYNCHBURG: Bailey, Clarence A. MARTINSVILLE: Hutchens, M. E.

ANDERSONVILLE: Germino, Basil TICA: Mack, Jerry Burke's Log Cabin, Nick Burke. Owner CHARLESTON: Twin Palms Restaurant, John Mesi, Proprietor GREENSBURG: Pivoplaz Restaurant, Warren Gould and Robert Gould MATERTOWN: Duffy's Tavern, Terrance Duffy ATENEVLET: Cortis, Rita, James E. Strates Shows Wills, Lyan WHITEHALL: Jerry-Ana's Chateau, and Jerry Rumania NYTS PLAINS: Broad, Mario KNOWLEDGE: Waldorf Hotel, and Morris Singer WYTSBORO: Manahating Park Inn, Samuel Bliss, Owner WOODS: Babner, William Sinclair, Carl

LONG ISLAND (New York)

STONIA: Mirschler, Rose Label, John ATLANTIC BEACH: Hermadmic Beach Club, Alexander DeCicco WYSHORE: Moore, James J. WYSHORE: Hings Room, and Edward S. Friedland WYSHORE: Hubner, William J. WYSHORE: Waco Corporation WYSHORE: Mcke, Mrs. F. SMALL PARK: Black Magic, and Jos. Benigno WYSHORE: Mancini, Archille WYSHORE: Caro's Restaurant, and Mark Caro WYSHORE: Bayville Hotel and Beach Club, Edward A. Horowitz, Owner Sam Kalb, Manager WYSHORE: Caneing, Harold B. WYSHORE: Club 33, Arthur Sinclair, and Sinclair Enterprises, Inc.

NORTH CAROLINA

RAUFORT: Markey, Charles WILMINGTON: Playflower Dining Room, and John Loy MOLINA BEACH: Stokes, Gene MARLOTTE: Amusement Corp. of America, Edson E. Blackman, Jr. Mid-Mark Distributing Co., Inc., and Sidney Pastner Jones, M. F. GARDNER, Joe WYSHORE: Gordon, Douglas WYSHORE: Parker House of Music, and S. A. Parker WYSHORE: Fair Park Casino, and Irish Horn Ward, Robert Weingarten, E., of Sporting Events, Inc. WYSHORE: Hagan, William Ruth, Therman Wilson, Sylvester WYSHORE: Livingston, Buster WYSHORE: Hines, Jimmie Parker, David WYSHORE: Dana's Auto Sales and Jack Duon WYSHORE: Club Carlyle, Robert Carlyle WYSHORE: Ruth, Therman WYSHORE: Strawberry Festival, Inc. WYSHORE: McCann, Rosevelt McCann, Sam McCann, Sam

NORTH DAKOTA

WYSHORE: Becon Club, Mrs. C. J. Christianson WYSHORE: Reaker, Art and John

**NEWPORT NEWS:**

Isaac Burton  
McClain, B.  
Terry's Supper Club  
**NORFOLK:**  
Big Truck Diner, Percy Simon,  
Proprietor  
Cahvan, Irwin  
Meyer, Morris  
Rohanna, George  
Winfred, Leonard

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

**PORTSMOUTH:**  
Routure, G. T.

**RICHMOND:**  
American Legion Post No. 151  
Knight, Aiken, Jr.

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

**VIRGINIA BEACH:**  
Bass, Milton  
Fos, 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:**  
Crow, Sirlens  
Harvison, R. S.

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

**WEST VIRGINIA**

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

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

**HUNTINGTON:**  
Brewer, D. C.

**INSTITUTE:**  
Hawkins, Charles

**LOGAN:**  
Coad, A. J.

**MARTINSBURG:**  
Miller, George E.

**MORGANTOWN:**  
Niner, Leonard

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

**WHEELING:**  
Mardi Gras

**WISCONSIN**

**BAILEY'S HARBOR:**  
House of Mr. "C," and C.  
Clerkowitz, Employer

**BEAR CREEK:**  
Schwaeler, Leroy

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

**GREEN BAY:**  
Franklin, Allen  
Gale, Erwin  
Pearly, Charles W.

**GREENVILLE:**  
Reed, Jimmie

**HAYWARD:**  
The Chicago Inn, and Mr. Louis  
O. Runner, Owner and  
Operator

**HURLEY:**  
Club Francis, and James Francis  
Pontecchio, Mrs. Eley, Club  
Fiesta

**MILWAUKEE:**  
Bertha, Nick Williams  
Continental Theatre Bar  
Capps, Arthur, Jr.  
Dimaggio, Jerome  
Fun House Lounge, and Ray  
Howard

Gentili, Nick  
Goor, Seymour  
Mannucci, 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  
Sorce, Frank Balistreri and  
Peter Orlando  
Suber, Bill  
Teeth Jarring Club  
Tia Pan Alley, Tom Bruno,  
Operator  
Weinberger, A. J.

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

**RACINE:**  
Miller, Jerry

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

**BOSHOLT:**  
Abavickas, Edward

**SHERBOGAN:**  
Scilia, N.

**SUN PRAIRIE:**  
Hulizier, Herb, Tropical  
Gardens  
Tropical Gardens, and Herb  
Hulizier

**TOMAH:**  
Veterans of Foreign Wars

**WYOMING**

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

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

**DUBOIS:**  
Rustic Pine Tavern, Robert H.  
Harter, Employer

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

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

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Adelman, Ben  
Alvis, Ray C.  
Archer, Pat  
Cabana Club, and Jack Staples  
Celebrity Club, and Lewis Clark  
Cherry Foundation Recreation  
Center and Rev. Robert T.  
Cherry, Pres., and Oscar  
Russell  
China Clipper, Sam Wong,  
Owner  
Clare's Musical Bar, and Jean  
Clare  
Club Afrique, and Charles  
Liburd, Employer  
Club Bengali  
Club Cimmarron, and Lloyd  
Von Blaine and Cornelius II.  
Powell  
Club Trinidad, Harry Gordon  
and Jenise Whalen  
Cosmopolitan Room of the  
Windsor-Park Hotel  
D. E. Corporation, Herb Sachs,  
President  
Dykes, Stockade, and John  
Dykes, Owner  
duVal, Anne  
Five O'Clock Club, and Jack  
Staples, Owner  
Gold, Sol  
Hoberman, John Prior, Pres.,  
Washington Aviation Country  
Club  
Hoffman, Edward F., Hoffman's  
J Ring Circus  
Kirsch, Fred  
Kavakas Grill and Restaurant,  
and Wm. Kavakas  
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

Perrum's Restaurant, and Vito  
Perrum, Employer  
Purple Iris, Chris D. Cassimus  
and Joseph Cannon  
Robinson, Robert L.  
Romany Room, Mr. Weintraub,  
Operator, and Wm. Biron,  
Manager  
Rosa, Thomas N.  
Rumpus Room, and Elmer  
Cooke, Owner  
Smith, J. A.  
Steven's Cafe, Herbert Kelaer,  
owner.  
T. & W. Corporation, Al  
Simmons, Paul Mann  
Walters, Alfred  
Wilson, John  
Wong, Hing  
Yesteryear Club

**CANADA ALBERTA**

**CALGARY:**  
Fort Brisis Chapter of the  
Imperial Order Daughters of  
the Empire  
Simmons, Gordon A.

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

**BRITISH COLUMBIA**

**VANCOUVER:**  
DeSantis, Sandy  
Gaylord Enterprises, and L.  
Carrigan, Manager  
H. Singer and Co. Enterprises,  
and H. Singer  
Stars of Harlem Revue, and B.  
Lyk Baker and Joseph Kowan  
Attractions, Operators

**NOVA SCOTIA**

**GLACE BAY:**  
McDonald, Marty

**ONTARIO**

**CHATHAM:**  
Taylor, Dan

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

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

**GRAVENHURST:**  
Webb, James

**GUELPH:**  
Naval Veterans Association, and  
Louis C. Janke, President

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

**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), and M.  
B. Nutting, President

**SOUTH SHORE:**  
MUSSELMAN'S LAKE:  
Glendale Pavilion, Ted Bingham

**NEW TORONTO:**  
Leslie, George

**OTTAWA:**  
Ayotte, John  
Farler, Hugh

**OWEN SOUND:**  
Sargent, Eddie  
Thomas, Howard M. (Doc)

**PORT ARTHUR:**  
Curtin, M.

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

**WEST TORONTO:**  
Ugo's Italian Restaurant  
**WINCHESTER:**  
Bilow, Hilliare

**QUEBEC**

**DRUMMONDVILLE:**  
Grenik, Marshall

**HULL:**  
Warren, Gilbert, Promoter

**HUNTINGTON:**  
Peters, Hank

**MONTREAL:**  
Association des Concerts Clas-  
siques, Mrs. Edward Blouin,  
and Antoine Dufor  
"Auberge du Cap" and Reac  
Deschamps, Owner  
Auger, Henry  
Beriau, Maurice, and LaSociete  
Artistique  
Canfield, James (Spizzie)  
Carnel, Andre  
Coulombe, Charles  
Haskett, Don (Martin York)  
Lussier, Pierre  
Pappas, Charles  
Sunbrook, Larry, and his Rodeo  
Show

**POINTE-CLAIRE:**  
Oliver, William

**QUEBEC:**  
Sunbrook, Larry, and his Rodeo  
Show

**QUEBEC CITY:**  
LaChance, Mr.

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

**THREE RIVERS:**  
St. Maurice Club

**SASKATCHEWAN**

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

**CUBA**

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

**ALASKA**

**ANCHORAGE:**  
Capper, Keith

**FAIRBANKS:**  
Brewer, Warren  
Casa Blanca, and A. G. Mul-  
don  
Cowtown Club, and Thorston  
R. Wright, Employer  
Glen A. Elder (Glen Alvin)  
Grayson, Phil  
Johnson, John W.

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

**HAWAII**

**HONOLULU:**  
Kenison, Mrs. Ruth, Owner,  
Pango Pango Club  
Thomas Puna Lake

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

**SOUTH AMERICA**

**BRAZIL**

**SAO PAULO:**  
Alvarez, Baltazar

**MISCELLANEOUS**

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

Andros, George D.  
Anthe, John  
Arnett, Eddie  
Arwood, Ross  
Augler, J. H.  
Augler Bros. Stock Co.

Bacon, Paul, Sports Enterprises,  
Inc., and Paul Bacon  
Ball, Ray, Owner, All Star Hit  
Parade

Baugh, Mrs. Mary  
N. Edward Beck, Employer,  
Rhapsody on Ice  
Blumenfeld, Nate  
Bologhino, Dominick  
Bolster, Norman  
Boserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager, "Crazy  
Hollywood Co."

Brydon, Ray Marsh, of the Dan  
Rice 3-Ring Circus  
Buffalo Ranch Wild West Circus,  
Arr Mix, B. C. (Bob) Grooms,  
Owner and Managers  
Burns, L. L., and Partners  
Bur-Ton, John

Capell Brothers Circus  
Carlson, Ernest  
Carroll, Sam  
Charles, Mrs. Alberta  
Cheney, Aland Lee  
Chew, J. H.  
Collins, Dec  
Conway, Stewart  
Cooper, Morton  
Curry, Benny

Dale Bros. Circus  
Davis, Clarence  
Davis (Kleve), Dick  
deLys, William  
Deviller, Donald  
DiCarlo, Ray  
Doits, Ruby  
Drake, Jack B.

Eckhart, Robert  
Edwards, James, of James Ed-  
wards Productions  
Feehan, Gordon F.  
Ferris, Mickey, Owner and Mgr.,  
"American Beauties on Parade"

Field, Scott  
Finklestein, Harry  
Ford, Ella  
Forrest, Thomas  
Fox, Jesse Lee  
Freich, Joe C.  
Friendship League of America,  
and A. L. Nelson

Garnes, C. M.  
George, Wally  
Gibbs, Charles  
Goldberg (Garrett), Samuel  
Goodenough, Johnny  
Gould, Hal  
Grayson, Phil  
Gutter, John A., Manager, Rodeo  
Show, connected with Grand  
National of Muskogee, Okla.

Hall, Mr.  
Hewlett, Ralph J.  
Hoffman, Edward P., Hoffman's  
3-Ring Circus  
Hollander, Frank, D. C. Restau-  
rant Corp.  
Horan, Irish  
Horn, O. B.  
Horkins, Jack  
Howard, LeRoy  
Howe's Famous Hippodrome Cir-  
cus, Arthur and Hyman Surmak  
Huga, James  
International Ice Revue, and  
White, Jerry Rayfield and  
J. J. Walsh

Johnson, Sandy  
Johnston, Clifford  
Jones, Charles  
Kay, Bert  
Kelton, Wallace  
Kent, Jack  
Kieve (Davis), Dick  
Kirb, Edwin  
Kline, Hazel  
Kosman, Hyman  
Larry Steele and Larry Steele's  
Smart Affairs  
Larson, Norman J.  
Law, Edward  
Leathy, J. W. (Lee)

Leveson, Charles  
Levin, Harry  
Mach, Bee  
Magen, Roy  
Magee, Floyd  
Mann, Paul  
Markham, Dewey (Pigman)  
Mathews, John  
Maurice, Ralph  
McCarthy, E. J.  
McCaw, E. E., Owner, The  
Follies of 1946  
McGowan, Everett  
Meeks, D. C.  
Merry Widow Company, Inc.  
Haskell, Raymond E.,  
and Ralph Pomesa, Inc.  
Miller, George E., Jr.,  
Booker's License 1129  
Ken Miller Productions, and  
Miller

Miquelon, John  
Mitchell, Vm  
Montalvo, Santos  
Nelson, A. L.  
New York Ice Fantasy Co.,  
Chauffant, James Bizzard  
Henry Robinson, Owner

Olsen, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Otto, Jim  
Ouellette, Louis  
Pappas, Charles  
Patterson, Charles  
Peth, Iron N.  
Plau, William H.  
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Polkowitz, Samuel  
Pope, Marion  
Raney, John W.  
Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Redd, Murray  
Reid, R. R.  
Rhapsody on Ice, and R. L.  
Beck, Employer  
Roberts, Harry E. (Hap  
of Doc Mel Roy)  
Robinson, T. E., Roberson  
deco, Inc.  
Rodgers, Edw. T.  
Rogers, C. D.  
Ross, Hal J., Enterprises  
Salzman, Arthur (Art Heart)  
Sargent, Selwyn G.  
Scott, Nelson  
Scidlin, S. H.  
Shuster, Harold  
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Straus, George  
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Summerlin, Jerry (Mans)  
Summers, Virgil (Vic)  
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Magen, Roy  
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Mann, Paul  
Markham, Dewey (Pigman)  
Mathews, John  
Maurice, Ralph  
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Wesley, John  
White, Robert  
Williams, Bill  
Williams, Cargile  
Williams, Frederick  
Williams, Ward (Flash)  
Wilson, Ray  
Wimberly, Otis  
Young,

**ALABAMA:** Lullwater, Kenneth, Orchestra  
**ALABAMA:** Capps, Roy, Orchestra  
**ALABAMA:** American Legion Post 6 Hall  
 Black and Tin Cafe  
 San Diego Speedboat Club  
 Southwestern Yacht Club  
 Spanish Village No. 2, and  
 Belas Sanchez  
 Thursday Club  
 Town and Country Hotel  
 Uptown Hall  
 Vasa Club House  
 Wednesday Club  
**ALABAMA:** Frettes, Carl (also known as  
 Anthony Carle)  
 Jones, Cliff  
 Kelly, Noel  
**ALABAMA:** Boston, Don  
**ALABAMA:** Forest Club  
**ALABAMA:** Vallejo Community Band, and  
 Dana C. Glaze, Director and  
 Manager  
**COLORADO:** Fraternal Order of Eagles,  
 Aerie 2063  
 Westgate Ballroom  
 Wiley, Leland  
**CONNECTICUT:** American Legion  
 Club 91  
 Zambanski, Victor—Polish  
 Polka Band  
 Polish Veteran's Club  
 Wonder Bar, and Roger A.  
 Bernier, Owner  
 Post House  
**FLORIDA:** El Rio Club, and E. C. Phillips  
 Martini Club  
 Per Casino and Ocean Corp.  
 Taboo Club, and Maurice  
 Wagner, Owner  
 Romany Grill  
 Victory Post No. 168, American  
 Legion  
 Sheffield Inn  
 VFW Post 360  
 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  
**INDIANA:** Ballroom and Bar of Eagles  
 Lodge  
 Adams Tavern, John Adams  
 Owner  
 Romany Grill  
 Victory Post No. 168, American  
 Legion  
 Sheffield Inn  
 VFW Post 360  
 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  
**IOWA:** Miner's Hall  
 Burlington-Hawkeye (Des  
 Moines County) Fair, and  
 Fair Ground  
 Armory Ballroom  
 Women's Club  
 Council Bluffs:  
 Smoky Mountain Rangers  
**MICHIGAN:** Hanten Family Orchestra  
 (formerly Ray Hanten Orches-  
 tra of Key West, Iowa)  
 Hilt, Lew (Lew)  
 Fillmore School Hall  
 Prosta Hall  
 Eagles Lodge Club  
 Zwingle Hall

**GEORGIA**

**Macon:** Jay, A. Wingate  
 Lowe, Al  
 Weather, Jim  
**Savannah:** Shamrock Club, and Gene A.  
 Deen, Owner and Operator  
**Boise:** Emerald Club  
 Simmon, Mr. and Mrs. James  
 L. (known as Chico and  
 Connie)  
**Mountain Home:** Hi-Way 30 Club  
**Twin Falls:** Radio Rendezvous  
**Weiser:** Sportsman Club, and P. L. Bar-  
 ton and Muffy Braun, Owners

**ILLINOIS**

**Cairo:** The Spot, Al Dennis, Prop.  
**Chicago:** Harper, Lucius C., Jr.  
 Kryn, Bohumir, and his Sym-  
 phony Orchestra  
**Chicago Heights:** Swing Bar  
**Danville:** Knight, Willa  
**Darmstadt:** Sinn's Inn, and Sylvester Sinn,  
 Operator  
**East St. Louis:** Sportsman's Night Club  
**Fairfield:** Eagles Club  
**Galesburg:** Carson's Orchestra  
 Mecker's Orchestra  
 Townsend Club No. 2  
**Jacksonville:** Chalet Tavern, in the Illinois  
 Hotel  
**Marissa:** Triefenbach Brothers Orchestra  
**MT. Vernon:** Jet Tavern, and Kelly Greenalt  
**Nashville:** Smith, Arthur  
**Olive Branch:** 44 Club, and Harold Babb  
**Oneida:** Rova Amvet Hall  
**Peoria:** Belmont Lounge, and Troy  
 Palmer  
 Harold's Club, and Harold  
 Parker  
**Scheller:** Andy's Place and Andy Kryger  
**South Standard:** Midway Tavern, Frank A. Sum-  
 mers, Prop.  
**Sterling:** Bowman, John E.  
 Sigmas, Artie  
**Chicago:** Palais D'Or Social and Civic  
 Club  
**Fall River:** Durfee Theatre  
**Gardner:** Florence Rangers Band  
 Heywood-Wakefield Band  
**Holyoke:** Wake's Inn  
**Lawrence:** Zacc, Fred, and his Polka Band  
**Lowell:** Lowell Philharmonic Symph-ny  
 Orchestra  
**Lynn:** Pickfair Cafe, Rinaldo Cheve-  
 rini, Prop.  
 Simpson, Frank  
**Methuen:** Central Cafe, and Messrs. Yana-  
 lonis, Driscoll and Gagnon,  
 Owners and Managers  
**New Bedford:** Polka, The, and Louis Garston,  
 Owner  
**North Reading:** Levaggi Club, Inc.  
**Shirley:** Rice's Cafe, and Albert Rice  
**Spencer:** Spencer Fair, and Bernard  
 Reardon  
**West Warren:** Quabog Hotel, Ernest Droz-  
 dall, Operator  
**Worcester:** Gedymin, Walter  
 Rio Restaurant  
 Theatre-in-the-Round, and Alan  
 Gray Holmes

**INDIANA**

**Alexandria:** Ballroom and Bar of Eagles  
 Lodge  
**Adams:** Adams Tavern, John Adams  
 Owner  
 Romany Grill  
**Hammond:** Victory Post No. 168, American  
 Legion  
 Sheffield Inn  
 VFW Post 360  
**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  
**Boone:** Miner's Hall  
**Burlington:** Burlington-Hawkeye (Des  
 Moines County) Fair, and  
 Fair Ground  
 Armory Ballroom  
 Women's Club  
**Council Bluffs:** Smoky Mountain Rangers  
**Dubuque:** Hanten Family Orchestra  
 (formerly Ray Hanten Orches-  
 tra of Key West, Iowa)  
**Fairfield:** Hilt, Lew (Lew)  
**Fillmore:** Fillmore School Hall  
**Peosta:** Prosta Hall  
**Sioux City:** Eagles Lodge Club  
**Zwingle:** Zwingle Hall

**KANSAS**

**Manhattan:** Fraternal Order of the Eagles  
 Lodge, Aerie No. 2468  
**Topeka:** Boley, Don, Orchestra  
 Downes, Red, Orchestra  
 Vinewood Dance Pavilion  
**Salina:** Wagon Wheel Club, and  
 Wayne Wise  
 Woodman Hall  
**Wichita:** Silver Moon

**KENTUCKY**

**Bowling Green:** Jackman, Joe L.  
 Wade, Golden G.  
**Paducah:** Cops Cabana Club, and Red  
 Thrasher, Proprietor

**LOUISIANA**

**Leesville:** Capell Brothers Circus  
**New Orleans:** Five O'Clock Club  
 Forte, Frank  
 418 Bar and Lounge, and  
 Al Breinahan, Prop.  
 Fun Bar  
 Happy Landing Club  
 Opera House Bar  
 Treasure Chest Lounge  
**Shreveport:** Capitol Theatre  
 Majestic Theatre  
 Strand Theatre

**MAINE**

**Lewiston:** Pastime Club  
**Skowhegan:** O Sol Mio Hotel  
**Waterville:** Jefferson Hotel, and Mr. Shiro,  
 Owner and Manager

**MARYLAND**

**Baltimore:** Knowles, Nolan F. (Aetna  
 Music Corp.)  
**Bladensburg:** Bladensburg Arena (America  
 on Wheels)  
**Easton:** Startt, Lou, and his Orchestra  
**Frederick:** Fraternal Order of Eagles  
 Loyal Order of Moose

**MASSACHUSETTS**

**Chicago:** Palais D'Or Social and Civic  
 Club  
**Fall River:** Durfee Theatre  
**Gardner:** Florence Rangers Band  
 Heywood-Wakefield Band  
**Holyoke:** Wake's Inn  
**Lawrence:** Zacc, Fred, and his Polka Band  
**Lowell:** Lowell Philharmonic Symph-ny  
 Orchestra  
**Lynn:** Pickfair Cafe, Rinaldo Cheve-  
 rini, Prop.  
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**New Bedford:** Polka, The, and Louis Garston,  
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**North Reading:** Levaggi Club, Inc.  
**Shirley:** Rice's Cafe, and Albert Rice  
**Spencer:** Spencer Fair, and Bernard  
 Reardon  
**West Warren:** Quabog Hotel, Ernest Droz-  
 dall, Operator  
**Worcester:** Gedymin, Walter  
 Rio Restaurant  
 Theatre-in-the-Round, and Alan  
 Gray Holmes

**MICHIGAN**

**Algonac:** Sid's Place  
**Interlochen:** National Music Camp  
**Ishpeming:** Congress Bar, and Guido  
 Bonetti, Proprietor  
**Marquette:** Johnson, Martin M.  
**Neegaunee:** Bianchi Bros. Orchestra, and  
 Peter Bianchi

**MINNESOTA**

**Deer River:** Hi-Hat Club  
**Minneapolis:** Milkes, C. C.  
 Twin City Amusement Co., and  
 Frank W. Patterson  
**St. Paul:** Burk, Jay  
 Twin City Amusement Co., and  
 Frank W. Patterson

**MISSISSIPPI**

**Vicksburg:** Rogers' Ark

**MISSOURI**

**Kansas City:** Club Matinee  
 Coates, Lou, Orchestra  
 El Capitán Tavern, Marvin  
 King, Owner  
 Gay Fad Club, and Johnny  
 Young, Owner and Proprietor  
 Green, Charles A.  
 Mell-O-Lane Ballroom, and  
 Leonard (Mell-O-Lane) Rob-  
 inson  
**Louisiana:** Rollins, Tommy, Orchestra  
**Poplar Bluff:** Lee, Duke Doyle, and his Or-  
 chestra "The Brown Bombers"  
**St. Joseph:** Rock Island Hall

**NEBRASKA**

**Gurley:** American Legion Hall, Harold  
 Lessig, Manager  
**Hastings:** Eagles Club  
**Kearney:** Fraternal Order of Eagles  
**Kimball:** Servicemen's Center and/or  
 Veterans Building  
**Lincoln:** Arena Roller Skating Club  
 (Dance-Mor)  
 Royal Grove  
 Sunset Party House  
**Omaha:** Famous Bar, and Max  
 DeLough, Proprietor  
 Marsh, Al  
 Melody Ballroom  
**Sidney:** City Auditorium

**NEVADA**

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

**NEW HAMPSHIRE**

**Boscawen:** Colby's Orchestra, Myron Colby,  
 Leader  
**Pittsfield:** Pittsfield Community Band,  
 George Freese, Leader  
**Warner:** Flanders' Orchestra, Hugh  
 Flanders, Leader

**NEW JERSEY**

**Atlantic City:** Bogatin Cafe  
 Mosaman Cafe  
 Surf Bar  
**Bayonne:** Sonny's Hall, and Sonny  
 Montanez  
 Starke, John, and his Orchestra  
**Cambden:** Polish-American Citizens Club  
 St. Lucius Choir of St. Joseph's  
 Parish  
**Clifton:** Boeckmann, Jacob  
**Denville:** Young, Buddy, Orchestra  
**East Paterson:** Gold Star Inn  
**Elizabeth:** Matulonia, Mike  
 Reilly's Lounge, and John  
 Reilly  
 Seyka, Julius  
 Twin Cities Arena, William  
 Schmitt, Manager  
**Hackensack:** Mancinni's Concert Band,  
 M. Mancinni, Leader  
**Hackettstown:** Hackettstown Fireman's Band  
**Jersey City:** Band Box Agency, Vince Gi-  
 acinto, Director  
**Maplewood:** Maplewood Theatre  
**Milford:** Meadowbrook Tavern, R. M.  
 Jones, Prop.  
**Montclair:** Montclair Theatre  
**Netcong:** Kiernan's Restaurant, and Frank  
 Kiernan, Prop.

**Newark:** House of Brides  
 Palm House  
 Felician Bar  
**New Brunswick:** Carlano, John  
 Krug, George S.  
**Oak Ridge:** Van Brundt, Stanley, Orchestra  
**Orange:** Dudley's  
**Passaic:** Blue Room, and Mr. Jaffe  
 Haddon Hall Orchestra,  
 J. Baron, Leader  
**Paterson:** Airship  
 American Legion Band,  
 B. Sclitti, Leader  
 Paterson Symphonic Band  
 St. Michael's Grove  
**Rochelle Park:** Swiss Chalet  
**South River:** Barrows, Charles  
 Saunders, Lee, Orchestra, Leo  
 Moken, Leader

**NEW MEXICO**

**Anapra:** Sunland Club  
**Carlsbad:** Lobby Club  
**Clovis:** Williamson Amusement Agency,  
 Howard Williamson  
**Ruidoso:** Davis Bar

**NEW YORK**

**Bath:** Moonlit Restaurant  
**Bronx:** Aloha Inn, Pete Mancuso, Pro-  
 prietor, and Carl Ranford,  
 Manager  
 Revolving Bar, and Mr. Alex-  
 ander, Prop.  
**Brooklyn:** All Ireland Ballroom, Mrs.  
 Paddy Griffin and Mr.  
 Patrick Gillespie  
**Brownville:** Brownville Hotel, and Joseph  
 Monnat  
**Buffalo:** Hall, Art  
 Lafayette Theatre  
 Tom & Jerry's Club Annex,  
 Thos. Eusino (Mucci), Prop.  
 Washington Hall, Thos. Eusino  
 (Mucci), Prop.  
**Catskill:** Jones, Steve, and his Orchestra  
**Cohoes:** Sports Arena, and Charles Gup-  
 till  
**Elmira:** Hollywood Restaurant  
**Endicott:** The Casino  
**Fishkill:** Cavacinni's Farm Restaurant,  
 Edw. and Daniel Cavacinni,  
 Managers  
**Freeport, L. I.:** Freeport Elks Club, and Carl  
 V. Anton, Mgr.  
**Geneva:** Atom Bar  
**Harrisville:** Cheesman, Virgil  
**Hudson:** Federation of Polish Sportsmen  
 New York Villa Restaurant,  
 and Hazel Unson, Proprietor  
**Kenmore:** Basil Bros. Theatres Circuit, in-  
 cluding Colvin Theatre  
**Kingston:** Killmer, Earl, and his Orches-  
 tra (Lester Marks)  
**Mamaronck:** Seven Pines Restaurant  
**Mechanicville:** Cole, Harold  
**Mohawk:** Hurdic, Leslie, and Vineyards  
 Dance Hall  
**MT. Vernon:** Hartley Hotel  
**New York City:** Disc Company of America  
 (Aish Recordings)  
 Norman King Enterprises, and  
 Norman King  
 Manor Record Co., and Irving  
 N. Berman  
 Morales, Cruz  
 Paramount Theatrical Agency  
 and A. & B. Dow  
 Richman, William L.  
 Solidaires (Eddy Gold and  
 Jerry Isaacson)  
 Willie, Stanley  
**Norpole:** Joe's Bar and Grill, and Joseph  
 Briggs, Prop.  
**Olean:** Wheel Restaurant  
**Ravena:** VFW Ravena Band

**Ridgewood, L. I.:** Joseph B. Garrity Post 562,  
 American Legion, Commander  
 Edmund Rady  
**Rochester:** Loew's Rochester Theatre, and  
 Lester Pollack  
 Mack, Henry, and City Hall  
 Cafe, and Wheel Cafe  
**Salamanca:** State Restaurant  
**Schenectady:** Top Hats Orchestra  
**Syracuse:** Miller, Gene  
**Utica:** Russell Rose Trio (Salvatore  
 Coriale, Leader, and Frank  
 Picarro)  
**Vestal:** Vatel American Legion Post 89  
**Wellsville:** VFW Club  
**Yorktown Heights:** Chalet Restaurant, and Erik  
 Mier, Prop.

**NORTH CAROLINA**

**Asheville:** Peoples, Fitzhough Lee  
**Kingston:** Parker, David  
**Wilmington:** Village Bar, and K. A. Lehto,  
 Owner

**OHIO**

**Akron:** Michael's Villa, Michael Nerman,  
 Mgr.  
**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  
**Harrisburg:** Hubba-Hubba Night Club  
**Jefferson:** Larko's Circle L Ranch  
**Holgate:** Swiss Gardens, George K. Bron-  
 son  
**Lima:** Bilger, Lucille  
**Mansfield:** Loyal Order of the Moose  
**Milón:** Andy's, Ralph Ackerman, Mgr.  
 Fawn Ballroom  
**Painesville:** Chagrin Tavern  
**Pierpont:** Lake, Danny, Orchestra  
**Ravenna:** Ravenna Theatre  
**Russell's Point:** Indian Lake Roller Rink, and  
 Harry Lawrence, Owner  
**Toledo:** Blue Heaven Night Club  
 Van Wert:  
 B. P. O. Elks  
 Underwood, Don, and his  
 Orchestra  
**Wapakoneta:** Veterans of Foreign Wars  
**Youngstown:** Samrock Grille Night Club,  
 and Joe Stuphar

**OKLAHOMA**

**Oklahoma City:** Band, Al, Orchestra  
 Ellis, Harry B., Orchestra  
 Hughes, Jimmy, Orchestra  
 Orwig, William, Booking Agent  
 Palladium Ballroom, and Irvin  
 Parker  
**Grants Pass:** Fruit Dale Grange  
**Rockaway:** Panorama Room and Sam Ma-  
 mado  
**Sams Valley:** Sam Valley Grange, Mr. Pettley,  
 Grange Master

**PENNSYLVANIA**

**Ambidge:** Loyal Order of Moose No. 77  
 VFW Post 165  
**Annville:** Washington Band  
**Abland:** Eagles Club  
 VFW Home Association,  
 Post 7654  
**Baden:** Byersdale Hotel  
**Beaver Falls:** Sportsman's Bar, and Rhythm  
 Room



VFW Post No. 48  
White Township Inn  
**BIG RUN:**  
Big Run War Memorial  
Gymnasium  
**BRADFORD:**  
Evan's Roller Rink, and John  
Evan  
**BUTLER:**  
Skateland  
**CARBONDALE:**  
Lofus Playground Drum Corps,  
and Max Levine, President  
**CENTERTOWN:**  
Centerport Band  
**CLARION:**  
Schmidt Hotel, and Mr. Harris,  
Owner, Mr. Kilgore, Mgr.  
**EAST STROUBSBURG:**  
Locust Grove House  
**FAIRCHANCE:**  
Sons of Italy Hall  
**FALLEN:**  
Valley Hotel  
**FREDERICKSBURG:**  
Vernon Volunteer Fire Co.  
**FREEDOM:**  
Sully's Inn  
**GIRARDVILLE:**  
St. Vincent's Church Hall  
**LATROBE:**  
White Eagles  
**LEBANON:**  
Mt. Zion Fire Company and  
Grounds  
**LEHIGH:**  
Zimmerman's Hotel, and Wm.  
Zimmerman, Prop.  
**MEADVILLE:**  
I. O. O. F. Hall  
**MOUNTAIN HOME:**  
Coutanzo, Vince, Orchestra  
Onawa Lodge, B. Shubin, Prop.  
**NEW KENSINGTON:**  
Gable Inn  
**PHILADELPHIA:**  
Allen, James, Orchestra  
Dupree, Hiram  
**PHOENIXVILLE:**  
Slovak Club and Hall  
**PITTSBURGH:**  
Club 22  
New Penn Inn, Louis, Alex and  
Jim Passarella, Proprietors  
**READING:**  
Bacr, Stephen S., Orchestra  
**ROULETTE:**  
Brewer, Edgar, Roulette House  
**SHARON:**  
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. Guzman  
WHITNEY:  
Pipetown Hotel  
**WILKINSBURG:**  
Lunt, Grace  
**YORK:**  
14 Karat Room, Gene Spangler,  
Proprietor  
Reliance Cafe, Robert Klime-  
Kinst, Proprietor

**RHODE ISLAND**  
**NEWPORT:**  
Frank Simmons and his  
Orchestra  
**WOONSOCKET:**  
Jacob, Valmore

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

**TENNESSEE**  
**BRISTOL:**  
Knights of Templar  
**NASHVILLE:**  
Hippodrome Roller Rink

**TEXAS**  
**ALICE:**  
La Villita Club  
**CORPUS CHRISTI:**  
Brown, Bobby, and his Band  
The Lighthouse  
Santikos, Jimmie  
Tinas, T., and his Band  
**EL PASO:**  
Club Society, and Melvin Qu-  
rret, Owner-manager  
**FOY FORTH:**  
Crystal Springs Pavilion, H. H.  
Cunningham  
**GALVESTON:**  
Sons of Herman Hall  
**PORT ARTHUR:**  
LeGrasse, Lenore  
**SAN ANGELO:**  
Club Aspalon  
**SAN ANTONIO:**  
Haeckel, Buddy, and his  
Orchestra  
Rodriguez, Oscar

**UTAH**  
**BALT LAKE CITY:**  
Avalon Ballroom

**UGDEN:**  
Chic Chic Inn  
El Chicico Club

**VIRGINIA**  
**ALEXANDRIA:**  
Alexandria Area (America on  
Wheels)  
Nightgale Club, and Geo.  
Davis, Prop., Jas. Davis  
Manager  
**BRISTOL:**  
Knights of Templar  
**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club

**WASHINGTON**  
**SEATTLE:**  
Tuxedo Club, C. Battee, Owner  
**AQUIM:**  
King's Tavern

**WEST VIRGINIA**  
**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Louis Risk, Operators  
**ELKINS:**  
Club Aero, Guy Hammer, prop.  
**EVANSVILLE:**  
Stage Coach Inn, Webb Dancer,  
Prop.  
**FAIRMONT:**  
Amvets, Post No. 1  
Friedie Inn, and John Boyce  
Gay Spot, and Adda Davis and  
Howard Weekly  
Maple Inn, and Leonard (Jake)  
Romino  
Ulton, A. B.  
**GRAFTON:**  
City View, Tony and Daisy  
Olivero, Prop.  
**KEYSTONE:**  
Calloway, Franklin

**WISCONSIN**  
**ANTIGO:**  
Tune Twisters Orchestra, Jas. J.  
Jeske, leader  
**APPLETON:**  
Kuehne's Hall  
**AVOCA:**  
Avoca Community Hall  
Melody Kings Orchestra, John  
Marshall, Leader  
**BLOOMINGTON:**  
McLane, Jack, Orchestra  
**BOSCOBEL:**  
Miller, Earl, Orchestra  
Pechkam, Harley  
Sid Earl Orchestra  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, John  
Galvin, Operator  
**CUSTAR:**  
Truda, Mrs.  
**DURAND:**  
Weiss Orchestra  
**KENOSHA:**  
Rite Spot Tavern  
**MENASHA:**  
Trader's Tavern, and Herb  
Trader, Owner  
**MILWAUKEE:**  
Mocdy, Mel, Band  
**MINERAL POINT:**  
Midway Tavern and Hall, Al  
Lavery, Proprietor  
**NORTH FREEDOM:**  
American Legion Hall  
**OREGON:**  
Village Hall  
**PARDEEVILLE:**  
Fox River Valley Boys Orches-  
tra, and Phil Edwards

**REWEY:**  
High School  
**BOLDIER'S GROVE:**  
Gorman, Ken. Band  
**STOUGHTON:**  
Stoughton Country Club, Dr.  
O. A. Gregerson, president  
**IREVOLE:**  
Stork Club, and Mr. Aide  
**WISCONSIN RAPIDS:**  
National Cranberry Festival

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

**HAWAII**  
**HONOLULU:**  
9th State Recording Co.  
Kaneda's Food, and Seishi  
Kaneda

**CANADA**  
**ALBERTA**  
**SYLVAN LAKE:**  
Prom Dance Hall

**BRITISH COLUMBIA**  
**VANCOUVER:**  
International Musicians Book-  
ing Agency, Virgil Lane

**MANITOBA**  
**WINNIPEG:**  
Patterson's Ranch House, and  
Andy Patterson

**ONTARIO**  
**AYR:**  
Ayr Community Centre  
Hayseed Orchestra  
**BEVERLY HILLS:**  
Canadian Bugle and Trumpet  
Band Association and mem-  
bers Charles F. Waldrum,  
Secretary  
**BRANTFORD:**  
Silver Hill Dance Hall  
**CUMBERLAND:**  
Maple Leaf Hall  
**GREEN VALLEY:**  
Green Valley Pavilion, Leo  
Lajoie, Proprietor  
**INGERSOLL:**  
Beacham, Wm., and his Melody  
Rambler  
**KINGSVILLE:**  
Lakeshore Terrace Gardens, and  
Messrs. S. McManus and V.  
Barrie  
**LINDSAY:**  
Embassy Pavilion, and Peter  
Bakageorge  
**MERRITON:**  
Grenadiers Trumpet Band  
**NIAGARA FALLS:**  
Niagara Station CHVC, Howard  
Bedford, President and Owner  
**OSGOODE:**  
Lighthouse  
**OWEN SOUND:**  
Scott, Wally, and his Orchestra  
**SARNIA:**  
Polish Hall  
Polymer Cafeteria  
**TORONTO:**  
Argonaut Football Club, Inc.  
Argonaut Rowing Club  
Cheevers, Zena  
Crest Theatre  
Lambert, Laurence A., and Na-  
tional Opera Co. of Canada  
McIntyre, Don, Instructor,  
Western Technical School  
Trumpet Band  
Miford, Bert  
Mercury Club  
R. C. A. S. C. Trumpet Band  
Second Divisional Signals  
Trumpet Band  
Three Hundred Club  
Toronto Junior Board of Trade,  
Stu Chapman, Secretary  
Toronto Ladies' Pipe Band  
**WOODSTOCK:**  
Capitol Theatre, and Thomas  
Naylor, Manager  
Gregory, Ken, and Royal Vaga-  
bondi Orchestra

**QUEBEC**  
**LAPRAIRIE:**  
Boulevard Hotel  
**L'ASSOMPTION:**  
Au Miami Hotel, Roland Aliz,  
Owner  
**LEVIS:**  
Auberge de la Colonne, Paul  
Bourret and Romeo Drolet,  
Co-Props.  
**LOUISEVILLE:**  
Chateau Louise  
**MONTREAL:**  
Bacardi Cafe  
Cafe Provincial  
Gagnon, L.  
Gaucher, O.  
Lapierre, Adrien  
Oleane Agency, and Paul  
Paquin  
Rainbow Grill  
**QUEBEC:**  
Canadian and American Book-  
ing Agency  
Nick's Paradise Restaurant, and  
Nick Konstantinides, Prop.  
**ROUYN:**  
Radio Hotel  
Rouyn Golf Club  
**ST. GABRIEL DE BRANDON:**  
Domaine de Brandon, Gaston  
Bacon, Owner  
**ST. JEROME:**  
Maurice Hotel, and Mrs. Bleau  
Proprietor  
**STE. MARGUERITE STATION:**  
Chalet Cochand, Inc.

**SASKATCHEWAN**  
**REGINA:**  
Gillies, R. H.

**MEXICO**  
**MEXICO CITY:**  
Maria, Pablo, and his Tipica  
Orchestra

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

**WANTED**  
**WANTED**—"The Evansville Philharmonic Orches-  
tra has some openings for competent, experi-  
enced symphony musicians. If interested, please  
state instrument, experience and qualifications for  
outside employment. Evansville Philharmonic Or-  
chestra, 350 Court St., Evansville 8, Ind." \*\*\*  
**WANTED**—Blind musicians who play electric  
organ or piano or both, and who can sing or  
entertain, and if possible who have a dog. Must  
have own organ and be willing to travel to  
locations on a minimum of three months engage-  
ments. Edgar J. Caron, 410 Church St., North  
Adams, Mass.  
**WANTED**—Musicians, Air National Guard Band,  
White Plains, N. Y. Fulfill military obligation,  
three meetings a month, instrument, clothing,  
ratings, pay raise every two years, retirement pay  
at 60. Write J. Losh, 115 Bedford Ave., Brook-  
lyn 16, N. Y. \*\*\*  
**WANTED**—Guitarist, must look young (18-25),  
good on chords, to work in duet on TV. Fabu-  
lous opportunity for career in show business.  
Vinnie Rogers, 1475 Taylor Ave., Bronx, N. Y.  
TA 8-4537. \*\*\*  
**WANTED**—Cello case in good condition, strong,  
light; to be shipped by express C.O.D. with  
privilege of inspection. Must be reasonable. War-  
ren Brigham, P. O. Box 32, Colrain, Mass. \*\*\*2-3-4  
**WANTED**—Accordion teacher for beginners and  
advanced pupils; in territory acclaimed healthful  
for asthmatics. Flagstaff Music Center, 1 South  
Beaver, Flagstaff, Ariz. Phone 566. \*\*\*2-3-4  
**WANTED**—Selmer Bb tenor sax, 19,000 or 20,000  
series, super model (cash); or have Bb Selmer  
(Boehm) clarinet for trade deal. State condition  
and price. E. Balzarini, 1014 74th St., Brooklyn  
28, N. Y.  
**WANTED**—Any instrument repair equipment, in-  
cluding buffing machine. Give specifications,  
condition and price of machines you have to offer.  
Roviro's Repair Shop, 612 East Chestnut St.,  
Kulpmont, Pa.  
**WANTED**—One or two old black piccolos, system  
and playing condition unimportant. George  
Rohrer, 2712 Bradford Drive, Toledo 14, Ohio.  
**WANTED**—Bb trumpet, Olds or Selmer preferred.  
Also Eb baritone saxophone. State finish,  
condition, make, and lowest cash price in first letter.  
Wesley Mountjoy, 1629 South Park Ave., Sedalia,  
Missouri.  
**WANTED**—Harp, model 15, or larger Lyon and  
Healy, or other make if good condition. State  
price, age and details. Phyllis Schalomovitz, 1031  
East Ogden Ave., Milwaukee 2, Wis.  
**WANTED**—Partner or manager for the greatest  
old-time cowboy classics band and music. Con-  
tact Tex Avery, General Delivery, Suisun City,  
Calif.  
**WANTED**—Hurdy gurdy hand organ, barrel organ  
or street piano. Send description, price and  
names of selections played, also photograph if  
possible. Ray LaBarre, 12683 Terry, Detroit 27,  
Michigan.  
**WANTED**—A used portable celeste for church  
work. About 2 1/2 octaves, give details. L. P.  
Ziegler, Box 113, Wayne, Ill.  
**WANTED**—A small double C (CC) tuba, Joseph  
Messie, 2300 Baronne St., New Orleans 13, La.  
**WANTED**—Cochtail drum, double headed with  
pedal and accessories. Prefer sparkling silver  
pearl; cymbal and bell unnecessary. Will pay  
cash or trade Knight PA system (two speakers).  
R. L. Hurlburt, Shelburne St., Greenfield, Mass.  
**WANTED**—King soprano or piccolo miniature  
trumpet. State condition and price. Phil  
Kirschenbaum, 1155 Manor Ave., New York 72,  
New York.  
**WANTED**—Steinway, Knabe or other fine grand  
or small piano. Martin Rothman, 2895 Grand  
Concourse, Bronx 68, N. Y. FORDHAM 5-8027.

**FOR SALE or EXCHANGE**  
**FOR SALE**—Used Conn 8H and 6H trombones,  
both red brass; 8H, \$180.00; 6H, \$110.00. Also  
four-valve French Basson baritone, \$125.00. Jack  
Nowinski, 100 East 18th St., Brooklyn, N. Y.  
IN 2-5652.  
**FOR SALE**—Louis Lal silver flute, recently over-  
hauled, \$250.00. Alfonso Porcelli, 716 Atlantic  
Ave., Atlantic City, N. J.  
**FOR SALE**—French Selmer Bb trumpet (used),  
Write Guido Mazza, 204 Spring St., New York  
12, N. Y. Phone WA 5-5237.  
**FOR SALE**—Fine old Italian instrument. A Carlo  
Bergonzi double bass, with extension, \$700.00.  
Milton Tonkin, 2514 North 34th St., Philadelphia  
32, Pa. Phone BALDWIN 6-0974.  
**FOR SALE**—Old violin, guaranteed genuine Italian.  
Labeled "L. Storioni, 1793," register No. 1010.  
A bargain, \$200.00 cash. Samuel G. Bremen,  
447 North Penn St., Indianapolis 4, Ind.  
**FOR SALE**—Used Leedy tympani, 25 x 27 inch  
trunks, \$150.00. Also genuine K. Z. cymbals,  
13 inch pair, \$75.00. A. Schmebl, 358 East 138th  
St., New York, N. Y.  
**FOR SALE**—Kohler bassoon and case, \$500.00.  
Brian Klutz, 2323 Clinton Ave. So., Minneapolis  
4, Minn.

**FOR SALE**—Contra C double bass machine (in  
Alex F. Horat, 1025 St. Paul St., Denver, Colo.)  
**FOR SALE**—How much am I offered for my  
violin? 3/4 size, made in Germany stamped  
side, very good tone; the money collected in a  
good cause. Tex Avery, General Delivery, 100  
City, Calif.  
**FOR SALE**—Used selected classical library  
pieces, with case; 65 violin concertos, 25  
viola, 25 works made to personal specifications  
Library is in Long Island, N. Y. William W.  
7139 Hollywood Blvd., Hollywood, Calif.  
**FOR SALE**—Used Heckel bassoon, rollers,  
bocals and case, \$650.00. Kenneth Pamm,  
35 Underwood St. N. W., Washington 12, D.  
Phone TUCKERMAN 2-6415.  
**FOR SALE**—Used Gretsch curvace guitar  
with twin D'Armond pickups, mirror neck,  
plus case, \$150.00. Eddie De Cesare, 1466 G.  
Concourse, Bronx 57, N. Y. LUDLOW 8-3999.  
**FOR SALE**—Kay string bass with bag, 110  
A French bass with swell-back, also French  
bass. All are used. Vincent DeFulvio, 666  
Lander Ave., Bronx 62, N. Y.  
**FOR SALE**—Alexander double French horn  
case; also Alexander Wagner tuba (tubaphone)  
in F. Both are used. George Meshajin, 619  
189th St., New York 40, N. Y. Phone WA  
Beverly Road, Teaneck, N. J.  
**FOR SALE**—Bach trumpet (Stradivarius),  
case; also French Selmer trumpet with  
\$125.00 each. Both are used. Harold Ham,  
Beverly Road, Teaneck, N. J.  
**FOR SALE**—Olds super trombone, lacquered  
(used), complete with deluxe oval Clarinet  
case, \$140.00. A. E. DeCamp, 204 South  
mont, Tampa, Fla.  
**FOR SALE**—Valve trombone, King, with  
case (used), \$150.00. H. Page, Spoford  
Newburyport, Mass.  
**FOR SALE**—Used Jenco vibrapharp, 3 1/2  
(F-F), portable, \$280.00. Geo. Scendzic,  
Robinwood R 1, Royal Oak, Michigan. MU  
**FOR SALE**—Selmer tenor, 50,000 series, blued  
action, metal resonator pads, plus three  
deluxe case (used), \$325.00. I. Astor, 1409  
St., Brooklyn, N. Y. ULSTER 1-9296.  
**FOR SALE**—Italian make baritone, Premusa  
brica, rotary valves, used. Milton Small,  
Teller Ave., New York 56, N. Y. JE 8-0000.  
**FOR SALE**—Harps, two used Lyon & Healy,  
11 and 26. Don Henry, 60 West 46th  
New York 36, N. Y. Circle 5-7575.  
**FOR SALE**—Cabart oboe, open holes; Selmer  
fish horn, covered H, in combination  
\$700.00 for set. Conn 10 M Sta. tenor, single  
\$250.00. Holton 243 Tenor Sta. case, \$275.00.  
Use used. B. F. Thomas, 204 North First  
Jacksonville Beach, Fla.  
**FOR SALE**—Used Loree oboe, AE series, plus  
system, will consider trade for Bb bass  
of similar value. J. Furlong, 8802 Tioga  
Cleveland 5, Ohio.  
**FOR SALE**—Complete drum outfit, pearl  
extra bass, 15 x 28 Gretsch. Slightly  
\$300.00. Steve Wrightstone, Apt. 4-L, 1925  
Ave., New York 26, N. Y. MO 2-5808.  
**FOR SALE**—Hammond organ, model BC,  
No. 7313, with Hammond speaker, model BC,  
serial No. 9160. Was used in roller rink,  
is being sent for refinish job; will sell as is,  
finished, to first buyer for \$1,325.00. James  
Applegate, 75 North Fourth St., Easton,  
Dial 6881.  
**FOR SALE**—Excelsior symphony model B,  
bass, black accordion. Two years old, three  
shifts, with mute (used). Cost \$1,550; now  
\$850.00 cash. F. Tibaldo, 27 Perkins St.,  
Haven, Conn.  
**FOR SALE**—1955 Vibraphone, full three  
Premier, used, complete with three custom-  
cases. High lustré chrome throughout, \$375.  
John Vroman, 840 West End Ave., New  
25 N. Y.  
**FOR SALE**—Bass drum, used, Slingerland  
King, and cover; one year old, 14 x 20,  
tension, white pearl. Sacrifice. R. Pounds,  
Smithfield St., Canonsburg, Pa.  
**FOR SALE**—Genuine Vincenzo Postiglione  
1886, certificate by Wuritzer and others; com-  
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