

International Musician



January, 1950

HARRY JAMES

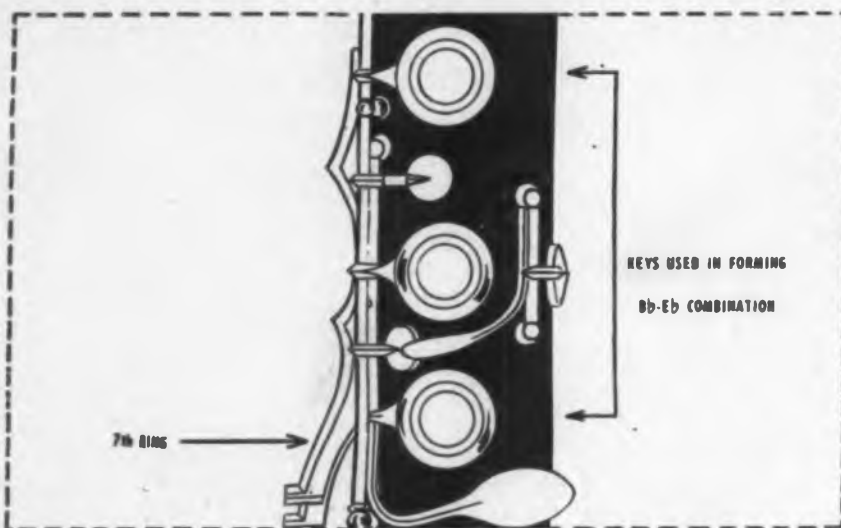
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INTERNATIONAL MUSICIAN

OFFICIAL JOURNAL OF THE
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Affairs of the Federation



Washington, D. C.—The Gompers Centennial observance here January 5th brought top men of labor and government together, with President Truman paying a surprise visit to the dinner at the Statler Hotel. Above, President Petrillo greets Vice-President Barkley as Matthew Woll, left, and Daniel Tobin, vice-presidents of the American Federation of Labor, look on.



On the same occasion, Oscar L. Chapman, new Secretary of the Interior (seated, left), shares in a jest between President Petrillo and the Attorney General as they renew a friendship dating back to General J. Howard McGrath's chairmanship of the Democratic National Committee and Petrillo's music chairmanship of the Truman Inaugural Committee.

From the President's Office

The following is for the information of the members:

A TAX THAT DESTROYS

Any business that suffers a 23 per cent drop in a period of general prosperity is—it is fair to surmise—being strangled to death. That's what has happened to cabaret and dance hall business in the last two years—nearly one-fourth off its normal dollar volume. There is little doubt as to the major cause of this strangulation.

The 20 per cent entertainment tax paid by these places shows a drop of 22.9 per cent for the year ending June, 1949, as compared with returns for the year ending June, 1947. Multiply the drop in the tax (roughly \$15,000,000) by five and you find there has been a \$75,000,000 shrinkage in dollar volume. This has happened in a period when spendable income has been on the up-grade, while the cost of living has remained fairly stable.

So great a drop in dollar volume has forced many of the smaller, marginal clubs and dance places out of business.

The jobs which cabarets and dance halls offer for live talent are vital to the army of workers in these fields. And since the 20 per cent tax is imposed *only where live entertainers are employed*, it becomes a hardship tax which reacts heavily on musicians and other entertainers. The tax also is an incentive to marginal operators to substitute mechanized entertainment for live talent.

Any such means of revenue is suspect when it:

- (1) shows very rapidly diminishing returns;
- (2) dries up the source on which it is levied;
- (3) adversely affects employment.

On all these counts the 20 per cent tax should be repealed.

Let's look at the trends disclosed by the following government statistics:

Internal Revenue Collections of Admissions Taxes From Cabarets, Roof Gardens, etc., in Dollars and in Percentages as Compared with January 1948 Business (January 1948 equals 100).

Month	1948	
	Dollars	Percentages
January	\$4,385,327.72	100.00
February	4,122,544.08	94.01
March	3,852,916.39	87.86
April	4,642,727.06	105.87
May	3,712,434.34	84.66
June	4,444,702.61	101.35
July	4,411,235.68	100.59
August	4,509,041.77	102.82
September	4,617,957.80	105.30
October	4,218,132.00	96.19

Month	1949	
	Dollars	Percentages
January	\$3,263,207.37	74.41
February	4,125,027.41	94.06
March	3,865,700.57	88.15
April	3,589,490.12	81.85
May	3,707,311.33	84.54
June	3,819,629.63	87.10
July	3,321,734.44	75.75
August	3,657,380.89	83.40
September	3,682,683.97	83.98
October	3,565,083.44	81.30

Internal Revenue Collections of Admissions Taxes From Theatres, Concerts, etc., January to October, 1948-1949.

Month	1948	1949
January	\$28,688,375.13	\$25,911,467.29
February	25,540,121.59	27,054,316.73
March	30,573,239.85	34,377,920.78
April	31,254,848.51	26,424,859.80
May	28,454,837.13	30,659,977.50
June	31,817,977.03	30,660,300.71
July	33,172,611.26	28,787,158.24
August	34,311,697.95	34,432,045.88
September	36,054,051.82	35,401,340.22
October	32,237,904.84	35,225,377.86

Annual Totals of Internal Revenue Collections of Admissions Taxes From Cabarets, Roof Gardens, etc., and Theatres, Concerts, etc., for the Years Ending June 1947, 1948 and 1949.

Cabarets, Roof Gardens, Etc.	
1947	\$ 63,349,836.46
1948	53,527,145.22
1949	48,856,669.14

Theatres, Concerts, Etc.	
1947	\$391,651,697.40
1948	385,100,699.12
1949	385,843,793.10

(The three tables preceding show the sharp downward drop in tax receipts from cabaret, roof garden, and dancing places, while at the same time the admission taxes in other fields held up fairly well. The two tables following show that consumer's spendable income was rising during this time).

Percentages of Net Spendable Average Weekly Earnings of Production Workers With No Dependents, in Manufacturing Industries, as Compared with January 1948 Averages (January 1948 equals 100).

	1948	1949
January	100.00	103.52
February	100.29	104.14
March	101.25	103.00
April	99.19	101.17
May	98.97	101.98
June	100.11	102.53
July	99.16	103.41
August	100.62	103.30
September	100.81	104.69
October	102.09	
November	102.93	
December	104.32	

Personal Income, Less Federal, State and Local Personal Tax and Non-Tax Payments (disposable income) for the Years 1941-1948, inclusive (in millions of dollars).

Year	
1941	\$ 92,015
1942	116,740
1943	132,441
1944	146,957
1945	151,060
1946	158,094
1947	171,994
1948	190,793

The status of our economy is usually reflected symptomatically and consistently in the same direction in a reliable series of measurements of employment, earnings, profits, and a host of equally valid statistical guide lines.

Any forecaster, however, who undertakes an analysis of the collections of admissions taxes for the last two years would soon find that dependence on these alone would belie the economic truth concerning the current situation in the United States. A glance at the monthly figures for 1949 shows that each month reflected a drop of about \$1,000,000 as compared with the same month in 1948.

When a measure of the entertainment business shows a sharp decline, it usually is true that business generally is bad. Money for entertainment is marginal money—that is—expenditures which can be made only after the necessities have been purchased. Thus, it might be suspected that marginal money is scarce. But the facts dispute such reasoning.

In 1948, collections of taxes for admissions to theatres and concerts totaled \$385,100,699.12; in 1949, the figures were \$385,843,793.10, an increase of \$743,093.98. While this is not too sizeable an increase, it is interesting to note that a decrease of \$4,670,476.08 was reported in admissions taxes collected from roof gardens and cabarets—a decline of approximately 10 per cent.

Any tax is a burden, but those levied on theatres and concerts are not so prohibitive, both in percentage and in proportion to the "cost" of the admission, as are those on cabarets.

It is interesting to note that the consumer prices, while still fluctuating, indicate a definite downward trend. This is important since it eliminates the argument that while there might be a greater volume of spendable income available, the cost of living is equally high.

The foregoing tabulations prove that: Personal or "disposable" income from 1941 to 1948 has enjoyed marked increase. Net spendable earnings of production

workers' in manufacturing have shown an appreciable upward trend (which of course indicates the level of income, production, and profits of the industry as a whole).

It is a valid deduction that the night club aspect of the entertainment industry is being forced out of existence,—not by a lack of demand for the "product"—but by the fact that the 20 per cent tax is a punitive one which can be borne by too few.

This tax, then, in addition to working a hardship on the night club operator, is forcing his service and entertainment staff to the realization that the job market for their particular skills is shrinking. In short the 20 per cent tax denies the right of employment to musicians already suffering the limitations imposed on them by disc jockey programs, mechanized music, and juke boxes.

Every member of the Federation should write to his or her Congressmen and Senators asking for the elimination of the 20 per cent entertainment tax.

JAMES C. PETRILLO,
President.

CONVENTION NOTICE

The 1950 Convention of the American Federation of Musicians will be held at the Coliseum in Houston, Texas, during the week of June 5th. Full information regarding hotel arrangements will be transmitted to the locals with the Official Notice to Delegates and will also be published in the next issue of the International Musician.

Fraternally Yours,
LEO CLUESMANN
Secretary, A. F. of M.

VINCENT CASTRONOVO

The passing of Vincent Castronovo, for twenty-six years President of Local 198, of Providence, Rhode Island, will come as a stunning shock to a vast multitude of the A. F. of M. membership.

There was nothing spectacular about Vincent; but he was able to reflect a calm, sturdy poise which bespoke genuine worthwhile character.

As a band musician he could play his part. As a Local official he knew what was expected of him and was not found wanting.

Born in Italy, he was brought to this country as a child. His Americanism was easily and thoroughly ingrained in him. For over a quarter of a century he modestly but valiantly carried his adopted country's flag before him. He was a type of union man for which none ever needed to apologize.

The writer of these lines valued his friendship; and does not hesitate to subscribe himself as among those who mourn his passing.

CHAUNCEY A. WEAVER.

1950 Primary Dates

In connection with the article on the next page, dealing with Registering, by Joseph D. Keenan, of Labor's League for Political Education, we give below the 1950 primary dates in the different states, including run-off dates in the Southern area.

Every member should note carefully the date of the primary in his own state, and should make sure he is registered well ahead of the deadline, so that he can make his vote count in the selection of candidates.

Anyone who has watched the American political scene with a seeing eye can tell you that as a rule most Americans don't get steamed up over politics until just before the actual election. This time, Labor should get going early. Remember, too, that voting in the primaries is usually light and that your vote counts all the more. So check your own primary date below:

State	Regular	Run-Off
Alabama	May 2	May 30
Arizona	September 12	
Arkansas	July 25	August 8
California	June 6	
Colorado	September 12	
Connecticut	Party Convention	
Delaware	Party Convention	
Florida	May 2	May 23
Georgia	September 13	October 4
Idaho	August 8	
Illinois	April 11	
Indiana	May 2	
Iowa	June 5	
Kansas	August 1	
Kentucky	August 5	
Louisiana	August 29	October 3
Maine	June 19	Sept. 11 (General Election)
Maryland	September 11	
Massachusetts	September 12	
Michigan	September 12	
Minnesota	September 12	
Mississippi	August 22	Sept. 12
Missouri	August 1	
Montana	July 18	
Nebraska	August 8	
Nevada	September 5	
New Hampshire	September 12	
New Jersey	April 18	
New Mexico	June 6	
New York	September 19	
North Carolina	May 27	June 24
North Dakota	June 27	
Ohio	May 2	
Oklahoma	July 4	July 25
Oregon	May 19	
Pennsylvania	May 16	
Rhode Island	September 12	
South Carolina	July 11	July 25
South Dakota	June 6	
Tennessee	August 3	
Texas	July 22	August 26
Utah	September 5	
Vermont	September 12	
Virginia	August 1	
Washington	September 12	
West Virginia	August 1	
Wisconsin	September 19	
Wyoming	August 22	

Registering — the Biggest Job of All

by JOSEPH D. KEENAN

Director
Labor's League for Political Education

LABOR won the election in 1948 . . . or did it? Maybe we were just lucky. Maybe a lot of the liberal votes in the last election were cast by people who don't carry union cards but figured they got a raw deal from the 80th Congress. Maybe we still have to go a long way before we can say "labor did it" on election day.

Why do I cast doubt on our political effort to date? The answer is public knowledge to every politician. It is on the pages of the registrar's books in every county and city in this country. The answer is that literally millions of our own members are still *not* registered and qualified to vote on election day.

As we said in our first pamphlet printed by LLPE when we set up offices less than two years ago "your opinion is important . . . but they only count ballots."

Spreading the Word

The national, state and local organizations of the AFL have done a magnificent job of getting the truth to our eight million members about the legislative issues and the voting records of their Congressmen. Through the labor press, radio programs, League rallies and local union meetings, through word of mouth by shop stewards and League volunteer workers, our AFL membership is getting more and better political information than ever before. The majority of our members now have sound opinions about their Congressmen. They know which are good and which are bad.

But when it comes to putting that opinion into action at the polls, we have to be very humble.

New Jersey Case History

The story of Vincent Murphy, Secretary of the New Jersey Federation, is now legend. A few years ago Murphy took a bad licking when he ran for governor. But before the ballots were counted, everyone was confident that he would win. All they had to do was add up the number of union members in New Jersey, and it was obvious that the unions alone had enough votes to elect him.

What went wrong? Murphy conducted an investigation . . . one of the first of its kind in the country. He found that the AFL members had *not* voted against him. Instead, they just didn't vote at all. Less than a third of the AFL members were registered. Of these only about one-half voted on election day. Murphy got only one out of every six potential AFL votes. But as the final clincher, Murphy discovered that his two chief campaign managers were not registered, and could not vote for him.

Don't pass this New Jersey experience off as

past history. The same situation still exists today in many states and in many unions. Registration drives are hard, thankless work. In spite of the great increase in registration achieved by our local Leagues in the last two years, surveys show we have just scratched the surface.

How to Handle Registration

For example, a check of the local union membership lists is just being completed in Baltimore. The local League reports that in one union only thirteen per cent of the members are registered. The highest for any local is fifty per cent registered. On the average only one out of four union members are registered.

Is that bad? No, it is typical . . . unfortunately. The bright side to the story is that the Baltimore League is doing something about it. By starting early, they will have every Baltimore union member's name checked and catalogued on file cards six months ahead of the final registration date. They know it will take that long to get results.

How will they get their Baltimore members all registered? First, a duplicate card for every unregistered member will be sent to his respective local union secretary. It is up to each secretary to get in touch with his unregistered members. This can be done in person, by mail or through the shop stewards. Some unions have political stewards for each shop to do the job.

As members get themselves registered, their cards will be sent back to the central LLPE office. If the local union is unsuccessful in getting all

members registered, the cards for the unregistered members will be turned over to the League precinct committeemen to go to work on.

Finally, the members whose names are still in the "unregistered file" will get a concentration of appeal from all sides when night registration in each precinct is temporarily authorized in Baltimore this summer.

Up to the Local Officers

It is the local union officers who must carry the load in this registration drive all over the country. But to no one is the job more important. If they don't do the job, the difference will show up in dollars and cents . . . dollars and cents *less* in the contracts they negotiate . . . dollars and cents *more* in legal fees to fight vicious labor laws and court decisions.

Many unions have developed their own techniques for getting their members registered. There is a local union in Kansas that turned the job over to the women's auxiliary . . . needless to say they got an absolute 100 per cent registration. In one Ohio county the building trades locals check the registration of members before sending them out on jobs. There is one AFL International Union that requires registration as a condition of membership. The job can be done. All it takes is a little imagination and a lot of hard work.

In my travels around the country, I have heard a disturbing new line passed out by the reactionaries and taken seriously by some of our people. The line is that this fellow or that fellow can't be beaten . . . that we can't find a good enough candidate . . . that it takes too much money to win. If we had listened to that line in 1948, Joe Ball couldn't have been beaten. Revercomb couldn't have been beaten. Hubert Humphrey and Paul Douglas would not now be United States Senators. All of these were hundred-to-one shots, but the voters on election day proved the crepe-hangers and the pollsters wrong.

How Labor Can Win in 1950

We did more in 1948 than we had ever done before in carrying our end of the load on election day. But we can and must do much better. The biggest job of all is getting every AFL member registered to be a voter on election day.

When we have done our part in making sure that all of our members are qualified and informed voters, we can insist that the political parties put forth liberal candidates worthy of our support. Then and only then can we say that we are effectively carrying out the Gompers policy of "rewarding our friends and defeating our enemies."





Carol Channing as Lorelei (center, with the big hat) and the chorus in *Gentlemen Prefer Blondes*, Anita Loos' musical version of her novel, now a sell-out at the Ziegfeld. Music by Jule Styne, Lyrics by Leo Robin.

Photo by Eileen Darby—Graphic House



Chorus singing "Cry, the Beloved Country" in "Lost in the Stars," Kurt Weill's musical version of Alan Paton's novel, with book and lyrics by Maxwell Anderson—the Playwrights Company's notable musical tragedy.

Photo by George Karger—Piz, Inc.

Novel Instrumentation

Conductor Maurice Levine's orchestra for *Lost in the Stars*, Kurt Weill-Maxwell Anderson musical tragedy at the Music Box Theatre in New York, has a rather unusual combination of instruments. Kurt Weill's score requires a bass, two violas, two cellos, a trumpet, a harp, piano and percussion, plus three triple-threat men: one plays clarinet, flute and first saxophone; another oboe, tenor saxophone, and clarinet; a third, bassoon, clarinet, and alto saxophone.

The Gay Twenties Revived

The new hit musical, *Gentlemen Prefer Blondes*, at the Ziegfeld, has an orchestra of twenty-six, under the baton of Milton Rosenstock. Jule Styne's music is in keeping with the gay 'twenties period style of this big, opulent, luxuriously staged show, which is appropriately housed since it recalls deliberately the Ziegfeld tradition. The book by Anita Loos in collaboration with Joseph Fields is, as might be expected, a most convincing framework for the eye-and-ear entertainment; while Leo Robin's lyrics are in the best brittle, sophisticated vein, many of them candidates for the hit-tune list. Tickets are already almost as hard to get as those for *South Pacific*.

Pearl Lang and Jonathan Lucas deliver the "Broadway Love Song" in "Touch and Go," lively new revue at the Broadhurst. Photo by Eileen Darby—Graphic House

A Sure Touch and Lots of Go

Conductor Antonio Morelli's orchestra of twenty-two handles Jay Gorney's crisp and witty score for *Touch and Go* at the Broadhurst Theatre, in a playing style staccato and animated—thoroughly in keeping with George Abbott's fast-paced direction. This smart, sophisticated revue is one of the briskest, funniest, and most colorful musical shows now on the boards. Its take-off on Hamlet, "A

Current Musicals

Great Dane a-Comin'," is one of the funniest pieces of musical horse-opera ever contrived.

Politics Set to Music

Will Irwin and his orchestra of twenty-two, who play for *Texas, L'il Darlin'*, get a real workout. They are hired to play for musical comedy, but some of the time they must imagine themselves in a radio studio or in a movie recording session. For several of the insert scenes start off as bits, first from a radio, then from a movie, version of the "March of Time." The

David Lober (croupier) and Nancy Andrews in the roulette wheel novelty number in "Touch and Go." This colorful show has a young cast. Photo by Eileen Darby—Graphic House

producer takes full advantage of loudspeaker and projector to shift the scenes from Texas to New York—and back again. For this show, Russell Bennett's experience in scoring for radio and the movies, as well as for Broadway, comes in handy. His orchestrations are as witty as Johnny Mercer's lyrics, which is saying a good deal. Bennett provides some characteristically cow-country background music for the Texas Rhythm Boys who figure in the cast; and as usual, he has a lot of fun with the various popular styles of music called into play by Robert Dolan's tunes and Johnny Mercer's japes.

Basically, the story is a good-humored take-off on the folksier aspects of Texas political campaigning, as exemplified in the race for a state senate seat by one Hominy Smith, played by Kenny Delmar of Senator Claghorn fame. Hominy is threatened with becoming a national figure, when the high-power New York publisher of "Trend," a picture magazine, sends his young yes-men down to prepare a New York build-up for the Texas politico, to groom him for the Presidency. From this fate, Hominy's cute daughter, sung delightfully by Mary Hatcher, and his future son-in-law save him—the latter by running against him and maneuvering him into retirement from politics. There's more domestic life than actual politics in all this whoop-de-do, and the cast act, sing, and square-dance the show with immense gusto and spontaneous humor.

(L. to r.) William Greaver, Gloria Smith, Sheila Guyse, La Verne French, and Van Prince, singing in "Lost in the Stars." Photo by George Karger—Piz, Inc.



Stars," Kurt
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SALVATORE DELL' ISOLA

Salvatore Dell' Isola, conductor for *South Pacific*, was for ten years a first violinist with the Metropolitan Opera, playing also in the Metropolitan String Quartet. After conducting opera in Brooklyn, Newark and New York, and eight years with the RKO theatre circuit, Dell' Isola conducted the London presentation of *Oklahoma!* He returned to handle *Allegro*, and Rodgers and Hammerstein called him back from the road tour of *Allegro* to conduct *South Pacific*. For the last fifteen years, he has conducted a radio program for Local 89 of the ILGWU.

Clare Grundman doubled as orchestrator and conductor for *Lend an Ear*. In his salad days he was ship musician on the seven seas; taught woodwinds, orchestration and band at Ohio State from '37 to '41. Composer and arranger for such network shows as "We, the People," "Sound Off," "Candid Microphone"; and did scores for RKO-Pathé shorts. Conducted on the air "Treasury Agent" and "Mr. and Mrs. North." Grundman had a chief musician's rating during his three years with the U. S. Coast Guard, from 1942-1945. Among his published compositions: American Folk Rhapsody, March Processional.

CLARE GRUNDMAN



PEMBROKE DAVENPORT

Pembroke Davenport, Dallas-born conductor for *Kiss Me, Kate*, made his bow on Broadway as arranger, trainer, and director of a Fred Waring chorus in Olsen and Johnson's *Laughing Room Only*, falling heir to the job of conducting the whole show. Billy Rose hired him for *Seven Lively Arts*; since then he has conducted *The Red Mill*, *Are You With It?* and *Look, Ma, I'm Dancin'*.

Theatre Conductors

Will Irwin, who keeps the music moving in *Texas, Li'l Darlin'*, made his start on Broadway as pianist for George Gershwin's *Of Thee I Sing*. Irwin has since played, conducted, and written for numerous musicals: *Sons o' Fun*, *Three's a Crowd*, *Best Foot Forward*, *Stars and Garters*, and at least fifteen more. He did the complete score for *Fools Rush In*. He is a well-known radio ham, operating his own station, W2CUQ, and has been cited for service to the Red Cross during disasters.

WILL IRWIN



EDWARD SIMONS

Edward Simons, who has the baton assignment with the well-known dance-riot *Where's Charley?* learned the tricks of the trade in show music when he did some pinch-hit conducting for the Ballet Theatre while traveling with that company as a violinist. Educated at Carnegie Institute and Duquesne University in his native Pittsburgh, Simons played under Reiner in the Pittsburgh Symphony, taught music for two years at Michigan State, then did a four-year stretch in the Navy. Coming out, he joined up with the Ballet Theatre orchestra, eventually conducting it in the Metropolitan, the City Center, and on the road.

Maurice Levine, who conducts both orchestra and chorus for the Kurt Weill-Maxwell Anderson *Lost in the Stars*, got the post because Kurt Weill was so impressed with Levine's concert version of *Street Scene*, staged at the 92nd Street "Y," where the young conductor has long presided over the Symphonic Workshop. A pupil of Hindemith and Ditson European Fellow from Yale, Levine has long specialized in combining orchestral and choral conducting. He made his bow on Broadway when he persuaded Billy Rose that he needed a choral group for his *Diamond Horseshoe*.

MAURICE LEVINE

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ALFRED WALLENSTEIN

Bach in Los Angeles

TO COMMEMORATE the second centenary of the death of Johann Sebastian Bach, Alfred Wallenstein and the Los Angeles Philharmonic Orchestra, assisted by the Roger Wagner Choral and soloists, presented, on January 12, one of the finest concerts in the history of the orchestra. Mr. Wallenstein's program building, always happy, was a stroke of genius on this occasion. Through arrangement and choice, we in the audience were given an experience which was something more than the presentation of a number of significant works by Bach. It became a sort of new baptism in the spirit of a composer whose vitality seems to be inexhaustible.

The program began with the third Brandenburg Concerto, in which the shimmering string section, recently praised by Virgil Thomson, was at its best.

Then followed one of the loveliest of the Cantatas, Number 78, *Jesu, Du der Meine Seele*.



WALTER KAUFMANN

Speaking of Music:

Mr. Wagner's group was beautifully equal to this work. If the first chorus moved a bit didactically, the final Choral redeemed this fault completely. Its performance was a really great piece of choral singing: emotionally moving and tonally beautiful. Jean Fenn and Katherine Hilgenberg sang the duet, *We Hasten With Weak Ever Faltering Footsteps* with the warmth required for one of Bach's rarest lyrical inspirations. Praise here should be given to Shibley Boyes, pianist, whose continuo, without ever asserting itself unduly, was a work of art. Theodore Uppman, a baritone in quality, did commendable justice to an essentially bass aria. Russell Horton, substituting, at the last moment, for Jean Curtsinger, tenor, sang with his usual authority.

The second half of the program began with another major orchestral work, the Suite in B Minor for Flute and Strings with George Drexler as soloist. This surprised us a bit with its quick tempos but we found them consistent and by no means unpleasing.

Then followed four chorales in an arrangement which, intentionally or not, formed a sonata cycle. A transcription for orchestra by Mr. Wallenstein of *Aus Tiefer Not* was the introduction. Then, three by the choir, *Lobe den Herren; Liebster Jesu, wir sind hier* and *Jesu, Joy of Man's Desiring* (actually more Cailliet than Bach) were easily comparable to Allegro. Andante and Finale.

After this excursion into the realm of Bach, the romantic, the audience listened with untired ears to the fine, legitimate transcription by Eugene Zador of the organ *Prelude and Fugue in F Minor*, a tribute to the composer's polyphonic art.

Year-long Festival

Dr. Alice Ehlers, world renowned harpsichordist and Professor of Eighteenth Century Music at the University of Southern California has planned a Bach Festival which is probably unique in this year of Bach memorial concerts. It began on January 8, and will last the year.

"It is the purpose of this unique series," says the announcement, "to present unusual masterworks, both large and small, by Johann Sebastian Bach. They will be played on the instruments for which they were written."

The first program presented the Sonata in B Minor for Flute and Harpsichord, played by Dr. Ehlers and Doriot Anthony and the Sonata in D Major, Number 2, for Viola da Gamba and Harpsichord with Frieda Belinfante, viola da gambist.

Dr. Ehlers played the Chromatic Fantasia and Fugue. Hers is the only interpretation of this well known piece which we have ever heard which holds together consistently to the end. With such treatment it takes on a dignity which places it with the greater organ works where, indeed, it belongs.

The program closed with the cantata, 152, *Walk the Heavenly Way*, a beguiling piece for

soprano, bass, viola d'amore, played by Virginia Majewska, oboe, played by Lloyd Rathbun, and flute, viola da gamba and harpsichord played by Mesdames Anthony, Belinfante and Ehlers. Margaret Dayton, soprano, and William Vennard, bass, sang the two recitativos, arias and final duet with great simplicity and beauty.

Later in the year Dr. Ehlers will play the Goldberg Variations. The University Instrumental Ensembles, under the direction of Ingolf Dahl, will play the *Art of Fugue*, orchestrated by students of the School of Music; and Dr. Ehlers with a string orchestra conducted by Mr. Dahl will present the Musical Offering. The Festival will close on December 13 with the Magnificat presented by the University Choral organizations, Charles C. Hirt conducting, and the orchestra under Mr. Dahl's direction. —P. A.

Rhythmic and Radiant

IN LIGHT tones, like a rainbow that is all sunshine and no rain, came the Bartok Concerto No. 3 on the program of the Indianapolis Symphony Orchestra on January 16th at Carnegie



Jacob Lateiner

Hall. Here is pastoral music if you will, but music sheer, uncluttered with cuckoo notes and waterfall clatter. It has both cohesion and complexity. Each phrase calls forth its own phrase.

Pianist Jacob Lateiner used the shimmer of his piano part to augment the shimmer around him, achieved by an orchestra that showed it could—with the competent help of Conductor Fabien Sevitzyk—do justice to modern music. Chords broke within chords; progressions occurred from within like sun swirls. In the third movement, a delightful peppering thing, Lateiner used his staccato touch and his extraordinary rhythmic sense to good purpose.

The whole, fresh, simple, as enjoyment of nature is simple, sped to a climax like wind shooting a sword of light across a lake. —H. S.

First Ninth in Winnipeg

WALTER KAUFMANN, conductor of the Winnipeg Symphony Orchestra, scored a memorable success in his presentation on December 15th of the Beethoven Ninth "Choral" Symphony. This ambitious undertaking was performed with great assurance, sincerity and brilliance. The lion's share of the credit goes to Mr. Kaufmann for his admirable

C: Concerts East & West

grasp of this monumental work, but special mention must also be made of the splendid support given by the soloists, the Philharmonic choir and the orchestra. This premiere represents a most important milestone in Winnipeg's musical history and augurs well for future concerts of the same high standard. —E. C.

Of a Saturday Afternoon

PIANIST Clifford Curzon subsists in music as a fish in water. As soon as he had played two measures of Mozart's Sonata in C minor at Town Hall, New York, on January 7th, music became the natural habitat of the audience, too.



Clifford Curzon

Natural habitat and natural means of communication. For Curzon's music is the most articulate we have heard anywhere: plain spoken, all but forcing comprehension. Controlled tone sequences give every question an answer; every agitation its calming; every struggle its resolution; every search its revelation.

Moreover the fabric he weaves has hues, has glow. The audience caught it as faces circling a fire catch warmth. In the Mozart they were still reserving some detachment, as Saturday afternoon audiences, in the appraising mood of shoppers, are apt to do. Not with the Schubert Sonata in D, though. There was no longer any pretense at missing the import of that sure speech.

After the intermission when he played Schumann's Fantasy in C, we moved down to the second row where we could see as well as hear. Curzon's highly sensitive face, his straining lips, his flinging head made us remember again how hard joy is. The audience stirred, leaned for-



FABIEN SEVITSKY

ward, felt urgency. Those who had come as to a social tea stayed as at one of life's adventures.

After the second encore, the stage hands had to turn out the lights and draw the heavy outer curtains to get the wildly applauding throng to quiet down and disperse. —H. S.

And Heaven, Too!

THE BROAD, calm, generous tones of Couperin, like blown wheat, wide and golden, swept across the audience for the concert of the Philadelphia Orchestra January 17th. This Overture and Allegro from the Suite "La Sultane," transcribed for orchestra by Darius Milhaud and projected with clarity by conductor Eugene Ormandy, was a good prelude to the forceful and cogent interpretation of Beethoven's Fifth Concerto for Piano which followed. The soloist in this, Eileen Joyce, is a full personality and has much to say. And she says it with fire and fearlessness. Maybe there was a slight unevenness here and there. But the progression was so brave, went along with such a fine sweep, there was no time for pausing over contrary eddies. She brought a sensuous loveliness to the adagio, new to our ears, but an effect Beethoven must have secreted there for some knowing one to discover.

As she took her bows we added to assets of intelligence and talent, a figure and a face of great loveliness. All this and heaven, too!

The raucous little blobs of sound that started off the Prokofiev Sixth after the intermission were a good precipitant to the mood that held us suspended. Ormandy's motions are aesthetically satisfying because of their utter practicability. He had the orchestra swooping and eddying in the best Prokofiev manner. The symphony ends on a sound blaring and exposed, like a raw wound. —H. S.

Houston Plays Beethoven

FREM KURTZ obviously enjoyed conducting the Houston Symphony Orchestra at the concert of January 23rd. The orchestra members were just as obviously happy. And I, as one of the members of a most attentive audience, derived much pleasure, too, from the program, which was made up of Beethoven's Overture to Leonore No. 3, his Symphony No. 4 and his Concerto for Pianoforte No. 4. It is an orchestra that plays well together and with great spirit. The acoustics of the hall are good, since the pianissimo effects came over extremely well, each little note sounding out perfectly. Pianist Clifford Curzon has a technique which makes each phrase absolutely clear, and he plays with perfect gradations of tone and rhythm. The orchestra gave him the sort of support that indicated not only careful rehearsals and good leadership but a thorough entering into the meaning of the work. —L. C.



ERNEST BLOCH

Boosey and Hawkes photo

Bloch Premiere

ERNEST BLOCH'S Concerto Symphonique for Piano and Orchestra, which was given its American premiere January 21 by the NBC Symphony Orchestra, with Ernest Ansermet conducting and Corinne Lacombe at the piano, is a work of massive power and impact. It opens with a pattern of crashing bass chords on the piano, the same progression being then taken up by the strings and the brasses. The development depends chiefly on the harmonic pattern throughout, rather than on conventional themes, though there are lyrical interludes in the first and third movements. The dominant impression is one of majestic assertion, rising in checkered triumph over a deep, underlying sadness.

As the title implies, this is no show piece for the piano. Miss Lacombe had to integrate her work with the whole orchestral design, which she did in masterful fashion, controlling the percussive sound masses admirably. Ansermet read the work with as sure a touch and as fine feeling as if it had been in the repertory for twenty years, bringing out its poetic quality and dramatic strength. —S. S. S.



ERNEST ANSERMET

Nordorff Premiere

WE HAD been waiting some time for a chance to hear the Little Orchestra, a group of thirty-odd players conducted by Thomas K. Scherman which plays in New York and New Jersey towns. We got our chance when they played under the auspices of the Griffith Foundation in Newark, New Jersey, on January 8th, as one of the concerts in the "Candlelight Series." The group performed that day, with minute regard for detail and with excellent taste, the discreet Suite from "Les Indes Galantes" by Rameau. They also played—and they couldn't have chosen a more contrasting style—a forthright concerto for violin, viola, cello and bass by Paul Nordorff, this in its world premiere.

Open-work texture, as if a fugue were being constructed on the violin fifths, was the starting-off impression. More time-tried was the device used throughout of the violin setting the theme, and the others—viola, cello and double-bass—reiterating it with variations, the whole orchestra finally hooding it in with its buzzing insistence. Modern music goes percussive on the slightest provocation. This composition did it through pizzicati—the violins flicking away with a disruptive suddenness just as the work veers toward sentimentality.

The double-bass held its own in songfulness

in this foursome, which consisted of Philip Frank, violin; Milton Prinz, cello; Karen Tuttle, viola and Julius Levine, bass.

One notable thing about smaller orchestras in general and this one in particular: each mem-



THOMAS K. SCHERMAN

ber seems a more zestful unit than in the larger groups, perhaps through his being more aware of his part in the whole effect.

The final number on the program, Symphony in D major by Ignace Pleyel, brought out this exuberance, an *esprit de corps* conductor Scherman skillfully furthered.

—H. S.

Pianism with a Difference

IT IS of little use for me to say Simon Barere (I heard him at Carnegie Hall January 12th) has prodigious technique, absolute balance, impeccable phrasing. Of little point to add he can play more notes to the split second than any other pianist. And how inadequate to say the Schumann Toccata was an exquisite canvas of dazzling colors, that the Chopin Polonaise was a straight line through infinite variety, that the Scribian studies were lightness and strength miraculously merged.

So I forget all this and remember only that the thing Barere accomplished at the keyboard, call it pianism, virtuosity or artistry, had power to bring every element of the personality—mine, my neighbor's, the man's sitting over there—into focus. That rush of beauty cured the soul more fully than a six-month bout at psychoanalysis, or a pilgrimage to Mecca, or a vacation in Switzerland. His full-noted hands contained music as a flower possesses scent. The piano was a part of the experience only in the way a stem assists the flower by holding it up to view.

Afterward I walked fifteen blocks home. I couldn't bear to hear the rumble of a taxi nor even the clatter of coins in counting change.

—H. S.

Music in One Square Mile

FROM 6:30 Friday evening, January 13th, to 11:30 Saturday evening, January 14th, I listened to music for the sum of eight hours, at four different places in mid-town Manhattan, in an area twelve city blocks square, bounded on the south and north by 43rd and 52nd streets, and on the east and west by Fifth Avenue and Broadway. The music I heard was so varying in structure, in mood, in effect, that it brought me smack up to the question, "What is music anyway? What common denominator do all these events possess?"

TOMORROW'S HORIZON

FRIDAY at 8:30 I went to Times Hall (43rd street and Broadway) where various chamber combinations played modern works on the "Chamber Music of Our Times" series. There was a Ben Weber cello sonata (David Soyer played it) with phrases merging like grape clusters crushed in the hand. There was a Bartok "Mikrokosmos" series—like Einstein's universe, no hitching post in it—played by the composer's pupil, Dorothy Parrish. There was Martinu's flourish and forthrightness set off by violinist Herbert Sorkin, and a Verrall string quartet most competently projected by the New Music group. Just as a dream is hard to remember in sequence but easy to remember in atmosphere, so was this concert. One felt throughout a half hopeful, half wary reaching out into void, the studied intensity of disciples searching out their masters' doctrines.

TODAY'S SWEAT

FROM Times Hall I headed for "Birdland," a "theatre restaurant" at Broadway and 52nd street. I stumbled into the crowded, smoky and breathless four walls (lined with mirrors, bottles of myriad shapes, and bird cages with birds flitting about in them) and steered for one of the tables in the center oval. Crowded in wings at each side was the "listening audience." No dancing in this restaurant. And in the wing sections, no eating, no drinking. You pay ninety-eight cents and you listen the whole evening. No one gets up to leave. The audience looks straight ahead, taking in the sounds coming from the little, murky platform at the front of the room. The members speak to one another occasionally or call out to the players, "Oh, that sends me! Do it again!" But hardly anyone stirs, even to saunter up to the bar.

An insistent steady beat comes from those five figures on the platform. The Serge Chaloff Quintet is making, via thumped bass, trickled keyboard notes, trombone slurs, sax gulps and drum slitherings—an experience. The audience is helping. It feels it is helping, participating in that note piling on note, participating with shoulders raising rhythmically, feet tapping, laughter trickling. What do they look for? Fire-works ("What he can't put into one breath!"... "Just see how fast his hands go!"); the perspiration oozing out of the forehead of the pianist—a sign of something afoot; competition among the members, each turning toward his fellows as the solo work is juggled about.

But neither players nor audience listen like concert-goers. They listen with their bodies. Vibrations begin to tell. The instruments are dancers weaving their tones around each other. Now the piano makes a variation that the saxophone takes up and the trombone adds to. The bass and drums give body to all. As one instrument stops, another takes over. There are no pauses. Written above the door might be, "No rest for those who enter here!"

BUILT AROUND BEETHOVEN

THE NEXT day, Saturday, at 6:30, I am at the N.B.C. broadcasting studio in Radio City (49th street near Fifth Avenue) to hear Guido Cantelli conduct the one hundred or so men in a program of Frescobaldi and Beethoven.

The crowd that meets at the studio has been schooled to quiet attention. They applaud only at the end of a symphony, not between numbers. They do not rattle programs and they do not cough, if they can possibly refrain from it. The hall is made for silence. The seats do not bang or creak and the doors do not slam. And the lighting—clear and frank—is not conducive to "atmosphere." There is music and only music, and it speaks the more conclusively for speaking alone.

Conductor Guido Cantelli, a protege of Toscanini's, has Toscanini's knack of drawing out each separate section of the orchestra, calling out its essential beauty. He is tender of every phrase, solicitous of every timbre. For one so

(Continued on page thirty-four)

Harry James and His Music Makers

HARRY JAMES recently recorded the trumpet soundtrack for the screen adaptation of Lorothy Baker's "Young Man With a Horn"—supposedly the life story of the late Bix Beiderbecke. It's no accident that Harry was picked to run the gauntlet of all the jazz connoisseurs: he is one of the outstanding jazz technicians in the business. That his band stacks up in the upper bracket with him is shown by the fact that Harry and his Music Makers will start shooting in the next few days in the musical "I'll Get By," continuing probably into late April. James will have a speaking role, too, while the band will be used for musical scenes.

Home Town Boys

The Music Makers, as recently reconstituted by James, now play mainly on the West Coast, since Harry prefers to stay out there near his



home, his family, and the stable of race horses which he and his wife Betty Grable maintain. The Music Makers are booked often at the Palladium, and in Tommy Dorsey's Casino Gardens, playing also spot dates in the surrounding area—Pomona, Pasadena, Long Beach.

After the band has finished the movie which is in the works, James may take them on the road, winding up at some New York hotel location; and there is a better than fifty-fifty chance that he may tour Europe for five or six weeks next fall.

By way of current activity, Harry and the band did a marathon three-day recording session for Columbia Records, in the next to the last week of January.

No Devotee of Bop

Anyone who follows rapidly changing jazz styles may want to know what keeps James and his organization clicking the way they do. For Harry has steered clear of be-bop in his own playing. Apparently he doesn't find it natural to think in bop phrasing. The closest he has come to it is in his new Columbia recording, "Ultra"—but even there he doesn't

go all out. Clearly, however, there is a distinctive James touch which enables him to hold his following. Part of the secret lies in his organization, which still has essentially the same personnel as four years ago.

Backbone of the Band

Three of his stalwarts are outstanding performers. Willie Smith, lead and "hot" alto, who was with the late Jimmie Lunceford for many years, is now a standout as a "bop" altoist. Juan Tizol, an Ellington alumnus, is a great valve trombonist, who, while he does not often solo for James, is an adept at scoring and composing Afro-Cuban music such as his well-known "Ab-Mur." Then there's Corky Corcoran, still youthful tenor saxophonist who hails from Tacoma, Washington. Corky was discovered by Sonny Dunham, and taken over by James.

Band Within a Band

Then there is the fine showmanship of the featured unit within the band: the Harry James Septet, a truly coherent combination. The usual instrumentation for this smaller group is trumpet, trombone, alto sax, and rhythm support. The quality which is achieved in their work can be heard, for example, on the James' Columbia record of "Tuxedo Junction."

Who Makes the Book?

In reckoning up Harry's distinctive assets, one must take into account the quality and style of his repertory. Over the long pull, much of his "book" has been arranged by trombonist Ray Conniff and trumpeter Neal Hefti, both admirable technicians; while much of his current scoring is being done by Jack Matthias, who also has a distinctive touch. All three arrangers leave scope for plenty of free-wheeling "jumps" by individual players.

An Authentic Style

But the Jamesian style is marked by clean attack, though he does not aim at the metronomic precision fashionable with some leaders. Harry has returned to (in fact he never really abandoned) the "swing" style so popular in the late '30's. Characteristically, the group attack is "sparked" by the dynamic beat and free-swinging drive of Alvin Stoller, while Willie Smith plays a lazy, behind-the-beat alto. James himself, when he plays the lead, takes the brass section into places where most such sections would be too timid to go. It is not that he tries for the extreme ranges of tone, but he makes his section sound louder—which is a really good show trick.

James no longer tries to squeeze the last ounce of saccharine out of the tunes. True, he plays a great many ballads solo, but with rather less vibrato than in the old days. He now keeps to a fuller, warmer tone, without too many trick-

slurs up and down. Gone, too, is the device of half-valving into notes.

Styling Popular Tunes

One severe test of a band leader is what he does with the popular tunes that are expected of him, but which may easily cause a lapse into banality. James has the wit to have these "pops" scored by such arrangers as Matthias, Conniff, and Hefti. With their arranging and his own fine gift for timing and phrasing, he makes something interesting out of the "pops"—interesting alike to the players who have to encore these numbers again and again, and to the listeners who have heard them over and over, and hence are the more grateful for a new twist.

Himself in Person

In the last analysis, however, James' own virtuoso playing, and his real gift of showmanship figure largely in his success. He comes by the showmanship naturally, having been born into a circus family, and having started his career as a performer with a contortionist act, at the ripe age of four. He early doubled as a musician, too, playing trumpet solos in the circus band when he was only ten. When his family settled in Beaumont, Texas, he took up music as his chief interest, and was soon winning music contests, and heing off to Dallas and Galveston to play in bands. It wasn't long before Ben Pollack spotted him, and took him into his orchestra. Benny Goodman happened to hear Harry's trumpet playing on one of Pollack's records, and took Harry into the all-star Goodman band. After three years with Benny, Harry decided to go it on his own, in 1939; and with his usual generosity, Benny backed him—and that's how the Music Makers came into being.

Many of Harry's admirers hope he'll hold to his plan of touring again, once he has finished



Traveling players in Daumier's time found open-air rehearsing plenty rough. Even one-night stands nowadays are not quite this bad.

his movie engagement. They think there's a case for his turning back to pure dance music, with perhaps a dash of bop. Records and films—including ghosting for Bix Beiderbecke—are all very well, but they don't build up the dance-band business as do personal appearances. And one-time circus man Harry James knows how to get them into the tent.

Symphonic and Operatic Survey

PREMIERES

The first Los Angeles performance of the Symphony No. 1 by Halsey Stevens occurred on December 14th when Ingolf Dahl conducted the University of Southern California Orchestra in the work. Our Southwestern reporter writes of it, "Our own impression is that it is truly symphonic, has a sweep and bigness of design and a rhythmic spontaneity." . . . Max Brand's "The Wonderful One-Hoss Shay" had its



Fairmont Civic Symphony, Fairmont, West Virginia

premiere when it was presented by the Philadelphia Orchestra under Eugene Ormandy in January . . . Elie Siegmeister's "From My Window" was heard in its world premiere February 7th played by the Erie Philharmonic Orchestra, under the direction of Fritz Mahler. It is a series of scenes of what happens on a city street and is sub-headed *Housewife's Chatter, Moon on the Pavement, Kids Playing Tag, Sunday Afternoon, Distant Parade, Jitterbug* . . . Robert E. Ward's "Jonathon and the Gingery Snare" was presented at a young people's concert of the New York Philharmonic-Symphony conducted by Igor Buketoff February 4th. The narrator was William Bell, the orchestra's tuba player . . . The Dallas Symphony Orchestra gave the concert premiere of Lehman Engle's "The Creation" January 23rd . . . First local performance was accorded Alvin Etler's Passacaglia and Fugue when it was played by the Cleveland Orchestra on January 26th, under the baton of George Szell.

CONDUCTORS

Henry Aaron conducted the Buffalo Philharmonic Orchestra in its Winter Pops Concert February 3rd . . . Dr. Fritz Busch was guest conductor of the Chicago Business Men's Orchestra at its concert on February 10th. The orchestra's regular conductor is Dr. George Dasch . . . Dimitri Mitropoulos will be permanent conductor of the New York Philharmonic-Symphony Orchestra next season . . . George Schick has been appointed assistant conductor of the Chicago Symphony. He succeeds Tauno Hannikainen who recently resigned as associate conductor. The orchestra's new musical director is Rafael Kubelik . . . Rudolph Ringwall led the Cleveland Orchestra in a special Viennese program in honor of Fritz Kreisler's seventy-fifth birthday on January 29th (the actual birthday date is February 2nd). Three of Mr. Kreisler's compositions were played: "Liebeslied," "Liebesfreud" and "Caprice Viennois."

SOLOISTS

Claudio Arrau was soloist with the Cincinnati Symphony Orchestra on February 3rd and 4th . . . Jean Casadesus was guest pianist with the Evansville Philharmonic Orchestra at its concert on January 9th . . . On January 14th Robert Casadesus played the Fourth Piano Concerto of Beethoven with the San Antonio Symphony . . . Whittemore and Lowe appeared as soloists in the Pension Fund concert of the New York Philharmonic-Symphony January 28th . . . On December 8th, Louis Krasner appeared with the Syracuse Symphony Orchestra . . . Maria Jeritzta will be soloist with the New Jersey Symphony at its concert on February 6th in Orange, New Jersey, and on February 7th in Montclair, New Jersey . . . Igor Gorin, long a favorite soloist with Dayton (Ohio) audiences, sang with the Dayton Philharmonic Orchestra at its concert on January 19th.

OPERA FESTIVALS

San Antonio is in the midst of its annual opera festival which carries from February 12th to February 19th and includes performances of "Carmen," "The Marriage of Figaro," "La Traviata" and "Tristan and Isolde." The principals are to a great extent singers from the Metropolitan Opera Company and the New York City Opera Company. Local singers, however, make up the chorus, and the orchestra is the San Antonio Symphony under Max Reiter . . . Toronto has just concluded its opera festival, with talent drawn from Canadian sources. Between February 3rd and 11th the Royal Conservatory Opera Company presented "Rigoletto" in four performances and "Don Giovanni" and "La Boheme" each in three. The conductor was Nicholas Goldschmidt and the stage director Geiger-Torel . . . The Amato Opera Theatre will hold its Mozart Festival in New York City from February 26th to April 2nd, and from April 14th to June 2nd. Works to be performed: "Marriage of Figaro," "Magic Flute" (in English), "Don Giovanni" and "Love in Lagonero," the latter, by La Finta Giardiniera, in a special English translation by Ellen A. Lebow.

CURTAIN CALLS

This winter Alfredo Salmaggi is again presenting opera at popular prices every Saturday night in Brooklyn, New York, this a custom of thirty-one years standing . . . Opera Workshop of the Eastman School



On January 15th when Jascha Heifetz made his debut with the Oklahoma Symphony Orchestra as a conductor—he played and conducted the Bach Concerto in A minor—he was presented with a check for \$12.50 (Union scale for orchestra leader) by Victor Alessandro the orchestra's regular conductor. Mr. Heifetz has not yet decided whether he will cash the check or keep it as a souvenir.

of Music—its director is Leonard Treash—will present Debussy's "Pelleas and Melisande" February 13th and 14th. This will be sung in the English translation revised by Mr. Treash from that of Henry Grafton Chapman . . . The principal vocal and orchestral music from each of the three acts of "Tristan and Isolde" was presented on January 20th by the Minneapolis Symphony Orchestra and, in the title roles, singers Lauritz Melchior and Helen Traubel . . . From January 13th through 15th the Ballet Russe de Monte Carlo appeared in Minneapolis in three performances with the Minneapolis Symphony Orchestra in support. "The Mute Wife," "Birthday" and "Paquita" were some of the offerings new to that city, as well as works long known and beloved.

INTERNATIONAL MUSICIAN

With the Dance Bands

East. Mercury Records blended the bop efforts of altoist Charlie Parker with the playing of such fine legit men as Mitchell Miller, Bronislaw Gimpel, et al. Result: an album of six sides which may serve as the keystone of a new school of popular musical thought . . . Darryl Harpa ork now handled by Leonard Green . . . Eddie Wilcox ork etching for RCA . . . Benny Goodman in temporary retirement; he'll play concerts but no dances, may tour Europe with sextet for two months in April . . . Drummer Buddy Rich inked to thump with the TD band

ork now an MCA property . . . Tenorman Illinois Jacquet re-signed with the Gale agency for three years.

Vaughn Monroe formed his own pubbery, Carlton Music . . . Dixielander Nappy Lamare being paired with pianist Nellie Lutcher for GAC's string of one-nighters, concerts and theatres . . . Philly's Lincoln Theatre to become a much-needed ballroom by next year, about the size of NYC's Savoy . . . Pianist Elliot Lawrence headed the bandleaders' division of this year's March of Dimes campaign . . . Leighton Noble shifted to the Coral label . . . House leader Hugo Winterhalter ankled Columbia for Victor . . . Bruce Carlton back at McKeesport, Pa., Penn McKee Hotel.

Manhattan. Sidney Bechet returned from France for a stint at Jimmy Ryan's . . . Jimmy Dorsey holds at the Statler Hotel through mid-March . . . Two-beat cornetist Max Kaminsky and combo at the Hotel McAlpin Marine Grill . . . Hotel New Yorker using name orks again . . . Local 802 working on plan to eliminate live music ban affecting part of the East Side . . . Eddie Heller and Larry Newton formed Rainbow Booking Attractions. Office will handle the Freddie Mitchell crew.

South. Louis Prima ork at brother Leon's 500 Club, New Orleans . . . Frank DeVol begins a July cross-country trek in Dallas . . . McConkey agency opened a Tampa office, staffed by Bob Florio.

Midwest. Tiny Hill holds at Melody Mill, Riverside, Ill., through mid-March . . . MCA will book Wayne Gregg effective Aug. 1 . . . Paradise Theatre, Detroit, playing name bands again. Former Madison Gardens Roller Rink is the Motor City's newest terperery, owned by Bill Emerson and Henry Wozniak, using the former's ork . . . Cincy's Albee Theatre using flesh . . . Indiana Roof, Indianapolis, cut to two nights . . . GAC and Gay Claridge split.

Will Back from GAC to McConkey . . . Former Latin Quarter, Detroit, reopened as Jean Goldkette's Fantasia, managed by the legendary maestro, using Buddy Milton's band . . . Minnesota Terrace Room of Minneapolis's Nicollet Hotel found names like the Three Suns are terrific biz hypo . . . Hotel Netherland Plaza's The Patio (Cincinnati) after the younger set, using traveling name combos.

Chicago. Johnny Lane's Dixie unit at the Eleven-Eleven Club . . . Pianist Horace Hender-



H. Daumier.



Sextett-Horn. Sax, Kladderadatsch.

for one year . . . Decca pacted Lionel Hampton for a year; Hamp may play a tour abroad this spring . . . Trumpeter Oran (Hot Lips) Page added to Columbia's talent stable.

Victor signed Miguelito Valdes and Carlos Ramirez . . . Drummer Louis Bellson and trumpeter Charlie Shavers formed their own combo . . . Artie Shaw pacted to slice ETs for The-saurus and biscuits for Decca, the latter a three-year contract calling for the clarinetist to accompany name singers in addition to cutting with his own big band and Gramercy Five . . . Lee Bar-

son at the Grove Circle Lounge, South Side spot . . . Dick Jurgens at the Aragon Ballroom through the end of February . . . David LeWinter into his fifth year at the Pump Room, Ambassador-East . . . Bud Freeman's Gaffer's experiment still alive . . . Argyle, North Side bistro, is open again, renamed Rita's.

West. Frank Foster assigned trumpeter Jimmy Zito's contract because major agencies offered Zito "things that I could not duplicate myself." A very unselfish act . . . Benny Strong at San

ALONG TIN PAN ALLEY

A THOUSAND VIOLINS
ALL THE BEES ARE BUZZIN' ROUND

BIBBIDI BOBBIDI BOO
BYE BYE BABY

DEAR HEARTS AND GENTLE PEOPLE
DIAMONDS ARE A GIRL'S BEST FRIEND
DON'T CRY JOE
DREAMER'S HOLIDAY

ECHOES

FAIRY TALES
FAREWELL AMANDA

I CAN DREAM, CAN'T I?
I'M IN LOVE

Paramount
Santly-Joy

Walt Disney
J. J. Robbins

E. H. Morris
J. J. Robbins
Harna
Shapiro-Bernstein

Valando

Miller
Chappell

Chappell
Lutted

I NEVER SEE MAGGIE ALONE
I'VE GOT A BUNCH OF COCOANUTS

JOHNSON RAG
JUST FOR FUN

LEAVE IT TO LOVE

O' KATHARINA

SHE WORE A YELLOW RIBBON
SORRY

TEARS IN MY EYES
THE OLD MASTER PAINTER
THERE'S NO TOMORROW
TOO-WHIT-TOO-WHOO

THE ONE I LOVE BELONGS TO SOMEBODY ELSE
YOU'RE ALWAYS THERE

Bourne
Carnell

Miller
Paramount

E. H. M. I.

Paul

Wagel
Henry Dwyer

Paul

Rachin
Pastor

A. J. Geller
Forster
Remond-Y

Francisco's Mark Hopkins until late March, followed by a stint at L.A.'s Coconut Grove . . . Dave Brubeck trio held over at Oakland's Burma Lounge . . . Brown Derby, Honolulu, new haven for names, using tenorman Vido Musso's sextet until mid-May . . . Harry James



—H. Daumler

definitely won't quit the big-band biz . . . GAC's Tom Rockwell stays on the Coast until March . . . Al Gayle's band at Seattle's Olympic Hotel . . . Woody Herman recording for Capitol under pseudonym "Chuck Thomas" . . . Newest Coast two-beat combo is Portland's Webfoot Jazz Band.

Stan Kenton began his memorable 1950 Concert tour Feb. 9 in Seattle. The trek will include eighty-five dates, the majority of which were booked by Stan's aide Bob Allison. Former Kenton sidemen Buddy Childers, Kai Winding, Chico Alvarez, Bob Cooper and others had re-

joined at press time, with more alums expected to re-enter the fold.

Hollywood. Claude Thornhill at the Palladium Ballroom until mid-April . . . Florentine Gardens open again, using names, run by Franklyn D'Amore . . . Ace Hudkins building another group around the old Artie Shaw book, to be fronted by clarinetist Heinie Beau, called the Californians . . . MCA alums Eames Bishop and Lyle Thayer formed a new booking office which set Paul Neighbor's band at the Biltmore Bowl through mid-May . . . Million Dollar Theatre returned to a vaude policy, splitting take 50-50 with names . . . Nat Cole and manager Carlos Gastel took over a portion of Lucey's Melrose avenue eatery through Feb. 26, spotting the King's quartet.

Canada. Hal MacFarlane ork at the Brock Ballroom, Peterborough, Ont. His tenth consecutive year at the spot. Local 191, Peterborough, used Mart Kenney's ork for its December musicians' ball . . . Palace Theatre, St. John, N. B., is now the Esquire Club, using Bill Armour ork Tuesdays and Saturdays . . . Windsor, Ont., citizens repealed that city's ban on Sabbath entertainment. Action may affect Detroit biz . . . 400 Club, Saskatoon, sponsored recent jazz concert at Regina, featuring Herb Spanier with other Winnipeg and Regina sidemen.

Radio and Television. Accordionist Milton DeLugg featured with combo on ABC-V, Wednesdays, 8-9 p. m. (EST), in "A Couple of Joes" . . . More net conductors: Carmen Dragon, "Railroad Hour," ABC, Mon., 5-5:30 p. m. (PST); Lud Gluskin, Wilbur Hatch, "Broadway Is My Beat," CBS, Sat., 6-6:30 p. m. (PST); Henry Russell, "Hollywood Calling," NBC, Sun., 3:30-4:30 p. m. (PST) and "Screen Directors Playhouse," NBC, Fri., 7-7:30 p. m. (PST).

Miscellaneous Dates. Tex Beneke, State Theatre, Hartford Conn., out Feb. 28 . . . Emil

Coleman, Waldorf-Astoria Hotel, NYC, out March 8 . . . Al Donahue, Baker Hotel, Dallas, out March 1 . . . Eddy Duchin, Waldorf-Astoria, March 8 to May 10 . . . Chuck Foster, Muehlebach Hotel, Kansas City, out Feb. 28 . . . Larry Fotine, Peabody Hotel, Memphis,



Silhouetten. M. von Schwind.

out March 12 . . . Cesar Gonzmart, Bayshore Hotel, Tampa, until Oct. 13.

Wayne Gregg, Trianon Ballroom, Chicago, March 6 . . . Jack Kerns, Stockmen's Hotel, Elko, Nev., until May 12 . . . Freddy Martin, St. Francis Hotel, San Francisco, Feb. 28-April 11 . . . Ray Pearl, Schroeder Hotel, Milwaukee, out March 6 . . . Louis Armstrong, Palomar Club, Vancouver, B.C., March 2-15 . . . Johnny Dee trio, Hawaiian Palms Club, Linden, N. J., out March 1.

—TED HALLOCK.

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Technique of Percussion

By GEORGE LAWRENCE STONE

THE CARBON PAPER CHECK-UP

A MILWAUKEE teacher, A. F. T., writes: *Some time ago you referred to a method of reproducing drumbeats on paper which you said was used at your school with great success. Have you a copy or description of this method? I would be glad to pay for it.*

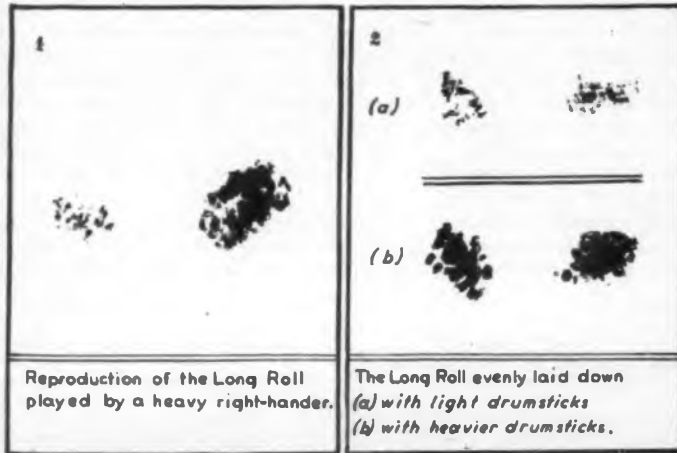
I will be glad to explain what this method is and how it works. Whatever amount you pay will have to go to your stationer in return for the makings—some blank paper (preferably white) and a sheet or two of carbon paper such as used by typists in making duplicates of letters.

A RUDIMENTAL AUTOGRAPH

The carbon paper method of reproducing drumbeats has long been a part of the teaching equipment at the Stone School. It is a home-made device for giving a pupil a visualization—a picture of a rudiment or figure that he has played and, often, how he has played it. Thus the visual sense is employed to aid in developing an auditory sense not yet sufficiently trained to function alone. The carbon paper check-up is quite simple to operate. Just lay a sheet of your white paper on a desk or table-top, place the carbon inked side down upon this, put a pair of drumsticks in your pupil's hands, and he is ready to go. Direct him to execute a rudiment on the carbon, lift the carbon off and there it is—his drumming signature on the paper before him!

THAT HEAVY RIGHT HAND

A common fault among beginners is that the right hand will strike heavier than the left. With a right-handed individual this is to be expected, inasmuch as his right hand holds and wields a drumstick normally while his left hand dittos awkwardly. Tell your right-handed pupil to execute a *long roll* on the carbon and ten-to-one the reproduction will resemble that in the plate marked No. 1 below. A beginner often fails to hear such a contrast, but if he cannot see it, there's something lacking. Plate 2 shows the same roll more evenly laid down; above, executed with a pair of light sticks and, below, with heavier ones.



Reproduction of the Long Roll played by a heavy right-hander.

The Long Roll evenly laid down (a) with light drumsticks (b) with heavier drumsticks.

UNNECESSARY SPREADING

In contrast to the foregoing, Plate 3, below, shows the player rolling "all over the lot." This may result from unnecessary arm movement, loose handholds or just carelessness. Naturally, the higher one raises his sticks and the more arm action he employs, the more area his stick-tips will cover, but such spreading as illustrated is, at least in light playing, uncalled for. Plate 4 reveals that the player's hands are positioned too high above the striking surface. Either he is sitting too high or his drum is too low. Hence the slanting blows which result in the inward rub shown here.



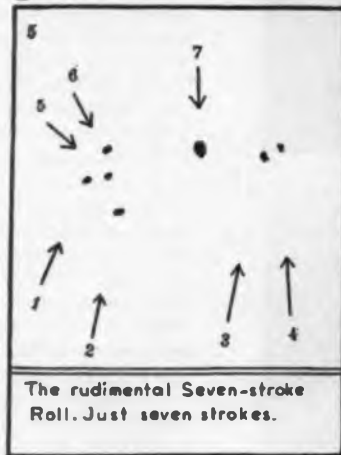
HEY! Where you goin'?



Sticks striking from too high a level. Hence, slanting blows and the inward rub.

The carbon paper accurately portrays the contrast between the *pure* roll (two beats of either stick) and the *buzz* roll (more than two beats). There is, of course, a place for both rolls but there are many who, in the fond belief that they are executing pure rolls, are actually buzzing without realizing it. After all, it takes but the slightest additional downward hand pressure on any pure roll to transform it into a buzz.

An opportunity to check *pure* versus *buzz* occurs in the rudimental *seven-stroke roll* (three double beats plus one accented beat to finish). This is shown in Plate 5, with its counterpart in buzz appearing alongside. Note that the beats here have been well spread, thus preventing overlapping and insuring a distinct picture. Note, too, the heavy impression of the final beat (the accent).

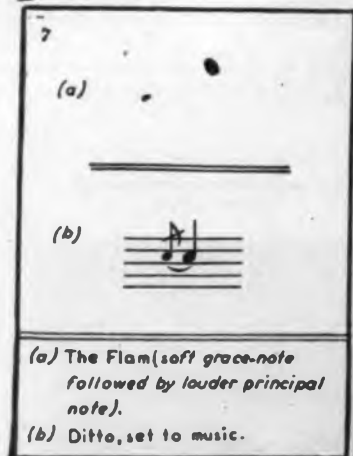


The rudimental Seven-stroke Roll. Just seven strokes.

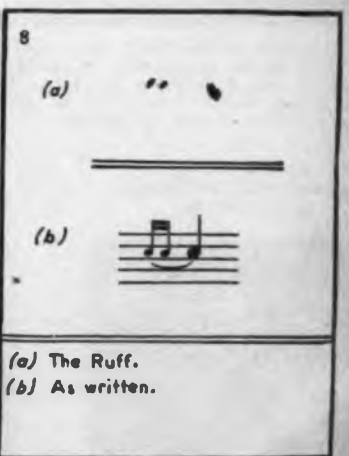


The Seven-stroke plus a slight additional downward hand pressure.

Plate 7 depicts the contrast in the drummer's *flam* between the grace-note (soft-struck from a low level) and its principal note (louder—struck from a higher level). Plate 8 shows a similar contrast in the *ruff*.



(a) The Flam (soft grace-note followed by louder principal note).
(b) Ditto, set to music.



(a) The Ruff.
(b) As written.

The carbon paper check-up is designed to reveal faults in the technique of amateur or professional drummers. Try it yourself.



THE BOSTON SYMPHONY ORCHESTRA
 Conducted: (left) Samuel Mayes (1st), (right) Alfred Zighera.
 Seated: (l. to r.) B. Parronchi, J. Zimbler, E. Fabrizio,
 Marjollet, H. Droeghmann, J. Langendoen, M. Nieland,
 Zeiss.



THE UTAH SYMPHONY ORCHESTRA
 (Left to right): H. Schneler, M. Robertson, H. Riser,
 G. Buggart, J. Clive, J. Wetzels, E. Turner.



LOUISVILLE ORCHESTRA
 Grace Whitney
 1st cellist



LOS ANGELES PHILHARMONIC
 Front row (l. to r.) G. Neikrug (1st), E. Geber;
 Second row, P. Ross, H. Alberti, O. Zundel; third
 row, R. Berres, B. Le Beck, S. Gest, R. Miller.



DALLAS SYMPHONY ORCHESTRA
 Left hand desks, going back: E. Blitz (1st), M.
 Jilla, G. Woehr, A. Anastasi, M. Carr. Right hand
 desks, going back: L. Aronson, W. Caughey, S.
 Jackson, W. C. Bauch, L. Holcomb.

Boris Blinder
SAN FRANCISCO SYMPHONY ORCHESTRA



Paul V. Burke
SAN ANTONIO SYMPHONY ORCHESTRA



Marion Davies
HOUSTON SYMPHONY ORCHESTRA



Ernst Silberstein
CLEVELAND ORCHESTRA



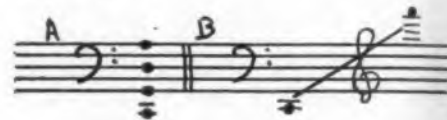
The Cello in Our S

SAY YOU have spent weeks up in a balloon in the stratosphere surrounded by utter silence. Say, as you descend, you hear coming up from the earth's green surface a single tone—the murmur of a forest, the roar of the ocean, or perhaps just wind sighing across a plain. And say this sound spells to you your kinship with human-kind, your ties to earth, your love of all the good things of life. Then you will be having just the feeling the listener has on hearing, in the midst of Strauss's "Don Quixote" or Beethoven's Fifth, the cello's tone rising above the current of the orchestra.

Yet this sound is not the carefree expression of bird or wind. The violoncello might be pictured on the facade of any public building as a symbol of human endeavor. For with perhaps no other invention, certainly no other musical instrument, has man's ingenuity so widened scope, so extended horizons. The heavy strings might tempt to plodding fingers; the relatively short bow to chopped phrasing; the long finger-board to jagged jumps and faulty intonation. Yet in the hands of an expert the cello is neither pedestrian, uneven nor hampered. Its crescendos and decrescendos do not cover changes in bow arm but accord with music's long line. Its phrases come out clean, with no least nod toward string crossings. Its scale is equalized from the lowest note to the highest with no concession to positions or fingerings. Its slides have been made inaudible through the finger extension system of Pablo Casals. Through the ceaseless struggles of players such as this who have

held musicianship above virtuosity and perfection above ease, the cello has graduated from being the floor of the quartet to be a purveyor of deep and poignant emotion.

The cello encompasses in its four strings (see "A" below) over three and a half octaves (see "B"):



The different notes are obtained—as they are on all stringed instruments—by shortening or lengthening the vibrating portion of the string. The cellist sets the string in motion by passing his bow over it, while one of his left-hand fingers or his thumb presses down that string, cutting off a portion from vibration. As the hand goes above the fourth position the thumb forms on the two lower strings a sort of movable fret beyond which the other fingers may operate. Because of the length of the finger-board and the thickness of the strings, and also because of the position of the cello neck and the fingering hand, the cellist resorts to probably a greater variety of left finger pressures and positions than any other instrumentalist. In fact, he varies the pressure of his index finger as need dictates from direct contact at the extreme tip to pressure from the side almost as far down as the first joint.

Since cello strings vary greatly in level, and

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et



**KANSAS CITY
PHILHARMONIC**
Norman Hollander
1st cellist



PHILADELPHIA ORCHESTRA
Seated: (l. to r.) S. Belenko, B. Gualkoff, E. Hilger, P. Olefsky (1st), H. Gorodetzky. Standing: J. Sterin, M. Lewin, H. Gorodetzky, F. de Pasquale, J. Gray, J. Drulan, A. Siegel.



VANCOUVER SYMPHONY ORCHESTRA
(Left to right): P. Cornell, S. Keats, E. Gaskill, J. Whitn M. Tait, W. Wyman, D. Mahalak, B. Frank (1st)

ur Symphony Orchestras

nd perfec
ated from
a purveyor
strings (see
lf octaves

the arc the cellist describes in sounding all four strings is much wider than that of the violin or viola, bowing requires agility of a superlative sort. Strings skips, double-stopping and arpeggios deftly executed become the work of a lifetime.

One other item regarding the cello's mechanical structure: the adoption some fifty years ago of the tail-pin, that contrivance which lifts the cello from the floor by about a foot, has had the curious result of putting the instrument within women's professional horizon. Today one or two women at least, usually more, are to be found in most of the cello sections (composed of around ten players) of our major symphony orchestras. Raya Garbousova has carved a sure niche for herself on the concert stage, as did before her Beatrice Harrison and Guilhermina Suggia.

Of the male contingency there must be mentioned, besides Casals, that greatest of technicians, the late Emanuel Feuermann, and that great teacher who has been instructor to practically all the leading American cellists of today, Felix Salmond.

It is difficult to say whether the quartet brought out the cello or the cello brought out the quartet. Perhaps it was a two-way affair. At any rate, the cello emerged later than the violin as an ensemble instrument. Its tardiness was due no doubt to the competition exerted by the viola da gamba, the standard chamber and orchestral bass of the seventeenth century. The larger and more thickly strung cello was used

at first only to strengthen the bass section of church choirs.

The growing prominence of the violin contributed to the cello's rise. For the viola da gamba, which was first used to accompany the violin's thrilling tones (pianos were yet to be invented), proved but frail support, and violoncellos with their greater volume began to take its place. For the same reason the cello became an indispensable to the string quartet. Haydn and Boccherini, not content with having it provide underpinning, began to depend on it for solo effects. Haydn's early quartets had the cello just filling in; his later ones had all four instruments playing in perfect balance.

Mozart, with his knack for mingling and merging instrumental voices, carried the good work further. There was a personal reason for his solicitude. Frederick William, King of Prussia, was a competent cellist. He was also Mozart's patron. He desired—and deserved, such were his attainments—richer cello parts than the chamber music of that day afforded. Mozart saw that he got them. He wrote quartets in which themes were about equally divided between violin and cello, and, for instance, in the D major quartet's minuet, gave the cello solo prominence. With this advance, figurations and passage work entailing rapid scales and string crossings became a "must" for cellists.

Beethoven realized the instrument's full possibilities in polyphonic playing. Then came the massed tonal effects of Schubert, Schumann, Mendelssohn and Brahms—until the quartet



CINCINNATI SYMPHONY ORCHESTRA
Arthur Bowen, 1st cellist, is seated left, first row first chair. The others are not named.



ROCHESTER PHILHARMONIC ORCHESTRA
A. MacKown (1st), P. Farrell, H. Meyer, B. Signigni, J. Carrington, J. Riley, G. Morley, J. Rickli

n
ESTRA

Carl Stern, r. Leonard Rose (1st)
NEW YORK PHILHARMONIC SYMPHONY



Marlan Beers
OKLAHOMA STATE SYMPHONY ORCHESTRA



Joseph Saunders
INDIANAPOLIS SYMPHONY ORCHESTRA



John S. Martin
NATIONAL SYMPHONY ORCHESTRA





SAMUEL MAYES
Boston Symphony Orchestra

became as expressive within its means as the symphony orchestra within its.

Composers have not overlooked the cello's possibilities in other fields, either. Handel gave to the cello the obbligato parts to "O Liberty" ("Judas"), "What passion cannot music raise" ("St. Cecilia's Day") and "But O sad Virgin" ("L'Allegro"). Bach wrote for it six suites which, so far in advance of their time were they, have only recently through the good services of Pablo Casals been brought within the cellists' regular repertoire.

Let Casals himself tell of his discovery of these suites*. He was searching in a pile of second-hand music, when, "My attention was suddenly arrested by some unaccompanied suites of Bach for 'cello. I forgot entirely the reason of my visit to the shop and could only stare at this music which nobody had told me about. Sometimes even now, when I look at the covers of that old music, I see again the interior of that old and musty shop with its faint smell of the sea. I took the suites home and read and reread them. For twelve years

* From David Ewen's "Men and Women Who Make Music."



RAYA GARBOUSOVA

For much of the data in this article the writer is indebted to two outstanding cellists, Leonard Rose and Samuel Mayes. Mr. Rose became cellist of the N.B.C. Symphony Orchestra in 1938, and, before the year was up, was made assistant first cellist at Arturo Toscanini's invitation. From 1939 to 1942 he was first cellist in the Cleveland Symphony Orchestra, and in the Fall of the latter year became assistant first cellist of the New York Philharmonic. His present post as that orchestra's first cellist began with 1943. In April he will appear as soloist with this organization, playing a new work composed for and dedicated to him by Alan Shulman, a fellow cellist. Samuel Mayes was started on his career through the suggestion of the late Will Rogers, his second cousin. When Mr. Rogers asked the elder Mr. Mayes what he was "going to make out of the boy," Mr. Mayes said his son seemed to be interested in music. "If a son of mine showed musical talent, I'd back him to the last degree," said Rogers. So the young Samuel was started on his musical career. For twelve years he was first cellist with the Philadelphia Orchestra. He is now first cellist with the Boston Symphony Orchestra. Both Mr. Rose and Mr. Mayes were pupils of Felix Salmond.

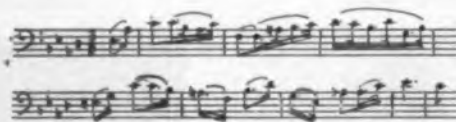
after that I studied and worked every day at them. I was nearly twenty-five before I had the courage to play one of them in public."

At the festival in Prades, France, this summer, in commemoration of the 200th anniversary of Bach's death, Casals, who will be its musical director, will play at each of the six orchestral concerts one of the six suites. At the seventh concert, the first of five programs of chamber music, he will play the 'cello part in the performance of the Master's gamba and clavichord sonatas. Incidentally, even Bach's cello suites were not all of them written for the cello as we know it but for a five-stringed affair which Bach himself invented (an E-string added at the top of the register) and which has since gone out of use.

Haydn, generous with the cello in all his works, scored solo passages for it in six of his symphonies.

In the Romantic period, Rossini in the Overture to "William Tell" introduced a quintet for five solo cellos, these accompanied pizzicato by the other cellos.

Beethoven utilized the dignified, grave tone of the cellos playing in unison in his Fifth Symphony:



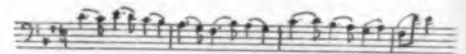
Modern composers—Hindemith, Prokofiev, Khachaturian, Bloch ("Schelomo"), Milhaud, Barber, Shulman, Villa-Lobos*—make no con-

* Villa-Lobos "Bachianas Brasileiras" (five suites in the spirit of J. S. Bach) are scored for eight cellos, no other instruments participating.



DUDLEY POWERS (1st cellist) and THEODORE RATZER
Chicago Symphony Orchestra

cession of any kind to cellists, score for extreme ranges, use wide jumps both of finger and bow, concoct weird progressions. But in some cases earlier composers were just as rigorous. The solo in Beethoven's Triple Concerto (violin, cello, piano) is as hard as anything written since, and the solo in Haydn's Post-horn Symphony is nothing to sniff at, either. Perhaps the most famous of cello solos (barring the ubiquitous "Swan" of Saint-Saens' "Carnival of the Animals") is that in the third movement of Brahms' Piano Concerto:



It brings out all the deep, rich tones of the instrument. Casals was the one to repopularize the cello sonatas of Beethoven and of Brahms, as well as concertos of Haydn, Schumann, Lalo and Dvorak. Again quoting Mr. Ewens, "Casals has the independence and courage and integrity of the supreme artist. France was not sympathetic to the sonatas of Brahms. Nevertheless, Casals played them (the box-office notwithstanding) and played them so frequently that France, too, learned to appreciate the beauty of the music. If a famous orchestra leader slighted his beloved Dvorak Concerto and asked him to substitute something else, he preferred not appearing at all to changing the music."

Of such stuff as this are pioneers made!

—Hope Stoddard.



AVRAM LAVIN (1st cellist)
St. Louis Symphony Orchestra

INTERNATIONAL MUSICIAN

THE CLOSING CHORD

Three-quarters of an hour after 1950 had been ushered in, Ida C. Weaver, the faithful and beloved wife of A. F. of M. Executive Officer Chauncey A. Weaver, answered the final summons at the Mingus Nursing Home, where she had been confined since October, 1948, as the result of a fracture of a hip. She had reached the age of eighty-six years.

Thus terminated a life free from ostentation, but devoted to the sacred precepts of wifehood. She was born in Shelbyville, Illinois, October 1, 1863, the daughter of Mr. and Mrs. J. M. Cooper. When she was four years old her parents moved to a farm. After graduating from high school she taught in grade schools for several years, then became a teacher in the high school at Webster City, Iowa. While thus

occupied she became acquainted with Chauncey A. Weaver and subsequently became his wife. In that marital union she exemplified the finest ideals of wifehood. She was not attracted by the fanfare of so-called society. Home was the throne-room of her untiring devotion. There she toiled with unflagging zeal.

Final rites at Dunn's Funeral Home, conducted by Rev. Lawrence B. Beals, brought comfort and consolation to the many friends who braved the severity of mid-winter weather to pay their tribute of respect. Chauncey Weaver sends us the following lines in her memory:
*Farewell, faithful and patient wife;
 This earth marks not the end of life;
 Some time, somewhere, God knoweth when,
 We two shall surely meet again.*

News Nuggets

Pianist Julius Katchen, who is now touring Europe, is appearing early this month with the Orchestra Suisse-Romande under the eminent Swiss conductor Ansermet, with whom he appeared as soloist at the 1949 Holland Music Festival. Later



JULIUS KATCHEN

this month and in March he will be in Italy for a number of engagements in that country's principal cities. Only twenty-three years of age. Mr. Katchen has been on the concert stage for twelve years and has toured not only America but Europe and the Near East.

George Washington Carver is to be memorialized through a cantata for baritone solo and instrumental

accompaniment. Harold Newman has commissioned Stanley Applebaum to write this and an outstanding Negro singer will be asked to give the first performance on Lincoln's Birthday.

A survey late in 1945 in Vancouver showed that that city was rich in talent but that individuals and groups interested in the arts were struggling to exist in a city largely given over to physical growth and industrial development. An Arts Council—the first project of its kind to be formed on this continent—was formed to give these people co-ordination, stimulation and encouragement. With the Vancouver Symphony Society as co-sponsor, the Council has planned to present a four-day program of symphonic, choral and chamber music compositions by Canadian composers from Coast to Coast. Over one hundred manuscripts have been submitted for consideration, and from them will be selected the program for the Symposium, planned to take place March 12th, 13th, 14th and 15th. Other towns and cities in Canada and the United States may be interested in the formation of local Arts Councils after the Vancouver pattern. The Vancouver C.A.C. will be happy to supply information and material on request to the Executive Secretary, 630 Seymour Street, Vancouver, B.C., Canada.

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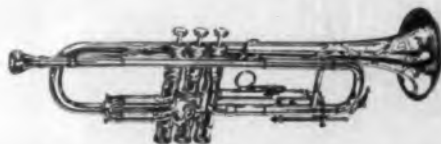
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Our Smaller Ensembles

ON MARCH 12th the Little Symphony of Worcester, Massachusetts, presented their third concert in a series sponsored by the Recording and Transcription Fund of Local 143 of that city. The next day Bill Moiles was moved to devote his entire column in the Hartford newspaper to the event. "This hour-and-a-half free concert," he writes "we enjoyed . . . and saw and heard plenty of evidence that the rest of the audience did, too. Its applause brought two encores and it was eager for more . . . Here was a group of local musicians who have been meeting for three years for practically no reward except the pleasure they get from playing fine music. It has been virtually a labor of love—with Conductor Harry Levenson in the forefront. During these vital formative years, he has personally borne the costs of the orchestra's considerable library of music, in addition to offering the inspiration and leadership that are so much a part of the conductor's job . . .

"But we can't help feeling that the city as a whole has not been sufficiently aware of this group and its importance to the artistic life of the community.

"In our own person we have a case in point, for it took us nearly three years to get around to attending one of the Little Symphony's concerts. Yesterday's was our first. Yet, we like to think that we take an interest in good music and in the individuals and organizations that make it possible.

"The significant thing about these twenty-five or so local musicians is that they form a nucleus of something that Worcester needs and should have—a full-sized, active symphony orchestra . . .

"Certainly, the members of the Little Symphony deserve the support of all Worcester citizens who have an interest in serious music—and they richly deserve, also, the encouragement to become even bigger and better."

Our best wishes go to a group which seems full of energy and which is consistently widening the area of culture in that Massachusetts town.

A "first New York performance" was given on November 23rd of Arnold Schoenberg's *Serenade* for clarinet, bass-clarinet, mandolin, guitar, violin, viola, cello and baritone. The Krasner Chamber Music Ensemble was the performing group. Last year this ensemble was engaged by the Library of Congress in Washington for two performances of the program, "Bach's Musical Offerings." Its organizer, Louis Krasner, who has recently been appointed Professor of Violin and Chamber Music at Syracuse University, writes us, "We have fine plans for chamber music at the University. Our first concert took place on November 28th and we hope to develop the idea which was carried out so successfully in the Twin Cities and which convinced even the doubters that there is a need and growing interest in chamber music. We hope also to be able to offer programs to younger people in the public schools."

Soloists' Symposium

Early in May, on completing a Yaltah Menuhin (pianist) presented tour of more than forty engagements the world premiere of the new Louis throughout the United States, pianist Gruenberg Sonata for Violin and Rudolph Firkusny will be off for Piano. his third tour of South America.

Whittemore and Lowe appeared Tossy Spivakofsky in April will as soloists in the Pension Fund congo on his first European tour since cert of the New York Philharmonic-1933. His appearances with orches-Symphony January 28th. tra number more than seventy since 1945.

Recently Martha Graham danced with great success in her new solo "Judith," commissioned by the Louisville Orchestra to a score by William Schuman.

Sigi Weissenberg will journey to Israel this summer to appear as solo-ist with Leonard Bernstein and the Symphony Orchestra there. Davis Shuman, trombone player, will present a program of chamber music on February 18th, at Town Hall, New York. Two new works, written especially for Mr. Shuman,

At their Los Angeles recital in by Roger Goeb and Robert Starer, February Israel Baker (violinist) and will be featured.



THE VIOLIN

Views and Reviews

By SOL BABITZ

THE SPIVAKOVSKY WAY OF BOWING, by Gaylord Yost. Volkwein Bros., Inc. Price \$2.00.

I found several points which were unclear in this book, and decided that instead of writing a review which might be misleading, I would write to the author for clarification. My letter to Gaylord Yost follows:

Dear Mr. Yost:

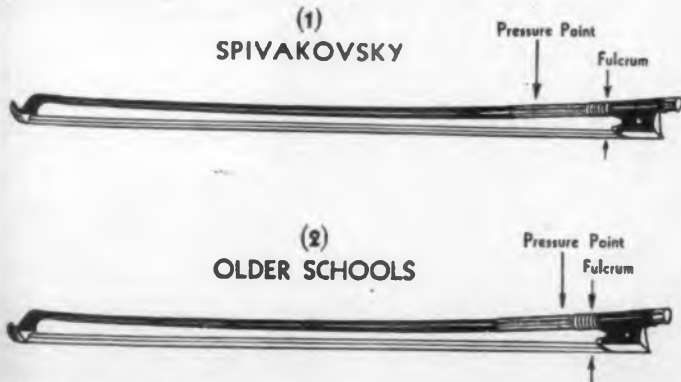
I have read "The Spivakovsky Way of Bowing" with great interest, and while it is very impressive in its revolutionary approach to bow grip, I find that its value lies chiefly in describing an idiosyncrasy of an individual violinist rather than as a general contribution to violin playing.

I say this simply from my own experience in trying to carry out the instructions and photographs in the book. No matter how hard I try (and I have sincerely tried at some length), I can nowhere, nohow twist my fingers anywhere near the position illustrated in Photo 1, with palm of hand touching the stick:



Since my hand is an average one, it seems to me that the Spivakovsky method, while quite comfortable for Spivakovsky, is definitely out of the question for the majority of players whose anatomy is different from his.

There are several other points in the book which I find unclear. On page six, for example, the drawings indicate that the pressure point of the Spivakovsky method is about an inch and a half farther from the thumb than that of the "older schools":



I do not know just what you mean by "older schools." But in my own playing, and that of advanced violinists generally, the pressure point is exactly where you claim it is for the Spivakovsky method; and if you will examine the photographs of Spivakovsky in the book, you will find that his pressure point is where you claim that the "older schools" are!

The instructions on pages 21 and 22, I find very unclear. What does "thumb placer *in* the frog" mean? What does "... thumb under the little finger" mean? (No photo in the book shows the thumb under the little finger.) You say that the first finger is placed "... on top of the stick"; no photo verifies this. It is shown rather at the side of the stick. As for the statement that the hand "... remains in its natural hanging position in relation to the lower arm at all times," I should like to remind you that when "all four fingers are curved," as per the instructions, the natural position is not hanging but rather bent backwards. To make it hang, additional muscular energy is necessary.



I am sorry that I cannot agree with you regarding the general usefulness of this method. I would appreciate further enlightenment that you could give me on this subject before I review it for the *International Musician*.

Sincerely yours,
SOL BABITZ.

Mr. Yost's reply follows:

Dear Mr. Babitz:

Please accept my best thanks for your letter.

Rest assured, I quite readily understand how you must feel about this evolutionary and revolutionary approach to violin playing. Also I can well understand how hopeless it seems in the beginning to attempt to hold the bow according to the principles advanced by Mr. Spivakovsky. I had precisely the same impression when I first began to explore these principles, but let me assure you that it is not an idiosyncrasy. I also thought at first that it was utterly impossible for me to ever adapt to such an unnatural (?) way, but I have done so. It was necessary for me to verify and establish the validity of every single principle before committing myself about them. I have further tried this method on one beginner, two students sixteen years old who had studied six years previously and one fifty-six-year-old high school teacher who had played about thirty years using the Franco-Belgian bow grip. Of course, in the case of the beginner, I have no way of knowing what her tone would have been with some other way of holding the bow but in the other three cases, the improvement was almost magical. The students were so impressed with the ease of tone production and the increased beauty of the quality and singing resonance that they would not think of going back to their former way of playing. . . .

You state that you do not know what I mean by "older schools"; to put it briefly, I mean the bow grips used before Spivakovsky. If you will hold the bow as illustrated in Photo 1, then permit the edge of the palm of the hand to descend and touch the bow stick, you will find that the pressure is a little more than an inch farther away from the fulcrum than with other bow grips. Fulcrum formed by either thumb directly under the little finger or between the third and little finger. The Spivakovsky fulcrum provides not only finger-tip control but a far more effective leverage in the application of weight or pressure in the production of tone. On Page 16, 2nd paragraph, 2nd sentence, I state: "Spivakovsky, contrary to former schools, places the thumb non-rigidly under the little finger or *between the third and little finger.*"

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The choice depends largely on the conformation of the hand, length of thumb, width of hand, et cetera.

"Thumb in frog" means exactly as Mr. Spivakofsky places it as shown in Photo 1. Unfortunately, Photo 9 of Mr. Spivakofsky does not show where the tips of the second and index fingers are but the index is on top of the stick when the lower arm is in supination at the frog and the second finger a slight distance lower. It is not to be inferred that the fingers remain exactly in one spot. There is a necessary adjustment as the lower arm makes the "rolling movement" when the direction of bow strokes is changed. There is a gradual change in the position of all the fingers during the whole bow stroke.

You are wrong in your anatomical analysis or your muscles function differently than those of violin players in Pennsylvania. If you will hold your arm straight out in front of you (palm of hand down), then relax your hand it will assume about a fifty-five degree angle to the lower arm. Now clench the fingers and you will observe that the hand is very slightly raised from its hanging position. Your sketch is absolutely wrong and this can be verified by any anatomist. To bend the hand backward, the extensor muscles in the forearm must contract and hold it in this position; to bend the hand in the opposite direction involves the relaxing of the extensors and contraction of the flexors. I trust you will not take offense at this correction.

You or any other intelligent violinist is quite incapable of giving a fair review—an honest and adequate one—until he has definitely verified all of the principles by establishing them in his own playing. This cannot be done in 15 minutes or 15 days and, perhaps with many, not in 15 months. The time depends upon the flexibility of the individual adaptation . . .

Sincerely yours,
GAYLORD YOST.

My conclusions regarding the Spivakofsky method are that it may be suitable for some violinists, but from my own experience I believe it is not generally applicable. I must also reiterate what I wrote in these columns several months ago: every school of bowing (including my own) has its good and bad points; its advantages and disadvantages. No single method is best for everyone.

Mr. Yost, on the other hand, is convinced, no doubt sincerely, that the Spivakofsky method is the best method for everybody, even if it takes fifteen months to force recalcitrant hands into this groove. This is carrying the matter to extremes.

To the reader who is curious to study the matter farther, I suggest that he get the book, read it, and decide for himself who is right. I do not think that my disagreement with Mr. Yost should stand in the way of those violinists who might find the Spivakofsky method practical.

Anniversaries

Tribute to two of the world's outstanding musicians was recently paid through anniversary events. Georges Enesco marked the sixtieth anniversary of his first public appearance through a concert at Carnegie Hall January 21st, wherein he acted as violinist, pianist, conductor and composer. Yehudi Menuhin played the violin duet with him in Bach's Double Concerto, and was his co-player also in Enesco's Rumanina Sonata for Piano and Violin, No. 3.

Then the Musicians Emergency Fund extended a dinner to Fritz Kreisler on the occasion of that master's seventy-fifth birthday, February 2nd.

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By OTTO CESANA

REMARKS

CONTINUING our exercises in chord connections, we now employ the chromatic 9th chords.

Progress in music has always been marked by extension in harmonic structures. From the intervals of the Gregorian chant to the current augmented 15th chord, the trend has always been toward more and more dissonance, tempered, of course, by the acceptability of the public ear. It is through a study of as many harmonic combinations as possible that the composer or arranger familiarizes himself with sounds which he may later achieve accidentally.

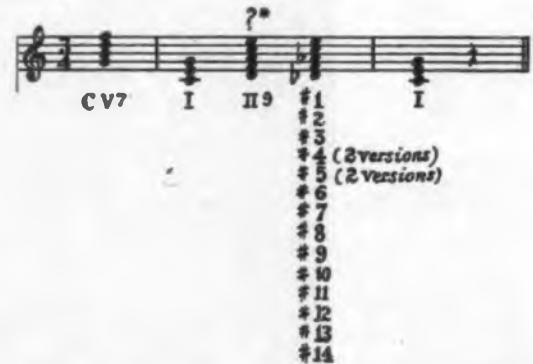
After showing the connection of the chromatic 9th chords, we proceed, in lesson No. 16, to demonstrate the resolution to the tonic chord with added 6th, another step in the march toward greater but controlled dissonance.

Lesson No. 15—The Chromatic 9th Chords and Their Tonic Resolution In Five-part Harmony

As the balance between the five voices is extremely important, the following plan will be found very helpful in obtaining the best all-around results:

- 1—Extract the soprano (paying attention to line).
- 2—Balance the “?” chord.
- 3—Complete the bass.
- 4—Fill in the harmony parts, starting from the “?” chord and working in both directions—backwards and forwards.

Formula—
C, Major



* The chord marked “?” is the chord from which the particular chromatic 9th chord is derived.



Exercise—Connect all the chords in the usual manner.

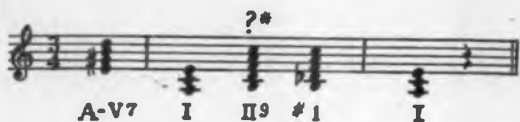
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A Minor

Formula—



Exercise—Connect all the chords in the usual manner.

Lesson No. 16—The Chromatic 9th Chords

Resolving to 1 plus 6

In major when resolving to 1 plus 6 retain the natural 6th in the chromatic chord wherever it occurs. Where it does not occur, let the nearest tone go to the 6th.

In those resolution chords where the 5th is wanting, one of the tones that is doubled may move to the missing 5th.

In minor, the 6th in the tonic triad is raised a half-tone accidentally in order to avoid a too dissonant resolution.

For this exercise use the preceding examples and make the necessary alterations.

C Major



A Minor



Exercise—Resolve all the preceding examples in Lesson No. 15 to 1 plus 6.

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For instance, Roger Voisin, junior of the two first trumpets in the Boston Symphony Orchestra, is the son of Rene of the same section. Born in Paris in 1918, Roger was brought up in Boston after his father joined the orchestra there in 1927. As a boy he played bugle calls for the Boy Scouts. Then, when Arthur Fiedler required a means of recalling musicians and audience after intermission at his Esplanade concerts, young Roger sounded trumpet signals devised by his father. He joined the orchestra at the age of seventeen, youngest entrant in the symphony's whole history. The elder Voisin (*his* father was a cornet player) played under Koussevitzky while the latter was a conductor in Paris, and joined the Boston Symphony in 1927.

Father-and-daughter combination in the Buffalo Philharmonic Orchestra are Lucille Greco and Nicholas D'Addio (see photograph). Both play the cello.

Emil Heermann of the Cincinnati Symphony inherited the post of concert master from his father (same name). Also represented in the Cincinnati orchestra is "the world's largest bassoon family." The big contra-bassoon is in the hands of Leo Reines, whose father, four brothers and two nephews are all bassoonists. One of his brothers plays bassoon in the N.B.C. Symphony, another is a member of the New York Philharmonic-Symphony, and one of his nephews is a member of the Navy Band.

Two "second generations" in the Cincinnati Symphony Orchestra are Herbert L. Silbersack, principal second violinist, whose father played the horn with the orchestra, and Fred Schuett, bass clarinetist, whose father played the clarinet in the original Cincinnati Orchestra.

Another family famous through the years for its various connections with the Cincinnati Symphony is the Brand family. Leo Brand, Jr. (first violinist) is currently the only representative of the Brand family, but in 1895 when the orchestra came into existence there was an Arthur Brand (violinist), a Michael Brand (cellist), Louis Brand (trombonist), George Brand (trombonist), and Leo Brand, Sr. (tympnist and librarian), the last named the father of Leo. All are related.

In the Minneapolis Symphony Orchestra, Karl Scheurer, principal second violin, is the father of Frederick Scheurer, contra-bass.

A family group of renown in the Philadelphia Orchestra is the Gusikoffs. Back in 1929, when Charles Gusikoff played his first rehearsal with the Philadelphia Orchestra, everyone beamed, "And still they come!" For he was number five. His brother Isadore was a member of the cello section from 1921 to 1939 and held the first desk position the last four years; his cousin, Benjamin, also a cellist, has been with the orchestra since 1920; and for one season, 1926-27, Michel Gusikoff was concert master. Charles, incidentally, has been principal trombonist since

1931 and doubles on bass trumpet and euphonium as well as the alto, tenor and bass trombones.

A father-and-son combination now with the orchestra are the Gorodetzky's: the father, Aaron, has been a member of the violin section since 1920, and the son, Herschel, the newest—he joined last year—and youngest member of the cello section.

In the San Francisco Symphony Orchestra Ralph Murray plays the tuba and his son, Earl, the trumpet.

Three members of one family are found in the Vancouver Symphony Orchestra: Victor Luff (percussion) is the father of Marjorie (violin) and Douglas (percussion).

The N.B.C. Symphony Orchestra is especially prolific of father-son, father-daughter twosomes. Edward Vito and his daughter, Elaine, both play the harp. Saul Sharrow and his son, Leonard, play, respectively, violin and first bassoon. Paul Renzi plays the oboe and his son (also Paul) the flute.

Represented in the N.B.C. is probably the most prolific family of musicians in the United States. Mischa Mischakoff, concert master of the orchestra, is uncle of Nathan Gordon, first viola of the Chautauqua Symphony, of Sidney Baker (trumpet), of Andrew Galos (violin) in Radio City Music Hall, of Nat Prager (trumpet), New York Philharmonic, and a brother of Theodore Fishberg (viola) of the Baltimore Symphony. His cousin, Lou Raderman, is concert master of the M.G.M. Orchestra of Hollywood, and another cousin, Henry Levine (known as "Hot Lips" Levine), is a trumpeter at N.B.C.

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ELAINE and EDWARD VITO
Father and Daughter
N. B. C. Symphony Orchestra



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Turn of the Dial

The eleventh annual American Music Festival of New York's municipal station WNYC, to be held from February 12 through February 22, will feature in its twenty concerts a record number of participating musical organizations. Among them: Daniel Saidenberg and the Chamber Orchestra, Paul Wolfe's New Chamber Music Society (see cut below), the Guilet String Quartet, instrumental groups from Juilliard, Columbia University, Yale, New York University, and the Manhattan School of Music, and choral groups from St. Lawrence University, and the University of Michigan. As in previous years, a wide variety of American music, traditional and new, will be performed between Lincoln's and Washington's birthdays.



Paul Wolfe (center, with score), conductor, and eleven members of his New Chamber Music Society, now playing a series of programs, over station WNYC, New York. The next program, February 19th, at 5 P. M., will be devoted to contemporary American works, as part of the annual American Music Festival. The Society, which numbers thirty-five, come from many different organizations. Some of the members, shown in the picture, are: Back row, left to right—N. Spindel, viola (National Orchestral Association); J. Messing, bass (Texas, L'I Darlin' theatre orchestra); P. Renzi, Jr., flute (NBC Symphony); R. Gladstone, bass (formerly Pittsburgh Symphony Orchestra); front row, left to right—R. Balaza, violin (National Orchestral Association); E. Steinberg, violin (New York Woman's Symphony); H. Shomer, violin (Kneisel Quartet); H. Siegl, violin and concert master for New Chamber Music (NBC Symphony); Paul Wolfe, violinist and conductor (South Pacific theatre orchestra); D. McConnell (formerly Rochester Symphony); G. Koutzen, cello (NBC Symphony); D. Freed, cello (Lend an Ear theatre orchestra).

Kurt Weill's *Down in the Valley*, a forty-minute folk opera, got its first performance at the University of Indiana as a result of a caption in the March, 1948, issue of this magazine, beneath Weill's portrait, mentioning that he had just composed the work. Since then, the opera has had more than a thousand performances, professional and semi-professional, around the country. And on Saturday night, January 14th, it was performed on NBC Television. It happened that our TV scout saw the dress rehearsal, and learned the whole saga of the "video" presentation.

The RKO TV studio on 106th Street in New York City, in which the final rehearsal, and the actual performance, were given, looks like a moving-picture studio that has had radio apparatus added. There are many overhead runways, innumerable lighting devices strewn around. There were three huge movable cameras, mounted, like movie cameras, on caster-equip platforms as big as gun carriages, with small cowcatchers on which the camera man rides. There were five or six stages set around the studio, for various parts of the action.

When our scout saw the rehearsal, the principals, the chorus, and the dancers had been at work for a month. There were five rehearsals with the forty-piece NBC orchestra, and some three rehearsals with the cameras. The dress rehearsal, like the final performance, was one of the triumphs to date of television in the opera field.

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(Continued from page fourteen)

young—he looks much less than thirty—he is amazingly self-effacing. His vivid gestures are dramatic because they are intense and purposeful. His is a visual call to the men to extract the last essence secreted in the compositions.

So Girolamo Frescobaldi (organ works transcribed by F. G. Ghedini for orchestra) came out with finesse and Beethoven (the Seventh Symphony) was jubilant and strong. There were the unmistakable mighty strides of the composer—his invincible strength. One got a sense of actually seeing with clearer eyes, not the concert hall, not even the urging beautiful hands of the conductor, but truth itself.

At the end the audience made up for its mid-program silence by wildly applauding and shouting "Bravo!" Something past and great had been revived through something present and great.

FOR GENTLENESS AND PEACE

AT 8:30 I entered Town Hall (on 43rd near Fifth) to hear the Albert Schweitzer memorial concert. Edouard Nies-Berger conducted his twenty-one-man chamber orchestra with the sensibility of one who cannot miss the finer points, of one to whom the least nuance matters. He drew out the clear trumpets, the velvet violins, the liquid flutes like organ stops. Unadorned and chaste this conception. One stood unharmed in it.

Next that fragile, stately and most gracious lady, Mme. Wanda Landowska, appeared on the platform, and against a backdrop of fifteenth century tapestry put her immaculately poised hands to the keyboard of her harpsichord. Then,



WANDA LANDOWSKA

dim and subdued as from a far, far world, came music of kindness and discretion and gentleness. The slight tinkle was shrouded in mistiness, yet not a mistiness of doubt or imprecision. It was a most precise playing, each finger-fall

timed exactly, the whole patterned with such control that one knew well it indicated rigor in life, rigor in every attitude.

The grosser emotions did not figure here. There were no grosser emotions. It was a world innocent of clashing steel and screaming brakes and screeching rivets. Innocent of brutality and harshness.

After she played three Bach preludes and a fugue, Mme. Landowska reached down and picked up a slim cushion from the floor. This she adjusted in her chair. Then began that miraculous playing of the Italian Concerto with effect emerging through such restraint as I had never before witnessed.

Other music—other programs—one tastes and devours. This music one savors, catches from its faint fragrance the sense of a world safe and secluded, a goodly garden surrounded by a tall strong wall of rules and reservations.

Mme. Landowska raised her fingers crisply from the final chord. She bowed low and humbly to the applauding audience, and gently withdrew. A world receded with her.

So this week-end of music came to a close. As I walked home in the silent night I saw the bent, earnest head of pianist Dorothy Parrish, the furious questing fingers of bass violist John Simmons, the devoted gesturing of Guido Cantelli, and the consecrated bent shoulders of Mme. Landowska—and I asked, paraphrasing Shakespeare:

Tell me, where is music bred?

He couldn't answer the question and neither can I.

—Hope Stoddard.

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Over Federation Field

By CHAUNCEY A. WEAVER

FEBRUARY

February, you are raw;
 Teeth just like a cross-cut saw!
 If every breeze was of your kind,
 The race would surely fall behind.

Your specialty is—blow, blow, blow!
 The weather man has made it so,
 So many seasons you have sinned,
 You love to frolic with fresh wind.

O, happy thought—glad to relate!
 Your days are only twenty-eight!

Amid the fast lengthening shadows of a dying year a long-time valued friend ceased his earthly pilgrimage. Barrington Sargent, for many years a notable figure in the New England realm of music, passed to his final reward. In Boston, city of notable musical culture, he had long been an influential and highly respected figure. As an illustration of how the chain of human events can display far-flung connections between prominent and comparatively obscure personalities, we record the following happenstance.

When a boy, on a Chautauqua county, New York, farm, a neighboring farm boy scanned announcement that the Hi Henry Minstrel Show was to appear at the village of Cherry Creek, seven miles distant from our respective homes, an event which inspired mutual determination to "see and hear the show." We were among those present in time to hear the opening out-of-doors band concert. Our verdict was, "The music was fine." Two country boys were thrilled. It proved a prolonged conversational theme. Memory thereof did not fade.

Years afterward the writer of these lines had shaken Empire State dust from his feet and taken up abode in Iowa. Eventually he became identified with musical circles. In course of time Local 75 began to send him as a delegate to national conventions of the American Federation of Musicians. Upon one of those memorable occasions we met Barrington Sargent, of Boston, delegate from Local 9. One day in a lull in other proceedings we mustered courage to enquire of Barrington Sargent, "Are you the gentleman of that name who played in the long ago a minstrel show in the village of Cherry Creek, New York?" To the query he gave an affirmative response. The question and answer kindled a conversational fire which resulted in an animated flame for a period of several consecutive years. Part of an article contributed to the *Boston Post* by Henry Woelber, an authority on New England and Boston matters musical, will interest a wide circle of our readers:

Sir—The death, Dec. 16, of William Barrington Sargent, 89, just about marks the end of a long list of famous Boston bandmasters. Born in Frasnburg, Vt., he sang in choirs and played cornet in bands. He was an old-time minstrel band leader, traveling with

such shows as Hi Henry, Whitmore and Clarke, the Hennessey Brothers, and the Guy Brothers. Mr. Sargent was a versatile person with the minstrel shows, often acting as interlocutor, in addition to his duties as bandleader, composer, and arranger of the musical numbers. This background stood him in good stead when he became bandmaster of the old 9th Regiment, M.V., and of James J. Coughlin's 101st Regiment Band of Boston. He appeared many times at the ball park during the home games of the Braves, and played at several World's Series when Boston had winning teams.

In his early youth Mr. Sargent had many memorable experiences. Once he was with an "Uncle Tom's Cabin" show that stranded in St. Louis. He persuaded the captain of a Mississippi River boat to allow him to play on the deck for the entertainment of the passengers, thus earning his passage to New Orleans, where he played on the streets, passing his hat until he had collected enough for his fare back home to his beloved Vermont.

He was as rugged in character as the granite hills of his native state, and as honest as his friend, the late President Calvin Coolidge.

Observes an ink-black first page heading in the Houston, Texas, *Musician*—"1949 has been a good year for Local 65." There are surface indications that the year 1950 will be a still better year for Local 65. Soap so!

The *Erie Musician!* Welcome to our International Musician sanctum, official organ of Local 17. President, Oscar L. Nutter. Secretary, Sam G. Anderson. On the shore of a lake whose colorful waters appealed to our childish fancy from those picturesque Chautauqua hills in the happy days of long ago!

In the sudden passing of George Burger, Local 13, Troy, New York, we mourn the loss of a warm friend of many years. George died of a heart attack on December 23rd. His heart condition had been critical for many days; but it was difficult to secure modification of his activities.

George's musical career covered a wide range of activities. He was a member of the Tri-City Symphony Orchestra, staff musician at radio station WGY, in Schenectady, member of Noller's band at Saratoga race track and Oriental Shrine Band of Troy. Member of various theatre orchestras in Troy, Albany and Schenectady.

Officially he was president of Local 13 for seventeen years and later business agent and Executive Board member. He attended many International Conventions. He was seventy years old at the time of his death.

We never had a better friend! We wish to be included among those who mourn.

At last Edward Patrick Ringius has been "exposed." For nearly one quarter of a century he has

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been Secretary-Treasurer of Local 30, St. Paul. His re-election is as regular as the hands on grandfather's clock. He plays trumpet—when he has time. Who do you suppose taught him the trumpet technique? A. F. Weldon and William Paris Chambers. That is one reason why it is so easy for him to reach high C at election time. A fortissimo of congratulations!

March unlocks the gate to Spring,
With countless voices moved to sing;
So time to put those skates away,
And bring those straw hats into play.

In a recent issue of the Army and Navy Musician we observe a fine picture of the 102nd Army Band passing review—in which our old friend Lieut. A. R. Teta, of New Haven, has a prominent place in the official reviewing stand. Incidental to the big doings Brother Teta was decorated with a twenty-five-year Connecticut service medal. If congratulations from civilian ranks are in order, here are ours in a double fortissimo.

Local 8, of Milwaukee, has a By-Law which declares that an intermission of three minutes must be allowed the orchestra in every

dance-hall program on a ballroom floor. As a humane gesture would it not be appreciated if some kind of ointment for itching foot relief were provided for those compelled to remain inanimate during those long three minutes?

Three long minutes—and no shake of foot!
Strange insurrection has failed to take root.

Perhaps some one will see out a Writ of Mandamus,
Thus evolve something new to Make Milwaukee famous.

Oh! Music Land, you beat the band,
With news from far Northwest;
Sometimes 'tis hard to understand,
Why so oft you bring the be-!

Perhaps it really is because
You wage a winning battle:
You stand by all the music uses,
The style in far Seattle.

Press dispatches record—"Jealous husband shears wife's red hair."
Whether lawn mower or other mowing machine was utilized is not specified. In view of color of the hirsute adornment, the fire department may have been called.

Turning over new leaves sometimes discloses haphazard incisions of the thumb-nail.

Local 47 Dedicates New Home



Los Angeles Local 47 dedicated its new \$500,000 building at 817 Vine Street, Hollywood, on January 21st, beginning at 1:30 P. M. with an hour-long nationwide program broadcast over NBC, in which Bob Hope, Phil Harris, Bing Crosby, Jimmy Durante, Lionel Barrymore, Ferde Grofe, many other stars, and a fifty-piece orchestra were heard. Formal dedication ceremonies took place on a huge outdoor stage, erected for the occasion. Here J. K. ("Spike") Wallace, president of the Los Angeles local, welcomed the Mayor, the County Supervisors, and other dignitaries who came to help in the christening of the new home. An eighty-five-piece band saluted the raising of the flag over the structure. From then on, a wide variety of musical programs went on, by way of housewarming. General Program Chairman for all events was John te Groen, vice-president of the local, who had yeoman help from Maury Paul and Al Meyer, Recording and Financial Secretaries.

From 3:15 P. M. until 9:00 P. M. thirteen different orchestras played successively in the Auditorium of the new building, which seats 600. In the same hall, seven different dance bands spelled each other from 9:00 P. M. until 2:00 A. M., while during the earlier part of the evening concert jazz and classical music were played in the Women's Club Room of the new structure.

The new building, of steel, concrete, and glass, is in the California modern style of architecture, with an interior patio which is to have landscape planting in true Southwest style. The auditorium, foyer, rehearsal halls, and recreation rooms will be set apart from the business offices, which are grouped on the second floor. An inter-related color scheme has been used throughout the building, and all floor coverings, draperies and furniture have been assembled with a view to enhancing the over-all scheme.

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(Continued from page thirty-five)

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ERASURES

Due to the lack of space the following Erasures were omitted from the January issue:

James Lettenant, David V. Lindner, Eric L. Lomnitz, Joseph J. Macceli, John McChae, Herbert Meyer, William C. Munch, Albert Meif, Tommy Mace, Guy A. Montana, Lounell Morgan, Harry S. Golder, Dennis F. Gansinger, Dick Geoffrion, Irving A. Garson, Sidney Griller, Howard Goldman, Robert Garrett, Raphael J. Gomes, Joseph F. Gaccino, Joseph S. Gallipani, Eric Hauser, Sidney Heaton, Alfred E. Hascock, Harry A. Holt, Jr., William A. Harrod, Jack W. Holmes, Sidney Harris, Benjamin Harris, Stanford A. Harewood, Mazon B. Hayling, Leonard Hawkins, Coleman C. Hoppin, Abel Hass, Sulphus Hooten, Max Hellman, Florence E. Hellman, Nicholas Hazzila, Patricia Hawkins, William F. Hitz, Sidney W. Heaton, James E. C. Highsmith, Jr., Richard C. Hull, Richard E. Hilbert, Nathaniel Howell, J. H. Hamilton, Sampson E. Horton, Ronald G. Hodges, Colin Hampton, Bertram A. Holmes, George J. Holzmacher, Edward F. Hippolitus, Isaac G. Irvic, Joseph M. De Simone, Angelo De Vito, Robert R. Downie, Samuel Durant, Ernest P. Di Laurentio, Tony Daniels, Louis A. De Jesus, Anthony Digiota, George S. Deniger, John E. DeJrenee, Clyde Davis, Forrest A. Dudley, Dominick De Martino, Nicholas De Jesus, Arnold David, Mustapha Dated, Seymour Dachman, Prudence C. Di Maio, Carlos M. Diaz, Joseph De Mauro, Edward F. Doherty, William B. Errante, Joseph Esposito, John Eppolito, George Estrader, Louis G. Elgart, Count Edmondson, Ray Fberle, Gerald N. Elman, Sidney Feldman, Felix Ferdinando, Harry Fishbine, Robert Fisher, Edward Fahy, Stan Facy, Edward H. From, Frank Frisura, Johnston T. Foster, Richard J. Frevert, Ezra Friend, Harold Ferster, Paul Friedman, Leon Fleisher, Vincent Forello, Gerson Bernstein, Martin Brunsell, Samuel Bruchman, Ivo Brusovis, James A. Huxton, Myron Becker, Henry L. Betterly, Miguel M. Berrios, Harry Bermon, Charles Boehm, Kitty Brown, Martin Becker, Martin Bleiman, Norman L. Bates, Shelton E. Bouth, Jack Birnbaum, Mortimer Brown, Frank C. Bauer, James F. Bertie, Frank Bonsignore, William H. Bennett, Elizabeth R. Regan, Harold L. Bousle, Philip Burton, Oswald A. Brown, Cleveland Bing, David Bowers, Theo. Braverman, Robert J. Brennan, Stanley Baum, Vincenzo Cerasulo, Arthur H. Child, John R. Curran, Ann Cusomahan, Louis Contardi, Phil Cuhnar, Patrick J. Callahan, Ralph D. C. Curcio, Enrique Chavarria, Ron L. Carver, Lee S. Crabtree, Sidney B. Stoneburn, Maron Smith, Alexander Stock, Athelstan Skeete, Valaida Snow, Bernard Schwartz, Conrad R. Silke, Irving Stern, Marty Samel, Philip F. Solumon, Wm. O. Smith, Jr., Fritz F. Spielman, George H. Subback, Betty S. Schlegler, Ernest Sax, William F. Swanson, Luba Z. Small, Anthony Suzzo, Louis Savel, Harry Stoller, Harvey H. Sibelman, Ralph Smellow, Samuel R. Sapell, Victor P. Sullivan, Rupert J. Spencer, Epifanio Santano, Richard J. Smith, James P. Smith, George A. Scarpa, Albert Strur, Harold A. Stines, Robert Smith, Albert Simons, Alex Seward, George T. Saunders, Samuel Schorr, Alexander C. Sample, Minnie A. Spencer, Alexander J. Solga, Jerome Seltzer, Bernard Steinberger, Richard Siegal, Dennis J. Strong, Muhammed Sadiq, Aaron Sklut, Marvin I. Sauppe, Joseph A. Schimski, Sheldon I. Sixfin, William Shingler, Sidney S. Sattelmeir, Robert Schiff, David M. Schwarzmann, Hilde Sherkol, C. Mikael Scheremetiew, Peter Schaeffer, Francisco P. Sosa, Constantine Stronghilou, Mabel S. Smyth, Francis J. Segretto, Lloyd E. Turner, Irving Taylor, Geo. Taitt, Quentin P. Thompson, Pablo Taenzer, Leo P. Tassi, Wm. C. Thompson, Louis B. Trebony, Arthur Trepper, Louise L. Trotter, Charles E. Thompson, Sol M. Teuch, Edward W. Trinka, James E. Taylor, Thomas J. Terry, Bernard Teiger, Phyllis G. Tannenbaum, C. C. T. Tricarico, Joseph S. Tarantino, Sol Tepper, Harold Teplitz, Stanley Thompson, Walter Nowicki, Martin Newman, Alex N. Nichiporuk, Robert Neuman, Murray Nadel, Harry Noveck, Manuel Ovando, Frank Olimpio, Kathleen Ostgard, John J. O'Neil, E. S. Owen, Jr., John F. Oleskiewicz, Jack O'Brien, Stanley Orons, Anne Phillips, Nick Pellico, Paul Polansky, Emerich Pecha, Jr., Lou Posner, Jocelyn Powell, Sal A. Perrone, Philip Parodi, Jason J. Perlino, Vincent A. Pizzacar, Eugenio Paniagua, Robert Parry, Joseph L. Paone, Henry Payne, Irving A. Parker, Aldo Pescarmona, Frank L. Prebeg, John J. Perrilla, Dave Pugsley, Louis C. Pasquantonio, Gasper V. Piparo, Miguel A. Por-

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Omaha, Neb., Local 70—Bob Deckard, Jimmy White, High M. Aspinwall (Chick Martin), Ralph E. Rolan, Frank Gomez.
Rochester, N. Y., Local 66—Elmer Masse, Sarelly Askin, Philip Bianco, Joseph Cervelloni, Rety J. Keane, Otto L. Eichel, Wesley Grower, Merle F. Hunter, Yolanda Leitz, William J. Long, Robert J. Madison, Richard G. Palmer, Mrs. Keith H. Robinson, Nino Rosso, Darrell M. Stubs, Mariann A. Todd, Don Garlick, Glennes Garlick.
San Francisco, Calif., Local 6—Marion Lancaster, Oscar Taylor Mitchell, Wm. C. Weatherford, Carlo Venezia.
Yakima, Wash., Local 442—Edmund Kaleciani Kamai.

SUSPENSIONS, EXPULSIONS, REINSTATEMENTS, ERASURES

SUSPENSIONS
Antigo, Wis., Local 638—Milford Rabe, George Vecz.
Albert Lea, Minn., Local 567—John Hanson.
Bangor, Me., Local 768—Gordon Cook, Charles Adams.
Beaver Falls, Pa., Local 82—Jon Delfaccia, Agnes Kraft, John Marotti (McKay), Roy McKinnis, James Newbolt, Wm. Short, Lucy Mae Stewart, Archie Taylor, Harry Palmer, Donald Viti.
Bethlehem, Pa., Local 411—Harry K. Bahner, Floyd Bartholomew, Vernon A. Hammer, Harland C. Hinkle, Leroy Kels, Donald C. Markle, Walter A. Pierok, Reginald Bartholomew, Eather DeLeon, Harold W. Haas, Wilbur M. Keiper, Robert J. Lloyd, John Nero, Bernard Terzignie.
Boston, Mass., Local 9—John D. Alessi, Fortunato G. Amante, Americo Amodeo, James Athens, Benedict D. Aucoin, Arne Autio, Lindsay H. Ayer, Jr., Henry J. Aylward, Armand E. Bachand, Albert Badgers, Mitchell Baizen, Donald S. Baker, Jack Banckick, Gordon E. Barrantene, Warren Beauchemin, Harold E. Beicher, Anthony Bellecous, Felix Berces, Gorizia Bergman, Nicholas D. Bertocci, Carleton St. Croix Beyer, Harold Bloom, Angelo Boncore, W. Gerard Bortoff, Herman Brenner, George Broomfield, Richard D. Brownville, Rocco Buttiglieri, Sidney S. Cahlan, Vincent D. Canino, James J. Canty, Stephen J. Celi, Vin

Citino, Jr., James H. Clark, Paul R. Clement, Louis S. Cocuzzo, Gabriel Colangelo, Christy Colard, Eugene M. Colmes, Philip Cooper, Joseph A. Cordaro, Anthony Costa, Buddy Courtney, Emanuel Cucchiaro, Milton Leo Dalins, James Lange Davies, Robert F. DeCelle, Vincent A. DelMatta, Vincent DeNuzio, William L. DeVeu Jr., James DeVita, Charles DiGastano, Letitia Donohue, George L. Durlay, Jr., Pete Downey, Lawrence S. Duncan, Mary Lou Duseault, Eleanor Eldridge, Donald L. Finamore, Joseph Z. Fine, Edwin J. Fisher, Abraham Fleitman, James P. Foley, Norman Foster, Dyson Fourness, Jr., Louis Fox, A. Edward Galliaro, Edmund J. Gedrocz, Edward A. Gibson, Edwin L. Glick, Louis Glick, Earle N. Goff, Jr., Leonard Gordon, Ray P. Gould, Frank Grasso, Jr., Henry J. Grennon, Natalie Grossman, Charles G. Hall, Manning W. Hamilton, Donald H. Hillery, Thomas H. Holohan, Jr., Julio F. Incardone, Frank A. Jaffe, Edward J. Janigan, Herbert Karol, Bernard King, John W. King, Richard R. Kole, Herbert Kravitz, Emile J. Labelle, James A. Lambert, James A. Lanza, Patsy LaSelva, William Leavitt, Jacob J. Levine, Donald J. Lewis, David L. Lindner, Richard Lombardi, Frank G. Maio, David Maltzman, Joseph J. Manning, Samuel D. Margolis, Charles H. Mariano, Ralph Masters, Joseph J. Mazzarino, George J. McDowell, Arthur P. McLellan, Rudolph W. Menga, Marvin Meyer, John G. Miles, Louis F. Mucci, Joseph Munda, Nina Murdock, Willard M. Murdock, Marvin A. Nigh, Richard B. Noble, Robert E. Norris, Nellius R. Novak, Stanley Olewski, Alfred B. Olson, James F. Otis, Terry Page, Ralph S. Parks, Louis Pascucci, Bryant W. Patien, B. J. Patterson, Frank P. Patti, Antonio Petraccia, Patrick Pergola, Gerrish Pike, Vitali Podolsky, Betty Ann Potter, Wm. F. Roche, Harry H. Rodgers, Jr., Anthony J. Rossi, Milton G. Rubin, Betty Rupert, Dana K. Russell, John J. Ryan, Paul H. Scott, Henry Senoschik, Anthony Sherbo, Jr., Lucy A. Shimkus, Israel L. Sklar, Keith Sloan, Rocco Spada, Vincent Speranza, Armand N. Starita, Raymond Stewarton, Edward F. Sullivan, Ernest Sussler, Joseph B. Talone, Arthur O. Tornquist, Lourent J. Torno, Carl J. Toscano, John Trainovitch, Edward F. Udell, Edward V. Venuti, Frank J. Unni, Frank E. Ward, Caroline Wildes, Ellis Wilson, G. Rowland Young, Jr., Anthony W. Zaitz.
Cedar Rapids, Iowa, Local 137—Lorimer V. Olson, Marvin Fricke, Robert W. McDermott, Don Deamer.
Colorado Springs, Colo., Local 154—C. M. Engstrom, Herbert Corder, I. G. Dawson, D. L. Wilcox, Russell Mmson.
Conneaut, Ohio, Local 107—Lynn Rockwell.
Fitchburg, Mass., Local 173—Clito L. Piermarini.
Glen Lyon, Pa., Local 696—Joseph (Ronnie) Tucker.
Grand Island, Neb., Local 777—Max Rathbun, Leonard E. Rhyar.
Houston, Texas, Local 65—Frank Silva, Leslie D. Warcham, Walter M. Wray.
Ithaca, N. Y., Local 132—Howard Deanto, Bernard Goodman, Jack Grabling, Maurice Oberdick, Charles Veit, Edw. Williams.
Montreal, Quebec, Canada, Local 406—Francisco Bausi, Jean-Guy Cantara, Norman Dunbar, Michael Feher, Paul Frechette, Fernand Gratton, Marcelle Gratton, Marcello Jusnes, Paul Langlois, Ernest Larsson, Dorat Larocque, Jack Malcolm, Bernard Mannion, Brian Shea, Ross Tait, John Timmins, Guy Tremblay, Rene Viou, Gabriel Meunier, Lloyd Follette, Ralph Smith, Gabriel Paradis, Cyril H. Worrell, Laurette Auger, Denise Beauchamp, Frank Barrett, Paul Denis, Fernand Dorval, Steve Dwyer, Jacques Feeeny, Doreen Gillespie, Marie Gratton, Marlene Hall, Chuck Higgins, Leslie Hoffman, Jimmy Mesene, Patsy Pelouquin, A. Gaspard Robert, Andy Shorter, Edward Sweeney, Rodrick Tremblay, Paul Petelle, Claude Rother.
Miami, Fla., Local 655—Alfred Arcieri, Richard B. Collins, Kenneth Custer, John Fisher, William A. Gabriel, David M. Gardner, Jon M. Grant, Adrian Greenberg, Jack Hilfinger, Ray W. Johnson, Beth G. Jones, Raynold A. Krause, Dorothy O. Martel, John J. Milane, Ruby E. Mosely, William Moss, Richard O'Brien, Massimo Rivera, Harlan B. Rogers, Jr., Saul Sadur, Albert A. Sims, Leon A. Summerlin, Emma Von Zamit.
Milwaukee, Wis., Local 8—Uehl Anderson, Robert Atwood, John Datzler, Arthur Elster, Bernice Ford, Mary J. Graves, Ray Jolita, Elmer Lent, James Ljewiski, James Lorentz, Richard Macomber, Monte Meldman, Louis J. Neu, Joseph Peck, Salvatore Valdivinoso, Allan Wolters.
New Brunswick, N. J., Local 204—Elizabeth Coffey, Dom D'Amato, Stephen Kindle, Joseph Gadoagnina, Joseph Tranotto, Marie Weiden, Jos. Skurzynski, Clifford Weeks.
Niagara Falls, N. J., Local 106—Joe Colosi, Edw. Albert Freeland, Harry LaValley, John Sopzuk.
Niagara Falls, Ont., Canada, Local 298—Emil H. Vendette, Stanley Stewart, Charles MacDonald.
Oklahoma City, Okla., Local 375—Albert C. Edmonds, Robert D. Coy, John F. Douglas, Robert L. Duncan, Dick Gasaway, Robert L. Grave, Charles M. Kelly, Bert Kennedy, Gene H. Midyett, Bill M. Reynolds, J. T. Scroggins.
Omaha, Neb., Local 70—Charles L. McDaniel, Barbara McDaniel, Violet Ray, Lowell B. Hamilton, Harold L. Hayes, Ralph Major, Benny Miller, Einar E. Olsen, Joe Parish, Robert E. Peterson.
Peoria, Ill., Local 26—Harry E. Barnes, Micha E. Beard, Eben Lou Campbell, Richard H. Elliott, Chester L. Haines, Della M. Jenkins, Melvin N. Johnson, James H. Jones, Clyde R. Lamborn, Robert H. Lee, Harold C. Lefter, Sr., Paul W. Lohrman, Howard E. Platt, Jean Reese, Burton

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Pittsburgh, Pa., Local 60—Clyde Bellin, John B. Cleary, Bernard W. Conolly, Harold V. Cotton, Jr., Jane R. Cragg, Ralph Davis, Wm. F. DeStefano, John S. Dickson, Jos. J. Dove, Charles Feiglstock, Jos. Giordano, Calvin Gwaley, John B. Haanon, Thos. J. Harkenrider, Jack Hilfinger, Fred Kaufman, H. B. Kent, Harry Kleber, Wm. Kosinski, Betty B. LaValley, Robert Ledgerwood, Fred Marzan, Wm. Miklos, Grace Mitchell, Tony Narozzi, Margie Nelson, Jack Peck, Anthony M. Ponte, Howard R. Seaman, Raymond R. Sokol, Richard H. Stephen, James Thompson, Rocco Tozzi, Richard A. Tomko.
Plainfield, N. J., Local 746—Gilbert Ankey, Joe Baldi, Robert Dentz, Pearl Finkelstein, Harold Ford, Cecil Jenkins, Vern Kent, Earl Nelson, Tom Randall, Herman Smith, Herbert Barney, John Pellegrino, Manuel G. Ferri, Wm. Shrewsbury.
Peoria, Ill., Local 26—James T. May.
Paterson, N. J., Local 248—Joseph Moacato.
St. Catherine, Ont., Canada, Local 299—Larry Benson, Donald Bertin, Arthur Gill, Frank Ventresca, Steven Berkin, Alex Tataruk, Rhea Tritton, Walter Tataruk, Lois Galway, Nick Goss, Charles Dorsay, Herbert Reinhart, Charles Pounder, Chester Chaffe, John F. Dearing, Gilbert Shepherd.
St. Paul, Minn., Local 30—Howard G. Lind, Dorothy L. Sheridan, Lawrence A. Vileander.
Sharon, Pa., Local 187—Arthur Balicki, John Franck, Alvin Rodewald, Andrew (Hill) Buschak, Herbert Wisac, Richard Zagatta.
Superior, Wis., Local 260—Minnie Matthews, John Dinda, Henry Klosski.
Schnectady, N. Y., Local 85—James Taylor, Eliza McKenzie.
Tonnton, Mass., Local 231—Manuel G. Balzo, John G. Fernandes, Edward C. Leannet.
Worcester, Mass., Local 143—George R. Hebert, Frank J. Baker, Jr., Leonard Danahy, Alfred E. Gauthier, Walter H. Hildreth, Jr., Henry N. King, Paul F. McGrath, Oscar L. Manty, Roland L. Picard, Jos. Piccione, Burton Silverman.

EXPULSIONS

Ely, Nev., Local 212—Bessie Ditzia.
Honolulu, Hawaii, Local 677—George Wilenz.
Klamath Falls, Ore., Local 495—Harry Vogman.
Kenosha, Wis., Local 99—Selous E. Albritton, Reed Brewer, Lloyd Burby, Carl Cheney, Albert Chiappetta, Roy Curcio, Kenneth Furchow, Rose Gross, Earl Pfarr, Paul Pozio, Seyman Sierra.
Miami, Fla., Local 695—Frederick R. Hines.
New Brunswick, N. J., Local 204—Louis Biro, Casper Cardinale, Allen Pearson, Frank Chiboro, Michael Chamauz, Felix Ferrara, Samuel Diacommo, Charles Hull, George Niman, Stephen Palahach, Frank Pfeiffer, Walter Rogers, John Reghetti, Daniel Solomon, Lester Seminick, James Winchester.
New Castle, Pa., Local 27—John Banks, Patsy Benincase, Julian Budowski, Grant Carmack, Howard Edgar, Chester Garwig, Fred Johns, Theodore Lelenko, Richard Mooney, George Thomas.
New Orleans, La., Local 174—Arthur Wickboldt.
Omaha, Neb., Local 70—Charles Dupre, Bobbie Black (Dupre), Robert F. Tilton.

REINSTATEMENTS

Albert Leo, Minn., Local 967—Helen Grengo, Donald Worke.
Akron, Ohio, Local 24—Leo Labunski, Jos. E. Sengler, Paul Varga, Jr., Russell L. Severns, Harry R. Gilcrest, Charles Ruston, Weldon M. Williams.
Antigo, Wis., Local 628—Lynn Lund.
Beverly Hills, Pa., Local 82—Wm. E. Fersberger, Emmette Morelli, Adam Mrabunek, Melvin Robinson.
Bethlehem, Pa., Local 411—Donald P. Green, Leo Koprivsek.
Boston, Mass., Local 9—Vincent Parja, Thomas A. Furtado, David Arthur Yaris, Faust D. Fiore, Helen Burgess Huxtable, Octavious Martinoli, Andronike J. Mckelatos, John Brown.
Bradford, Pa., Local 94—Ann Fisher.
Bradford, Pa., Local 94—Thomas J. Haley, Anthony Spachholz, Kathryn M. Wiles.
Batavia, N. Y., Local 575—Peter Cuvellio.
Cincinnati, Ohio, Local 107—Norman Allids, Hazel Allids, Harry Russell.
Chicago, Ill., Local 10—Edmund H. Attwood, Jos. Marino, Helen G. Norton, John G. Raptus, Rafael Castro (El Congo), Henri Rose, Forest Hollingsworth, Alan Remington, Ethel Terry Crawford, James F. Moore, Salvatore Badali (Don Fabian), Robert W. Harris, Iacbo Branisteano, Albert E. Rosi, Anthony Novota, Edw. J. Cizek, Theodore A. Durn.
Chicago, Ill., Local 206—Harold Ousley, John D. Taylor, L. C. McKinley, Isaac Cameron, James A. Robinson, Warren McNair, Clifford Davis, Alfred Pierrelli, Purcell Brockenborough, Robert Montgomery, Edw. Frazier, Leroy Brown, Eugene Teague, Billie Mabon, Anna Crockett, Ronald Hall, Leroy C. Flaanaag, Eddie Clark, Vernal Fournier, Eugene L. Smith, George Steinbach, Ernest Price, Austin Powell, Frank Stevenson, Lorenzo Johnson, Roy Kins, Harold McCConnell.
Cleveland, Ohio, Local 4—Herbert W. Adler, William Arvay, Fred J. Consorte (Grant), Ernest S. Kovach, Alexander O. Szabo.
Colorado Springs, Colo., Local 154—Ray Risk.
Detroit, Mich., Local 5—Rudolph Duna, Cornelius P. Glover, Arthur Grossman, Alice W. Jones, Henry Kiempiety (Henry Kemp), Randolph Letwick (Randy Sherman), John E. Miller, Arvin D. Riddle, Gilbert V. Schrock, James W. "Step" Wharron, Paul Williams.

Ely, Nev., Local 212—Mrs. Edna Stranton.
El Paso, Texas, Local 466—Lindsay Smith.
Fitzburg, Mass., Local 173—Leo Marcoulier.
Onto Whietlin, Romeo Bettye.
Grand Island, Neb., Local 777—Evan Martin, Joe Saliba.
Houston, Texas, Local 65—M. M. Edwards, Joseph F. Loscuire, George Wall, Carl Hutchings, Hedge M. Falkenhagen, Dennis D. Lund, Jos. DeWitt, J. G. Mariel, Jr.
Honolulu, Hawaii, Local 677—Daniel Barcelona.
Kansas City, Mo., Local 34—H. E. Stroder, Georgia B. Stroder, Wayne H. Brumfield, Artie J. Simonsodi.
Leadville, Colo., Local 29—David C. Farren.
Long Beach, Calif., Local 353—Merwin Funches.
Montreal, Quebec, Canada, Local 406—Roland Beauregard, Bob Young, Norbert Glanzberg, Bob Peate, Roland Beauchamp, Marie Mosher, Gordon Chambers, Harold Perks, Lionel Larose, Marcello Juanes, Thomas Aubertin, Guy Gachereau, Jean-Marie Leduc, Phil Jobin, Fernand Gratton, Patsy Peloquin, Marlene Hall.
Miami, Fla., Local 655—John Nesi, Theodore P. McCully, Fredrick D. Lane, Fred R. Shuk, Jerry Roy Cohen, Catherine Jenkins, Alberta Holtheim Murphy, Frank "Chito" Morales, Edw. W. MacDowell, John A. Maddox, Livio J. "Lee" Pieretti.
Milwaukee, Wis., Local 8—Matthew Ubich, Henry Golla, Paul McPeak, Robert Quatano, Robert Sticma, Peter Zuchowski.
Minneapolis, Minn., Local 73—Donald Moebus, Donald Willie, Kenneth L. Nelson, Fred L. Jennie, Richard Overby.
New York, N. Y., Local 802—Richard B. Bloch, Fred Phillips, Harry Fishenfeld, Belle Galotta, Frederic Hoffman, E. Arnold Johnson, Charles Patterson, Harold Silverman, George Nicholas, Doris Verscheide, Roland C. Wotton, Pearl Williams, Earl Bostic, John D. Bonafede, Leo Back, Jerry Blecker, Reg Child, Ian Campbell, Edwin H. Durlacher, William Douglas, Frank J. Dachtile, Eddie Durham, Erskine R. Hawkins, Herbert Herr, Lucius L. Millinder, Linwood Proctor, Herbert Rosenfeld, Irving Stockman, Herbert Shernoff, Rex Stewart, B. L. B. Weinschenk, Costello E. Woolbridge.
New Castle, Pa., Local 27—Alex Rigby.
Norwood, Mass., Local 343—N. Sorrenti, K. Larson, N. Berzina.
New Brunswick, N. J., Local 204—John Garaschigo, Nathan Lebovitz, Albert Mott, Charles Hull, Robert Ruynoy, Andrew Walko, Angelo Van Chiere.
New Orleans, La., Local 174—Ivy P. Le Blanc, Filenor A. Paxton, George R. Perkins, Philip Salvaggio, Howard W. Stratton.
Omaha, Neb., Local 70—Marvin W. George, H. Dean Gregory, Chuck Bowman, Lyle Odden.
Peoria, Ill., Local 26—Richard A. Wells, Hugh E. Vincent, Warren G. Doss.
Pittsburg, Kan., Local 492—Lois Hanes, John Herring, Harold Taylor, Charles Bennett.
Pana, Ill., Local 326—Don Butler, John Hunter, Howard M. Van Sickle.
Peoria, Ill., Local 26—John H. Paterson.
Pittsburgh, Pa., Local 60—Robert L. Randall.
Plainfield, N. J., Local 746—Sam Woodward.
Richmond, Calif., Local 424—Fred Holzer.
Roanoke, Va., Local 165—Roy L. Lemon.
Southbridge, Mass., Local 494—Fred D. Carlage, Santa Ross, Calif., Local 292—L. G. Hughes, Pete Susoff.
St. Catherine, Ont., Canada, Local 299—Michael Bolibruck, Melvina Brooker, Jack Dorland, Zigman Pogrzebski, Jack Simpson.
St. Paul, Minn., Local 30—Ronald E. Sorenson, John L. Nelson.
Superior, Wis., Local 260—Charles Marcoe, Floyd Jacobson.
Schnectady, N. Y., Local 85—Michael Carfano, Sam Jose, Calif., Local 153—Gertrude W. Smith, Scranton, Pa., Local 120—Michael Savage.
San Antonio, Texas, Local 23—George W. Lesser.
Toronto, Ont., Canada, Local 149—Eric Ford, H. Gingell, W. F. Hahndorf, Douglas Hurley, G. MacArthur, John C. B. MacKay, John Madden, Harry Mintr, Stan Prior, John Sawo, Dorothy Smallwood.
Worcester, Mass., Local 143—Robert E. McGlynn, Julius A. Wade.
Yonkers, N. Y., Local 982—Edward Wiltner.

ERASURES

Birmingham, Ala., Local 256—Erskine Brown, H. T. Gilbert, George Mackoud, John Ranelli, Virgil A. Ross, Dewey Sellers.
Beaver Falls, Pa., Local 82—Joe Bobish, James Chott, John Fronko, John Olsbanaky, Stanley Trella.
Boston, Mass., Local 9—Mickey Palmer, John Ananian.
Butler, Pa., Local 168—Stephen Kudika.
Chicago, Ill., Local 206—Wm. J. Allen, Edw. L. Boyd, Oliver Bibbs, Charles Belcher, Theodore Berry, John T. Brown, Earl Bassett, James H. Binkley, Alyce Brown, Martin Bough, Alcides L. Bell, Thomas H. Burton, Cornelius Bell, Henry S. Baxter, Myra T. Beatty, Albert Collia, Jack Cooley, Nash Collins, Rochester Coleman, Everett Clark, Leroy Duckett, Theory Drye, Leroy Davis, Margaret Driver, Howard Fields, James Flowers, Henry Fitzpatrick, Virgil Florence, Malachi Favors, Arthur E. Gilmer, Robert J. Gilbert, John Givens, Lonnie Graham, Evelyn Gay, Brawley Guy, Liam Gaillard, Eddie Hopson, Lawrence Hazlett, Wilbert Hathaway, James P. Herrod, Thomas P. Hill, Charles Hopkins, Ray Henderson, Robert Hourz, Myrtle Johnson, Solomon Jenkins, Moody L. James, James Jones, Edw. Knox, Alfred Lewis, Oscar Larkins, John W.

(Continued on page forty-six)

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INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Ritter, Claude D. Sellers, Stan, Operator, Pineview Beach (Bessemer, Ala.).
Umback Amusement and Beverage Co., and R. E. (Bob) Umbach.
DOTHAN:
Smith, Mose
MOBILE:
Cavalcade of Amusements, and Al Wagner, owner and producer.
Moore, R. E., Jr.
MONTGOMERY:
Alcazar Temple Patrol of the Shriners, Fred Waldo, Capt. Montgomery, W. T.

ALASKA

FAIRBANKS:
Elder, Glen A. (Glen Alvia) Squadron Club, and Eddie S. Miller.

ARIZONA

FLAGSTAFF:
Saguaro Club, and R. M. Greer, Employer.
PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, employer.
Hosier, John
Jones, Calvin R.
Malouf, Leroy B.
Newberry, Woody, Mgr., and Owner, The Old Country Club.
Willert, R. Paul
Zanzibar Club, and Lew Klein
PRESOTT:
Green Frog Cafe, and Ralph Coffe, Proprietor.
TUCSON:
Williams, Marshall
YUMA:
Buckner, Gray, owner "345" Club, El Cajon.

ARKANSAS

ELMHURST:
Shivers, Bob
HOT SPRINGS:
Smith, Dewey
LITTLE ROCK:
Club Savoy, and O. E. Bennett Stewart, J. H.
Weeks, S. C.
MCGEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo, Inc.
PINE BLUFF:
Arkansas State College
Robbins Bros. Circus and C. C. Smith, Operator.
Scott, Charles E.
WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4456, VFW, and R. D. Burrow, Commandant.

CALIFORNIA

ALAMEDA:
Sheets, Andy
BAKERSFIELD:
Charlton, Ned
Conway, Stewart
Guz, Richard
BENICIA:
Rodgers, Edw. T.
BEVERLY HILLS:
Mestusa, Paris
BIG BEAR LAKE:
Cresman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator.
COMPTON:
Vi-Loo Record.
CULVER CITY:
Toddler House, and John J. Toscano.
DUNSMUIR:
Curtal, and J. B. McGowan
EL CERRITO:
Johnson, Lloyd
FRESNO:
Valley Amusement Assn., and Wm. B. Wagon, Jr., Pres.

GARVER:
Rich Art Records, Inc.
HOLLYWOOD:
Alison, David
Berg, Billy
Birwell Corp.
Incaage Room, Leonard Vannerson
California Productions, and Edw. Kovacs
Coiffure Guild, and Arthur E. Teal and S. Tex Rosc.
Dempster, Ann
Fino, Jay, and Artists Personal Mgt. Ltd.
Gray, Lew and Magic Record Co.
Kolb, Clarence
Morros, Boris
Patricia Stevens Models Finishing School
Patterson, Trent
Robitschek, Kurt
Universal Light Opera Co. and Ann.
Western Recording Co. and Douglas Venable.

LONG BEACH:
Club Moderne, and W. C. Jarrett

LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Club Congo, and Fred Coleman and Esvan Mosby.
Dalton, Arthur
Freeland, F. D., Al-Dean Circus
Hallont, Nate
Merry Widow Company, and Eugene Haskell, Raymond F. Mauro, Managers.
Miltone Recording Co., and War Perkins.
Moore, Cleve
Morris, Joe, operator, Plantation Club
Mosby, Curtin
New Club Alabama, Curtis Mosby and M. F. Brandenburg.
Preston, Joey
Primrose Cafe, and John Fogarty, Louis Azrow, John Borcy, Joe S. Kaplan, and Ann Marie Borcy.
Royal Record Co.
Ryan, Ted
Tonkins, Irvan "Van"
Vannerson, Leonard
Vogel, Mr.
Williams, Cargile
Williams, Earl
Wildfire Bowl

MANTECA:
Kaiser, Fred
MONTEREY:
Roberts Club, and A. M. Kolvas, owner.
NEVADA CITY:
National Club, and Al Irby, Employer.
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Bozo's Cafe, and Fred Horn, Operator.
Moore, Harry
Morkin, Roy
OCEAN PARK:
Frontier Club and Robert Moran
ORVILLE:
Rodgers, Edw. T., Palm Grove Ballroom.

OXNARD:

McMillan, Tom, Owner
Towa House.
Colonial House, and Wilbur P. Davis, Manager.
Hall, Donald H.
PALM SPRINGS:
Desert Inn, and Earl Coffman, Manager.
PERRIS:
McLam, E. E., Owner, Horse Follies of 1946.
SACRAMENTO:
Cole, Joe
O'Connor, Grace
Leingang, George
SAN BERNARDINO:
Kennison, Mrs. Ruth, owner, Pango Pango Club, Coulton.
SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly.
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Oper., Playland.
Young, Mrs. Thomas (Mabel), and Paradise Club (formerly known as Silver Slipper Cafe).

SAN FRANCISCO:
Bramy, Al
Brown, Willie H.
Cafe Society Uptown, and Vincent Oronato.
Deasy, J. B.
Fox, Eddie
Milo, Nino
Patricia Stevens Models Finishing School.
Rogers & Chase Co.
Shelton, Earl,
Earl Shelton Productions.
Sherman & Shore Advertising Agency.
The Civic Light Opera Committee of San Francisco.
Francis C. Moore, Chairman.
Waldo, Joseph
SAN JOSE:
Paz, Fred
SANTA BARBARA:
Briggs, Don
SANTA MONICA:
Georgian Room, and H. D. McRae
SHERMAN OAKS:
Gillon, Lee
Kraft, Ozzie
SOUTH GATE:
Silver Horn Cafe, and Mr. Silver.
TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer, Lake Arrowhead.

VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jeff W.
YREKA:
Legg, Archie

COLORADO

DENVER:
Frontier Night Club, and Harry, Gordon and Clinton Anderson, owners.
JULESBURG:
Cummings, Kenneth

CONNECTICUT

BRIDGEPORT:
Goldman, Marty
EAST HAMPTON:
Hotel Gerramaugus
HARTFORD:
Dubinsky, Frank
Kantrovitz, Clarence (Ray)
Kaplan, Yale
Kay, Clarence (Kantrovitz)
Russo, Joseph
Ryan's Restaurant, and Edw. F. Ryan
Shayne, Tony
NEW LONDON:
Androski, Harold and Marino (Mike).
Biscioni, Anthony, Jr.
Johnson, Henry
Patten, Olin
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, and Bud Russell & Bob McQuillan.
STONINGTON:
Hangor Restaurant and Club, and Herbert Pearson.
Whewell, Arthur
WATERBURY:
Derwin, Wm. J.
WEST HAVEN:
Patricelli, Alfred
WESTPORT:
Goldman, Al

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Gravel Hill Inn, and Preston Hitchens, Proprietor.
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Hickory House, and Joe Murphy, Prop.
Lamon, Ed
WILMINGTON:
Allen, Sylvester,
Kaye, Al

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CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howe
CORAL GABLES:
Hirliman, George A., Hirliman Florida Productions, Inc.
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Bethune, Albert
Charles Hi-Hat Club
Estate of Charles Beze, Jr.
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Dan Laramore Lodge No. 1097
IBPOE, and Garfield Richardson.
FORT MYERS:
McCutcheon, Pat
JACKSONVILLE:
Newberry, Earl, and Associated Artists, Inc.
Jackson, Otis
KEY WEST:
Reagan, Margu.

MIAMI:
Brooks, Sam.
Club 22, and John Plodnick and Irving Klokler (Koke Klokler)
Donaldson, Bill
MIAMI BEACH:
Amron, Jack, Terrace Rest.
Caldwell, Max
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager.
Friedlander, Jack
Hudson Hall Hotel
Hume, Jack
Island Club, and Sam Cohen, owner-manager.
Leshnick, Max
Macumba Club
Miller, Irving
Macumba Restaurant, Jack Friedlander, Irving Miller, Max Leshnick and Michael Rosenberg, Employers.
Sraus, George
Weils, Charles

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Club Sirocco, and Roy Baiden.
Longwood Hotel, Maximilian Shepard, Owner.
Sunshine Club and D. S. Pryor
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Hodges, Earl, of Top Hat Dance Club.
Keeling, Alec (Also known as A. Scott), and National Orchestra Syndicate, and American Booking Co.
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Rowe, Phil
Woodruff, Charlie
STARKE:
Camp Blanding Rec. Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner.

TAMPA:
Brown, Russ
Junior Woman's Club
Pegram, Sandra
Williams, Herman
VERNICE:
Pines Hotel Corp., and John Clarke
Sparka Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
1001 Club, and Harry L. Larocco and Lillian F. Parrish.

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Herron, Chas., Herron's Evergreen Farm Supper Club.
Spencer, Perry
AUGUSTA:
Kirkland, Fred
J. W. Neely, Jr.
MACON:
Lee, W. C.
Swabe, Leslie
SAVANNAH:
Dilworth, Frank A., Jr.
Hayes, Gus
Sportsmen's Club, and J. B. Hobbs, employer.
Thompson, Lawrence A., Jr.
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Pal Amusement Co.
WAYCROSS:
Cooper, Sherman & Dennis

IDAHO
BOISE:
French, Don, and Don French Lounge
COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse
LEWISTON:
848 Club, and Sam Canner, Owner.
Rosenberg, Mrs. R. M.
FOCATELLO:
Reynolds, Bud
SUN VALLEY:
French, Don, and Chateau Place

INDIANA
ANDERSON:
Lanac, Bob
Lanac, George
AUBURN:
Moore Lodge No. 566
ELWOOD:
Yankee Club, and Charles Sullivan, Mgr.
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Adams, Jack C.
Fox, Ken
GREENSBURG:
Club 46, Chas. Holzhouse, Owner and Operator.

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Dickerson, Matthew
Donaldson, Bill
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Richardson, Vaughn.
Pine Ridge Follies.
Wm. C. Powell Agency, Bookers' License No. 4150.
MARION:
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Idle Hour Recreation Club
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
STRACOUS:
Waco Amusement Enterprises

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El Morocco Club
BLOOMINGTON:
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Robinson, Bennie
Adams, Delmore & Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus.
Chicago Artists Bureau, License 468.
Chicago Casino, and Harry Weiss, Owner.
Children's Health & Aid Soc. (Cole, Elsie, Gen. Mgr., and Chicago Artists Bureau, License 468.
Colosimo's Theatre Restaurant, Inc., and Mrs. Ann Hughes, owner.
Doros, John
Davis, Wayne
Donaldson, Bill
Eden Building Corporation
Fine, Jack, Owner.
"Play Girls of 1938"
Fine, Jack, Owner.
"Victory Follies".
Glen, Charlie
Gluckman, E. M.
Broadway on Parade.
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom.
Majestic Record Co.
Marke, Vince
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Miller, R. H.
Monte Carlo Lounge, and Mrs. Ann Hughes, owner.
Moore, H. B.
Music Bowl (formerly China Bowl), and A. D. Blumenthal.
Music Bowl and Jack Peretz and Louis Capanola, Employers.
Novack, Serge
Patricia Stevens Models Finishing School.
Roe, Sam
Stoner, Harlan T.
TaBan, Mathew,
Platinum Blonde Revue
TaBan, Mathew,
"Temptations of 1941".
Teichter, Chas. A., of T.N.T. Productions.
Whiteside, J. Preston.

EAST ST. LOUIS:
Davis, C. M.
EFFINGHAM:
Behl, Dan
KANKAKEE:
Havener, Mrs. Theresa, Prop., Dreamland.
LA GRANGE:
Haege, Robert
Klaan Club.
LaGrange High School.
Viner, Joseph W.
MOLINE:
Antler's Inn, and Francis Weaver, Owner.
MT. VERNON:
Plantation Club, Archie M. Haines, Owner.

IOWA
CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis Larby, Operator.
DES MOINES:
Zimmer, Vickie (Lynch).
HARLAN:
Gibson, C. Res
OTTUMWA:
Colony Club and Harry Meier, Operator.
Town House and Harry Meier, Operator.

KANSAS
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
Manhattan:
Stuart, Roy
PRATT:
Clements, C. J.
Wisby, L. W.
SALINA:
Kern, John.
Rome, Al M.
TOPEKA:
Mid-West Sportsmen Assn.
WICHITA:
Studio Club, and Art Holiday

KENTUCKY
BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harner, A. C.
LOUISVILLE:
Gavin, Weezer
King, Victor
OWENSBORO:
Cristall, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie,
Bookers' License 2611

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Prop., Club Plantation.
Start Bars Club (also known as Brass Brass Club), A. E. Conley, Owner; Jack Tyson, Manager.
Weil, E. L.
BATON ROUGE:
Club Tropicaans, and Camille Johns
CROWLEY:
Young Men's Progressive Club, and J. L. Buchanan, Employer.
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Velita, Tony, Mgr., Palm Club
MONROE:
Keith, Jamie
Liberty Cafe and Nitz Club, and Son Thompson.
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Dog House, and Grace Martines, Owner.
Gibson, Julia
Hyland, Chaussey A.
The Hurricane and Percy Stevall.
OPELOUSAS:
Cader Lane Club, and Milt Delmas, Employer.
SENEVERPORT:
Beves, Harry A.
Stewart, Willie
MAINE
BANFORD:
Legare, E. L.
MARYLAND
BALTIMORE:
Byrd, Olive J.
Calvo's Restaurant, and Frank Calvo.
Con, M. L., and Byrd, Olive J.
Egstein, Henry
Greber, Ben
Sigma Phi Fraternity, and Bernard Rice, Chairman of Committee; Eugene A. Schulow, Pres., and Marvin Schin.
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Ballroom, and Alfred Walters, employer.
CUMBERLAND:
Walngold, Louis
FENWICK:
Rogach, Albert
FREDERICK:
Rev. H. B. Bittenhouse
OCEAN CITY:
Gay Nineties Club, Lou Belmont, Prop.; Henry Eppstein, Owner (of Baltimore, Md.).
SALISBURY:
Twin Lanterns,
Elmer B. Dashiell, Oper.
TURNERS STATION:
Thomas, Dr. Joseph H.
Edgewater Beach.
MASSACHUSETTS
BELLEVILLE:
Oma O One Club, Nick Ladoukis, Proprietor.
BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, president.
Bronahan, James J.
Crowford House Theatrical Lounge
Grace, Max L.
McIlvaine, James H.
Mowson, George
Pilgrim, Carl
Regency Corp., and Jos. R. Weisser
Resnick, Wm.
Sullivan, J. Arnold,
Booker's License 150.
Sunbrock, Larry, and his Rodeo Show.
Waldron, Billy
Walker, Julian
Younger Citizens
Coordinating Committee
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Montgomery, A. Frank, Jr.
Salvato, Joseph
PITCHBURG:
Baldac, Henry
HOLYOKE:
Levy, Bernard W.,
Holyoke Theatre.
LOWELL:
Cruze, Francis X.
MONSON:
Monson House and Leo Casagallo, Employer.
NEW BEDFORD:
Hine, Geo. H.
Rose, Manuel
Key, Frank, and Henry Corrin, Operator.
NORTH WYBOUTH:
Pearl, Morry
SPRINGFIELD:
Fielding, Marjery, and her School of the Dance

WELMINGTON:
Blair Terrace Ballroom and Anthony Del Torre
MICHIGAN
ANN ARBOR:
McLaughlin, Max
BAY CITY:
Walker, Dr. Howard
BARNABSTER:
ZCJH Hall, and M. J. Marchia
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Adler, Cesar, and Hoffman, Sam, Oper., Frontier Ranch, Amcor Record Company
Bel Aire (formerly Lee 'a' Eddie'), and Al Wellman,
Ralph Wellman, Philip Flax, Sam and Louis Bernardin, Owners.
Bibb, Allen
Belgian, Sam, Imperial Club
Briggs, Edgar M
Danech, James M.
Greco, Goldama
Hoffman, Sam, Operator, Frontier Ranch.
Johnson, Ivory
Kosman, Hyman
Papadimas, Babs
Patricia Stevens Models
Finishing School.
San Diego Club,
Nono Minsado,
Schreiber, Raymond, Owner and Oper., Colonial Theatre.
GRAND RAPIDS:
Huhan, Jack
JACKSON:
Paul Bacon Sports Enterprises, Inc., and Rollatorium, and Paul Bacon.
LANSING:
Norris, Elmer, Jr.,
Palomar Ballroom.
Tholen, Garry
MIO:
Walker Hotel, and George Greber, Prop.
SISTER LAKES:
Hendevous Bowl and Gordon J. Miller, Owner.
TRAVERS CITY:
Lawson, Al
MINNESOTA
ALEXANDRIA:
Crest Club, Frank Gomer
BRIDGEMOUNTAIN:
Foster, Floyd, Owner,
Merry Mizers' Tavern.
DETROIT LAKES:
Detroit Lakes Pavilion, and Allan V. Johnson.
GAYLORD:
Green, O. M.
MINNEAPOLIS:
Patricia Stevens Models
Finishing School.
RED WING:
Red Wing Grill, Robert A. Nybo, Operator.
ROCHESTER:
Mike Sternberg Attractions, and Mike Sternberg.
ST. PAUL:
Fox, S. M.
SLAYTON:
Valhalla Resort and Ballroom, and E. E. Iverson, Manager.
SPRINGFIELD:
Green, O. M.
MISSISSIPPI
BLOXIE:
Joyce, Harry, Owner,
Pilot House Night Club.
GREENVILLE:
Pollard, Flenord
JACKSON:
Carpenter, Bob
Ferry, T. G.
MERIDIAN:
Britt, Marcy
MISSOURI
BOONEVILLE:
Williams, E. M.
CAPE GIRARDEAU:
Gilksom, Lorene
Moonglow Club
CHILLICOTHE:
Hewes, H. H., Manager.
Windmoor Gardens.
KANSAS CITY:
Babbitt, Wm. (Bill) H.
Canton, L. R.
Con, Mrs. Evelyn
Equire Productions, Kenneth Yates, Bobby Henshaw.
Henshaw, Bobby
Patricia Stevens Models
Finishing School.
Thumham, H. C., Amt. Mgr.,
Orpheum Theatre.
LEBANON:
Key, Frank
MASON:
Macon County Fair Association, and Mildred Sanford, employer.
POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
Caruth, James, Oper., Club Rhumbogiois, Cafe Society.
Brown Bomber Bar.
D'Agostino, Sam
Markham, Doyle, and
Tune Town Ballroom
Patricia Stevens Models
Finishing School.
Windermer Bar, and Edw. Hochbecker.
MONTANA
CONRAD:
Little America Tavern, and John R. McLean.
FORESYTH:
Allison, J.
WEST YELLOWSTONE:
Frontier Bar, and James H. Woods.
NEBRASKA
ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis.
COLUMBUS:
Moist, Don
KEARNY:
Field, H. E.
OMAHA:
El Morocco Club
Florentine Cafe, and Vance Sam Vecchio, Owners.
NEVADA
ELY:
Folsom, Mrs. Ruby
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Schiller, Abe
Stoney, Milo E.
Warner, A. H.
LAKE TAHOE:
Tahoe Biltmore Hotel
LOVELOCK:
Pershing Hotel, and Harry Fischer, Employer.
RENO:
Blackman, Mrs. Mary
NEW HAMPSHIRE
DOVER:
American Legion, Dover
Post No. 8
FABYAN:
Zaks, James (also known as Zacker).
NEW JERSEY
ABERCON:
Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASBURY PARK:
Richardson, Harry
White, William
ATLANTIC CITY:
Applegate's Tavern, and A. J. Applegate, Employer.
Atlantic City Art League
Danziger, George, Operator,
Fassa's Morocco Restaurant.
Delaware Inn and Nathaniel C. Spencer, Prop.
Fassa, George, Operator,
Fassa's Morocco Restaurant.
Jones, J. Paul
Lockman, Harvey
Morocco Restaurant, Geo. Fassa and Geo. Danziger, Oper.
Ocean Playhouse, Steel Pic, and Robert Courtney (New York City).
Torch Club, and Abe Bobbins
BLOOMFIELD:
Thompson, Pitt
CAMDEN:
Embassy Ballroom, and Geo. E. Chipp (Geo. DeGerolamo), Operator.
Towers Ballroom, Pearson Leary and Victor Potamkin, Mgrs.
CAPE MAY:
Anderson, Chas., Operator
CLIFTON:
Studio Bar, and August E. Buchner, Prop.
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Florham Park Country Club, and Jack Bloom
HOBOKEN:
Red Rose Inn, and Thos. Monto, Employer.
LAKELAND:
Fast, Arthur, Mgr., Hotel Plaza
Schlin, A. H.
LONG BRANT:
Hoover, Clifford
Kitay, Marvin
Rappaport, A., Owner,
The Blue Room.
MONTCLAIR:
Cos-Hay Corporation and Montclair Theatre, Thos. Haynes, James Costello.

MT. FREEDOM:
Hotel Ackerman, and Isadore Ackerman, Proprietor.
NEWARK:
Coleman, Melvin
Hall, Emory
Harris, Earl
Idle Hour Tavern, and Vincent Paris, Owner.
Jones, Carl W.
"Panda," Daniel Straver
Levine, Joseph
Piccadilly Club, and Clarence Hays, Employer.
Freedwood, William
Red Mirror, Nicholas Grande, Prop.
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy.
NEW BRUNSWICK:
Elkel, Jack
NORTH ARLINGTON:
Petrucci, Andrew
PATERSON:
Garden Cocktail Lounge, and Jos. Ventimiglia
Marsh, James
Piedmont Social Club
Pyatt, Joseph
Riverview Casino
Tropical Room, and Mickey Gerard, Owner.
PLAINFIELD:
McCowan, Daniel
SHREWSBURY:
Shadowbrook Inn, and Fred Thornegren, Owner.
SOMERS POINT:
Dean, Mrs. Jeanette
Leigh, Stockton
SUMMIT:
Ahrons, Mitchell
TRENTON:
Crossing Inn, and John Wyrick, Employer.
Larsmore, J. Dory
UNION CITY:
Head, John E., Owner, and Mr. Scott, Mgr., Back Stage Club.
Kay Sweeney Club
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David
WEST NEW YORK:
B'nai B'rith Organization, and Sam Nate, Employer; Harry Boorstein, President.
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ALBUQUERQUE:
La Loma, Inc., and Margaret Ricardi, employer.
CLOVIS:
Denton, J. Earl, Owner,
Plaza Hotel.
SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner.
NEW YORK
ALBANY:
Barcelona Bar and Restaurant
Bologhino, Dominick, Owner,
Trout Club.
Institute of the Opera, Drama & Theatrical Arts and George P. Kerchner, Executive Director.
Kestler, Sam
Lang, Arthur
New Abbey Hotel
New Goblet, The
AUSABLE CHASE:
Antler, Nat
Steurer, Eliot
BONAVENTURE:
Class of 1941 of the St. Bonaventure College.
BROOKLYN:
Atman, Martin
Metro Anglers Social Club, and Aaron Murray.
Perry Records, and Sam Rikham.
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand Graymont, A. C. Hall, Edwin C. Johnston, Clifford Kingsborough Athletic Club, and George Chandler.
Morris, Philip
Ocean Grotto Restaurant, and Albert Santarpio, Proprietor.
Premice, Josephine
Puerto Rico Post No. 1105.
Frank J. Rendon.
Puma, James
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Rusino, Tom
Securer, Eliot
1024 Club, and Albert Friedland
Thompson, Ernest
Villa Antique, Mr. P. Antico, Prop.

BUFFALO:
Calisto, Joe and Terdy
Cosman, Frank and Anthony
Jacksons, William
McKay, Louis
Moon-Glo Club, and Ed. Bourne
Nelson, Art
Nelson, Mrs. Mildred
Rush, Charles E.
EASTCHESTER:
Starlight Terrace, Carl Del Tufo and Vincent Frim-willa, Props.
ELBRIDGE:
Ray's Bar-D and Raymond C. Dempersio.
FERNDALE:
Pollack Hotel, and Elias Pollack, employer.
Suez's Hotel, and Philip Stier, Owner.
FLEISCHMANN:
Cat's Meow, and Mrs. Irene Churs, Prop.
FRANKFORT:
Blue Skies Cafe, and Frank Reike and Lenny Tyler, Props.
GLEN SPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer.
GLENS FALLS:
Halfway House, Ralph Gottlieb, Employer; Joel Newman, Owner.
Sleight, Don
Tiffany, Harry, Mgr.,
Twins, Fred, Jr.
GRAD ISLAND:
Williams, Ossian V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Benny
Guto, Samuel
ILION:
Wick Orchestra Service, and Phil Wick.
ITHACA:
Jack
JACKSON HEIGHTS:
A. J. Griffith, Jr.
Maffei, John, Prop. Panarama
JAMESTOWN:
Lindstrom & Meyer
LAKE RONKONKOMA:
New Silver Slipper, and Geo. Valentine, Proprietor.
LOCH SHELDRAKE:
Fifty-Two Club, Saul Kaplan, Owner.
Hotel Shleisinger, David Shleisinger, Owner.
Merdenfeld, Isadore, Jr.,
Estate of
Normandy Hotel Casino, and Rubin Lipshitz, Employer.
MT. VERNON:
Raphin, Harry, Prop.,
Wagon Wheel Tavern.
NEW LEANOR:
Donlon, Eleanor
NEW YORK CITY:
Adler, Harry
Alexander, Wm. D., and Associated Producers of Negro Music
Amusement Corp. of America
Baldwin, C. Paul
Benarubi, M.
Booker, H. E., and All-American Entertainment Bureau.
Broadway Hofbrau, Inc., and Walter Kirsch, Owner.
Broadway Swing Publications, L. Frankel, Owner.
Bruley, Jesse
Calman, Carl, and the Calman Advertising Agency.
Camera, Boco
Campbell, Norman
Caretina, A.
Chanson, Inc., and Monte Gardner and Mr. Rodriguez.
Charles, Marvin, and Knights of Magic.
Chissarini & Co.
Club Pomarosa, Inc., and Archie Beavers, Sydeil Robbin and Viola Vesh.
Collectors' Items Recording Co., and Maurice Spiveck and Katherine Gregg.
"Come and Get It" Company
Cotton Club
Courtney, Robert (connected with Ocean Playhouse, Steel Pier, Atlantic City).
Crossen, Ken, and Ken Crossen Associates
Crows Records, Inc.
Currie, Robert W., formerly held Booker's License 2595.
Davison, Jules
Diener Boys
Diener & Dorakind, Inc.
Dimola, Enzo
DuBois-Friedman Production Corp.
Evans & Lee
1024 Club, Inc.
Fotopub, Inc.
Fur Dressing & Dyeing
Salesmen's Union.

Glyde Oil Products
Gray, Lew, and Magic
Record Co.
Grissman, Sam
Gross, Gerald, of United Artists Management.
Hemaway, Phil
Hurliman, George A., Hurliman Florida Productions, Inc.
Kaye-Martin, Kaye-Martin Productions.
Kent Music Co., and Nick Kenton.
King, Gene,
Former Bookers' License 3444.
Koch, Fred G.
Koren, Aaron
Kushner, Jack & David
La Fontaine, Leo
La Martinique, and Monte Gardner and Mr. Rodriguez.
Leigh, Stockton
Leonard, John S.
Lyon, Allex
(also known as Arthur Lee)
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Samuel
Masconi, Charles
McCaffrey, Neill
McMahon, Jess
Metro Coat & Suit Co., and Joe Lupia
Montello, B.
Moody, Philip, and Youth Monument to the Future Organization.
Murray's
Nassau Symphony Orchestra, Inc., and Benj. J. Fiedler and Clinton P. Sheehy.
Neill, William
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann.
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robiano, Owners.
Orpheus Record Co.
Parmentier, David
Prince, Hughie
Rain Queen, Inc.
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner,
"Frisco Follies".
Rozen, Philip, Owner and Operator, Penthouse Restaurant.
Russell, Alfred
Schwarz, Mrs. Morris
Singer, John, former Booker's License 3325.
South Sea, Inc.,
Abner J. Rubina.
Spotlite Club
Stein, Ben
Stein, Norman
Steve Murray's Mahogany Club
Strouse, Irving
Sunbrock, Larry, and his Rodeo Show.
Superior 25 Club, Inc.
Television Exposition Productions, Inc., and Ed. A. Corran
The Place, and Theodore Costello, Manager.
Thomson, Sava and Valenti, Inc.
United Artists Management
Venturini Enterprises, Inc., and Herbert Rubin.
Wee & Leventhal, Inc.
Wilder Operating Co.
Wisotzky, S.
Zaks (Zacker), James
NIAGARA FALLS:
Florio's Melody Bar, and Joe Florio, Employer.
Panes, Joseph,
connected with Midway Park.
ONEONTA:
Shepard, Maximilian, Owner.
New Windsor Hotel.
PATCOGUE:
Kays Swing Club, and Kay Anglerio
ROCHESTER:
Lloyd, George
Valenti, Sam
ROME:
Turf Restaurant, and Carmen Acquino, Operator.
SARATOGA SPRINGS:
Messrs. Stevens and Arthur L. Blair.
SCHENECTADY:
Edwards, M. C.
Fresto, Joseph
Rudds Beach Nite Klub or Cos Shed, and Magnus E. Edwards, Manager.
Silverman, Harry
SOUTH FALLSBURG:
Majestic Hotel, Messrs. Cohen Kornfeld and Shore, Owners and Operator.
Seldin, S. H., Oper.,
Grand View Hotel.
STATEN ISLAND:
Idle Hour, Phil Messa
SUFFERN:
Armitage, Walter, Pres.,
County Theatre.

- GUELPH:**
Naval Veterans Assn. and Louis C. Janke, President
- HAMILTON:**
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)
- HASTINGS:**
Bassman, George, and Riverside Pavilion
- LONDON:**
Merrick Bros. Circus (Circus Productions, Ltd.), M. E. Nutting, Pres.
Seven Dorset Inn
- OTTAWA:**
Parkin, Hugh
Pencock Inn, and E. Spooner
- PORT ARTHUR:**
Curtis, M.
- TORONTO:**
Ambassador Music Co., and Charles Darwyn
Bert Mitford Agency, and Bert Mitford.
Lester, George
Local Union 1452, CIO Steel Workers' Organising Com.
Miquelon, V.
Radio Station CHUM
Webham, Katherine
- QUEBEC**
- DRUMMONDVILLE:**
Greuk, Marshall
- MONTREAL:**
Association des Concerts Classiques, and Mrs. Edw. Blouin and Antoine Dufour.
Auger, Henry
Berthe, Maurice, and La Societe Artistique.
Dania, Claude
Daoust, Hubert
Daoust, Raymond
Desjardins, C. B.
Diore, John
Emery, Marcell
Emmond, Roger
Lussier, Pierre
Sourkes, Irving
Sunbrock, Larry
- POINTE-CLARE:**
Edgewater Beach Hotel, and Wm. Oliver, owner.
- ST. GABRIEL DE BRANDON:**
Manoir St. Gabriel, and Paul Arbour, owner.
- QUEBEC CITY:**
Sourkes, Irving
- VERDUN:**
Senecal, Leo
- MISCELLANEOUS**
- Alberts, Joe
Al-Dean Circus, P. D. Freland
Andron, George D.
Angel, Alfred
Arnwood, Ross
Anuger, J. M.,
Aulger Bros. Stock Co.
Ball, Ray, Owner,
All-Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bigley, Mel. O.
Blake, Milton (also known as Manuel Blanche and Tom Kent)
Blanche, Manuel (also known as Milton Blanche and Tom Kent)
Boeraman, Herbert (Tiny)
Branchfort, E.
Braunstein, B. Frank
Bruce, Howard, Mgr.,
"Crazy Hollywood Co."
Bregler, Harold
Brydon, Ray Marth, of the Dan Rice J-Ring Circus.
- Buffalo Ranch Wild West Circus, Art Miz, R. C. (Bob) Grooms, Owners and Managers.
Burns, E. L., and Partners
But-Yes, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Leo
Conway, Stewart
Cornish, D. H.
DeShoo, Mr.
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Farrance, R. F.
Fechan, Gordon P.
Fetzis, Mickey, Owner and Mgr., "American Beauties on Parade"
Fitzker, Daniel
Forrest, Thomas
Fox, Jess
Foa, Sam M.
Freland, P. D., Al-Dean Circus
Freeman, Jack, Mgr.,
Polina Gay Paris
French, Joe G.
Friendship League of America
Garnes, C. M.
George, Wally
Gibbs, Charles
Gould, Hal
Grego, Pete
Gustre, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Ed. P.,
Hoffman's 3-Ring Circus.
Horn, Irish
Horn, O. B.
International Magicians, Producers of "Magic in the Air".
James, Hugo
Johnson, Sandy
Jobston, Clifford
Kay, Bert
Kelton, Wallace
Kent, Tom (also known as Manuel Blanche and Milton Blanche).
Keyes, Ray
Kimball, Dode (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Levanon, Charles
Levin, Harry
Mager, Floyd
Mann, Paul
Matthews, John
Maurice, Ralph
McCann, Frank
McCaw, E. E., Owner,
Horse Follies of 1946.
McHunt, Arthur
Meeks, D. C.
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro, Edna Proussis, Managers.
Miller, George E., Jr., former Brokers' License 1129.
Miquelon, V.
Moher, Woody (Paul Woody)
Nelson, A. L.
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners.
Olson, Buddy
Osborn, Theo.
Ouellette, Louis
Patterson, Chas.
Peth, Iron N.
Platinum Blood Revue
Res, John
Redd, Murray
Reid, R. E.
Richardson, Vaughan,
Fine Ridge Follies
Roberts, Harry E. (also known as Hap Roberts or Doc Mel Roy)
- Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal I.
Ross, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgers
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marro)
Sunbrock, Larry, and His Rodeo Show.
Taber, Jacob W.
Tafas, Mathew
Taylor, E. J.
Temptations of 1941
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
White, George
Williams, Cargile
Williams, Frederick
Wilson, Ray
Woody, Paul (Woody Mosher)
- Pleasant Valley Boys Orchestra, Galesburg, Ill.
Russell Ross Trio (Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra)
Samczyk, Casimir, Orchestra, Chicago, Ill.
Scharf, Roger and His Orch., Utica, N. Y.
Smith, Chuck, Orchestra, North Lima, Ohio
Startt, Lou and His Orchestra, Easton, Md.
Triefenbach Bros. Orch., Marissa, Ill.
Van Brundt, Stanley, Orchestra, Oakridge, N. J.
Weiss Orchestra, Durand, Wis.
Wells Orchestra, Kitchener, Ont., Canada
Young, Buddy, Orchestra, Deaville, N. J.
- GEORGIA**
- SAVANNAH:**
Trocerado Club, and George Rody and W. C. (Shorty) Dugger.
- IDAHO**
- BURLEY:**
Y-Dell Ballroom
- ILLINOIS**
- ALTON:**
Abbot, Benny
EUREKA:
Haecker, George
GALESBURG:
Townsend Club No. 2
MATTOON:
U. S. Great Hotel
QUINCY:
Porter, Kent
STERLING:
Bowman, John E.
Sigman, Arlie
- INDIANA**
- SOUTH BEND:**
St. Casimir Ballroom
- IOWA**
- BOONE:**
Meyer's Hall
CEDAR FALLS:
Woman's Club
COUNCIL BLUFFS:
Radio Station KSWI
Smoky Mountain Rangers
DES MOINES:
Rhapsody Club.
KOKOMO:
Porter, Kent
- KANSAS**
- WICHITA:**
Shadowland Dance Club
- KENTUCKY**
- ASHLAND:**
Amvet's Post No. 11, and Carl "Red" Collins, Manager.
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
- LOUISIANA**
- NEW ORLEANS:**
Club Slipper, and John Carrao, proprietor,
418 Bar & Lounge, and Al Betsaban, proprietor.
Happy Landing Club
Trocerado Lounge, and Frank Forte, proprietor.
- MARYLAND**
- BALTIMORE:**
Knowles, A. L.
HAGERSTOWN:
Audubon Club, M. I. Patterson, Manager.
Rabasco, C. A., and Baldwin Cafe.
- MASSACHUSETTS**
- METHUEN:**
Central Cafe, and Messrs. Yankonis, Driscoll & Gagnon, Owners and Managers.
NEW BEDFORD:
The Polka, and Louis Garston, Owner.
SPENCER:
Spencer Fair, and Bernard Reardon
WEST YARMOUTH:
Silver Sea Horse, and Joe Gohin, operator.
WORCESTER:
Gedymim, Walter
- MICHIGAN**
- HOUGHTON LAKE:**
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
MARQUETTE:
Johnston, Martin M.
PORT HURON:
Lakeport Dance Hall
- MINNESOTA**
- DEER RIVER:**
Hi-Hat Club
FOREST LAKE:
Melody Ballroom, and Donald Wirth, operator.
MINNEAPOLIS:
Twin City Amusement Co., and Frank W. Patterson.
ST. CLOUD:
Blue Blazer Bar, and Leo "Hap" Kastner, owner.
ST. PAUL:
Berk, Jay
Twin City Amusement Co., and Frank W. Patterson.
- MISSOURI**
- KANSAS CITY:**
El Capitan Tavern, and Marvin King, owner.
ST. JOSEPH:
Rock Island Hall
- MONTANA**
- GREAT FALLS:**
Golder, Clarence, and Civic Center Theatre.
HAYLE:
Tigny, Emil Don, and Ilwaco Theatre.
- NEBRASKA**
- LINCOLN:**
Danz-Moi
OMAHA:
Baker Advertising Company
Benion Legion Post Club
Eagles Club
Pieboard Liquor Store
VPW Club
Whitney, John B.
- NEVADA**
- ELKO:**
Club Elko
ELY:
Little Casino Bar, and Frank Pace
- NEW JERSEY**
- ATLANTIC CITY:**
Mossman Cafe
Surf Bar
Terminal Bar
CLIFTON:
Boeckman, Jacob
ELIZABETH:
Polish Falcons of America, Nest 126.
JERSEY CITY:
Band Box Agency, Vince Giacinto, Director
LINDEN:
Polish National Home, and Jacob Dragon, President.
LODI:
Peter J's
MT. FREEDOM:
Klode's Hotel
NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Proprietor
NEWARK:
Mayfair Tavern
Newark Opera House, and A. C. Cerrigone, Mgr.
NORTH HALEDON:
Willow Brook Lodge
PASSAIC:
Blue Room, and Mr. Jaffe
Crystal Palace Ballroom
SOMERS POINT:
Steele Inn
TOTOWA BOROUGH:
St. Michael's Grove
- NEW YORK**
- BROOKLYN:**
Frohman, Louis
BUFFALO:
Hall, Art
Jesse Clipper Post No. 430,
American Legion
Williams, Buddy
Williams, Ossian
CERES:
Coliseum
COLLEGE POINT:
Muehler's Hall
ELMIRA:
Hollywood Restaurant
HARRISVILLE:
Lake Bonaparte Hotel, and Virgil Chesteman, Prop.
HUDSON:
New York Villa Restaurant, and Hazel Unson, Proprietor.
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hardie, Leslie, and Vineyard Dance Hall.
MT. VERNON:
Hartley Hotel
Studio Club
NEW ROCHELLE:
Ship Ahoy Tavern, Steve Keefer, Manager.
NEW YORK CITY:
Disc Company of America (Asch Recordings)
Embassy Club, and Martin Netaie, Vice-Pres., East 57th St. Amusement Corp.
Manor Record Co., and Irving N. Berman
Richman, Wm. L.
Sammy's Bowery Follies, Sam Fuchs, Owner.
Tramets Restaurant
Willis, Stanley
NORFOLK:
Joe's Bar and Grill, and Joseph Briggs, Proprietor.
- OHIO**
- PIERPONT:**
Pioneer Picnic Park, and Dale Cole
- WEST VIRGINIA**
- PARKERSBURG:**
Nemesis Shrine Park
- WISCONSIN**
- KENOSHA:**
Fox River Gardens, and Emil Mahos, Proprietor.
- INDIVIDUALS, CLUBS, HOTELS, Etc.**
- This List is alphabetically arranged in States, Canada and Miscellaneous**
- ARIZONA**
- DOUGLAS:**
Top Hat
- ARKANSAS**
- HOT SPRINGS:**
Forest Club, and Haskell Hardage, Proprietor.
- CALIFORNIA**
- BEVERLY HILLS:**
White, William B.
BIG BEAR LAKE:
Creamman, Harry E.
CULVER CITY:
Mardi Gras Ballroom
LONG BEACH:
Schooler, Harry
SAN BERNARDINO:
Danceland Ballroom
Sierra Park Ballroom,
Clark Rogers, Mgr.
SAN FRANCISCO:
Jones, Cliff
SAN LUIS OBISPO:
Seaton, Don
SANTA ROSA:
Rendezvous, Lake County
- COLORADO**
- DENVER:**
Yucca Club, and Al Beard, Manager.
LOVELAND:
Westgate Ballroom
- CONNECTICUT**
- GROTON:**
Swiss Villa.
HARTFORD:
Buck's Tavern,
Frank S. DeLuco, Prop.
NORWICH:
Lafayette Club.
Monie Carlo Restaurant.
Wander Bar
- FLORIDA**
- CLEARWATER:**
Sea Horse Grill and Bar
JACKSONVILLE:
Cox, Lyle
KEY WEST:
Delmonico Bar, and Arturo Boza
MIAMI BEACH:
Coronado Hotel
PENSACOLA:
Southland Bar & Grill, and Leonard Galleari,
Wishing Well, and P. L. Doggett.
SARASOTA:
Gay Nineties
"400" Club
TAMPA:
Grand Oregon, Oscar Leon Mgr.
- THEATRES AND PICTURE HOUSES**
- Arranged alphabetically as to States and Canada**
- ARKANSAS**
- LITTLE ROCK:**
Arkansas State Theatre, and Edw. Stanton and Grover J. Butler, Officers.
TEXARKANA:
Oak Lawn Theatre, and Paul Ketchum, owner and operator.
- MASSACHUSETTS**
- BOSTON:**
E. M. Low's Theatres
MOLYBDE:
Holyoke Theatre, B. W. Levy
- MICHIGAN**
- DETROIT:**
Colonial Theatre, Raymond Schreiber, Owner and Oper.
GRAND RAPIDS:
Powers Theatre
- MISSOURI**
- KANSAS CITY:**
Main Street Theatre
- NEW YORK**
- GLENS FALLS:**
Empire Theatre, and Don Sleight.
- NEW JERSEY**
- MONTCLAIR:**
Montclair Theatre and Coe-Hay Corp., Thomas Haynes, James Costello.
- OHIO**
- CLEVELAND:**
Metropolitan Theatre
Emanuel Stutz, Oper.
- VIRGINIA**
- BUENA VISTA:**
Rockbridge Theatre

UNFAIR LIST of the AMERICAN FEDERATION OF MUSICIANS

BANDS ON THE UNFAIR LIST

- Beloit Recreation Band, and Don Cuthbert, Beloit, Wis.
Botany Mills Band, Pasmak, N. J.
Florence Rangers Band, Gardner, Mass.
Heywood-Wakefield, Band, Gardner, Mass.
Jersey City Military Band, and Elia Ciricillo, Director.
Letter Carriers' Band, Patterson, N. J.
Letter Carriers' Band, Salt Lake City, Utah.
V. P. W. Ravens Band, Ravenna, N. Y.
Washington Band, Annville, Pa.
- ORCHESTRAS**
- Beck, Stephen S., Orchestra, Reading, Pa.
- Bass, Al, Orchestra, Oklahoma City, Okla.
Betto Villa Orch., Palfurias, Tex.
Bianchi, Al, Orchestra, Oakridge, N. J.
Boley, Don, Orchestra, Topeka, Kansas.
Bowen, Virgil & His Orch., White Hall, Ill.
Busch, Jack, Orch., Cuba City, Wis.
Capps, Roy, Orchestra, Sacramento, Calif.
Cargyle, Lec and His Orchestra, Mobile, Ala.
Carsons Orchestra, Galesburg, Ill.
Coleman, Joe, and His Orch., Galveston, Texas.
Downs, Red, Orchestra, Topeka, Kan.
Ellis, Harry B., Orchestra, Oklahoma City, Okla.
- Fox River Valley Boys Orch., Pardeeville, Wis.
Glen, Coke and His Orchestra, Butler, Pa.
Hughes, Jimmy & Orchestra, Oklahoma City, Okla.
Jones, Stevie, and his Orchestra, Catalina, N. Y.
Killmer, Earl & His Orchestra, Kingston, N. Y.
Kryl, Bohumir, and his Symphony Orchestra, Lake, Danny, Orch., Pierpont, Ohio.
Lee, Duke Dayle, and his Orchestra, "The Brown Bombers", Poplar Bluff, Mo.
Merin, Pablo, and his Tipica Orchestra, Mexico City, Mexico.
Meekers Orchestra, Galesburg, Ill.
Nevichols, Ed., Orchestra, Monroe, Wis.
O'Neil, Kermit and Ray, Orchestra, Westfield, Wis.

ILLINOIS:
Bellerland Rink
INDIANAPOLIS:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe.
INDIANAPOLIS:
Club Royale
INDIANAPOLIS:
Ventura's Restaurant, and
Rufus Ventura
INDIANAPOLIS:
Polish Community Center
NORTH CAROLINA
ASHEVILLE:
Proper, Fitzhugh Lee
KINSTON:
Parker, David
WILMINGTON:
Village Bar, and E. A.
Lebio, Owner.
OHIO
CINCINNATI:
Wallace, Dr. J. H.
CONNEAUT:
MacLionell Music Club
POSTORIA:
Fortuna Sportsmen Club
GENEVA:
Egler Club
HOUSTON:
American Legion Post 59, and
Mack Lilly, Commander.
Club Riviera
Colonial Inn, and Dustin E.
Cott
KENTON:
Weaver Hotel
LIMA:
Billger, Lucille
MANSFIELD:
Ringside Night Club
RUSSELL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, owner.
WARREN:
Knevech, Andy, and Andy's
Inn.
OKLAHOMA
BRITTON:
Cedar Terrace Night Club
HUGO:
Al. G. Kelly-Miller Bros. Circus,
Obert Miller, General Man.
OKLAHOMA CITY:
Orwig, William, Booking Agent
YINATA:
Bodeo Association
PENNSYLVANIA
BEAVER FALLS:
Club Manor
BUTLER:
Sinkovich, William
CENTER:
Slovenian Club
DUNMORE:
Arcadia Bar & Grill, and
Wm. Sabatelle, Prop.
Charlie's Cafe,
Charlie DeMarco, Prop.
LYNCHBURG:
Rogers Hall, and Stanley
Rogers, Proprietor.
FALLSTON:
Brady's Run Hotel
GREENTOWN:
White Beauty View Inn, and
Naldo Guicini, proprietor,
Lake Wallenpaupack.
NEW BRIGHTON:
Broadway Tavern
PHILADELPHIA:
Associated Polish Home
Dupree, Hiram.
Morgan, R. Duke
Roseland Cafe, and A. Scilera.
PITTSBURGH:
Club 22
Flamingo Roller Palace,
J. C. Navari, Oper.
New Penn Inn, Louis, Alex and
Jim Passarella, Props.
ROULETTE:
Brewer, Edgar, Roulette House
WILLIAMSPORT:
Jim and Jane and their Western
Vagabonds.
RHODE ISLAND
WOONSOCKET:
Jacob, Valmore.
SOUTH CAROLINA
CHARLESTON:
Eisenmann, James P. (Bunk)
TENNESSEE
BRISTOL:
Knights of Templar

TEXAS
GALVESTON:
Sons of Herman and Gulf
Oleander Lodge Club.
CORPUS CHRISTI:
Choates, Harry
PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
SAN ANTONIO:
Zaragoza Amusement Co., Inc.,
and Alameda, National, Maya,
Guadalupe and Zaragoza
Theatres.
VIRGINIA
BRISTOL:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club
NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores.
RICHMOND:
Ficus Musical Assoc.
Market Inn Social Club, and
Robert Long.
ROANOKE:
Krich, Adolph
WEST VIRGINIA
CHARLESTON:
Savoy Club, "Flop" Thompson
and Louie Rink, Oper.
KEYSTONE:
Calloway, Franklin
FAIRMONT:
Adda Davis, Howard Weekly,
Gay Spot
Amvets, Post No. 1
PARKERSBURG:
Masonic Temple Ballroom
Silver Grille, R. D. Hiley,
Owner.
WISCONSIN
BARABOO:
Devils Lake Chateau, James
Halsed, Manager.
COTTAGE GROVE:
Cottage Grove Town Hall, and
John Galvin, Operator.
CUSTER:
People's Tavern and Dance
Hall, and Mrs. Truda.
EAU CLAIRE:
Conley's Nite Club
GRAND MARSH:
Patrick Lake Pavilion
JUNEAU:
Juneau County Fair Assn., and
H. E. Rynearson, Sec.
KENOSHA:
Julius Bloxdorf Tavern
Otto and Harv's Aquilla Res-
ort, and Otto Borkenhagen,
Powers Lake.
Petrifying Springs Club House
Powers Lake Pavilion, and Cas-
imir Fec, Owner.
MADISON:
A. & T. Talent Agency, and
Arnold Finness.
Twin Gables, and Bob Bidgood,
Proprietor.
NORTH FREEDOM:
American Legion Hall
OREGON:
Village Hall
REWEY:
High School
Town Hall
RICE LAKE:
Victor Sokop Dance Pavilion
TREVOR:
Stork Club, and Mr. Aide
TWO RIVERS:
Club 42 and Mr. Gauger,
Manager
Timms Hall & Tavern
WISCONSIN RAPIDS:
Golden Gate Supper Club
DISTRICT OF COLUMBIA
WASHINGTON:
Henny's Tavern, and Benny
Mendelson.
Star Duet Club,
Frank Moore, Prop.
TERRITORY HAWAII
HONOLULU:
49th State Recording Co.
Iandoli and Anthony Ferro

CANADA
MANITOBA
WINNIPEG:
Roseland Dance Gardens, and
John F. McGee, Manager.
ONTARIO
CUMBERLAND:
Maple Leaf Hall
HAMILTON:
Hamilton Arena,
Percy Thompson, Mgr.
HAWESBURY:
Century Inn, and Mr. Descham-
bault, Manager.
Triangle, and J. & E. Assaly,
Props.
KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie.
PETERBOROUGH:
Brookside Pavilion, and Earl
Tully, Owner and Operator.
PORT STANLEY:
Melody Ranch Dance Floor
TORONTO:
Echo Recording Co., and
Clement Hambourg.
QUEBEC
AYLMER:
Lakeshore Inn
MONTREAL:
Harry Feldman
Village Barn, and O. Gaucher,
L. Gagnon and Paul Fournier.
QUEBEC:
L'Auberge Des Quatre Chemins,
and Adrien Asselin, Prop.
VAL MORIN:
Val Morin Lodge.
MISCELLANEOUS
Al. G. Kelly-Miller Bros. Circus,
Obert Miller, General Manager
Marvin, Eddie
THEATRES AND PICTURE HOUSES
LOUISIANA
SHREVEPORT:
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Majestic Theatre
Strand Theatre
MARYLAND
BALTIMORE:
State Theatre
MASSACHUSETTS
FALL RIVER:
Durfee Theatre
MICHIGAN
DETROIT:
Shubert Lafayette Theatre
MONTANA
GREAT FALLS:
Civic Center Theatre, and
Clarence Colder.
HAVRE:
Havre Theatre, and Emil Don
Tigny.
NEW JERSEY
MONTCLAIR:
Montclair Theatre
MORRISTOWN:
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Jersey Theatre
Park Theatre
Community Theatre
TRENTON:
Capitol Theatre
RKO Broad Theatre
NEW YORK
RUFFALO:
Basil Bros. Theatres Circuit, in-
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Center Theatre
Kenmore Theatre
Niagara Theatre
Paramount Theatre
Seneca Theatre
KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre.

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console, BCV, \$107.66; Acolian-Hammond player,
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Ave., Waterbury 4, Conn.
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gongs, sound effects, violins, mandolins, Vega lute,
harp-guitar, Italian automobile. Emil Dobos,
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FOR SALE—Fine library belonging to Charles
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will sell whole or in part. Mrs. Charles Lepaige,
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