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*Philadelphia
 Orchestra*

Candid camera shot of Arcari rehearsing with Philadelphia Orchestra for concerts given on January 11th and 12th.

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Affairs of the Federation

The President Acts on Resolutions

The following resolution was referred to the President's Office by the 1951 Convention held in New York City:

"WHEREAS, At the present time the Canadian members of the Federation have only one representative to the International office in the form of an elected representative who holds a seat on the Executive Board, and

"WHEREAS, We feel the Canadian members of the Federation warrant more representation due to the growing membership of the Federation in Canada and the expanding radio, television and entertainment fields in Canada, and

"WHEREAS, A more consolidated effort is necessary on the part of the Canadian members in dealing with problems which are individually Canadian, if we are to insure our progress, therefore,

"BE IT RESOLVED, That in accordance with Section 1-N of the International Constitution, the President appoint 'an Assistant to the President' to solely devote his time to the consolidation and development of the Federation in Canada, to be located in Canada and to be directly responsible to the President."

The President feels that there is no need at this time for any more than one representative to handle Canadian affairs.

THE FOLLOWING IS FOR THE INFORMATION OF THE OFFICERS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS:

The Lester Petrillo Memorial Fund, which was created at the last Convention in June, 1951, has not as yet reached its goal of \$50,000.

REPORT ON RESOLUTION NO. 57

Resolution No. 57, which was referred to the International Executive Board by the 1950 Convention, was referred by the Board to the President.

President Petrillo has been working, and will continue to work, along the lines suggested by this resolution. You can readily understand, with the war in Korea and the uncertain conditions in the country at this time, that we have very little chance of getting any appropriations from any governmental source. This will be gone into further at a more opportune time.

REPORT ON RESOLUTIONS

No. 24 and No. 52

These resolutions were referred to the International Executive Board by the 1950 Conven-

tion, and were referred to the President by the Board for consideration during our negotiations with the motion picture producers.

Now that the negotiations have been concluded in a manner satisfactory to all parties concerned, the resolutions have been withdrawn by the introducers.

A Favorable Labor Board Ruling

Some time ago the National Labor Relations Board interceded in a case involving a tuba player who was employed to play with the Philadelphia Symphony Orchestra, and who, in turn, became involved in a dispute with the local in Philadelphia. The Labor Board took jurisdiction and the case was widely publicized in all papers through the country.

It must be remembered that the Taft-Hartley Law is supposed to apply to cases involving substantial interference with interstate commerce.

In any event, the Trial Examiner of the Labor Board who heard the case ruled that the local had no right to interfere with this tuba player on this engagement.

The local appealed the case to the five-man Board, which unanimously reversed the decision made by the Trial Examiner, in effect refusing to take jurisdiction on the basis that the activi-

(Continued on page six)



Extending appreciation to the American Federation of Musicians for the loyal and patriotic services rendered to the Marshall Plan in the accomplishment of its vital mission in the European Recovery Program, this award was presented to President James C. Petrillo by J. Lawrence O'Toole, labor representative of the ECA field office (now the Mutual Security Agency), of the New York District. Receiving the award in his New York office on January 9, Mr. Petrillo made the following acknowledgement: "I wish to say without regard to claims made or credit given that the American Federation of Musicians will continue this good work for a most worthy cause as long as there is any need for it."



The Distinguished Service Award of the Disabled American Veterans was presented to Local 644, Corpus Christi, Texas, early this year, in recognition of the musicians' free concerts for the wounded veterans in the Naval Air Hospital, and for other veterans groups in the area. The presentation was made by L. W. Harrell, State Commander of the Disabled American Veterans, and accepted on behalf of the Local by Walter Melhart, president, and Terry Ferrell, secretary. This was the sixth such award presented in the State of Texas during the past five years. Local 644 gave many of the free concerts on its own account; others were under the auspices of the Music Performance Trust Fund of the Recording Industry.

SPOTLIGHT ON BILL JENNINGS



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The Board of Directors of the Williamsport Symphony Society is endeavoring to secure desirable positions in various occupations for members of the Williamsport Symphony Orchestra who are interested in music as an avocation.

With this idea in mind, the Society would welcome correspondence from players of all symphonic instruments. If interested, send full information regarding your musical and vocational ability and experience, together with a late photograph of yourself. Address communications to WILLIAMSPORT SYMPHONY SOCIETY, P. O. BOX 696, WILLIAMSPORT, PENNA.

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the
**Balanced
Clarinet
Choir**

By William D.
Revelli



The balanced clarinet choir is essential to the instrumentation of every concert band that would perform music of the band's repertory in its most effective manner.

The symphony orchestra, since its earliest inception, has maintained a balanced string choir. The ratio between violins, violas, celli and string basses has always been of paramount importance, and given due consideration by conductors everywhere.

If the concert band is to achieve proper balance of instrumentation in its clarinet choir, we, as educators and conductors, must assume the responsibility and leadership for this development.

Need Our Bands Remain Static?

However, if we are to restrict the use of the alto, bass and contrabass clarinets to such an extent that these instruments are either non-existent or used in such meager numbers that they fail to contribute effectively to the general performance, then our bands will remain static, and limited in tonal color and flexibility.

The clarinet choir of the band, if properly balanced, should achieve a ratio between the instruments of the clarinet family that would be akin to that of the string family of the orchestra.

Formula for Proper Balance

A proposed balanced choir follows:

Sixteen Bb soprano clarinets; four Eb alto clarinets; four Bb bass clarinets; two contrabass clarinets.

A choir of twenty Bb soprano clarinets would include six Eb alto clarinets, six Bb bass clarinets and three contrabass clarinets.

A choir of twenty-four Bb soprano clarinets would require eight Eb alto clarinets, eight Bb bass clarinets and four contrabass clarinets.

Such instrumentation produces a beautifully balanced choir and greatly enhances the tonal color, fluency and flexibility of the concert band. The alto clarinet, used in sufficient number, not only adds a new color, but also improves the use of the third Bb soprano clarinet, which in present instrumentation, fails to balance the first and second Bb soprano clarinets. The bass clarinets add considerable warmth and beauty to the lower register of the woodwind section. The contrabass clarinets are much more agile and fluent than the tubas, and are most effective in the softer and more fluent passages, which have proved to be so awkward and difficult in the lower brasses.

Toward a More Refined Tone

The proposed instrumentation will also add materially to the band's total color combinations, and through its use arrangers and composers will not be so restricted in scoring for the concert band. This instrumentation will reduce the number of brasses, and thereby a more refined result will be secured.

For many educators and conductors, the above-recommended instrumentation will seem impractical, idealistic and ineffective. However, to those who have been fortunate enough to hear and conduct organizations possessing this instrumentation, there is no doubt of its effectiveness and practicability.

No Insurmountable Obstacles

Naturally, there are many problems and obstacles which may seem at the moment to be unsurmountable. The problem of financing such a large number of alto, bass and contrabass clarinets; maintenance; the securing of the necessary players; and instruction, all seem to be factors which would serve as definite and permanent barriers to the accomplishment of this ideal balance.

However, many of us can recall when not so many years ago, oboes, bassoons, french horns and alto and bass clarinets were included among only the very few top high school and college bands of the country. If we are to refrain from developing the balanced clarinet choir because of its expense, how can we explain the presence of bassoons and oboes in our present-day bands, since these instruments are more expensive than any member of the clarinet choir?

That the accomplishment of the balanced clarinet choir presents problems cannot be denied. However, I am convinced that with proper imagination, initiative and cooperation, we can overcome these difficulties and, in due time, achieve a truly balanced clarinet choir.

The Band of the Future

The challenge before us is one which will demand the cooperation of all instrument manufacturers and conductors. One day in the not-too-distant future, contrabass clarinets will be found in the instrumentation of the majority of our high school bands, just as the bassoons and oboes are today contributing to the effective performances of these musical organizations.

It behooves all of us to give serious consideration and due emphasis to this development. With the same determination and foresight as the pioneers of our present instrumental program possessed, we are certain to succeed.

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Affairs of the Federation

(Continued from page three)

ties of the symphony orchestra did not substantially interfere with interstate commerce.

Ironically, while the case received nationwide publicity when we lost, very little publicity was given it when we won. Hence, this report.

The following communication from Henry Kaiser, our attorney, explains this decision:

Law Offices

VAN ARKEL AND KAISER

1830 Jefferson Place, N. W.

Washington 6, D. C.

December 19, 1951

Mr. James C. Petrillo, President

American Federation of Musicians

570 Lexington Avenue

New York 22, New York

Dear President Petrillo:

This is to officially advise you of the decision of the National Labor Relations Board announced on December 18, 1951, in the Philadelphia Orchestra Association case.

You will recall that the Trial Examiner had found the Philadelphia Musical Society guilty of unfair labor practices and had ruled that symphony orchestras were subject to the Taft-Hartley Act. Because of the national scope of that ruling, you directed me on behalf of the Federation to aid the Philadelphia Local in its effort to seek reversal. That effort has proved

completely successful. The Board held that "the effect on interstate commerce of the activities of a non-profit organization like the Respondent Association, devoted to the presentation of musical performances of artistic merit, is too remote to warrant taking jurisdiction in a field where we have not previously asserted it."

This means, of course, that all affiliates of the Federation may continue their historic relationships with symphony orchestra associations without the obstacles and limitations created by the Taft-Hartley Act.

Respectfully submitted,

(Signed) HENRY KAISER,

Chicago Office.

A CLARIFICATION

In the section on "Official Business" in our issue of February, 1952, among the death notices for Local 802, New York City, appeared the name of Emil Levy. This was correct, as far as it went: Emil Levy, a violinist, died last month.

Unbeknownst to us, however, there were two members of Local 802 with identical names.

Emil Levy, a pianist, in 802 since 1926, is very much alive, and regularly engaged with Eddy Lane's Orchestra, playing club and hotel dates in the metropolitan area.

We Need a Friendly Congress

No matter what people think of the Administration in any State or on the National level, it doesn't make any difference whether the Administration is good or bad if reactionaries control the legislative body. From 1938 to 1948 both Roosevelt and Truman had one reactionary Congress after another. Starting with the Smith Amendments after 1939 and right down to the Case bill in 1946, one anti-labor bill after another was passed. The only thing that saved labor was the Presidential veto. After the 1946 election we didn't have even the one-third strength in either House to support the President's veto of Taft-Hartley in 1947.

Support For Our Friends

The non-partisan political policy of Sam Gompers is as good today as it was in his day. We have no choice. Just as our opposition does, we must support our friends on the basis of their voting records, not party labels.

Our State and Local Leagues everywhere have indicated that their endorsement will not be given lightly to any candidate. They recognize the high ideals by which the AFL has been guided in fighting for the ordinary citizens of this country. They will judge each candidate on his attitude toward the broad overall aims of all trade unionists.

—Labor's League for Political Education.

In Memoriam: Chauncey A. Weaver

CHAUNCEY A. WEAVER, whose column "Over Federation Field" enlivened the pages of this magazine for nearly a quarter of a century, died in Des Moines, Iowa, on February 15th, after a prolonged illness. He was a delegate to national conventions in 1911, 1913, 1914, and 1915, and a member of the International Executive Board from 1915 to 1947, when he was made a life member of the Federation and an honorary life member of the Board. Still active in Iowa music life, he was president of Des Moines Local 75, in 1923. From 1915 on he was regularly in attendance at national conventions of the Federation, until the 1951 session in New York, which he missed because of illness. His acquaintance with delegates and local officers soon became nation-wide, and in May, 1929, he began contributing his column to the *International Musician*, chronicling in lively style the works and days of musicians and their locals in all parts of the country.

In the course of his eighty-three years, Chauncey Weaver had a varied, colorful and interesting career as musician, lawyer, journalist, orator, and humorist. He was born in Chautauqua County, New York, but in his early youth moved with his family to Iowa, where he was educated. He started his musical career as a bass drummer, then switched to the cornet, and finally to the bassoon. He played the bassoon at Old Foster's Opera House in Des Moines, and also at Berchel's Theater; he was music manager for the Elbert and Getchell theaters for eight years. It was while on the latter job that Weaver learned he was a close double for the famous actor, David Warfield.



"Warfield and I had many a laugh over the similarity of our appearance," Weaver was fond of relating.

In 1899, shortly after Weaver was admitted to the bar in Iowa, he was engaged as editorial writer on the *Des Moines Capital* by the paper's

publisher, Lafayette Young, Sr. The embryo lawyer, who was also a skilled musician, continued on the newspaper, then the leading journal in Iowa, until 1914. Shortly after leaving this editorial post, he was appointed on the legal staff of the City of Des Moines; in this capacity he became famous for the ironic wit and lively humor of his legal opinions and his courtroom pleadings. In 1931 he opened his own law office, and continued in practice until he retired on January 1, 1949.

In his frock coat, black tie knotted over a batwing collar, and black slouch hat, Weaver was a familiar figure around Des Moines for more than half a century.

Funeral services for Chauncey Weaver were held at the Dunn Funeral Home in Des Moines on Monday, February 18th; interment was in the Masonic section of Glendale Cemetery. Among those attending were International Executive Board member Stanley Ballard, Joe Stoddard and Leo Cole of Local 137, Cedar Rapids, Iowa, as well as the officers and many members of Local 75, Des Moines.

Members of the Federation, who have known Chauncey Weaver in person at conventions, or who have met him through his column, will realize how much he will be missed. He had ever an outgoing personality, and he met the illness of his last few years with fortitude and courage. He would like, we think, to be remembered by some lines he wrote in *The International Musician* in August, 1948:

"Our times are in Thy hand!"—thus did the poet sing;

In faith sublime we'll journey on our way—

Until the bells of vic'try sweetly sing,

In triumph on our Golden Harvest Day!

Santa Barbara: 1952 Convention City

FOR the convention visitor who has business to attend to, Santa Barbara offers, for his limited leisure time, a great deal wrapped up in a relatively small package. Its scenery is superb, but not too spread out. It has plenty of history, summed up in a few beautiful old mission buildings in good repair. Recreational facilities are comparatively close together: pools and swimming beaches, piers for deep-sea fishing boats, golf courses, a three-mile shore drive, mountain trails.

The business district, as befits a town of 50,000, is quite compact. Registration headquarters for the A. F. of M. Convention, the Hotel Carrillo is distant only some nine blocks—roughly three-quarters of a mile—from the National Guard Armory in which convention sessions will be held. For the delegates staying at ocean front hotels and motels, which are located at some distance from the Armory, buses will be furnished.

Where Every Prospect Pleases

Santa Barbara is also easy to get to. Whether the traveler arrives by car, train, bus, or plane, he comes in through—or over—the Santa Ynez Mountains, which form a semicircle to the north of the city. He sees, at a sudden glance, the little city, nestled in a coastal valley, looking out over the harbor to the Channel Islands thirty miles offshore. The waterfront runs east and west, because of a sudden ninety-degree bend in the California coast. The mountains to the north and the islands to the south protect the harbor and the beaches, making this one of the quietest and safest sections of the coast between Los Angeles, a hundred miles south, and San Francisco, 347 miles north. Further to safeguard the harbor, a breakwater at its west end, a third of a mile out, forms a sheltered anchorage for yachts and small boats.

Mild, Even Climate

Anyone planning a short stay in Santa Barbara during the second week in June—the Convention date—will naturally be curious about what weather to expect. During that period in 1949, maximum daytime temperatures ran from 66 to 75; nights were cool (as always) at 55 degrees. In 1950, daytime maximums during June 9th to 14th ran from 68 to 80; nights dropped to 47 degrees. These temperatures indicate that year-round clothes or summer vacation outfits are equally good; certainly nobody needs to prepare for tropical weather.

On the Santa Barbara climate in general, it is of interest to read the estimates of Charles Nordhoff, grandfather and namesake of the co-author of *Mutiny on the Bounty*. In the mid-1870's, the elder Nordhoff (not a "native son"), wrote a national best-seller called *California: for Health, Pleasure, and Residence*, in which he said of Santa Barbara: "The town and its vicinity gain thus a remarkably equable climate . . . the most equable on the Coast . . . It has a number of pleasant drives, and the old Spanish part of the town is an agreeable novelty to strangers."

CONVENTION NOTICE

The 1952 Convention of the American Federation of Musicians will be held at the State Armory, Santa Barbara, California, during the second week in June, beginning JUNE 9th. Information regarding hotel arrangements will be transmitted to the Delegates just as soon as we receive their credentials.

Fraternally yours,

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

Historic Buildings

That "old Spanish part of the town" is still of immense interest to strangers. Most notable item is the famous Santa Barbara Mission, in continuous operation by the Franciscan fathers since it was first built in 1786. It is perhaps the best preserved of the early monasteries in California, and is often called "Queen of the Missions." There are two other famous missions in the area: the Mission of the Passes, and another at nearby Lompoc.

In addition to these historic structures, there is a wing of the old adobe mansion of the De la Guerra family built into the famous shopping arcade, the Paseo De la Guerra in the center of the city. Jose De la Guerra was famous as a commandante of the Presidio in the 1820's,

when Santa Barbara was still under the Mexican flag.

Newer Structures

Among modern structures in the Spanish-Moorish style, the Santa Barbara County Court House is perhaps the most notable in the city. Its sunken garden in the courtyard is famous; its hammered iron grillwork, leather-covered doors, and nail-studded furniture recall old Spain; and the murals in its assembly room depict Santa Barbara's history. Also in Spanish style are the Lobero Theatre, and the buildings of the Cate School in which in the summer the Music Academy of the West operates. Then there are the many beautiful homes in the Montecito district, done in Spanish-California style.

More Than a Resort Town

Santa Barbara is no less noted as a residential city than as a resort town; it is also a considerable commercial and industrial center, though its products are not such as involve smoke or grime. But its seven-million-dollar annual lemon crop, its million-dollar walnut output, its million-and-a-half-dollar flower seed crop, in addition to a sizeable output of oil, hides, diatomaceous earth—all these put it well to the fore among California counties. It will surprise the visitor to learn that the city is fourth in the United States in per capita income, being outranked only by Long Beach, California, Reno, Nevada, and Greenwich, Connecticut.



A. F. OF M. REGISTRATION HEADQUARTERS IN SANTA BARBARA

From Labor's League for Political Education

YOUR Labor's League for Political Education is stronger than ever before. The best indication of the kind of interest shown in our political program is the support given by the International Unions to our fund-raising campaign. By the end of January, eighty-four of the ninety-three A. F. of L. unions eligible to participate were already raising one dollar LLPE membership contributions from among their local union members. If we have nine out of ten unions actively engaged at this early hour, there can be little doubt about the kind of results we can expect next November on election day.

Wanted: Union Dollar-a-year Men

Every AFL member is asked to join LLPE and contribute just one dollar to help elect friendly candidates this year. What does one dollar mean? If I were to say that I could guarantee repeal of Taft-Hartley in return for one dollar from each AFL member, do you imagine for one moment that anyone would hesitate to contribute? Of course nobody could make such a guarantee. However, I am personally convinced that we could overcome the reactionary forces now dominating Congress if we could secure sufficient contributions to wage an even fight with our opponents this year.

One thing I do know is that we can not expect better laws from Capitol Hill until we do our part in electing better Congressmen to Capitol Hill.

Help Revamp Congress

Electing a friendly majority is far from an impossible task. Remember what happened in 1948. The American people replaced one of the worst Congresses in memory with the best Congress since the mid-thirties. As a result, the old age benefits were increased, minimum wages raised, public housing passed for the first time and the railroad workers got the union shop for the first time. It is true that we slipped back a bit in 1950, but not nearly so far as usual in an off-year election. So this time the prospects of electing a friendly majority should be even better than in 1948. We need only nine more Senate seats and thirty-four additional House seats.

What compelling force changed AFL policy towards politics and brought about the creation of Labor's League for Political Education? It was the realization on the part of the General Presidents that if we were to be free of oppressive legislation there was but one course to follow, that of political education.

Events of the past four years have only served to strengthen that realization. Even those who thought at the time Taft-Hartley was passed that the worst provisions of the act would not stand up in court now admit they were wrong.

In the Supreme Court we have had four major tests of the worst union-wrecking provisions of the act. In every case the act was declared constitutional.

It should be quite obvious to all of us that the only hope for freedom from oppressive legislation is in political education. It makes

James L. McDevitt, Director

no difference how well our members are organized or how capable our union representatives may be. It is no longer possible in every instance to maintain good pay and conditions for AFL union members because of the unfair restrictions of the Taft-Hartley Act. The employers have tested the main weapons provided by the act in the courts. The act is like a time bomb ready to be exploded when the labor market slackens and the time is right.

The purpose of our League is as sound now as it was in 1947. We must elect a better Congress if we want better laws that will benefit all the American people. The way to do that is to join the League and then register and vote for friends of labor on election day.

Politics Begins at Home

"One woman is worth ten men in getting out the vote," is the way my predecessor, Joe Keenan, expressed it. And I heartily agree.

Too often there is a tendency in some of our unions not to think of women as part of our political team. This may be natural in unions made up predominantly of men, but it is one tradition that it would pay us to change.

Look at the political results achieved by some of our unions which have a large number of women members. I don't think this is just coincidence after watching the successful door to door campaign waged by women's committees in the last Philadelphia election. I am sure in my own mind that the women's committees brought in the margin of victory.

Just because all the members of a local bricklayers' union are men, that is no reason why women can't be part of the union's political team. Every member has a wife or sister or daughter who would like to help LLPE in this coming election.

You can't bluff statistics. There are only eight million AFL members out of ninety-five million potential voters. Even if we got every AFL member to vote, that would still not be enough. We need more than our own votes. When we look for other votes to help elect favorable candidates, half the time we talk about trying to win the votes of farmers or professional people. We are very often disappointed in these attempts. Yet all the time, right in our own families, we have millions of votes that we have made very little effort to bring out on election day.

It stands to reason that trade union wives want to vote for favorable candidates and help get out the vote if the local LLPE units will only make use of their services.

There is nobody who understands the economic problems of the day better than the housewife who, after all, does the bulk of the purchasing for the family. It is the housewife who has to meet each price increase at the grocery checkstand. It is the housewife who has to figure out what sacrifices are necessary to make the pay-check stretch. The housewife does not have to be told that Congress did her wrong when it put a lid on wages and an escalator under prices. I think that recent events have tended to make women more politically conscious than at any other time in history.

Not only as voters but as vote-getters, there is nobody who can do the job like the housewife. She usually knows her neighbors better than her husband does. Every professional politician will tell you that neighbor to neighbor word-of-mouth boosting is better than all the publicity a candidate can buy. How many political revolts for better schools or civic improvements were started by men? The initiative, the leadership and the work usually came from the ranks of women who were strict amateurs at politics.

You always hear the complaint that a man can't lay off work to give his time as a volunteer worker at the polls on election day. What's the matter with his wife? She would probably welcome a break from everyday routine. She'll probably do a better job anyway.

We are trade unionists forced into a fight we traditionally stayed away from. Even though we are new at politics, in case after case we have whipped the professionals at their own game. However, we still need an additional few seats in the House and Senate before we have a friendly Congress. We are not going to win these additional seats by fighting with one hand behind our back. We are fighting with one hand behind our back so long as we don't make this a family fight with every member of a trade union family on the team.

I want to urge the officers of every Local League to be certain to establish a Women's Division if they haven't already done so, and to advise them that material designed to appeal to the housewife is available for distribution and use. May we further ask that you furnish us with the names of the officers of the Division selected in order that we may forward the special material directly to them.

INTERNATIONAL MUSICIAN

International Musician

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Our Smaller Ensembles

EVIDENCE mounts, what with the releases received at this office, that smaller ensembles are flourishing both in cities and in less populated communities. Americans as a whole may not be receptive to chamber music as presented in chandeliered salons of the extremely wealthy, but they do like to pull up chairs around intimate groups in parlors, club rooms and small halls the nation over.

Out California way, the Los Angeles Chapter of the International Society for Contemporary Music, noted as a vehicle for premieres, is making news. Robert Craft leads variously grouped



The Miami Arts Quartet: (Left to right) Frederick Newmann, Richard Collins, Joan Radley, Barbara Hill.

ensembles in new works by Arnold Schoenberg, Anton Webern, Ben Weber, Igor Stravinsky and others. Heard on these programs are such well-known Southland instrumentalists as Naomi Sparrow and Leonard Stein (piano), Robert Gross (violin), Milton Thomas (viola), George Neikrug (cello), Haakon Bergh (flute), Alexandre Duvoir (oboe), Mitchell Lurie, Glen Johnston, Hugo Raimondi and William Utyate (clarinets), Jack Marsh (bassoon) and Tibor Shik (horn).

The Los Angeles Flute Club (see page thirteen for photograph) has elected its officers for the coming year. Harry Baxter and William Hurlinger, two flutists who were instrumental in founding the club thirty-five years ago, were re-elected respectively president and treasurer. Other officers—these newly installed—are Archie Wade, Jr., vice-president, and Sylvia Ruderman, secretary.

The programs of this organization have been made interesting through the years by the appearance of notable soloists—George Drexler, Doriot Anthony, Roger Stevens, Arthur Glegghorn, Fredrick Baker, Lorna Wren, Barbara Putman—and by the cooperation of other ensembles, as an instance the Southern California Woodwind Ensemble. Among the club's admirable policies is the featuring of compositions by local musicians. Thus Matt Doran, George Poole, Sigurd Frederiksen, Sol Cohen and Ary Leeuwen have appeared on the programs.

As far to the eastward as these are to the westward, the Kroll Quartet presented this season a series of four concerts at Town Hall, New York. Formed in 1944, the ensemble has been acclaimed for its sensitivity to precision, for its

texture, for its expressiveness. Its leader, William Kroll, before forming his own group was for ten years first violinist of the Coolidge Quartet. He is also a teacher (at the Mannes School, New York City, and at his own school at Woodstock, New York), chamber music coach (at Tanglewood, Massachusetts) and composer (his "Banjo and Fiddle" is well known). Violinist Louis Graeler has appeared with numerous chamber groups, including the Coolidge Quartet. Violist Nathan Gordon

is a faculty member of the Dalcroze School in New York, and a teacher at Chautauqua Institute. Cellist Avron Twerdowsky was with the Coolidge Quartet, before joining this group. As soloist with symphony orchestras he has introduced important cello works.

The "Syracuse Friends of Chamber Music" is an association of Central New York residents who share a common interest in fine chamber music. The enthusiasm evoked by the chamber music programs it has presented, performed by the Krasner Chamber Music Ensemble, assures the success of the venture. At a recent concert Dimitri Mitropoulos conducted the Krasner group in a program which included Mozart's Salzburg Serenade for strings and tympani, and, as a tribute to the great composer who



The Searles Trio, Peterborough, Canada, which has recently completed a tour of various towns in Ontario for the Department of Education of that province. (Left to right) Cecil Searles, Olive Searles, Gabriel Tatrallyay.

died last summer, Arnold Schoenberg's *Verklärte Nacht*. Louis Krasner, besides heading the ensemble which bears his name, is professor of violin and chamber music at Syracuse University.

New Jersey may well be proud of its chamber music organizations. The New Jersey Chamber Music Guild, newly formed, devotes itself to the performance of rare standard and contemporary literature. It is a non-profit group and plans to build its programs so that they may benefit schools and music clubs. Samuel Applebaum, the organization's president, has presented chamber music recitals for the past twenty-five years. Vice-president Marion Stern has appeared with the Roth String Quartet,



The Kroll Quartet: (Left to right) William Kroll, Louis Graeler, Nathan Gordon, Avron Twerdowsky.

the American String Quartet, the Newark String Quartet and the Add-a-Part String Quartet. Its secretary, Daniel Vandersall, has played in the Pittsburgh Symphony Orchestra. Its first concert which took place on March 9th in Griffith Auditorium, Newark, New Jersey, included the Brahms' Trio in C major, the Handel-Halvorsen Passacaglia for violin and violoncello, and the Schubert Quintette, *The Trout*.

Pennsylvania is equally enterprising in its chamber music encouragement. The Stringart Quartet of Philadelphia offers this season a series of four Sunday evening "Coffee Concerts." At these events audiences hear a delightfully varied series of chamber music concerts in a relaxed and intimate setting. The programs comprise a judicious balancing of contemporary works with the universally accepted classical and romantic repertoire. Complete informality prevails. Smoking is permitted during the performances and coffee is served at intermissions. The members of the quartet—Morris Shulik, and Irwin Eisenberg, violinists, Gabriel Braverman, violist, and Hershel Gorodetzky, cellist—are all members of the Philadelphia Orchestra.

In Pittsburgh a series of chamber music concerts was presented this season on five Saturday afternoons during January and February. For these concerts, the talents of seven of Pittsburgh's finest musicians were enlisted: Johana Harris, pianist; Mellon Grant, pianist; Samuel Thaviu, violinist; Aldo Parisot, cellist; D. Stanley Hasty, clarinetist; Bernard Goldberg, flutist; Mihail Stolarevsky, violist; and Dr. Roy Harris, composer. The concerts are being sponsored by

(Continued on page twelve)



The Symphonic Woodwinds: (Left to right) Carl Berglund, Julia Danecke, Albert Damm, Sherman Walt, Paul Blinstock.



SOLOMON

He Has Few Equals

SOLOMON, the British pianist, performed in Carnegie Hall on February 15th in his second and last New York concert of the season. Playing an all-Beethoven program, which included the Sonata in C Major, Opus 2, No. 3, the Moonlight Sonata in C-sharp Minor, the Sonata in E Major, Op. 109, and the Sonata in F Minor (*Appassionata*), he again captured the audience with his phenomenal technique and masterly interpretation.

Solomon gives the paradoxical impression of austerity and extreme gentleness. Both are reflected in his music-making. His confidence as a performer never declines into smugness at the keyboard. He gives himself completely to the music, and seems so unaware of his own self-importance that one gets the feeling he is sharing in the listening as much as the audience.

One of his most brilliant distinctions is the ease with which he executes the most challenging passages, pointed up so sharply in the staccato chordal movement of the C Major Sonata. The sheer beauty and clarity at full speed left the audience breathless. His interpretation of the lofty *Appassionata*, from all aspects of understanding, coloring and execution, was an unusual experience. He is indeed one of the most outstanding artists of our time, and it is difficult to keep from indulging in the most extravagant praise.

He opened the concert by playing Chopin's Funeral March in tribute to the late King George VI. —D. R.

Stravinsky in Los Angeles

THE worst storm in fifteen years did not keep the audience from filling Royce Hall at the University of California at Los Angeles on January 15 when Stravinsky conducted the Los Angeles Chamber Symphony Orchestra in a concert of his own compositions. It was a distinguished event. Historically it was interesting because it showed, progressively, compositions from the years 1918, 1922, 1938, and

Speaking of Music:

1942. Musically it was significant because each of the pieces represented the composer at his best.

The evening began with music from the play, *Histoire d'un Soldat*, which under Stravinsky's baton emerged as the gorgeous piece of slapstick comedy which it is intended to be.

Then came the octet for wind instruments—surely one of the greatest pieces of chamber music of our time.

The Dumbarton Oaks Concerto represented the 1930's.

The *Dances Concertantes* (1942) seemed to us a bit arid in spots but perhaps we had merely reached the limit of our attention span or were growing uneasy over the prospect of a twenty-mile drive through raging floods.

Twenty-six top-flight players gave a memorable performance of each piece. The master's conducting gave the lie to the statement that great composers as conductors had better remain great composers. We have never heard his music sound better than when he conducts it. —P. A.

A Lot of Cello Music

THE fifteenth concert of Los Angeles Evenings on the Roof was presented on February 11th by Kurt Reher, cellist, who had gathered together a program of music which made distinctive use of the solo cello. Four woodwind players, four string players, a pianist and a singer joined him. Mr. Reher's dynamic musical performance was a vital force in every piece presented. He chose not to dominate—a choice which gave a particularly happy balance to the program.

The concert began with C. P. E. Bach's Concerto No. 3 in A Major for Cello and Strings. This is a strong, beautiful work showing most clearly the influence of the romantic movement on the composer.

There followed Sir Donald Tovey's Sonata in F Major for Cello and Piano. Once before we had heard it played in Edinburgh by a young cellist whose name we have forgotten, accompanied by Sir Donald himself—a good pianist, but not so good as Shibley Boyes who performed it here. Fourteen years removed from Tovey's august presence, we were able to reflect that here was everything to make good music except the one vital ingredient: forceful, living melodic lines. The great analyst's perceptive sensitivity to form and texture was present in the piece and made evident by the performance of Mr. Reher and Miss Boyes.

After sitting through the three slightly ponderous movements of this work, we were galvanized to sudden attention by the opening of Gerald Strang's brand new Concerto for Cello with Woodwinds and Piano. A really great opening for a stimulating work! The middle did not seem, at first hearing, to live quite up to the promise of the beginning, but the end was strong.

Post-intermission fare consisted in a sweetish little sonata by Giuseppe Valentino, string virtuoso of the early eighteenth century, and Hinde-

mith's *Die Serenaden*, a cantata for soprano with oboe, viola and cello. This carried the same feeling of timeless beauty as did the Bach concerto with which the program started. The vocal part might easily have been composed especially for Marni Nixon, who sang it with distinction. —P. A.

Dido at Town Hall

WHICH opera, called "the first true English opera," was given in a school in England in 1689 (this predates Handel's operas by some twenty years) and thereafter vanished for two centuries? Correct! Purcell's *Dido and Aeneas*—the selfsame opera that was presented by the Mannes School of Music choral group at Town Hall, New York, on January 27th, 1952. Two centuries and a half to the contrary notwithstanding, the opera came through to listeners at Town Hall with delightful freshness and real poignancy. Conductor Sam Morgenstern saw to it that it got the one quality it most needs—clarity: nicety of phrase; distinct and separate lines for vocal and instrumental parts; words sounded so they could be understood; development pointed and explicit.

The plot is tumbingly rapid, and singers have to contain their moods in all-too-brief arias. However, from the first opulent tones of Nell Tangeman (*Dido*), we knew she was equal to the task of adequately portraying her role, as she did down to—or rather, up to, since it was the climax of the whole opera—the magnificent final aria, *When I am laid in earth*.

One was equally assured on hearing the voice, strong and vital, of Norman Farrow (*Aeneas*). A third singer who should be especially cited, for her ability to put dramatic meaning into the



Sam Morgenstern, Conductor of Purcell's "Dido and Aeneas" in concert form, presented by the New Friends of Music in New York.

Concert and Stage

slightest word play, was Helen Lightner, who sang the *Witch* in the first act and the *Spirit* in the third. Conductor Sam Morgenstern gave punctuation to the work by manipulating with deftness the rapid changes in mood: dealt tenderly with the smallest phrases; underlined the "Greek Chorus" effect when his choral group was called on for commentary. In the couplet:

*Great minds against themselves conspire
And shun the cure they most desire,*

for instance, the chorus intoned with awesome foreboding.

The capacity crowd at Town Hall listened intelligently and applauded exuberantly.

—H. E. S.

Drug Store Opera

THE audience which crowded into the East Hall at Indiana University on February 21st witnessed an almost unheard-of event: two new operas in one evening, both of them stirring, fresh productions, both of them composed in America and written and sung in English. Menotti's *Amahl and the Night Visitors* proved as simple and tender in its quiet harmonies and humanly unfolding situations, and as integrally interwoven in text and music as in its televised Christmas Eve premiere. Moved by the story of the small boy who, visited by the Magi, is miraculously cured of his lameness and journeys on with the three Kings to give his crutches to the Christ Child, the audience was often close to tears. The young singers directed by Ernst Hoffman were all excellent, and the youngest of all, Ronald Jennings, was a delightful Amahl. The staging (Hans Busch was the stage director) was skillfully contrived.

It is, however, the second offering, *Parfait for Irene*, which we wish to dwell on, first because



WALTER KAUFMANN

MARCH, 1952

it was presented in its world premiere that evening, and, second, because it was just right for its kind of opera. Its setting was the corner drug store in a small town, its "hero" a timid young drug store proprietor who is razed and bullied by the younger set, while he mixes their sodas and wistfully observes their goings-on. But, timid or not, he can dream, and dream he does, through a whole sequence of delightful doings and diverting themes, until he discovers (as who wouldn't with such memories!) that he need no longer be an underling, ordered about, scorned by the college generation.

John Borneman as the druggist did some excellent acting; others particularly to be mentioned are Don Vogel as the sinister professor-magician and Elizabeth Wrancher as Mrs. Jones the slatternly scrubwoman.

Humorous quirks, droll phrases, "catchy" themes the opera has. We suspect, however, the enthusiasm of the audience and the enthusiasm of the newspaper critics the next morning are traceable rather to that ability Mr. Kaufmann displays of making reality stare out at one, but stare out transfigured in the glow of the unattainable and the far away. *A Parfait for Irene*, coming from the pen of one so cosmopolitan in his experiences—he has conducted opera all over the world and is now director of the Winnipeg (Canada) Symphony—has the delightful naivete of the worldly wise. Mr. Kaufmann himself was in the audience to take the bows and to say (via the program notes) "I had a grand time writing this opera and I hope the performers and audience get as much fun out of the work as I had in writing it."

These two operas, introduced in Indiana University's East Hall, were another triumph for Dean Wilfred C. Bain's School of Music. This school does things right by the instrumentalists, too. Two entirely different orchestras (with the exception of one of the percussionists who played for both) were employed—the orchestra for the *Amahl* thirty-four strong, and that for *Irene* thirty-two. They performed with marvelous verve and sensitivity under the excellent conducting of Mr. Hoffman.

—S. E. H.

Music as Speech

THE tendency of our present concert-giving routine—every artist "the best," every program "the most perfectly balanced," every presentation just what is expected—is to make these events, no matter how skilled the artists, just plain dull. This can be counteracted—we decided after hearing Grace Castagnetta at Town Hall, New York, February 16th—only by having enough artists who stick to their own individual way of doing things and who ask only that audiences hear them freshly and without foregone conclusions.

No one, for instance, gives a concert quite like that of Miss Castagnetta. To our knowledge, no other pianist touring the country today offers improvisations on a theme "composed"



GRACE CASTAGNETTA

by the audience. It is a stimulating experience to partake in it.

We stress this part of Miss Castagnetta's program because it is a proof of her courage and originality. We stress, also, another trait that is hers particularly—the speaking quality of every note she plays. Perhaps this derives from her intelligent phrasing; perhaps from the purity of her melody line; perhaps from her light touch. Whatever it is, her tones speak like words: her Bach makes contrapuntal sense; her Mozart is charming talk; her Scriabin renders "modernism" understandable.

The gratitude of that audience for being allowed to listen to a personal performance was easily apparent. They applauded her interpretations. They applauded her improvisations. They applauded her.

—H. E. S.

Menotti Gets Around

A COMPOSER who can turn out short, tuneful operas, easy to stage, write his own librettos in English and make them into superb theater, is likely to get plenty of performances round the country—and if he writes instrumental music, too, that is sure to get a hearing on the strength of his operatic fame. This recipe fits Gian-Carlo Menotti. Here are reports on performances of his works in Los Angeles, Portland, Oregon, and New York City:

ARIEL RUBSTEIN'S Civic Opera Association in Portland, Oregon, gave the Northwest premiere of Menotti's *The Consul* in early December, with a professional orchestra of twenty-five in the pit of the Playhouse Theater, and a cast which won general acclaim from the critics and the public, for notable singing and acting. Rubstein, who is director of the Portland School of Music, conducted Menotti's modern, colloquial score with fine insight and understanding, and kept that continuous forward pace so necessary to insure the success of an opera marked by high emotional tension.

Ferne Misner, who sang the leading role of Magda, gave a fine and moving performance.

The reception of the opera in Portland showed how universal is its theme and appeal: the plight of the oppressed under a totalitarian regime, and their struggles against the red tape and indifference of consular authorities when they try to get passports to the freedom of America—this theme is as clear and as moving in the West as it is in New York, which is nearer to the problem.

GIAN-CARLO MENOTTI certainly gave his work into good hands when he entrusted the first West Coast production of *The Consul* to Carl Ebert. We were present on December 12, the opening night, to see a cast of students from Ebert's Opera Workshop at the University of Southern California give a distinguished performance. It was well cast, well produced and brilliantly sung. Ingolf Dahl had trained a student orchestra to a fine sensitivity for the exigencies of the drama. They were dependable in tone but never obtrusive—and this in an auditorium where the orchestra pit does nothing acoustically to help the players who must carry on from there.

Sensational was the performance of Peggy Bonini as Magda. This young Atwater Kent winner has a future as a singing actress. Katherine Hilgenberg as the mother also gave a poignant performance.

Menotti with his unerring sense of the theater offers with each part the possibility for flesh and blood characterization, and this opportunity was seized and made the most of by each of the young singers. We should mention particularly William Vennard as the police agent; the magician, sung by Chris Lachona; and the role of Mr. Kofner as sung by Kalem Kermoyan. Due credit should be given also to the settings of Marcus Fuller. —P. A.

THRILLING chorale sounds, slash and crash, grunt and buzz, pick and snap, jubilation and vehemence, expressed by the whole Philadelphia Orchestra, each section engaged in a different sort of music-making yet all focussing to one effect—this was the signal, at Carnegie Hall, January 22, that another Menotti work had been launched.



Gian-Carlo Menotti

The program notes stated that this first section of the composer's *Apocalypse* consists of "reproaches" hurled at recalcitrant mankind. We preferred to listen to the broad expressive sound without overtones of message. It was quite complete in itself.

Very gently and sweet the second section starts. (It's called "The Celestial City.") Reiterations bring on *crescendos* with a swelling in emotion and in meaning.

The third section which begins with small inconsequentialities, develops into a veritable shower, an inundation of notes. It gives the same shiver as a drenching rain would falling on bare skin. Then thunder—or is it martial music? The latter, according to the program

notes. Since Menotti subtitled it "The Militant Angels" we presume he meant it to express religious warfare, but it still sounded like thunder to us. Very convincing thunder, too, with lightning and terror spreading.

Victor De Sabata, who conducted this work, as well as the other three numbers on the program—Mozart's Overture to *The Magic Flute*, Schumann's Symphony No. 3 and Strauss' *Till Eulenspiegel's Merry Pranks*, is particularly apt at sudden changes of dynamics and tempos. Moreover, he picks effects out of the air like a magician, even the inclination of his head producing amazing results. These abilities served him well in the Menotti work which called especially for quick transitions and in the *Till Eulenspiegel* which is a whole galaxy of effects. He gave an unusual reading to this latter work. It wasn't funny at all. Sinister, instead, and shudderingly tragic. —H. E. S.

Frank Martin's Concerto

WHAT good music Frank Martin writes, how well he has his idiom in hand, and how sincerely he uses it! We speak particularly of the Concerto for Harpsichord, Harp, Piano and Two String Orchestras which had its first Los Angeles performance by the Los Angeles Philharmonic Orchestra under the baton of Alfred Wallenstein, on January 17. The three soloists, Alice Ehlers, Shibley Boyes and

Stanley Chaloupka struck a perfect balance and wrought exotic beauty out of the contrasted timbre of their instruments, so alike and yet so different. It was good to hear Alice Ehlers, dedicated as she is to the music of Bach and his contemporaries, play a modern composition with the same authority that she brings to the baroque.

Elgar's *Enigma Variations* which followed glowed by association in un wonted warmth.

—P. A.

Newark Hears Cleveland

THE audience that packed the Mosque Auditorium in Newark, New Jersey, to hear the Cleveland Orchestra, appearing there under the auspices of the Griffith Music Foundation, on February 12th, sat listening to orchestral playing so coordinated that it was hard to think of the players as a group. They were a single soloist of curiously composite nature. This state of mind had, perhaps, something to do with George Szell's conducting. He has imbued the orchestra with an awareness of mood changes—so that now all it needs is a flick of his wrist, a tilt of his head and, *presto*, the lines come clear, the phrases merge, the sounds flow and subside. The *Till Eulenspiegel*, to take a case in point, was a rush of effects converging on sheer fun. The *New World Symphony* resolved into serenity and yearning.

Our Smaller Ensembles

(Continued from page nine)

Carnegie Institute Museum and the Pennsylvania College for Women as part of the program to develop the cultural resources of Greater Pittsburgh.

In Washington, D. C., the American University Chamber Music Society, under George Steiner, will present the sixth concert of the current season on March 25th. It gives these Tuesday evening concerts in Clendenen Auditorium.

At the southernmost tip of our continent, we find the Miami Arts Quartet of that Florida city presented a "preview" concert on January 6th, which was hailed in local papers as an "important event." The public debut on January 27th, in the first of a series of three concerts sponsored by the Miami Memorial Public Library, was so enthusiastically received by audience and press that the society's hope for existence as an all-year-round project seems justified. The group's organizer and first violin, Frederick Neumann, came to Miami in 1948 to be concert master of the University of Miami Symphony and professor of violin at the University of Miami, in which capacity he remained for three years. Richard Collins, second violin and a native of Miami, studied at Juilliard School and with Dr. Neumann in Miami. He has been a member of the University of Miami Symphony for six years. Barbara Hill, viola, another member of the University of Miami Symphony, is a native of Jackson, Michigan, and studied at the University of Michigan. Joan Radley (Mrs. F. Neumann), cello, a native of Bellingham, Washington, studied with Van dem Burg in Los Angeles, Mischa Schneider at Mills College and Jean Bedetti in Miami.

Swinging up to St. Louis, we find the Laclede Symphonette, conducted by Harry Farbman, now in its second season on the television screen. On this half-hour program, Mr. Farbman features outstanding members of the St. Louis Symphony Orchestra, such as Albert Tipton, Edward Murphy, Robert Weatherly, Dorothy Ziegler, Madame Pampari, Max Steindel, Karl Auer, Herbert Vandenberg, Rudy Schultz, Alfred Mazocchio, Norman Herzberg and Leonard Arner.

The players of the Symphonic Woodwinds, which makes its headquarters in the Twin Cities, testify to the fact that "there is a fascination for an audience in watching the wind instruments at close range." This fascination is augmented, by having Julia Denecke (the flute) first give a talk about the instruments and then in having the others illustrate the instruments by playing a well-known selection from the symphonic literature.

To complete the nation-wide circuit, we return to California to review the work of the Dvorak Quintet, organized through the services of the Music Performance Trust Fund of the Recording Industry. In its appearances in San Diego, during the past two years, it has played for the Dodson Home, the Fredericka Home, the Santee Home for the Aged, the Naval Hospital and the W.C.T.U. Convention.

The Little Symphony of San Francisco, designed to present symphony concerts in the smaller California communities, has twenty-five members. At its concert on March 1st, its director, Gregory Millar, featured the world premiere of Leland Smith's Symphony No. 1 for Small Orchestra. The Little Symphony has appeared in Carmel, Visalia and San Francisco.

WORKSHOPS Gian-Carlo Menotti's *The Consul*, which has been given at the University of Southern California six times recently to sold-out houses, may be taken to the Philharmonic auditorium in Los Angeles and possibly to San Francisco . . . Menotti's *Amelia Goes to the Ball*, Robert Sykes' *The Prankster* and Hugo Weisgall's *The Tenor* have recently been performed by the workshops respectively of the Northwestern University, the Bowling Green State University (Ohio) and the Peabody Conservatory (Baltimore) . . . Stravinsky's *Mavra* was presented on February 27th at the University of Illinois . . . The opera workshop of the University of New Mexico has recently put on four performances of *The Marriage of Figaro* . . . An English version of Tchaikovsky's *Eugene Onegin* was a mid-February offering of the Hull House Opera Workshop of Chicago . . . The Boston University College of Music Opera Workshop presented Martinu's *The Comedy on the Bridge* and Puccini's *The Cloak* on February 20th.

HONORED The Mark M. Horblit Award for 1951, known as "the Boston Symphony Orchestra Merit Award," has been given to Lukas Foss for his Second Piano Concerto . . . *Short Symphony*, by Howard Swanson, forty-two-year-old New York Negro composer, received the Music Critics Circle Award, being judged the best orchestral work performed in New York between October, 1950, and the end of last year. The winning opera was Bohuslav Martinu's *Comedy on the Bridge*.

PROJECT The Portland (Oregon) Civic Opera Association, now three years old, presents its productions in a city park which possesses a beautiful natural amphitheatre. Permission was granted by the city (on the request of Ariel Rubstein, the company's musical director) for the use of this theatre for a Saturday and Sunday afternoon performance. In 1950 the company embarked upon a production of *Aida*, with 11,000 persons hearing it in two performances. In the Spring of 1951 Menotti's *The Medium* and *The Telephone* were presented, in a down-town theatre. The same year three performances of *Carmen* in the city park



Ariel Rubstein

brought out an estimated 21,000. Last winter's performances of Menotti's *Consul* were a rousing success. Local 99's consistent encouragement of the project has made it possible to overcome the constantly arising difficulties . . . The Rochester Civic Music Association, which supports the Rochester Philharmonic Orchestra, concluded successfully, on February 25th, its twenty-fourth annual fund campaign by raising \$129,167.00, which was \$3,167.00 over its goal of \$126,000.00. The pledges came from 12,173 individuals and companies in that community (Monroe County) of 488,000 population. In this campaign the great bulk of the contributions came from individuals subscribing \$7.50 or less, a proof that symphonic music can be maintained in completely democratic

Podium and Stage

fashion if large numbers come to its support. Erich Leinsdorf is the orchestra's conductor.

PREMIERES "A fiddler's delight" is the way Frances Magnes describes the Violin Concerto No. 2 in C minor dedicated to her by its composer Ernst von Dohnanyi. She gave it its first hearing when she was soloist with the San Antonio Symphony Orchestra on January 26th . . . February 5th was the date of the first American performance of Max Reger's Symphonic Rhapsody for Violin and Orchestra, by the Waukesha (Wisconsin) Symphony Orchestra. Florizel Reuter, who was the soloist, himself completed the manuscript on the death of his friend Reger . . . "Vigorous and concentrated" the critics called the new American work, Symphony No. 8 by Philip Greeley Clapp, which was presented by the New York Philharmonic-Symphony



Paul Creston

Orchestra February 7th . . . *Texas*, a symphonic suite for orchestra and solo voices, by David W. Guion, had its world premiere on February 5th when the Houston Symphony Orchestra presented it under the direction of Efreim Kurtz . . . Paul Creston's Fourth Symphony received its initial performance on January 30th in Washington, when it was played by the National Symphony Orchestra under Howard Mitchell . . . Arthur Honegger's *Monopartita* was launched as a part of orchestral repertoire in the United States when it was performed by the Boston Symphony February 1st, under the direction of Ernest Ansermet . . . On January 20th the Canadian Broadcasting Corporation presented the premiere of the Clementi-Barclay Concerto for Piano and

Strings, the solo part performed by John Newmark accompanied by the C.B.C. Little Symphony under the direction of Roland Leduc . . . Boris Koutzen was the composer and his daughter, Nadia, was the soloist of the Concerto for Violin and Orchestra presented February 22nd by the Philadelphia Orchestra . . . On March 28th, the Cincinnati Orchestra, conducted



Los Angeles Flute Club Officers: (Left to right) William Hullinger, Archie Wade, Sylvia Ruderman and Harry Baxter. (See page 9.)

by Thor Johnson, will give the world premiere of Paul Creston's Tone Poem, *Walt Whitman*, commissioned by Mr. Johnson.

INSTRUMENTS Symphony concerts for young people are now a feature of the Tokyo music season, these financed—and this for the first time in the history of Japan—by commercial firms serving the public as patrons of the fine arts. Sixty leading firms and banks, both Japanese and foreign, have united to make it possible for young people all over Japan to hear good music. Last year 30,000 students, some from schools one hundred miles distant from Tokyo, enjoyed these concerts, twenty-two of which have been presented in the past two seasons.

The Young People's Symphony Concert Association is as novel (for Japan) in its organization as the concerts themselves. Run along democratic lines, its schedule is determined by officers elected by representatives, sent in from some 200 junior and senior high schools, and pledged to carry out the desires of the membership. One of its purposes is to provide talented

(Continued on page thirty-five)



The Austin Symphony Orchestra, now in its fourteenth season, has come a long way since its birth in 1938. Then there were about thirty-five members, mostly Austin music teachers and their pupils. In 1940 a constitution was drawn up, and the Austin Symphony Orchestra Society, Inc., was born. Today there is a Board of Directors of sixty members, with President, Vice-President, and Secretary-Treasurer, an office and office staff, and an active Women's Committee. Moreover, the Austin Symphony is completely unionized.

In the Fall of 1949, Ezra Rachlin took over as the orchestra's conductor. His training in conducting was largely gained under Fritz Reiner: also he was conductor of the Philadelphia Opera Company and toured America with his own "Strauss Festival Orchestra." In the 1949-50 season, the orchestra gave the world's first "Drive-In Pops Concert."



Rehearsal of the string section of the Tri-City Symphony, Davenport, Iowa.

ASK THAT man getting out of his car in front of the packing plant at Fort Dodge what music in Iowa means to him. He will tell you it is the Municipal Band playing in the park of a summer evening. Ask that elderly lady sauntering slowly in the Shakespeare Gardens in Cedar Rapids. She will tell you it is the concerts of the Cedar Rapids Symphony Orchestra. That cluster of young folks sipping sodas at the corner drugstore will chatter about the square dance music and the school band playing for football games. The rosy-cheeked housewife weeding her garden will say it's the hymn-singing at the church. Her daughter home from Iowa State University will paint a glowing picture of her participation in the sixty-five-member "Scottish Highlanders Bagpipe Band" there. The young man from Drake University will give an absorbing account of last July's production of Menotti's *The Consul*.

Ask a scientist and he'll speak about the Carl Seashore tests for measuring musical ability carried on at the Graduate College in Iowa City. The hotel keeper in Davenport will tell you that because of the city's location on the Mississippi, Davenport early became the meeting place of itinerant musicians, giving rise to a tradition of minstrelsy and jazz, a tradition augmented by the fact of "Bix" Beiderbecke's growing up there. This famous cornet player's *Davenport Blues* harks back to the town even in title.

What with the bewildering divergence of these answers, you will want to round out your quest by prying a bit into the past. Buttonhole that instructor in musical history walking across the U. of I. campus and he'll tell you of pioneer days of harsh necessity when "fiddlin'" or "dancin'" seemed the devil's own occupations, of the Thursday night "singin' schools" wherein were rehearsed the hymns for the following Sunday, a tuning fork keeping the singers to at least relative pitch. Sometimes of a Sunday afternoon, one could hear an old accordion sounding out soulful ballads. The Irish harp was known, too. However, musical instruments were few and far between. This is not to say the pioneers' ears were insensitive. They could detect by the faintest sound of its bell the cow that had strayed; could determine on the instant whether that swish of wind was a weather-

breeder or just a harmless breeze. The sound of a creaking axle could designate the wagon's owner while the conveyance was still far down the road. The pioneer, no doubt of it, had a hankering to play an instrument. If shucking bees, quilting parties, candy pulls, barn-raising came and went without the offices of music, it was just because music seemed too much fun rather than too little.

Your professor will explain that this state of mind was changed by the Civil War. From one day to another, fife and drum corps came in vogue and the flute (perhaps for the relationship it bore the fife) began to be played. The fiddle, now raised to the status of violin, reposed on center table along with sheet music and instruction books. The presence of a piano in a residence lifted its possessors a notch higher in the community's regard. The progress of music appreciation was helped by waves of immigrating Germans, Czechs and Welsh. Circus bands—and what boy in Iowa did not love the circus!—further stimulated interest in music. Showboats on the Mississippi with their advertisements, "A first-rate band will be on board," were another stimulant, as was the chautauqua which brought to large sections of the population their only contact with skilled musicianship.

In providing actual participative opportunities, however, the church came first. In the thousands of country churches scattered throughout the State, hymns were being sung to the music of reed organs, by this time considered all but indispensables in church equipment.

Czech Composer

Organs appeared even in smaller communities. The eleven families from the Moldautin in Bohemia who founded Spillville, in 1854—it is the oldest Czechish settlement in America—turned their minds to getting a church organ almost as soon as they set about building homes. Antonin Dvorak, who had arrived in America in 1892 to teach at the National Conservatory of Music in New York, was persuaded to come to Spillville during the following summer by the promise of two pairs of horses, pigeons as he had in Vysoká, a good house to live in, friends to play his favorite card game with, and an organ to use as his at the village church. Soon after his arrival there, he wrote his String Quartet in F major, Op. 96. ("Thank God! I am content: it has gone very quickly!" he wrote after the last bar.) He had them try it out right there in Spillville. He himself played first violin, his friend Kovarik, second, his daughter, viola, and his son, cello. His first opportunity to hear American Indian songs came when three roving Iroquois came to Spillville as "medicine men." Every evening Dvorak delighted to listen to them sing and dance to their drums. According to Kovarik, the drumlike rhythm and curi-

Music

ous theme in the First Movement of his Quintet in E flat:



which he was writing at the time, are derived from these encounters with the Indians. After several months' stay in Spillville, he bade the village a reluctant farewell. The inhabitants in his memory erected a simple monument at a spot where he loved to stand and gaze over the countryside. In 1929, an Iowa State Commission named the sixty-mile road from Calmar, by way of Spillville and Protrin, to Preston, Minnesota, the "Dvorak Highway."

So much the professor will tell you.

You will hear everywhere that Iowa now has at least six full-scope symphony orchestras. The Tri-City Symphony, centered in Davenport (the



Leo Kucinski,
Conductor,
Sioux City Sym-
phony Orchestra



Harry John Brown,
Conductor,
Tri-City Symphony
Orchestra

other two cities are Rock Island and Moline, Illinois), was founded in 1916 and, until 1934, was under the conductorship of Ludwig Becker. After surviving, if barely, the years of the depression, it came (in 1938) under the conductorship of Oscar Anderson who built it up over a period of eleven years when, because of commitments elsewhere, he had to resign. Harry John Brown, engaged as his successor, has made each performance "an exciting musical experience." An American work is scheduled on each program. Under his conductorship the number of young people's concerts has been doubled. Also a community orchestra under the direction of Mr. Brown with William Heingbaum as assistant director, has been established to serve as a training school for the main orchestra. Memberships for concert series (five concerts a season) were this year completely sold out. Fifty members of the "Junior Symphony Board" help con-

Fort Dodge Municipal Band, Karl L. King, Conductor.

Sioux City Symphony Orchestra, Leo Kucinski, Conductor.



in Iowa

siderably in raising money for the "pop" and young people's concerts, newly organized under conductor Brown. Arthur Peterson, president of Local 67, was a charter member of the orchestra and for many years held the first chair in the cello section.

The Drake-Des Moines Symphony Orchestra, in its fourteenth season, is still conducted by its founder, Frank Noyes. Its four concerts a year bring good music excellently performed to central Iowa. Its one hundred musicians are partly Drake University students and partly Des Moines residents. The orchestra's scholarship fund, consisting of money raised through ticket sales and other contributions, provides young musicians with an opportunity to study great music. Each May the Drake-Des Moines Symphony presents winners of the Young Artist's auditions in their debut with a full-scale orchestra. Policy of the orchestra is to play a work of contemporary composers along with the time-



Karl L. King



Antonin Dvorak

honored works. The orchestra provides the instrumental background for Des Moines' annual presentation of *The Messiah*.

Organized in the Fall of 1922, the Cedar Rapids Symphony gives five concerts a year, has a membership of seventy, presents standard and modern symphonic literature. Joseph H. Kitchin, conductor of the orchestra since its inception thirty years ago, has been president of Local 137 of Cedar Rapids for the past seventeen years and also holds a professorship in violin and music theory at Coe College.

The Sioux City Symphony Orchestra, conducted by Leo Kucinski, came into being through the intermediary of a band. The Monahan Post Band, under the leadership of Kucinski, became so popular that its success influenced the Iowa State Legislature to pass in 1947 a law permitting the levying of a tax to support a symphony orchestra. Sioux City voters approved the tax in 1950 and the first money was available in the Spring of 1951. The band and the orchestra each receive from

the city fund about \$10,000 a year. The orchestra tax not only supports the regular Symphony schedule but also has made possible a series of ten youth concerts. A festival planned for 1952 will point up the musical progress of Sioux City children all the way from the kindergarten up to membership in the Symphony Orchestra.

The Waterloo Symphony, Otto Jehlinek, conductor, and the Southeast Iowa Symphony, Howard Lynch, conductor, are two other up and coming symphony groups.

Iowa colleges have from the very first fostered symphonic, choral and operatic music. The University of Iowa Symphony Orchestra with one hundred members, conducted by Philip Greeley Clapp, gives six concerts this year. The Chamber Orchestra performs original compositions of the students and provides practice conducting opportunities. The University Band, directed by Charles B. Righter, celebrates its seventieth anniversary this year. *Die Fledermaus* was presented as part of the fine arts festival of the State University.

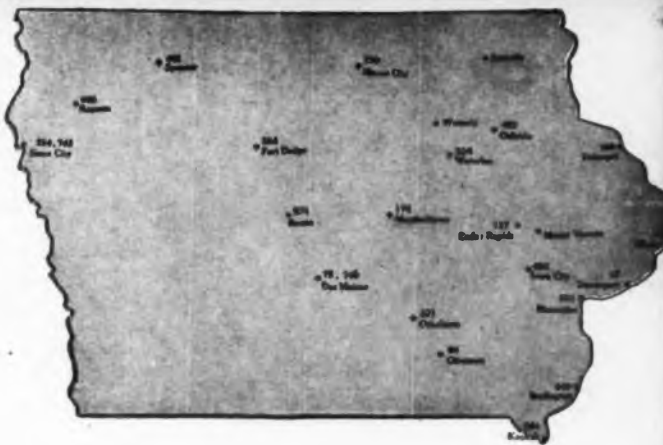
Oldest Festival

Cornell College (at Mount Vernon) is the scene each Spring of a Music Festival which, now in its fifty-fourth year, is held the oldest such event west of the Mississippi. Last year it presented the Chicago Symphony Orchestra in two programs. Iowa State Teachers' College has been especially diligent in improving music instruction in rural schools throughout the State. Drake University has to its credit five performances of *The Medium* and one of *The Consul*.

Bands are as prolific a crop in Iowa as its famous corn. The State-tax-supported Monahan Post Band of the American Legion in Sioux City was already winning prizes in 1921. In 1930 Mr. Kucinski took over its leadership. Now it plays twenty-five concerts during the summer months. The Sunday night concerts are held in a band-stand which "shines like a cut cameo in a natural amphitheater." Ralph A. Henderson, a member since the band's inception and a guiding spirit in obtaining government support, was elected mayor of Sioux City in November, 1951.

In Des Moines the Argonne Post Band has played at the State Fair of Iowa for the past twenty-five years, its conductor (also in this position twenty-five years) Dr. A. Paul Atkins. The Concert Band of Des Moines, under the direction of Lorrain E. Watters—he is Superintendent of Schools there—is sponsored by civic-minded citizens, and by the Music Performance Trust Fund of the Recording Industry.

Mason City has a Municipal Band, as has



Burlington. The latter band plays fifty concerts in the town park each summer, and a children's concert every year attracts several thousand youngsters. The Iowa Band Tax law provides funds for this band.

Two bands deserve special recognition for their stability over the years: the Fort Dodge and the Dubuque. The Fort Dodge Municipal Band, organized in 1901, won a band contest in 1902, was official band at the St. Louis World's Fair in 1903, and in 1908 went to Calgary, Alberta, Canada, to play for an "American Day" celebration. Karl L. King took over its directorship in 1920 and has been instrumental in obtaining the State legislation providing for tax support of bands. The Fort Dodge Municipal Band has appeared at the Iowa State Fair and the Clay County Fair successively (not counting the war years) since 1920.

Founded almost seventy-five years ago, the Dubuque Community Band would seem to eclipse, in point of longevity, every other band in the State. All its forty members belong to Local 289. Its oldest instrumentalist, Martin Schcidecker, aged ninety-four, still on occasion plays his tuba for "the boys." Felix Bonifazi is the band's director.

Piling in cars of a Saturday night to go to the band concert is one long-established custom in Iowa. Another is writing hymns. The hymn-writing tradition started back in 1857 when William S. Pitts, visiting at Bradford, wrote *The Little Brown Church in the Vale*. Later composers who have put emphasis on the religious motif, are Adelaide H. Pollard (*Have Thine Own Way, Lord*) and Sumner Salter, son of William Salter of the Iowa Band.

Music-writing Iowans have not confined themselves to church music, however. Egbert Van Alstyne of Mount Vernon has *In the Shade of the Old Apple Tree* to his credit, and Frederick Knight of Oskaloosa *The Missouri Waltz*. Another Oskaloosan, the late Thurlow Lieurance, enriched music literature with various compositions built around Indian themes. Edmund Haines (born in Ottumwa) and Mortimer Wil-

(Continued on page thirty-five)

Drake-Des Moines Symphony Orchestra, Conductor, Frank Noyes.



GEORGE SZELL: "The Music Comes First"

"MY HAPPIEST moments have been those in which I have succeeded in doing some justice to the great works I am permitted to perform." George Szell's blue eyes looked at me with intensity through thick-lensed glasses, a half smile lighting up his face. Although he speaks with zest of a wide range of interests—philosophy, world events, science, history, education—he always comes back to music as to the one heart-filling, mind-filling subject. Seeing him on the podium, every gesture, every glance and nod indicating his thorough enjoyment of his job, is to comprehend the basis of his success with the Cleveland Orchestra. Sheer, unadulterated delight in music and in his ability to produce it has been his attitude ever since as a child prodigy aged three he sang forty different folksongs, and when, aged four, he supervised his mother's piano practice, correcting her wrong notes by tapping her on the wrist.

Lucky in his talents, he was also lucky in his parents. His father, a well-to-do Hungarian business man, on discovering his seven-year-old son could write down a tune almost perfectly after having heard it but once, decided he would spare no expense to give him a musical education.

Though accomplished as a pianist and composer, the young Szell still felt he had not realized his full capabilities. Conducting was what he wanted. Luck was on his side again. In the summer of 1913 the Vienna Symphony Orchestra gave a series of concerts in Bad Kissingen. Young Szell happened to be vacationing there, when the conductor injured his arm playing tennis. The sixteen-year-old aspiring conductor was asked to take over. Without ever having conducted before, without even so much as having had a chance to rehearse, he agreed. The concert was a success. He has been conducting ever since.

Gifted though he was in this direction, those first years of apprenticeship in Europe were as difficult as such years usually are. He went through the mill like any other young conductor. It was lucky, though, that the Europe of that day, with its one hundred or more opera houses and its comparable number of symphonic halls, provided so effective a mill to go through. Mr. Szell appeared, at the age of seventeen, with the Berlin Philharmonic Orchestra, in the triple capacity of conductor, pianist and composer. When he became principal conductor of the Court Theatre in Darmstadt a few years later he was still in his early twenties.

Now followed a series of responsible and career-forming assignments. By 1930 he had been principal conductor of the Municipal Theatre in Duesseldorf, chief conductor of the Berlin State Opera, and of the symphony orchestra of the Berlin Broadcasting Company, and General Musical Director of the German Opera House and of the Philharmonic Concerts in Prague. Guest conductorships date from the year 1930. From then on, he mounted the podiums before most of the great orchestras of Europe. In 1931 he made his first appearances in the United States, filling a three-month engagement with the St. Louis Symphony and leading the Hollywood Bowl Orchestra.

In 1937, Mr. Szell succeeded John Barbirolli as conductor of the Scottish Orchestra of Glasgow and conducted the Residentie Orchestra in the Hague for a part of the same season. In 1938 and 1939 he made trips to Australia to conduct the Celebrity Concerts of the Australian Broadcasting Commission. After the latter engagement, when he was returning through the United States en route to Europe, the war broke out. He decided he would make this country his home.

Mr. Szell's career in America has been quite as varied and quite as distinguished as was his career in Europe. It opened with his debut here on March 1, 1941, as guest conductor of the N.B.C. Symphony Orchestra. During the subsequent five years, he was guest conductor in the orchestras in Boston, New York, Philadelphia, Chicago, Los Angeles, Detroit and Cleveland. As a regular conductor of the Metropolitan Opera he led performances of *Salome*, *Der Rosenkavalier*, *Tannhäuser*, *Boris Godunoff*, *Die Meistersinger*, *Don Giovanni*, *Otello* and the complete *Ring*. He had already gained a secure niche in our musical life, not to say the ardent support of Cleveland audiences—he had been guest conductor there in 1944 and 1945—when, in 1946, he was engaged as the musical director of the Cleveland Orchestra.

Mr. Szell is the fourth of the Cleveland Orchestra's conductors. Nikolai Sokoloff was first to raise baton over this orchestra—this in the year of its founding, 1918. Under Artur Rodzinski, who became conductor on Sokoloff's retirement in 1933, the Cleveland Orchestra assumed "major" status. In 1943, when Erich Leinsdorf mounted the podium, he had an orchestra to deal with which had, besides the regular subscription series, children and "pop" concerts, extensive tours and nation-wide broadcasts.

During the six years of Mr. Szell's conductorship, there have been further development and expansion. In its thirty-week season, the orchestra gives 150 concerts, around one hundred in the home town and the remainder on tour. During its recent spring tour alone, the

orchestra played twenty-one concerts in thirteen days throughout the Middle West and East.

What the orchestra plays is as interesting as how often and where it plays. Mr. Szell varies his programs with a fine sense for contrast. Once when a reporter tried to pin him down to a "favorite" composer, he made clear, "I am no specialist. I am simply a musician who loves music and tries to perform good compositions of many different styles, forms, nations and periods to the best of his abilities." He is, though, particularly solicitous of American composers. It is fitting that he should have been the recipient last October of the National Music Council's Annual Conductor Award for 1949-50, given to the leader of a major symphony orchestra each year for distinguished services to American music. The presentation was made on October 18th, by President Howard Hanson at a concert of the Cleveland Orchestra.

Listening to this orchestra, as I did when it played in Newark, New Jersey, on February 12th, I did not have to ponder long on the reasons for its hold over audiences both in concerts in the home city and on tour. Mr. Szell, in a startling sense, makes composers live through their works. His idea it is, to use his own words, "to slip into the skin of the composer." Each composition thus comes through so clear of extraneous matter that it is like a canvas fresh from the artist's brush.

Not that Mr. Szell has not decisive gestures, special nods, glances, arm's sweep and facial expressions. It is only that each signal is so absolutely functional, so much the means rather than the end, that the musical phrase and not the gesture stands out. This is exactly the goal Mr. Szell strives toward. Again and again he minimizes his own importance, places the emphasis on the composition: "The conductor," he explains, "has to get the very essence of the work into his bloodstream. He has to make the composition his own in an almost literal sense. He has to travel the path the composer traveled in the process of creation, so as to be able to project the work as if he himself had composed it."

—J. F. T.



THE CLEVELAND ORCHESTRA

INTERNATIONAL MUSICIAN



BILL STANTON

EAST. The Rainbeaux Trio moved to Freda's Cafe in Boston until May. During their stay there they'll do a series of video dates . . . The Jack Rossman Swingtette opened recently at the Crystal Lounge in Troy, N. Y., for four weeks with option . . . Elliot Lawrence and orchestra one-niting throughout the East.

"Funny" Payne and his orchestra now appearing for the fourth consecutive year at the "S and S" Club in Pittsburgh, Pa. . . Dom Angelo and his Dixieland band holding jamborees every night at Bill Green's Rustic Lounge in North Brunswick, N. J. They've just completed their third year there. Bill Green, incidentally, plays bass with the outfit. Another anniversary celebrant at this night spot is Frank Albanese, Hammond organist, who just finished a year's run there and will continue indefinitely.

NEW YORK CITY. Bill Davis booked for the Birdland from March 13th to April 9th . . . Pedro Berrios and his orchestra providing rumba, mambo, and samba music at the Coq Rouge . . . Danny Fallon now running jazz sessions on alternate Sundays at the Lost Battalion Hall in Queens. Members of the band include Henry "Red" Allen, trumpeter; Munn Ware, trombonist; Chief Jackson, boogie-woogie pianist; and Sol Yaged, clarinetist . . . the Hotel Astor featuring Alan

WHERE THEY ARE PLAYING

Holmes for the third year . . . the Nocturnes still on at the Statler . . . the Don Reid orchestra was the 100th band to appear at the Roseland Ballroom in New York City. Reid was held over for five weeks.

PHILADELPHIA. Lynn Hope plays the Show Boat for two weeks starting March 17th . . . Amos Millburn at the Club Harlem for one week until March 22nd before moving on to the Ebony Lounge in Cleveland from the 24th to 30th . . . Lionel Hampton one-niting on the East Coast before opening at the Club Harlem for seven days on March 24th . . . Lenny Herman still holding at the Hotel Warwick . . . Ivory Joe Hunter booked for a week at the Rendezvous Room beginning March 17th. On March 24th he goes to the Club Trocaveria in Columbus, Ohio.

SOUTH. Bill Stanton and his Gentlemen of Note, who recently completed an engagement at the Desert Inn Hotel in Las Vegas, now starting their tour of the South . . . Charles Brown doing single appearances throughout this territory . . . Bob Huey's Trio featured indefinitely at The Grove in Spartanburg, S. C. . . Johnny Lane, Dixieland man, expects to be featured in New Orleans during the Mardi Gras as he was in 1950 . . . Lowell Fulson one-niting in West Virginia.

MIDWEST. Jimmy and Shirley Mann, who recently completed a seventeen-month engagement at the Wonder Bar of the Lookout House in Covington, Ky., opened at the LaRue Lounge of the Hotel Lorraine in Toledo, Ohio . . . Paul Bascomb, former Erskine Hawkins star saxist, fronting his own all-star combo at Tate's Midway Cafe in Toledo. They

Send advance information for this column to the Managing Editor, **International Musician**, 39 Division Street, Newark 2, New Jersey.



MARIE LOUISE

play Fridays through Sundays . . . Gay Crosse opens the Cotton Club in Cincinnati for two weeks . . . Frankie Carle, currently one-niting in the Midwest, goes into the Casa Loma in St. Louis for a week on March 25th. On April 3rd he opens at the Paramount Theater in Toledo for four days . . . Harry Ranch started a two-week run at Daffy's Stardust Room in Cleveland on March 6th . . . Tiny Hill finishes a three-week engagement at the Four Dukes Supper Club in Detroit on March 27th.

CHICAGO. Herbie Fields opened at the Club Silhouette on March 14th for a two-week engagement . . . The Teddy Cohen Trio is set for dates in Chicago as of March 18th before doing appearances on the West Coast. Bill Crow, bass player of the ensemble, is now handling vocals and bongos as well . . . Thelma Glass, pianist, currently at the Gateway Lounge for an indefinite stay . . . Slim Gaillard plays the Blue Note March 7th to April 3rd.

WEST. Louis Armstrong closes at the Club Hangover in San Francisco on March 16th. After doing a series of one-niters on the West Coast he'll be routed towards the Mid-
(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A KISS TO BUILD A DREAM ON	Miller	MANHATTAN	E. B. Marks
BELIEVE IT BELOVED	Broadway	MISS ME	United
BERMUDA	Goday	MY ONE AND ONLY LOVE	Sheldon
CHARMAINE	Lion	MY SENTIMENTAL HEART	Essex
COME WHAT MAY	Shapiro-Bernstein	OOPS	Felst
CRY	Mellow	PLEASE MR. SUN	Weiss-Barry
FOOLED	M. S. K.	RETREAT (CRIES MY HEART)	Porgle
GARDEN IN THE RAIN	Melrose	SINGIN' IN THE RAIN	Robbins
GRAND CENTRAL STATION	Harms	SLOW POKE	Ridgeway
HERE I AM BROKEN HEARTED	DeSylva, Brown	SOLITAIRE	B. M. I.
I COULD WRITE A BOOK	T. B. Harms	TELL ME WHY	Signet
I'LL SEE YOU IN MY DREAMS	Felst	TRUST IN ME	Advanced
I TALK TO THE TREES	Chappell	TULIPS AND HEATHER	Shapiro-Bernstein
I WANNA LOVE YOU	Lee Finburgh	WEAVER OF DREAMS	Kassner
IN LOVE WITH MOLLY	Leo Talent	WISH I HAD A GIRL	Miller
LITTLE WHITE CLOUD	Larry Spier	WOULD YOU	Robbins



PAT DONNY TRIO: (Left to right) Tony Val, electric accordion; Jo Roberts, cocktail drums; Pat Donny, electric guitar.



HARRINGTON PAULL TRIO: (Left to right) Steve Harrington, bass and vocalist; Ralph Pollack, drums; George Pollack, piano.



THE THREE STEPS: (Left to right) Ronny Andrews, bass; Johnny Edwards, piano; Tony Farro, guitar. The trio also does vocal harmony.

San Diego, Calif. Three years ago, Merle Carlson and his orchestra were booked for two weeks at the Navy's Armiral Kidd Officers' Mess. They are still in the same spot and have made "Harbor Lights" their theme song. Local 325 is there home base.

Philadelphia, Pa. The Three Steps of Local 77 have completed six months at Nicholson Tavern in Gloucester Heights, N. J., and are moving on to Ciro's in Philadelphia where they have appeared twice before. To top their busy schedule, they also play hotel engagements.

Passaic, N. J. The Pat Donny Trio are now working at the Mirror Supper Club in Passaic, N. J., where they came from a two-month engagement in Baltimore, Md., at "Doc Buckle's." All three are members of Local 802. Pat doubles on the piano and does the arranging for the group.

Boston, Mass. The Harrington Paull Trio are currently featured in the Darbury Room. Each man is a versatile instrumentalist and all of



THE DALE DUO: (Left to right) Arnold Nelson, accordion; Bill Cimler, organist. The boys were formerly part of the Dell Trio.

Traveler's Guide

them do solo vocalizing. They have appeared twice at Steubens-Boston as well as at the Bald Peak Colony Club in Wolfeboro, N. H., and at the 400 Casino in Albany, N. Y.

New York, N. Y. The Dale Duo, both Local 802 members, are now setting a lively pace at the Governor Clinton Hotel. They are staying on there indefinitely.

Montreal, Que. The Hal White Trio is going into its twentieth month at the Normandie Room of the Mount Royal Hotel. The trio was organized four years ago by Hal, whose local is No. 10, Chicago. The boys specialize in straight and novelty vocals, solos and dance work.

MERLE CARLSON'S ORCHESTRA: (Left to right) Kenny Gurtin, piano; Paul Helvey, bass; Larry Foster, drums; Merle Carlson, leader; Eilla Anderson, trumpet; George Dolbier, reeds; Walt Boronda, reeds. Merle, known as "Admiral" Carlson, plays the sax and Paul Helvey doubles on the vibes. The boys command a variety of styles, and play many requests.





JIMMY TURNER'S ORCHESTRA: (Left to right) Jimmy Turner, leader, sax and vocals; Roberto de la Fe, drums, bongos and vocals; Eddie Dirse, piano; Ted Gardenier, bass.



THE BONAIREs: (Left to right) Millard Lake, bass; Frank Martin, guitar; Dan Harwood, tenor sax; "Rags" Pearson, accordion. Millard heads the crew and attends to lining up engagements.

to Live Music

Miami, Fla. Jimmy Turner, formerly first sax with Josephine Baker in Paris, now has his own orchestra. For the past three years the boys have been playing at the Vanderbilt Hotel, Miami Beach. The band specializes in Afro-Cuban music, with Jimmy doing French vocals and Roberto de la Fe on the bongos and supplying Spanish vocals. All the boys are members of Local 655.

Bellevue, Wash. Len Brock and his combo are at present playing the V Bar B Ranch near Issaquah every Saturday night. In their spare time they play casuals throughout the Local 360 area, to which most of the boys belong. Some of them hail from Local 76, Seattle. They have been playing together for the past three and a half years. The band specializes in Latin-American rhythms.

JACK DAVIS' ORCHESTRA: (Left to right) Johnny Leffler, sax; Gene Miller, bass; Cleon Burke, sax; Don Weidner, sax; Bob Cox, drums; Don Ackerman, trumpet; Jack Davis, leader, piano and accordion.



HAL WHITE TRIO: (Left to right) Hal White, guitar and vocals; Nick Marshall, accordion, vibes and vocals; Bert Brown, bass and vocals.

LEN BROCK and his combo: (Left to right) Hal Berggren, guitar; Tony Dalsanto, accordion. Lester Ball, piano; Len Brock, leader, bass and vocals. The boys have a large repertory.



Palmyra, Pa. The Jack Davis Orchestra is made up of members of Locals 269, Harrisburg, and 750, Lebanon. The boys are now completing their third year at the New Middleton Moose, playing for dancing and floor shows. They also do other week-end dates in the Harrisburg area when time permits.

Wallace, Idaho. The Bonaires have enjoyed a good season playing in and around Wallace. They are currently working Saturday nights in the "Roundup Room" of the Elks' Temple. Millard Lake is the leader and good at rounding up engagements for these Local 636 boys.

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

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

OH, PROMISE ME!

A MINNESOTA teacher wails about that type of pupil addicted to the habit of putting off daily practice until *tomorrow*. Of course his tomorrow never comes. Consequently poor lessons ensue. Pupil invariably appears much concerned and, in truly repentant tones, faithfully promises to do better *next week*. Trouble is, his next week possesses the same elusive qualities as his tomorrow. Which leads teacher to inquire what to do with a continual offender.

Exhort with him, brother. Give him a few straight-from-the-shoulder talks and perhaps bear down more strictly for the time being. But don't let him sink too deeply into the *continual offender* stage, for then the only thing you can do for his own good and for yours is to let him go.

Of course, not all putter-offers are hopeless cases. Far, far to the contrary. In most instances it needs but an occasional jolt to convince a procrastinator that if he expects to become a musician he himself must take a hand in the process—that there is no such thing as a little fairy standing eagerly on one foot waiting to wave a magic wand that will transform our hero into a big-timer overnight.

Neither is the promiscuous promiser a hopeless case, but he, too, needs an occasional jolt to keep him in line. I recently broke one of my (now) prize pupils of the habit of making rash promises by leading him on to agree to perform an impossibility. Counting on his customary

"Oh, yes, sure, sure, I'll do it!" attitude. I told him I was going to outline a new schedule of practice for him on the long roll. Borrowing the pattern of an old brain-teaser having to do with pennies, I said: "Tonight, in addition to your regular assignment, you must practice the roll for the duration of *one minute*, no more, no less. Double that time tomorrow, practicing it for *two minutes*; the following day, *four minutes*; the next day, *eight minutes*; and so on, doubling each day for a total of thirty-one days."

True to form, the pupil unhesitatingly agreed to follow this schedule to the letter and went happily on his way, thinking of what a soft snap he was going to have.

However, when he arrived home and did some figuring, *he got the idea*, for, believe it or not, he found that he had faithfully promised to practice the long roll on the thirty-first day alone, for a period of somewhat over *two thousand years!*

He had the last word at that, for when he appeared for his next lesson and I asked him, with a self-satisfied smile, if he had learned anything that week, he replied: "Yes, two things: not to make rash promises and not to trust teachers."

PARADIDDLES

D. L. D., Philadelphia, notes the absence of the triple paradiddle in the twenty-six rudiments of Strube, and asks when it made its first appearance.

This rudiment first appeared in the George Stewart Ashworth book of 1812, under the name *triple paradiddle*. Its sticking and accentuation are shown below:



The "Triple" Paradiddle of Ashworth

We find the same figure minus accents in Bruce and Emmett (1862), under the name *compound paradiddle*. For some reason unknown to this alleged fountain of all knowledge, Strube, in his method of 1869, failed to include the triple paradiddle among his rudiments.

By the way, the *double paradiddle* of both Bruce and Strube carries but one accent, not the two we customarily use in modern paradiddle



HUMBERTO MORALES Chooses

Leedy & Ludwig

Humberto Morales, "King of the Rhumba Drummers," now leads his own band. Humberto, formerly the featured star with brother Noro Morales' band, collaborated with Henry Adler in designing the popular Leedy & Ludwig timbales, which he is shown using at the left. A Leedy & Ludwig user for many years.



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FRETS FOR BEGINNERS

My mention of a new violin method in which beginners are started with scotch tape frets on the fingerboard, while the violin is plucked in banjo position, evoked an unusual number of letters, most of which were in agreement with this idea. Two teachers who have already been using the banjo position (without frets) are Samuel Gardner of New York and Frank Blachford of Canada. In one of the few letters disagreeing with the use of frets, Samuel Gardner insists that their use will prove "disastrous."

I agree that frets may prove harmful if abused by a poor teacher as a substitute for careful instruction. But, with a well organized system, frets, I have found, are highly beneficial in many ways which have yet to be explored by teachers in general.

ADVANTAGES OF FRETS

The most obvious advantage of frets in the earliest stages of playing I have already listed: they leave the student free to concentrate on other things at a time when his mind and muscles are acquiring a great number of new ideas simultaneously.

The most important benefit to be derived from frets is the possibility of training the fingers correctly without the delay caused by incorrect placement of fingers.

Training the fingers to fall in a certain place is a complex process in which brain impulses again and again "order" the nerves in the finger muscles to direct the finger in a certain motion. We say "practice makes perfect," but we mean that the repetition of the same motion "teaches" the nerves which control the muscle to "memorize" a certain pattern to the point where it becomes "automatic." That is, the brain does not have to direct every bit of the motion. It merely gives the "order," and the nerves guide the finger to the correct place because they have been trained to do so. True, the ear can send, via the brain, a slight "corrective" impulse if the intonation is not perfect. But, in the final analysis, the difference between a violinist and a non-violinist is that the former has muscles, the nerves of which are trained in specialized control patterns and quick response.

Because a beginner's muscles do not "know" where to place the fingers, they are likely to fall too sharp or too flat. The repetition of these incorrect motions "teaches" his nerves a confused pattern whereas the use of frets guarantees that the right motion will be repeated and the correct training imprinted on the nerves.

Every teacher has had the exasperating experience of hearing a student play a certain note slightly flat in the first bar of the piece, then again in the second bar and again wherever it appears. No matter how many times the teacher corrects it, and despite the student's eagerness to play it right, he helplessly continues to play it flat.

The reason for this is that he began to play it flat shortly after the previous lesson, and since he did not trouble to correct it, his ear became accustomed to it. During the week he repeated this note slightly flat every day until a nerve pattern was established. After a week of such training, it is impossible to correct the error merely by telling the pupil that he is playing flat, because the error is now involuntary, and he must retrain his muscles by long practice. In stubborn cases it may even be necessary for the student to play the note *too sharp* for one or two days in order to erase for good the incorrect flat impulses in his nerves. If such a misfortune can occur in the case of a comparatively advanced student, the danger to a beginner is so much the greater. Without frets, the more he practices the more he trains himself to play out of tune, whereas with frets he only benefits from unsupervised practice. I think it takes a certain irresponsibility on the

INTERNATIONAL MUSICIAN

part of a teacher to send a beginner home in the expectation that he will play in tune without a fingerboard guide.

The proof of the pudding is in the eating—and we know that many students trained without frets play out of tune and continue to play out of tune for years.

THE EVILS OF INTERRUPTIONS

A conscientious teacher who is not using frets must stop the student at almost every note that is being played out of tune. Such constant interruptions interfere with the student's playing and are discouraging.

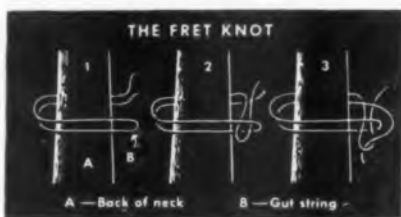
Educational psychologists tell us that too much interference and constant correcting on the part of the teacher give the student a feeling of frustration because he cannot play as he did at home. The teacher who wants to avoid too many interruptions must decide to let the student play out of tune or, as the only other alternative, have him use frets.

WEANING FROM FRETTS

It is up to the teacher to know when it is time for the student to stop using frets. This change need not be done suddenly. I have found that after the student has played with three frets for several weeks, that they may be reduced to two, one for the first finger (f-sharp on the E string), one for the third finger (a on the E string). Each student reacts differently. Some may need the fourth finger guide longer. However, after several weeks of frets, the student's ear will have become so well accustomed to hearing the correct intonation that it will "hear" accurately enough to prevent relapses when frets are abandoned.

THE GUT FRET

Because scotch tape frets are not visible and cannot be felt when the violin is raised from the under-arm position to the real playing position, it may be necessary to use gut frets made from gut E strings or thin ukulele strings. The fret knot which was used about two hundred years ago is useful for tying a fret which is firm yet adjustable:



REPORTS ON PROGRESS

I know that many readers of this column are beginning to use the fret method in actual teaching. It is of great importance that the results, whether good or bad, should be known and shared by all. I therefore suggest that those using this method send in detailed reports to this column so that a general summary may be given here in a forthcoming issue. Those writing in about their experiences with this method should mention the age of pupils, their previous experience, frequency, length and number of lessons, and whether lessons are class or private.

AUDITIONS IN JERSEY CITY

The Musical Art Club of Hudson County, New Jersey, will hold its annual auditions for residents of Hudson County in April and May. Available to winners are: two special full tuition scholarships to the Juilliard School of Music in New York, open to any resident of this county; ten service and academic scholarships to various colleges in the country, open to instrumental high school seniors of the county; four gold medals for artistic proficiency, open to any resident of the county; and incentive gold medals awarded annually to seniors of selected high schools in the county who have shown the most proficiency in music. Winners will be heard at the fifteenth Annual Free Concert at the end of May.

The Musical Art Club, now in its twenty-fifth year, is headed by Mortimer Epstein, of Jersey City Local 526. The Club's efforts to encourage and further interest in music in the community have been warmly supported by this local

MARCH, 1952



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Charles J. Beetz, who was of much assistance to me in the preparation of this article, is, besides composer, pianist and teacher, the director of the Lighthouse Music School in New York City. This school, numbered among the outstanding organizations of its kind in the country, boasts a staff of fourteen teachers (six of whom are blind) who instruct in piano, organ, violin, cello, clarinet, saxophone, voice, languages, ear-training and stage presence. Robert Brereton, concert pianist who has been soloist with the San Francisco Symphony Orchestra on five different occasions, is one of the piano teachers. All instruction is free of charge. Enrollment this year totals 160 students. The school broadens its influence beyond its own confines by awarding to students scholarships to leading schools of music. It also launches worthy artists on their careers.

WHEN in 1829 Louis Braille of Coupvray, France, made his first attempts to present musical notation by means of embossed dots, he was initiating a movement which was to place the blind, musically speaking, on a footing of equality with the seeing, that is, make it possible for them to read and study music without depending on sighted persons for assistance. After five years of arduous study and invention, he considered his system sufficiently satisfactory to be put in general use. Still, even at his death eighteen years after that, the system was in a comparatively elementary form. And it was not until seventy years after his death that musical Braille attained to anything like the perfection of the staff system of musical notation. The extreme length of this trail and error period is directly traceable to the fact that most people have but the haziest of notions regarding the needs of the blind.

"SIGHTED" SYSTEMS

The most persistent fallacy that Braille and others have had to contend with is that writing for the blind should be merely an embossed version of print such as is used by sighted persons. Innumerable attempts have been made to adapt staff notation, with its elaborate visual demands—stems, flags, tiny arabesques, straight and broken lines, curlicues, ties, finger and expression markings, in short, those endless intricacies which make the music engraver's task one of the most difficult in the world—to the uses of the blind. Sighted individuals have always contended that if the figures were only bold enough, the blind would certainly recognize them. Such experimentations, based on the misconception that the blind think in visual terms, have always ended in failure. It

How the Blind

This year marks the one hundredth anniversary of the death of Louis Braille, inventor of the system of reading for the blind which bears his name. In view of his great work,

is fallacious to seek to appeal to a sense which, in the born blind at least, does not exist.*

Braille who himself was blind from the age of three (when he injured his eye by piercing it with a sharp instrument in his father's harness shop) was not only an expert musician—an organist in several churches in Paris—but also a teacher of the blind in *Institution des Jeunes Aveugles de Paris*. Thus he had not only deep sympathy for the blind but also a full sense of their limitations. Moreover, he had that chief asset of an inventor, the adaptive sense.

All these factors brought him to several conclusions. He realized that any system which was to be of value to the blind must be one they could write as well as read. He therefore devised a point system, its nucleus a "cell" or cluster of six points:



which, by having various dots omitted and their placement varied, was capable of sixty-three different arrangements. This, he figured, was a sufficient number to serve not only for the twenty-three letters of the alphabet, punctuation marks and numerals, but also for notational symbols.

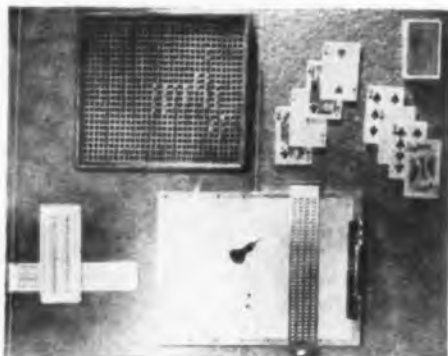
Notation, however, presented special problems. As in word writing, musical notation for the blind must run along paths narrow enough to be encompassed by the finger-tips. The commentary must not be dispersive, as in staff writing, where time signatures, key signatures, notes, ties, expression marks and such, are arranged along one or more staves. Another essential is that the notation must resolve the musical score to its lowest possible terms of statement. The system deliberately abridges the text, this with the intent not only of making more rapid discernment possible but of assisting memorization. Indeed, Braille is a species of musical shorthand, comparable to figured bass. The chords are indicated by intervals. Repetitions, such as triplets, duplications of bass chords, whole phrases and sections, are not "written out" but are indicated as such.

Because Braille is, in reality, a structural explanation of a composition and also because in most instrument playing the hands are constantly engaged in striking keys, drawing bow, plucking strings or beating drumheads, the system must not be considered as a "sight-reading" device but rather as a rapid means toward memorization.

The blind person can write as well as read this music. This is done by means of a Braille

*The blind have, of course, a spatial, or, as it is often called, a sculptural sense. Through this sense they may come to an understanding of how music is printed for the sighted. Charles J. Beetz, Director of the Lighthouse Music School in New York City, has invented a notation graph which is used in his school to familiarize blind teachers with notation as used by the sighted. On a bed of cork are pinned horizontal wires (the staff) complete with staff signs, time signatures, notes, rests and other symbols. The blind by means of the sense of touch encompass these symbols, thus gaining a fairly complete impression of our notational system.

slate, a Braille writer, or a Braille shorthand machine.



To write, the individual inserts a sheet of heavy paper between the two parts of the Braille slate—really two metal guides hinged together. This is shown at lower right in the above photograph. The guide underneath the paper contains series of Braille cells each of which possesses six indentations. The top guide fits over the lower one in such a way that there is a window-like opening with notches matching each Braille cell of the lower guide. The writer punches the letters, dot by dot, using the notches as guides, by means of a stylus, a slender piece of metal fitted into a wooden top. Since he is working on the reverse side of the paper, he begins at the right and works left, looking-glass fashion. Then he removes the paper from the slate, turns it over and reads the embossed dots from left to right.

FOR POCKET OR DESK

The usual equipment of the blind person is three types of Braille slates: the desk size, used for transcribing larger works; the pocket size, consisting of four lines of twenty-seven cells each; and the postcard size, nineteen cells and six lines—just the right dimensions for a three-inch by five-inch file card.

There is also a Braille typewriter which operates on the principle of the ordinary typewriter, which it much resembles. By this means the writer can "write" Braille in the usual order from left to right, and can read what he has written without removing it from the typewriter, a convenience in checking and correcting. (Corrections are made by pressing down the incorrect perforation and retyping the word.) Whole compositions and books may be typed by this method. When it is considered that 150 years ago the blind could write down nothing for their own private record, it may be seen how vastly Braille has widened their horizons.

Several features differentiate Braille musical notation from the staff notation of the sighted.

INTERNATIONAL MUSICIAN

Read Music

especially as it concerns blind musicians, we present herewith a brief explanation of his musical notation system, which is now in use, with modifications, throughout the whole world.

The seven notes c, d, e, f, g, a, b, and their values are represented by four series of signs, corresponding to whole notes, half notes, quarter notes and eighth notes, thus:

C	D	E	F	G	A	B	
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧
⠠	⠡	⠢	⠣	⠤	⠥	⠦	⠧

Music notation is regarded as having a span of seven octaves, supplemented by a lower extra octave and a higher extra octave. Octaves are numbered from lowest to highest, and the lowest note of each is C. Thus there are nine signs, called *octave marks*, which serve to fix notes in the musical scale:

The first note of a piece or of one of its sections is always preceded by its octave mark. No other sign may intervene.

Time signatures are written outside the text—that is, at the beginning of a piece or of one of its sections. When a time signature occurs within the text, it is always placed between two blank spaces:

Only the initial note of any chord is written in its true form. Each of the other notes is represented successively, from lowest to highest, by a sign indicating the interval that it forms with the initial note.

SECOND	⠠	FIFTH	⠠
THIRD	⠡	SIXTH	⠡
FOURTH	⠢	SEVENTH	⠢
	⠣	OCTAVE	⠣

All such accent marks as staccato, tenuto, portamento, martellato, have special signs. There are signs to mark fingerings and signs to mark chord repetitions, as well as metronome markings. Grace notes of all kinds—mordants,

trills, turns, arpeggios—have signs. In fact, Braille music has enabled the sightless to read and commit to paper anything whatever that can be stated in the terminology of music.

Moreover, Braille encourages musical understanding of a composition. In the following:

Andante grazioso.

THIS MEASURE WRITTEN IN THE RAISED DOTS OF THE BRAILLE SYSTEM WOULD LOOK LIKE THIS:

AND WOULD BE READ BY THE BLIND STUDENT AS FOLLOWS:

THREE SHARPS NO SIGN / F / WORD SIGN / END OF WORD SIGN / FIFTH OCTAVE / C AN EIGHTH DOTTED / SECOND FINGER / SLUR / D A SIXTEENTH / SLUR / C AN EIGHTH / SLUR / C A QUARTER / FOURTH FINGER / C AN EIGHTH / FIFTH FINGER / SLUR / TO NEXT MEASURE

it can be seen that the reader is almost forced to grasp the composition in its structural entirety.

Braille musical notation opens up the whole field of musical literature to the blind instrumentalist or vocal student. Mr. Beetz uses Braille extensively in composition, believes it capable of expressing more exactly his intentions, since it can present phrasing, slurring and other marks of expression. The small pocket sized Braille slate he finds most useful for jotting down musical themes as they come to his mind. Francis McCollin, one of the most able women composers in America, considers Braille music "marvelous for all students of instruments and voice." However, she prefers to dictate her new compositions "from my mind or at the piano, a combination of both being the best solution."

to a sighted person who can write them down directly on the staff.

Compositions in Braille musical notation reach the blind through a variety of channels. Every school for the blind has an extensive library of musical scores. The Lighthouse Music School in New York City, The Institution for the Education of the Blind, in Pelham, New York, and the Perkins Institute for the Blind in Watertown, Massachusetts, to take three illustrations, have musical scores sufficient to supply their own students.

The Library for the Blind in New York City, one of the largest in the country, has 11,398 Braille music scores. Last November, to name a single month, 446 blind musicians in practically every State of the Union requested and were provided with compositions in Braille. The Library of Congress is another source of musical manuscripts in Braille, as is the State Library at Albany. In fact, most State libraries have divisions for the blind in which musical Braille is available. In short, any blind person, who has the facilities for sending a letter or postcard and who is able to read Braille may profit from the resources of these libraries.

Broadly speaking, the extent to which a blind person does avail himself of these services is the measure of his musical development. Understandably there will always be the few musicians who will prefer to absorb music through listening and convey it through playing "by ear" at the piano or other instrument. For those who wish to work independently, however, who wish to study intensively the great works of the masters and to interpret and create music without constant recourse to sighted assistants, Braille is the answer. Here the blind person is entirely on his own. Here he is the independent student, interpreter and creator. Here he holds his own as an individual and is permitted to push forward if ever so little the boundaries of learning. Louis Braille, who so freed a large segment of mankind, who made it possible, in the words of Helen Keller, for them to "evolve personalities as natural and resourceful as those of the seeing," deserves the place of honor accorded him as one of civilization's great innovators and benefactors. —Hope Stoddard.



Mario Cortez, conductor of the Center Symphony Orchestra, Kew Gardens Hills (New York), congratulates soloist Reuben Varga on his performance of Beethoven's Violin Concerto in D Major, at the orchestra's concert on January 13th. Mr. Varga made his debut at Town Hall, New York City, in 1950, under the auspices of The Lighthouse of the New York Association for the Blind.



JOSEPH HOLICKER

JOSEPH HOLICKER

Another New Englander making music news is Joseph Holicker. A graduate of Boston University College of Music, he has, during his career, divided his time between concert and pop music. When he was discharged from the Navy in 1946, during which time he had played with the Navy Band in Washington, D. C., he became associated with several name bands, including the Al Donahue orchestra, joined the Albany Symphony Orchestra, and organized a woodwind chamber group known as the Joseph Holicker Windette. Returning to the dance band field, he formed his own orchestra for an engagement at the

Casa Madrid in Cape Cod, an engagement he has repeated for four years now. Joe, incidentally, can play every woodwind instrument.

ABRAM MOSES WINS AWARD

Abram Moses, violinist, composer, and teacher, was recently awarded the annual composition prize of the Women's Association of the Baltimore Symphony Orchestra.

Fuga Argentina, written by the seventy-five-year-old Mr. Moses three months ago, was chosen by a jury consisting of Dr. Reginald Stewart, orchestra conductor; Howard Thatcher, faculty member at the Peabody Conservatory of Music; and Dr. Hugo Weisgall, a well-known composer. Mr. Moses' winning composition was played by the Baltimore Symphony Orchestra on March 9th. The contest, restricted to Maryland composers, attracted widespread interest.

Mr. Moses was born in Baltimore and graduated from the Peabody Conservatory of Music in 1898. He taught there until 1905, studied abroad, was an original member of the Baltimore Symphony and a mainstay of its violin section until 1935. For twenty years he was also musical director for the Baltimore Hebrew Congregation. Other works by Mr. Moses have been presented by orchestras throughout the United States.

CARTER AND BROOKS

Nora Carter and Barney Brooks, piano duo, hail from Los Angeles, Local 47. They double on the solo-vox, and also include dancing in their act.

Playing all types of music from the classics to boogie, Carter and Brooks have most recently been featured at the Desert Air Hotel in Palm Springs, California. Last season they appeared at the Santa Rita Hotel in Tucson, Arizona, for eighteen consecutive weeks, and played many television dates in the Los Angeles area. They've also been doing a good deal of G.I. entertaining at veterans' hospitals.

ERNEST BLOCH AWARD

The United Temple Chorus of Long Island, New York, Isadore Freed, conductor, announces its seventh competition for the Ernest Bloch Award. Compositions must be based on a text from the Old Testament, suitable for women's chorus and submitted by October 15, 1952. The award consists of a prize of \$150 and publication by the Mercury Music Corporation.

Musicians

All composers are eligible. The judges will be Norman Dello Joio, Isadore Freed, Milton Feist and Frederick Jacobi. For further information, write the United Temple Chorus, Box 18, Hewlett, New York.

PAUL "FAT MAN" ROBINSON

Paul "Fat Man" Robinson and his band have been on tour now for the past two years and are at pres-



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ANDREW GRAINGER, veteran trombonist, with his Holton

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ent appearing at the Hi-Hat Club in Boston. Hailing from Detroit, Robinson organized his present band in 1947. They've appeared in Philadelphia, Chicago, Baltimore and Boston, and for three months were featured on their own radio show over WTAO, Cambridge, Mass. They're currently preparing for a South American itinerary.



PAUL "FAT MAN" ROBINSON

BROTHERS MATUSEWITCH

Although they do not always appear as a concert duo, Sergei and Boris Matusewitch, accordion-concertina recitalists, presented a joint program at Carnegie Hall on February 16th. Coming from a renowned musical family, their father was the late Gregory Matusewitch, world-famous concertina artist.

Sergei, who has achieved distinction as a composer and arranger as well, studied with Josef Schwarz, Josef Wagner, and Ivan Basilevsky. In his many appearances on the concert stage in the United States and Canada, he has revealed himself as a sensitive and finished artist, capable of producing unusual musical effects. Since virtually no concert repertoire existed for the accordion, he is considered a pioneer in presenting the accordion as a concert instrument, having transcribed music for it by Bach, Mozart, Chopin, Enesco, Sarasate, and many others. His original compositions include "Etude in D Minor," "Capriccioso," and "Artiste Fantasic."

Boris has given concerts in New York's Carnegie Hall, Town Hall, and Times Hall, and has performed as concertina soloist with the Mexico City Symphony Orchestra and the New York Civic Orchestra. He recently appeared as soloist with the Balalaika Symphony Orchestra under Alexander Kutin, at which time he was acclaimed for his tonal quality and amazing technique. He has also appeared in the Biltmore Hotel in New York, the Cirque and Persian Rooms in San Francisco, and Ciro's in Hollywood.



CHARLES BURDETT

CHARLES BURDETT

A native of North Reading, Mass., Charlie Burdett has been a drawing attraction in the New England area as a stylistically original modern jazz pianist. Formerly featured with such bands as Doc Evans, Max Kaminsky, and Red Allen, Burdett has taught at Schillinger House in Boston and also at the Beacon School of Music. He has accompanied the Ames Brothers and Teddy King, and at present is being featured at the Savoy Cafe in Boston.

ALAN SHULMAN

Alan Shulman, cellist with the NBC Symphony Orchestra, completed his latest composition, *A Laurentian Overture*, in June, 1951.

The work was premiered on January 18th by the New York Philharmonic-Symphony. "The country of our neighbors to the north has always held a fascination for me—therefore the title," says Mr. Shulman. "I have tried to capture the spirit of vacationers at play in original tunes modelled after French-Canadian folk songs."

Mr. Shulman was born in Baltimore, Maryland, in 1915. He is also the composer of a "Cello Concerto, the premiere of which Leonard Rose gave with the Philharmonic-Symphony in April, 1950.

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Local Highlights

Carl S. Schnipp, president of Local 163, Gloversville, New York, was unanimously elected chairman of the Fulton County Board of Supervisors at the 1952 organization meeting held on January 1st, when he was starting his fifth full term as supervisor.

One of the oldest musical organizations in Norwood, Massachusetts, is a band which marched off to the Civil War, played for President Wilson at the fiftieth anniversary of the battle of Gettysburg, welcomed back the Yankee Division after World War I, and did the same for the veterans of World War II on their return.

The names and faces are different, but the Norwood Band which delighted the townspeople before the turn of the century with summer band concerts still continues.

The Norwood Local 343 is in possession of a picture of the original band, taken in front of the handstand in Guild Square, showing gas

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The Norwood Band under the leadership of Carmine D. Mazzola, standing at right.

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lights, old uniforms and instruments of that era. The original drum is in the possession of the Norwood Historical Society.

In addition to the usual concerts for the townspeople, the band made many trips to nearby and distant points for parades, picnics, dances and concerts. Among these were appearances at Newport, Rhode Island; Chelsea, Worcester, and Leominster, Massachusetts; Hyde Park, New York; and Pittsburgh, New Hampshire. The band also participated in the dedication of the estate of Cameron Forbes (one-time Governor-General of the Philippines) at Westwood. Here the band played from the hayloft while the guests, including socialites, local, state and national dignitaries, danced among the stalls and tackrooms.

Mr. Colburn was the original leader of the band. He was followed by the Waldheim brothers, Bill Lucey and others.

In 1947 the band was reorganized under its present leader, Carmine D. Mazzola, who is in possession of much of the original library of the band. The Norwood Lodge of the Elks co-operated by allowing the use of their club for headquarters, and through the efforts of John C. Neyland, Secretary-Treasurer of Local 343, who acts as manager, regular concerts were resumed in the town of Norwood and many other appearances arranged. The fine library from the old band has been combined with a repertory of standard overtures, operatic and light opera selections, popular music and works of the old masters. Altogether it constitutes one of the most extensive band libraries available in New England.

Mr. Mazzola has been a member of the A. F. of M. for over forty years, and his leadership and experience have made the Norwood Band

INTERNATIONAL MUSICIAN

once again one of the finer musical organizations in Massachusetts. During his career he has led such bands as the Fore-River, Quincy Cadet, McElroy of Stoughton, Norwood Brass, Norwood Elks, Canton American Legion and the Hub City. He has acted as guest conductor and judge at many band competitions and conventions.

During the installation of new officers at their annual banquet held on January 8th, members of Local 189, Stockton, California, took time out to raise \$141 for the March of Dimes. The collection came after introduction of guest speaker Judge Robert P. Sullivan, chairman of the county's infantile paralysis fund drive.

Installed in office by Local 189 were Jack Hanna, president; Elbert Bidwell, vice-president; Edward H. Pilon, secretary; Vincent Richetti, business agent, and directors Jack Rocco, Gene Segrist, Herb Motto and Manlio Silva. Lyle Foster, life member of the local unit, was installing officer.

In another business action, Local 189 purchased \$500 in stock of the Stockton Industrial Site plan.



Pfc. Robert S. Conant, Local 248, Paterson, New Jersey, demonstrates the newest military activity—playing for the troops in the field. Here he is shown performing on a portable harpsichord. The picture was taken at Fort Dix during a show given for trainees on bivouac.

Members of Local 30, St. Paul, Minnesota, are much interested to learn that Dan Emmett, composer of the immortal song "Dixie," was a St. Paul man. What is more surprising to them is the fact that this favorite Southern song was written by a Northerner.

During the summer of 1858, according to a story in the St. Paul *Sunday Pioneer Press* of January 20, 1952, Dan Emmett visited his brother, Chief Justice Lafayette Emmett, whose home was a show place of the city of St. Paul. Standing in the portico of the mansion one summer evening, Dan was so moved by the magic of the night that he was inspired to write the refrain of "Dixie." With his crude manuscript, he visited the musical firm of Munger Bens in the old Music Hall. It was played on a violin, and was received with applause and declared a hit. Dan arranged the orchestra parts, and later in the year sang "Dixie" at an entertainment in Ingersoll Hall. In 1859 he joined Bryant's minstrels and sang the song. It turned out to be a national success.

Frank H. Carver's article on his minstrel days, which appeared in the January issue of the *International Musician*, has brought notes and notations from nostalgic musicians who enjoyed that era. Among the letters received is one from B. E. Taylor, Local 76, Seattle, Washington, who takes issue with Mr. Carver on the birthplace of George Primrose. According to Mr. Taylor, Primrose was born in Picton, Ontario, Canada, rather than in London, Ontario. However, at an early age, Primrose's family moved to London, Ontario, and lived in a house that was owned by a relative of B. E. Taylor's. Primrose worked in the old Tecumseh House as a youth, and while there learned to become a soft shoe dancer. Later the J. H. Haverly Great Mastodon Minstrels played London, and George joined as a hooper. His first venture as a show manager was with a group known as Thatcher, Primrose and West, later becoming Barlow, Wilson, Primrose and West, and still

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later, just Primrose and West. Taylor also writes that there are four later day minstrels who were born and raised in London: the Lombardo brothers.

Taylor himself is an ex-minstrel, having been with Hi. Henry and Al. G. Fields Minstrels. Their show was on the road thirty-five seasons, forty-two weeks to the season at an average of nine performances a week. He remembers one week playing five matinees in Syracuse, Utica, Gloversville, Albany, and Troy. He also remembers the weeks they didn't play more than one or two matinees, but always six or seven nights.

Marion Giammatteo of Local 802, after reading the article on Frank H. Carver's minstrel days in the January *International Musician*, writes us recalling his own minstrel days, which go back to 1905-1906, almost as long as Frank Carver's. Giammatteo was the clarinetist in Lew Dockstader's Minstrel Company, which he refers to as the "greatest show on the American stage. One million dollars of talent . . . at every performance." The artists included interlocutors Bill Hellett and Lew Dockstader, end men Neal O'Brien and John King-Johnson, tenors Emanuel Romaine and Harry Ellis, bassman Thompson, yodeler Mat Keef, dancers Tommy Hide, the Pierce Brothers, Al Jolson, Eddy Leonard, and musical director Eddy Cupero.



Rafael Mendez (standing center) and his two sons, Ralph and Robert, performed for Los Angeles Local 47's First Annual Western States Instrumental Music Clinic. Seated are accompanists Ernest Hughes and Geri Galian.

Closing Chord

MUSCO C. BUCKNER

Musco C. Buckner, for thirty-five years Financial Secretary-Treasurer of Local 208, Chicago, Illinois, died suddenly in his home on January 18th. Born in Hopkinsville, Kentucky, in 1887, he came to Chicago in 1903. In 1905 he accepted an appointment in the Chicago Post Office and remained there until his retirement in 1945, serving as department supervisor from 1926 to 1945.

Mr. Buckner joined Local 208 in 1916, and the following year was elected Treasurer, holding this office until 1926, at which time the offices of Financial Secretary and Treasurer were combined. He was a delegate to seven conventions, and was constantly active in behalf of musicians.

CARL A. GILMAN

Local 42, Racine, Wisconsin, reported with much regret the passing of its last charter member, Carl A. Gilman. For more than half a century a prominent Racine bandmaster, musician, arranger, composer and teacher, Gilman was honored many times as one of Wisconsin's most beloved musicians. The professor, as he was called, participated in concert work all his life. In addition to composing music, Gilman taught many instruments and played all but the bassoon and oboe. During the past several years he taught music at his home; he previously was a teacher at Union Grove High School. Gilman, who was eighty-three, died in January.

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MIDDLE PART



Exercise: Write examples showing Dominant 7th Chord Ostinato as lower, middle and upper part.

LESSON No. 59
OSTINATO AS A COMPLETE ACCOMPANIMENT



Exercise: Write an example showing the Ostinato as a Complete Accompaniment.

LESSON No. 60
ANTICIPATION AND RETARDATION

Anticipation consists in sounding a note or musical idea, before its regular beat. Retardation consists in sounding a note or musical idea, after its regular beat.



Exercise: Write examples showing Anticipation and Retardation.

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Where They Are Playing

(Continued from page seventeen)

west . . . Dave Brubeck opened the Surf Club in Los Angeles on March 7th for a four-week stay . . . Les Brown one-niting on the West Coast . . . Russ Morgan completes the Auto Show at the Pan Pacific Auditorium on March 16th.

Johnny Hodges at the Clayton Club in Sacramento from March 19th to 24th. He then moves to the Black Hawk in San Francisco on March 25th for two weeks . . . Joe Morris doing single engagements in California . . . Duke Ellington opened at the Club Oasis in Los Angeles on March 7th for ten days before starting a series of one-niters along the Coast . . . After closing at the Tiffany Club in Los Angeles on March 15th, George Shearing plays a two-week engagement at the Waikiki Inn in Honolulu starting March 17th.

Marie Louise, who opened as intermission pianist for Flip Phillips at San Francisco's Black Hawk in January, will be there through March and April with Johnny Hodges, George Shearing, and Oscar Petersen. Following her engagement she goes on tour, billed as a progressive jazz stylist . . . Vaughn Monroe goes to Hollywood in March to do a movie . . . The Coasters currently on an indefinite run at the Memory Lane Supper Club in Los Angeles.

The Eastman Trio at the Black Hawk until June at which time they move to Lake Tahoe for the summer . . . Albie "Sparky" Berg, formerly with Orrin Tucker, and his trio are on the S. S. Honolulu run until they open at Forest Lake Resort in Lake County, California, on May 1st.

The Griffin Brothers singling in Texas . . . The Sky-Tones, featuring Charles Hamilton on vocals and drums, Al Green (one of the three Green brothers—Jack and Irby now with Woody Herman) on piano, and Sam Silhoit on tenor and clarinet, are on indefinitely at the Skyline Club in Dallas, Texas.

NEW COMBOS. Marty Napoleon, featured pianist with the Louis Armstrong All-Stars, who has worked for a total of twenty name bands to date, will remain with Armstrong for one year, after which time he will organize his own trio in New York City . . . Trombonist Bill Leegan, formerly featured with

Ralph Flanagan, will organize his own dance band for summer locations . . . Pianist Tony Procopio has organized his own trio which features Johnny Andrews on guitar. The combo will move to the Midwest for dates . . . Former George Shearing vibraharpist Don Elliot has organized a large dance band for dates starting this month.

Eugene Smith, boogie-woogie pianist, has organized a trio which will start engagements in the Midwest and Hollywood about April 15th . . . Bass player Patti Miles has organized her own trio in New York City. The outfit consists of bass, vibraharp, and guitar. Bass player Bonnie Wetzel, formerly featured with Roy Eldridge, will form her own trio for dates starting in April. Bonnie has also appeared with the Tommy Dorsey orchestra.

ALL OVER. The Earl Hines Sextette at the Colonial Tavern in Toronto for two weeks until March 22nd. On April 3rd they go to the Blue Mirror in Washington for fourteen days . . . Trumpeter Johnny Kelly joined the Perez Prado band during its tour in South America. Kelly was a last minute replacement for trumpeter Johnny Sunday who took sick . . . Alto saxophonist Dick Sannito joined the Louis Prima band . . . Benny Goodman doing concert appearances throughout the country . . . Trumpeter Bud Wilson has been made road manager of the Louis Prima band in addition to his regular duties as arranger, contractor, and trumpeter . . . Sid Bass, pianist and arranger, has been assigned to write special arrangements for vocalist Shirley Jones.

"Doc" Bagby, swing organist who appeared at Small's Paradise in New York City for one year, opened an engagement at the Comedy Club in Boston for one month . . . Vi Burnside and her girl orchestra currently appearing on a theater tour through the South and Midwest finish in Cleveland about the middle of March.

Fats Noel and his orchestra open at Pep's Musical Bar in Philadelphia on March 17th for one week . . . Ray-O-Vacs one-niting in the East . . . Skippy Williams and his orchestra into the Tropics Bar in Philadelphia on March 17th for two weeks.

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Albert Schweitzer

Music in the Life of Albert Schweitzer, with Selections from his Writings, by Charles R. Joy. Harper and Brothers. \$4.00. 300 pages.

Here are brought together representative articles on music written by Dr. Schweitzer, so interspersed with biographical data from the pen of Charles R. Joy as to constitute the musical life, with its periodic flowerings into expressiveness, of this great musician-philosopher-physician. Calmness, balance, judiciousness, characterize the writings. Emotionalism of the fanatic is entirely lacking. Bach is thus and so, writes Schweitzer. The archives have been examined; the probabilities have been considered; the facts have been ascertained. Good informative prose also describes his early teachers and impressions; his reports on organs and organ-building; his paralleling of organ development and world tendencies.

Just as an example of Schweitzer's thoroughness, take his writing in the chapter on "The Round Violin Bow." He begins by telling why the use of the round bow is still at times desirable; shows the defects of the modern bow for playing Bach and other early masters; cites various instances of polyphonic writing for violin; points out that the round bow was already being superseded by the modern bow in Bach's day, though it still was being used in polyphonic playing; explains the mechanics of the round bow and the early type of modern bow (all this with extreme exactitude); gives the advantages of the modern bow and why it finally supplanted the other; tells how Ole Bull temporarily brought the round bow back into esteem; tells why he himself is convinced of the rightness of going back to the round bow in the performance of Bach's violin works, and of the steps he took to persuade violinists to do so; tells of the opposition he encountered and the reasons for this opposition.

Book Notes

Next he tells of the steps bringing about the re-use of the round bow, describes with great precision its manipulation, tells of its first public demonstration. Finally he speaks of technical obstacles to be hurdled for a fuller realization of the bow's possibilities. He closes this chapter happily: "We who heard Rolf Schroeder know . . . the time has passed when the lovers of Bach had to be satisfied with a wholly inadequate rendition of the polyphonic parts of the violin pieces of Bach and the other old masters because violinists stubbornly insisted on using only the straight modern bow. Henceforth those who would play these works for us must use the round bow which they demand."

Such thoroughness of treatment is the mark of his writing throughout, and Mr. Joy wisely builds around it in a bulwarking but not an embellishing sense. Thus we get an unobstructed view of his treatment of every subject, small or large, on which his interest lights: the utmost care with which he proceeds—as though he were building a bridge, one misplacement in the structure of which would send whole armies to their doom.

Forgotten Musicians, by Paul Nettl. 352 pages. Philosophical Press. \$4.75.

That Mozart in a sense wrote his own Requiem, that Schumann ruined his right hand for piano playing, that Wagner nagged at his friends for funds, is common knowledge. Facts of Beethoven's life, as well as of other great composers, are to be come at in paper-bound booklets sold at newsstands at 35¢ the copy. Not a music lover, then, but has been given some intimation of the doings of master musicians. So much the more refreshing it is to look in on lives of musicians of which we hitherto have known only their names and a hazy bit regarding their achievements.

Quantz, flute player to King Frederick the Great, the Irish singer Michael Kelly (friend of Mozart), Augustin (of *Ach, du lieber fame*) who cheated the Great Plague, Franz Abt whom Philadelphia accorded a parade of torches, the Jewish minstrels of the Middle Ages and the musical monarchs of all ages—King David, Nero, Henry VIII, Queen Elizabeth—here they all are, sounding dulcimers and flutes, fiddles and lutes, claviers and guitars, going

about the business of music making quite as though the world's forgetfulness had never silenced them at all.

Half of the recountals are autobiographical, all the more interesting because the style in writing of these all but forgotten ones is indicative of their style in playing.

The real treasure of the volume, however, lies not so much in learning why Franz Benda almost became a gingerbread baker or on what matters Tomaschek conversed with Beethoven. It lies in the unexpected glimpses the book gives on long past ages, their superstitions, their transportation difficulties, their musical instruments, their plague pits, their royal entertainments, their castrati, their beggars. Here we learn what we cannot learn from even the most carefully prepared biographies of well-known musicians. We learn how other ages have dealt with musicians of the common run, how lutanists, fiddlers, and guitarists from the fourteenth to the eighteenth centuries made their way, if not to fame, at least to food and drink and shelter, and even, in instances, to a little eminence.

A book such as this gives us pause. How many of these all but forgotten ones, given more propitious circumstances, might have lodged immovable rocks of achievement in the hurrying torrents of time.

Pleasures of Music, a reader's choice of great writing about music and musicians, edited by Jacques Barzun. 624 pages. Viking Press. \$5.00.

All artists, craftsmen, technicians, in fact, specialists of any kind, labor under an impression that their preoccupation comprises the universe—that every single act, thought and feeling of mankind hinges on it. This attitude is necessary to their peace of mind and to the furtherance of their projects.

Musicians, it would seem—but here I must take care since I am now speaking of a profession in which I am nearly concerned—are less illogical than most in adopting this attitude, in considering music, that is, the heart of the universe. At any rate, if they and everyone else did so think, the world would be none the worse but rather much the better.

A book such as "Pleasures of Music," which is an anthology of the writings on music of great authors,

great musicians and famous persons in other fields, stands, by this account, on a firm basis. You can read it with a not too egocentric belief that you are getting at the essence of things—that here are the profoundest, the most human and the most gripping statements of the world's outstanding individuals. If their opinions on music are light-years apart, still they are universally impressed by its hold on mankind.

Here Heine answers the question, "What is music?" Jean-Paul Richter writes on "the value of a deaf left ear"; Goethe describes Paganini's effect on his audiences; Schubert pens a letter telling of his state of mind seven days before his death; Franz Liszt gives a *critique* on Chopin; Nietzsche explains "What my body as a whole requires of music"; Debussy criticizes the conducting of Alfred Cortot; Lord Chesterfield warns his son against exposure to music; Brahms describes the death of Schumann; P. T. Barnum exults over the Jenny Lind furor in America; and Hugo Wolf tells audiences when to applaud. Shaw's acrid wit, Lamb's humor, Hardy's humanity, Schopenhauer's bluntness, Delacroix' finesse all converge on the subject of music. Never under the covers of a single book—and we think this is a fair statement—has the art of music been presented in so many different aspects.

Considering that some of the best writings of the world's greatest writers have been included herein, it speaks rather well for the editor, Jacques Barzun, that his introduction stuck in my memory even through the reading of the hundred or so subsequent articles. It is outstanding for the way it tackles the phobias of and plays havoc with the inhibitions of amateurs and musical illiterates. "Anyone, with or without a musical ear, who has learned to read words, can understand everything in this book," he writes in the opening sentence. He proves what he says is true, too.

—Hope Stoddard.



Jacques Barzun

INTERNATIONAL MUSICIAN

Podium and Stage

(Continued from page thirteen)

and deserving girls and boys with an opportunity to study music. This project is hampered chiefly by lack of instruments.

The Tokyo Symphony Orchestra, which provides the music for the youth concerts, needs the following equipment:

1. Reeds—material for making oboe reeds; also finished reeds, preferably slightly thick ones, for clarinets, bassoons, and contra-bassoons.

2. Drum heads for tympani, bass drums and snare drums, as well as tympani sticks.

3. Instruments: French horns (B-flat and F double horns; B-flat single horn); harp; bass trombone (large size having bass key); celesta.

The instruments needed for the youth orchestra and for the young people studying music in preparation for this orchestra: any type, so long as they are in good working order.

Queries concerning the project, or the instruments themselves, should be sent to Eloise Cunningham, Chairman, Symphony Concerts for Young People, ATIS, G-2, GHQ, FEC, APO 500, care of Postmaster, San Francisco, Calif. Postage is the same as for domestic rates.

William Schuman conducted the Eric Philharmonic Orchestra in a performance of his *Undertow* February 5th, this his first public appearance as a symphony conductor . . . Thirty-four-year-old Ezra Rachlin is now in his third season as conductor of the Austin Symphony Orchestra . . . Dimitri Mitropoulos has been a motivating force behind the formation of the Philharmonic Chamber Ensemble in New York, a group which he led on February 10th in a performance of Corelli's *Concerto Grosso* and Schoenberg's *Verklärte Nacht*. The men of the ensemble rotate in taking solo parts . . . Guest conductors of the Seattle Symphony for the remainder of the season will be William Steinberg, March 25th; and Gaetano Merola, April 8th . . . While George Szell was serving as guest conductor of the New York Philharmonic-Symphony, Eleazar de Carvalho conducted the Cleveland Orchestra, introducing to that city the Second Symphony by the contemporary Brazilian musician, Cammargo Guarnieri.

The Gogebic Range Symphonette gave its premiere concert February 3rd. The occasion also marked the debut as conductor of Frank F. Lefeune, a member of Local 10, Chicago, and a cellist in the Duluth Symphony Orchestra. Gogebic Range extends about sixty-five miles in the State of Michigan and includes about a dozen well-populated communities, making up a total of 50,000 persons. The Gogebic Range Symphonette at present has forty members from eight of these communities . . . The New Providence Symphony Orchestra, organized in October, 1949, by Nathan Newburger in conjunction with a professional group of orchestral players, all members of Local 198, Providence, R. I., consisted at the outset of about thirty musicians. In a short while the group had grown to a membership of over fifty musicians, and word of it had spread around Providence. Their first concert was given at the Veterans' Hospital, through the sponsorship of the Music Performance Trust Fund of the Recording Industry. Soon after,

Mr. Newburger and the orchestra played an hour-long concert at Rhodes-on-the-Pawtucket, opening the Rhode Island Cancer Society Ball.

Mr. Newburger was advised by the late Dr. Serge Koussevitzky, who was his teacher in conducting, to start a symphony orchestra in Providence. His success in this project augurs well for concerts during the coming summer



NATHAN NEWBURGER

on the lower slope of Cranmore Mountain, North Conway, N. H., where the audience listens seated on the rising lawn facing a softly illuminated shell.

The New York City Opera Company will present, in its Spring season, Alban Berg's *Wozzeck*, Marc Blitzstein's English version of *The Beggar's Opera* with Kurt Weill's original music, and Gian-Carlo Menotti's *Amahl and the Night Visitors* . . . The Kansas City Philharmonic has added an opera festival to its regular season . . . San Antonio's Grand Opera Festival held from February 9th through 17th included *Tosca*, *Faust*, *Cavalleria Rusticana*, *I Pagliacci* and *The Bartered Bride*. Victor Alessandro conducted. The success of this opera season has been so great year by year that the proceeds have helped considerably in supporting the orchestra . . . The annual opera festival in Toronto, conducted by Nicholas Goldschmidt, gave performances this season from February 21st to March 1st, at the Royal Alexandra Theatre. *The Bartered Bride* and *The Magic Flute* were both performed in English. *Manon*, presented in French, was directed by Thomas Martin . . . The Cincinnati Music Drama Guild gave the United States premiere of *Hugh the Drover* by Vaughan Williams, on March 11th. William C. Byrd was the director . . . *Orfeo*, opera by Claudio Monteverdi, was introduced into the repertory of the New York Philharmonic-Symphony Orchestra in February, almost three and a half centuries after its first performance . . . The opera *Lohengrin* was presented February 23rd and 24th as a feature of the 1951-52 season of the Indianapolis Symphony Orchestra . . . Montreal, Toronto and Washington, D. C.,

will be on the tour schedule of the Metropolitan Opera Company this Spring.

English music was featured at a **FEATURES** "Twilight" concert presented by the Cleveland Orchestra in that city on February 17th . . . A representative program of twentieth century music, presented by the Louisville Orchestra on February 6th included works about movies (Schoenberg's *Accompaniment to a Cinema Scene*), the locomotive (Honegger's *Pacific 231*), the aeroplane (Gardner Read's *Night Flight*) and atomic fission (Varese's *Ionization*) . . . Three Mozart Concertos on one symphonic program was the unusual offering of the Chicago Symphony Orchestra on February 26th when Myra Hess was the soloist . . . The University of Minnesota chorus combined forces with the Minneapolis Symphony Orchestra to present, on March 6th, Beethoven's *Missa Solemnis*. Soloists were Frances Yeend, Janice Moudry, Gabor Corelli and Desire Ligeti . . . The seventy-sixth annual convention of the Music Teachers National Association, February 24th-28th, in Dallas, Texas, was treated to a concert by the Dallas Symphony Orchestra.

Music in Iowa

(Continued from page fifteen)

son, born in Chariton, have contributed larger works. Philip Greeley Clapp, who has been director of music in the University of Iowa since 1919, has composed a variety of works. His Ninth Symphony, subtitled *The Pioneers*, might well be dedicated to early Iowans, since it is based upon "the conception of those vigorous early settlers who, in the face of gravest hardships, persisted in pushing on into the unknown until they had conquered a continent." Other composers connected with Iowa's schools of higher learning are Ilza Neimach, head of the violin department at Iowa State College, and Francis Pyle, Professor of Theory at Drake University. Larry Barrett, a member of the executive board of Local 450, Iowa City, has written several musical scores for university production. His dance band arrangements are widely distributed. Meredith Willson, born in Mason City, has composed numerous songs about Iowa, including the fight song of the State University.

Two of Iowa's famous songs, however, are set to music that can only by a stretch of the imagination be called Iowan. Its State Song is set to the German melody *Tannenbaum*, and the *Iowa Corn Song*, sung wherever two, three or more Iowans are gathered together anywhere in the world, and sounded forth by Iowan bands with all the fervor of a national anthem, is adapted from the song *Travelling*, popular at the end of the nineteenth century.

The popularity of the *Corn Song* minds you to wander out into the country in Iowa some golden day in late summer. You approach a farmer leaning against a fence post and put your question to him: "What does music in Iowa mean to you?" He will look at first as though he is not going to answer you at all. Then he will say slowly, as if weighing every word, "The rustle of that corn, stretching out miles and miles—that's music to my ears. Yes, that's the music of Iowa to me."

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—Hope Stoddard

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All Connecticut locals constituting the Connecticut Conference of Musicians are hereby notified that the spring meeting will be held at the Musicians Club, Local 626, A. F. of M., 389 Main Street, Stamford, Conn., Sunday, March 30, 1952, at 11 A. M.

Delegates are requested to send four days' advance notice of their attendance.

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INTERNATIONAL MUSICIAN

Chester Christopher, former member of Local 30, St. Paul, Minn.
 Norbert Kaminsky, guitarist, formerly from the Midwest territory.
 Rudolph Preston Melvin (known also as Chester E. McDaniels), last known to be in Tampa, Fla. Might be in California or Delaware.
 Bill Smith, former member of Local 689, Eugene, Ore.
 Bobby Walker, member of Local 589, Columbus, Ohio.
 Anyone having information as to the whereabouts of the above named is asked to communicate with Leo Chiesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED BY THE FBI

Forest Silva Tucker, with aliases, Forrest Tucker, Russell Johnson,

Unlawful flight to avoid prosecution, burglary.

Forest Silva Tucker was convicted of unarmed robbery at Miami, Florida, on October 17, 1950. There are also pending against him at Miami, Florida, charges of burglary, grand larceny, breaking and entering, and armed robbery. After conviction, Tucker escaped and is pres-



ently being sought by the FBI. A Federal complaint was filed June 6, 1951, at Miami, Florida, charging Tucker with unlawful flight from the State of Florida to avoid prosecution for burglary. Tucker has a long criminal record and has served several penitentiary sentences.

In the past this subject has been employed as a musician and is reported to play both clarinet and saxophone. At last report, he was playing in an orchestra in the State of California. He is described as white, male, age thirty-one, born June 23, 1920, at Miami, Florida, height five feet ten inches, weight approximately 150 pounds, build medium, hair brown, eyes blue, complexion medium, occupations musician, draftsman, and automobile painter, characteristics speaks slowly.

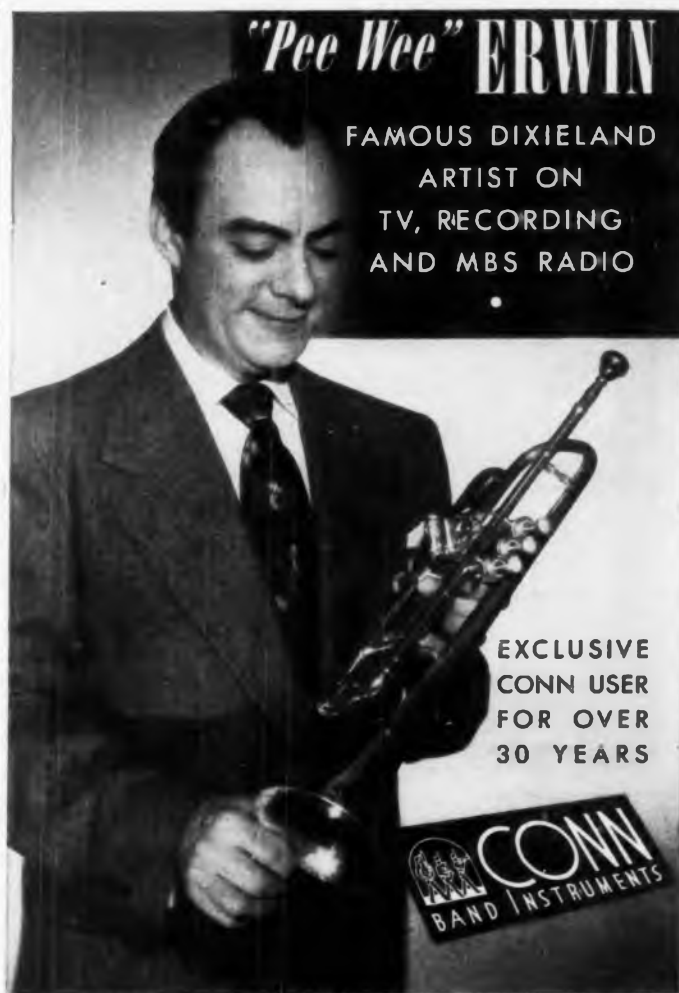
Any person having information which may assist in locating Tucker is requested to immediately notify the Director of the Federal Bureau of Investigation, U. S. Department of Justice, Washington, D. C., or the Special Agent in Charge of the Division of the Federal Bureau of Investigation nearest his city, the address and telephone number of which appear in the front pages of your local telephone directory.

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AT LIBERTY—Pianist, all-around experience dance, swing, concert, seeks work with group doing steady or single hotel work; worked in South America, Europe; repertoire Viennese. Louis Maner, 2640 North Alabama, Indianapolis, Ind.
AT LIBERTY—Drummer, 20 years' experience, 4 or 6 beat, small or large bands, Dixieland, jazz, swing, commercial, shows, Latin rhythms, etc.; married; will travel anywhere. Pete Salloway, 47 Lake St., East Weymouth, Mass. Phone: Weymouth 9-1726.
AT LIBERTY—Girl guitarist, folk singer, Western and sacred numbers, seeks association with any size radio station. Judy Dickerson, 1214 West Thomas, Shenandoah, Iowa. Phone: 1099.

News Nuggets

At the invitation of Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, some two hundred students of the Art Students League of New York have been attending rehearsals and concerts at Carnegie Hall, sketching and painting their reactions to music and music-making. "In the past," Mitropoulos explained, "musicians and musical instruments have frequently served as subjects for the great masters. We hope to help perpetuate this tradition and we are most anxious to furnish today's artists . . . with an opportunity to employ music as subject matter for painting and sculpture." The results of this experiment will be shown to the public in an exhibition of the completed works at the Carnegie Hall gallery in March, and thereafter in a private 57th Street gallery.

Bookers' Licenses Revoked

State	City	Booker Name	License No.	
CALIFORNIA	Beverly Hills	Cervia, Bert	763	
		Hollywood	Almworth-Box Agency	2512
			Artists Corp. of America	4244
	Dempster, Ann		776	
	Finn, Jay		3977	
	Federal Artists Corp.		5091	
	Fishman, Ed		3557	
	Harry S. Taylor Agency		262	
	Herring, Will	3302		
	Lee Sobie Agency	1232		
Lening, Evelyn, Agency	741			
Montague, Percival S.	1922			
Rinaldo, Ben, Agency, Inc.	899			
Skeels, Lloyd L.	2010			
Los Angeles	Bonded Management Agency	785		
	Bozuna, Jack	2074		
	Daniels, James J.	4663		
	Gustafson, Ted, Agency	1065		
	Lara, Sidney	4474		
	McDaniels, R. P.	1790		
	Pollard, Otis E.	3463		
	Roberts, Harold William	1905		
	Smart, H. Jose	5153		
	Strauss Theatrical Productions	1438		
Young, Nate	778			
San Diego	Willis & Hickman	3919		
	San Jose	Fuller, Frank H.	5895	
Hamilton, Jack		1020		
COLORADO	Denver	Jones, William	139	
		Grand Junction	Harvey, R. S.	1857
	Sterling		Southwestern Orchestra Service	2133
CONNECTICUT	Bridgeport	McCormack and Harry	50	
		Hex Orchestra Service	1386	
	Bristol	Wilks, Stan	4682	
		Danbury	Falzone Orchestra Bookings	1037
	East Hartford		American Artist Association	3469
		Hartford	Doolittle, Don	1850
	McClusky, Thorp L.		718	
	New England Entertainment Bureau		4580	
	Vocal Letter Music Publishing & Recording Co.		4193	
	Manchester	Broderick, Russell	4641	
New London		Thames Booking Agency (Donald Smitkin and Frederick J. Barber)	5422	
	Stratford	Pickus, Albert M.	1161	
Waterbury		Derwin, William J.	90	
DISTRICT OF COLUMBIA	Washington	Alliance Amusements, Inc.	339	
		LaMarre, Jules	323	
		Mayhew, Aubrey L.	5601	
FLORIDA	Fort Lauderdale	Chamberlin, Geo. H.	4103	
		Jacksonville	Associated Artists, Inc.	3263
	Earl Newberry		Foor, Sam, Enterprises	3400
Miami	Chrisman Productions	1831		
	Mason, Lee	3858		
	Steele Arrington, Inc.	1451		
Miami Beach	Interstate Theatrical Agency	2914		
	De Castro Theatrical Agency (August De Castro)	322		
Pensacola	National Orchestra Syndicate	3134		
	St. Petersburg	Atkins, L. E.	2691	
		West Palm Beach	Squire, Lawton N.	3771
GEORGIA	Augusta		Minnick Attractions	4842
		Joe Minnick	3224	
	Neely, J. W., Jr.	3224		
ILLINOIS	Beardstown	Stocker, Ted	2902	
		Bloomington	Four Star Entertainment Co.	1024
	Calumet City		Janas, Peter	3240
Carlinville		Lutzer, Ted	1280	
Centralia	Owen, Mart	361		
	Chicago	Chicago Artists Bureau	468	
Donaldson, Bill		1341		
Graham Artists Bureau, Inc.		1305		
Lewis, Mable Sanford	2666			
Ray, Ken, and Associates	56			
Vakabond, Charles	1582			
Effingham	Greuel, E. A.	319		
	Joliet	Universal Orchestra Co.	1411	
Kankakee		Devlyn, Frank	582	
	Mounds	Johnson, Allan, Agency	3231	
Murphysboro		Paramount Orchestra Service	976	
	Princeton	Russell, Paul	999	
Rockford		Harry G. Cave	214	
	Springfield	Costa, Joseph A.	4960	
INDIANA		Bloomington	Camll Artists Bureau	3207
	Universal Orchestra Service		554	
	Evansville	Elliott Booking Co.	75	
Ferguson Bros. Agency		3158		
Greater United Amusement Service	3394			
Powell, William C. (Bill)	4150			
Hammond	Stern's Orchestra Service, Paul Stern	3154		
	Kokomo	Hoosier Orchestra Service	256	
Knox		Helms, Franky	4554	
	South Bend	Redden, Earl J.	281	
United Orchestra Service of South Bend		2263		
IOWA	Council Bluffs	Continental Booking Service	1413	
		Des Moines	Howard, Toussaint L.	632
	Radio and Theatre Program Producers		863	
Irving H. Grossman Entertainment Service	511			
Mason City	Bierkamp, Kermit	3078		
	Red Oak	Lee Cox Enterprises	955	
		Webster City	Beightol, D. A.	1290
Bonsall, Jace	1559			
Continental Attractions	506			
KANSAS	Atchison	Gilmore, Ted	443	
		Wichita	Midwest Orchestra Service	118
KENTUCKY	Paducah		Vickers, Jimmie	2611
		Shreveport	Tompkins, Jasper	2755
MAINE	Kittery		New England Entertainment Bureau	1588
		MARYLAND	Baltimore	Associated Colored Orchestras
Barton, Jack	61			
Dixon's Orchestra Attractions Corp.	274			
Forty Club, Inc.	1173			
Nation-Wide Theatrical Agency	3768			
MASSACHUSETTS	Boston	Baker, Robert R.	2849	
		Brudnick, Louis J.	5873	
		Hub Theatrical Agency, Gertrude Lagoullis	3698	
	Jenkins, Gordon	2779		
	Leonard, Lou, Theatrical Enterprises	4131		
	Shepherd, Buddy	2456		
	Sullivan, J. A., Attractions	150		
	Sullivan, J. J., Theatrical Enterprises	4149		
	Brookline	Sidney Schlager	5118	
		Hatfield	Newcomb, Emily L.	1218
Holyoke	Cahill, Robert J.		2352	
	Donahue, Charles B.	1977		
New Bedford	Parment Booking Office	3495		
	Pittsfield	Marcella, N.	307	
Bannick, Paul		5944		
Salem	Larkin, George J.	3337		
	Springfield	Hagan Theatrical Enterprises	2806	
MICHIGAN		Bridgman	Hillman, Bill	6099
	Detroit		Austin, Shan (Amusement Booking Service)	558
Benner, William R.		395		
Colored Musicians & Entertainers Booking & Service Bureau, Inc.		1335		
Detroit Artists Bureau, Inc.	23			
Gladstone	Foster, Robert D.	648		
	Grand Rapids	Seth, Don, Theatrical Attractions	5238	
Jacob Donald Seth		5238		
Jackson	Roach, Robert E.	1942		
	Kalamazoo	Osborne Theatrical Booking Exchange	2500	
Pontiac		Bowes, Arthur G.	694	
	Fine Arts Producing Co.	267		
MINNESOTA	Minneapolis	Creative Talent Service, Bob Utecht	4024	
		St. Cloud	Russ, Charles	1843
	St. Paul		Clausen, Tomy	4406
Conlon, Thomas J.		4356		
Fleck, Ed.	3196			
Raynell's Attractions	Vilendrer, Lawrence A.	2022		
	Winona	Interstate Orchestra Exchange	626	
		L. Porter Jung	356	
Kramer Music Service		356		
MISSISSIPPI	Jackson	Perry, T. G.	2516	
		Vicksburg	Delta Orchestra Service	2429
MISSOURI	Columbia		Missouri Orchestra Service	1735
		Kansas City	Cox, Mrs. Evelyn S.	658
			Municipal Booking Agency	3151
Southland Orchestra Service	1180			
Stevens, V. Thompson	275			
Wayne's Theatrical Exchange	636			
North Kansas City	Schulte-Krocker Theatrical Agency	5956		
	St. Louis	Associated Orchestra Service	1115	
		Bellieves Music Service	925	
Cooper, Ted		233		
MONTANA	Butte	J. B. C. Booking Service	2044	
		NEBRASKA	Alliance	Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker
Lincoln	Central Booking Service			1054
	Omaha			Amusement Service
George, Gabriel		5126		
Tri-States Entertainment Service		5123		
NEVADA	Las Vegas	Gordon, Ruth	4383	
		NEW HAMPSHIRE	Manchester	Knickerbocker Agency, Edw. F. Fitzgerald
NEW JERSEY	Asbury Park			Hagerman, Ray
		Atlantic City	Universal Enterprises Co., Inc.	703
Williamatos, Jimmie	1949			
Belleville	Matt, John	5483		
	Jersey City	Daniels, Howard J.	4031	
Newark		Mandala, Frank	4526	
	NEW YORK	Albany	Jack O'Meara Attractions	2316
Snyder, Robert William			2191	
Auburn			Dickman, Carl	502
	Buffalo	Axelrod, Harry	2202	
Empire Vaudeville Exchange		830		
Farrall, Ray J., Amusement Service		2275		
Gibson, M. Marshall	228			
King, George, Productions	1657			
Smith, Carlyle "Tick"	542			
Smith, Elbert G.	521			
Fort Plain	Union Orchestra Service	1539		
	Lindenhurst	Fox, Frank W.	1815	
New Rochelle		Harris, Douglas	2945	
	New York City	Alexander, Morley	623	
Allen Artists Bureau		3711		
Foch P. Allen		4698		
Allied Entertainment Bureau, Inc.	4698			
Amusement Corp. of America	3311			
Baldwin, C. Paul	2283			
Borney, Paul J., Productions	3099			
Brown, Harry	2635			
Bryson, Arthur	3507			
Campbell, Norman E.	2844			

In the Music News

EARLY COPLAND IN BOSTON

Aaron Copland was in the audience on February 7 when the Civic Symphony Orchestra of Boston played his Symphony for Organ and Strings. It was the first time that this work was performed in its original form since it was given by Walter Damrosch and the Symphony Society of New York on January 11, 1925. Mr. Copland has since rescored it for symphony alone.

Melville Smith, Director of the Longy School of Music, was the organ soloist and Paul Cherkassy conducted. It was largely due to Mr. Smith's knowing and musically account of the part and Mr. Cherkassy's skillful guiding of the orchestra that the intent of the music was made plain.

The piece was written in 1924 when the composer was only twenty-four years old. It is a work in the then radical dissonant style and reflects a quality of urgency and inspiration.

Mr. Copland himself was pleased with the performance and was heard to pay tribute to the devotion and hard work of the orchestra.

THE NEW YORK TRIO

The New York Trio performed at Town Hall March 4th, featuring in their program two chamber music "firsts." Composed of three members of the faculty of New York's City College, the ensemble includes Fritz Jahoda, pianist; Rachmael Weinstock, violinist; and Otto Deri, cellist.

Fritz Jahoda, born in Vienna, is a former conductor of the Duesseldorf and Vienna Operas. He has concertized and lectured extensively in the United States since his arrival in 1939. Rachmael Weinstock, first violinist of the Manhattan Quartet from 1926 to 1936, was also a member of the Roth String Quartet. He has toured the United States and Europe as soloist and chamber music artist. He is a faculty member of the Manhattan School of Music and performs with the N.B.C. Symphony Orchestra. Otto Deri, a native of Hungary, has toured as cellist throughout France and Sweden. Upon his arrival here in 1940 he joined the Lener String Quartet with whom he toured the Americas.

The "firsts" performed in the New York Trio's recent concert were the Trio Opus 32 by Andre Singer, a native of Hungary and now faculty member of the Sarah Lawrence Music Department, and Trio in G Minor by Michele Mascitti (1670-1738) as arranged by Fritz Jahoda.

Chartrand, Wayne	1550
Coffee, Jack	4238
Continental Amusements	1775
Cooper, Ralph	5223
Crate, Ted	217
Cubamerica Music Corp.	2840
Curran, Tommy	123
Currie, Robert W.	2595
Dauscha, Billie	2082
Dower, Roy L., Agency	5511
Durand & Later	425
Edson, Robert H., Inc.	867
Evans & Lee	1896
Finck, Jack, Agency	3658
Fliamill Enterprises, Inc.	99
Gait, John R.	2557
Gill, Howard	5015
Gillman Artists	1129
Godfrey, George A.	2132
Greene, Beverly, Theatrical Agency	500
Gripenhagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
King, Gene, Theatrical Agency	3444
La Fontaine, Leo	3651
Lila Theatrical Enterprises	2247
Lipskin, Jerry	3434
Lustman, J. Allan	381
McLae, Teddy	4987
Mei Theatrical Enterprises	1544
Morales, Cruz	1561
National Entertainment Service	349
National Swing Club of America	2322
Parker & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheingold, Sid, Agency	3274
Rogers, Max	5512
Romm, Gene	4098
Scanlon, Matt	2043
Silvan Entertainment Bureau	1774
Singer, John	3326
Talent Corporation of America, Harry Weissman	1305
Times Square Artists Bureau	1801
Trent, Bob	4345
United Artists Management	4198
Universal Amusement Enterprises	169
Wells, Abbott	3739
White, Lew, Theatrical Enterprises	1526
Rochester	
Barton, Lee	954
Utica	
Niles, Benjamin E., and Beatrice Norton	5140
NORTH CAROLINA	
Charlotte	
Pitman, Earl	1759
T. D. Kemp (Southern Attractions, Inc.)	1227
Greensboro	
Trianon Amusement Co.	487
OHIO	
Akron	
Trapas, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1492
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Sive and Acomb	891
Cleveland	
Manuel Bros. Agency	3566
Columbus	
Askins, Lane	465
Dayton	
Hixon, Paul	552
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salem	
Gunesch, J. B.	1217
Stuebenville	
Di Palma, Charles	1109
Toledo	
Joseph A. Tripodi Entertainment Bureau	5400
OKLAHOMA	
Tulsa	
Connor, Louis W.	2855

PENNSYLVANIA

Allentown	
Bahr, Walter K.	511
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2053
Hokendauqua	
Zerosh, John	1237
Jeannette	
Cruciana, Frank L.	2105
Lancaster	
Twimire, Gil	858
Lebanon	
Zellers, Art	544
McKeesport	
Ave Reigh, Inc.	1227
Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	942
Philadelphia	
Ierle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Mears, W. L.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	720
Zeeman, Barney	376
Pittsburgh	
Ellis Amusement Co.	480
Golden, Emanuel J.	2308
Hallam, Paul	1997
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Reisker & Reicht	4391
Shenandoah	
Mikita, John	3751
Waynesburg	
Triangle Amusement Co.	1427
RHODE ISLAND	
Pawtucket	
Justynski, Vincent	2445
Providence	
Bowen, Reggie	2170
Winkler, Neville	3246
SOUTH CAROLINA	
Beaufort	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Charleston	
Folly Operating Co.	15
TENNESSEE	
Clarksville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Boling	
Spotlight Band Booking Cooperative	4181
Dallas	
Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
Houston	
Orchestra Service of America	151
Kingsville	
Cole, Roy	2466
San Antonio	
Erwin, Joe	333
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	853
Schultz Booking Agency	2374

VERMONT

Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3590
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portiss, George	236
Seattle	
Field, Scott, Enterprises	2303
Harvison, R. S.	3593
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. B.	1187
Madison	
Stone, Leon B.	1474
Milwaukee	
Bethia, Nick Williams	5914
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	3039
CANADA	
Calgary, Alberta	
Simmons, G. A.	4090
Ottawa, Ontario	
Carrigan, Larry L.	4369
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	6013
Vancouver, B. C.	
Gaylorde Enterprises, L. Gaborlaur R. J. Gaylorde	5540



DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DO THAN: Smith, Mose
FLORENCE: Valentine, Leroy
MOBILE: Cavalcade of Amusements, and Al Wagner, Owner and Producer.
 Moore, R. E., Jr. Williams, Harriet
MONTGOMERY: Caswell, Ned, Little Harlem Club
 Montgomery, W. T. Perdue, Frank
NORTH PHENIX CITY: Bambi Club, and W. T. "Bud" Thurmond
PHENIX CITY: Cocoonut Grove Nite Club, Perry T. Hatcher, Owner.
PHENIX: 741 Club, and H. L. Freeman

ARIZONA

PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
 Gaddin, Joe
 Hoshor, John
 Jones, Calvin R.
 Mahouf, Leroy B.
 307 Club, and S. W. Hubbard, Owner
 Willett, R. Paul
 Zanzibar Club, and Lew Klein
TUCSON: Griffin, Manly
 Mitchell, Jimmy
 Severs, Jerry
 Williams, Marshall
YUMA: Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

BLYTHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacobs
 Pettis, L. C.
 Smith, Dewey
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
 Bennet, O. E.
 Civic Light Opera Company, Mrs. Rece Sason Price, Producer
 Stewart, J. H.
 Weck, S. C.
McGEHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rudo, Inc.
NORTH LITTLE ROCK: Cutton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF: Arkansas State College
 Johnson, Fodie
 Lowery, Rev. J. R.
 Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
 Scott, Charles E.
TEXARKANA: Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE: American Legion Hut, and Howard Daniel Smith Post 4457 VPW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Sheets, Andy
BAKERSFIELD: Bakerfield Post 804, American Legion, and Emanuel Edwards
 Conway, Stewart
BALBOA: Rendezvous Ballroom, and Jack Daly
BENICIA: Rodgers, Edward T., Palm Grove Ballroom

BERKELEY: Jones, Charles
BEVERLY HILLS: Bert Gervin Agency
 Metusius, Paris
 Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE: Creaman, Harry E.
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
 Pango Pango Club
DUNSMUIR: Corral, and J. B. McGowan
EL CERRITO: Johnson, Lloyd
FONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Valley Amusement Association, and Wm. B. Wagnon, Jr., President
GARVEY: Rich Art Records, Inc.

HOLLYWOOD: Alison, David
 Babb, Kroger
 Birwell Corp.
 Bodge Room, Leonard Vannerson
 Bonanova, Fortunio
 California Productions, and Edward Kovacs
 Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
 Encore Productions, Inc.
 Federal Artists Corp.
 Finn, Jay, and Artists Personal Mgt., Ltd.
 Fishman, Edward I.
 Gray, Lew, and Magic Record Company
 Kappa Records, Inc., Raymond L. Krauss
 Kolb, Clarence
 Morros, Boris
 Patterson, Treat
 Robitschek, Kurt (Ken Robey)
 Six B's. Circus, and George McCall
 Star Dust Revue, John K. Standley
 Harry S. Taylor Agency
 Universal Light Opera, Co., and Association
 Western Recording Co., and Douglas Venable
LAKE ARROWHEAD, TWIN PEAKS: Alpine Club, and J. W. Dewey, Employer
LONG BEACH: Admiral McCain Ship, V.F.W. Post 4851, George Harvey, Commander, James Peacock, Manager
 Backlin, Frank and Beatrice
 Club Moderne, and W. C. Jarrett
 Crystallite Music Co., Inc., and C. W. Coleman
 Dreamland Ballroom, and Tod Faulkner (Kid Mexico), Owner
 Jack Lasley's Cafe, and Jack Lasley
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Nick Biola, Grandstand Show Director, Evalyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley Advance Ticket Director
 McJougall, Owen
 Sullivan, Dave, Crystal Ballroom
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe
 Berg, Harry, of the Monarch Hotel
 Coiffure Guild, Arthur E. Teal and S. Tex Rose
 Coleman, Fred
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
 Dalton, Arthur
 Downbeat Club, Pops Pierce
 Drew, Andre
 Edwards, James (of James Edwards Productions), and Jean Mathias, Road Manager

Halfont, Nate
 Merry Widow Company, and Eugene Hasbick, Raymond E. Mauro
 Miltoe Recording Co., and War Perkins
 Moore, Cleve
 Mosby, Esvan
 O'Day, Anita
 Preston, Joey
 Royal Record Co.
 Ryan, Ted
 Villion, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stoltz, Agent
 Williams, Cargile
 Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTEREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NORTH HOLLYWOOD: Lohmuller, Bernard
OAKLAND: Bill's Rondevu Cafe, and Wm. Matthews
 Moore, Harry
 Morkin, Roy
 Trader Horn's, Fred Horn
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Bering, Lee W., Lee Bering
 Desert Inn, and Earl Codman, Manager
 Hall, Donald H.
PERRIS: McCaw, E. E., Owner Horse Follies of 1946
PITTSBURG: Argentina Club, William Lewis, Owner
RICHMOND: Jenkins, Freddie
SACRAMENTO: Casa Nello, Nello Malerbi, Owner
 Leingang, George
 O'Connor, Grace
SAN DIEGO: Cotton Club, Benny Curry and Otis Wimberly
 Hixon, Jim
 Miller, Warren
 Mitchell, John
 Passo, Ray
 Tricoli, Joseph, Operator Playland
 Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO: Brown, Willie H.
 Cafe Society Uptown, and Vincent Oronato
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
 Deasy, J. B.
 Fox, Eddie
 Levy, Ellis W.
 New Orleans Swing Club, Louis Landry, Owner
 Reed, Joe, and W. C. Rogers and Chase Co.
 Shelton, Earl, Earl Shelton Productions
 Sherman and Shore Advertising Agency
 Waddo, Joseph
SAN JOSE: McAdoo, Mr. and Mrs. George
 Melody Club, Frank and Theresa Oliver, Employers
 Paz, Fred
SANTA BARBARA: Briggs, Don
 Canfield Enterprises, Inc.
SANTA MONICA: Georgian Room, and H. D. McRae
SHERMAN OAKS: Gilton, Lee
 Kraft, Ozzie
SOUTH GATE: Silver Horn Cafe, and Mr. Silver

STOCKTON: Sunset Macaroni Products, Fred Stagnaro
VENTURA: Cheney, Al and Lee
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

DENVER: Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners
JULESBURG: Cummins, Kenneth

CONNECTICUT

EAST HAMPTON: Hotel Gerramaugus
EAST HAVEN: Carnevale, A. J.
EAST WINDSOR HILL: Schaub's Restaurant, and Edward Wisniewski
HARTFORD: Club Ferdinando, Felix Ferdinando
 Dubnisky, Frank
NEW LONDON: Andreoli, Harold
 Busconi, Anthony, Jr.
 Johnson, Henry
 Marino, Mike
 Williams, Joseph
NIANTIC: Crescent Beach Ballroom
 Russell, and Bob McQuillan
POQUONNOC BRIDGE: Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD: Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumerai, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldman, Al and Marty

DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner
 Veterans of Foreign Wars, Lt. Roy Rench, Commander
 Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamon, Edward
 Murphy, Joseph
REHOBOTH BEACH: Hewlett, Ralph J., Manager, Heenlophen Hotel
WILMINGTON: Allen, Sylvester

FLORIDA

CLEARWATER: Bardon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howie
DAYTONA BEACH: Beach Club
 Bethune, Albert
FLORENCE VILLA: Ivan Laramore Lodge No. 1097, Garfield Richardson
FORT MEYERS: McCutcheon, Pat
JACKSONVILLE: Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
KEY WEST: Regan, Margo
 Weavers Cafe, Joseph Bucks and Joseph Stabinski
MIAMI: Brooks, Sam
 Donaldson, Bill
 Prior, Bill (W. H. P. Corp.)
 Ritter, Claude D.
 Sky Club, and Harry Friedlander
 Smart, Paul D.
 Talavera, Ramon
 36 Club, Tony Aboyoun, Employer

MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Chez Paree, Mickey Grasso, and Irving Rivkin
 Edwards Hotel, and Julius Nathan, Manager
 Fleetwood Hotel, Ben Harrison, Julius J. Perlmutter, M. Morrison, and Harry Katz
 Friedlander, Jack
 Governor Hotel, Herbert Muller, and Irving Printz
 Haddon Hall Hotel
 Island Club, and Sam Cohen, Owner-Manager
 Leshnick, Max
 Macomba Club
 Mocamba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
 Miller, Irving
 Poinciana Hotel, and Bernie Frassand
 Straus, George
 Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrocco, Roy Basden
 Fryor, D. S.
 Longwood Hotel, and Maximilian Shepard
ORMOND: Whitehorse, The, E. C. Phillip

PALM BEACH: Agnecy
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.
 Music Bowl, and Jack Perez and Louis Capanola, Employers
 Music Bowl (formerly China Doll), and A. D. Blumenhal
 O'Connor, Pat L., Pat L. O'Connor, Inc.
 Patricia Stevens Models Finishing School
 Stoner, Harlan T.
 Teichner, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
TAMPA: Havers, Mrs. Theresa, Proprietor, Dreamland
LA GRANGE: Hart-Van Recording Co., and H. L. Hartman
MOLINE: Antler's Inn, and Francis Weaver, Owner
 Jul's Danish Farm, and Morgan Jul
MT. VERNON: Plantation Club, Archie M. Haines, Owner
PEORIA: Candlelight Room and Fred Romano
 Davis, Oscar
 Humane Animal Association
 Rutledge, B. M.
 Semon, Eugene
 Streeter, Paul
 Thompson, Earl
 Wagner, Lou
PRAIRIE VIEW: Green Duck Taverna, and Mr. and Mrs. Stiller
ROCKFORD: Palmer House, Mr. Hall, Owner
 Trocadero Theatre Lounge
 White Swan Corp.
ROCK ISLAND: Barnes, Al
SPRINGFIELD: Terra Plaza, and Elmer Bartolo, Employer
WASHINGTON: Thompson, Earl
ZEIGLAR: Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

GEORGIA

ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA: J. W. Neely, Jr.
 Kirkland, Fred
 Minnick Attractions, Joe Minnick
MACON: Capitol Theatre
 Lee, W. C.
 Swabe, Leslie
SAVANNAH: Thompson, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry Maxey, Operator
VIDALIA: Pal Amusements Co.
WAYCROSS: Cooper, Sherman and Dennis

IDAHO

SUN VALLEY: French, Don, and Don French
 Lounge, Boise, Idaho, and Chateau Place
COEUR D'ALENE: Crandall, Earl
 Lachman, Jesse

LEWISTON: 848 Club, and Sam Canner, Owner
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker
POCATELLO: Pullos, Dan
 Reynolds, Bud
SUN VALLEY: Chateau Place

ILLINOIS

BELLEVILLE: Davis, C. M.
BLOOMINGTON: McKinney, James R.
 Thompson, Earl
CALUMET CITY: Mitchell, John
CHAMPAIGN: Pi Lambda Phi Fraternity, Irwin L. Green, Social Chairman
 Robinson, Bennie
CHICAGO: Adams, Delmore and Eugene
 Brydun, Ray Marsh of the Dan Rice 3-Ring Circus
 Chicago Casino, and Harry Weiss, Owner
 Ciro, Cole, Elsie, General Manager, and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
 Donaldson, Bill
 Evans, Jeep
 Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
 Glen, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savoy Ballroom
 Majestic Record Co.
 Mason, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical Agency
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.
 Music Bowl, and Jack Perez and Louis Capanola, Employers
 Music Bowl (formerly China Doll), and A. D. Blumenhal
 O'Connor, Pat L., Pat L. O'Connor, Inc.
 Patricia Stevens Models Finishing School
 Stoner, Harlan T.
 Teichner, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
EAST ST. LOUIS: Davis, C. M.
 Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner
KANKAKEE: Havers, Mrs. Theresa, Proprietor, Dreamland
LA GRANGE: Hart-Van Recording Co., and H. L. Hartman
MOLINE: Antler's Inn, and Francis Weaver, Owner
 Jul's Danish Farm, and Morgan Jul
MT. VERNON: Plantation Club, Archie M. Haines, Owner
PEORIA: Candlelight Room and Fred Romano
 Davis, Oscar
 Humane Animal Association
 Rutledge, B. M.
 Semon, Eugene
 Streeter, Paul
 Thompson, Earl
 Wagner, Lou
PRAIRIE VIEW: Green Duck Taverna, and Mr. and Mrs. Stiller
ROCKFORD: Palmer House, Mr. Hall, Owner
 Trocadero Theatre Lounge
 White Swan Corp.
ROCK ISLAND: Barnes, Al
SPRINGFIELD: Terra Plaza, and Elmer Bartolo, Employer
WASHINGTON: Thompson, Earl
ZEIGLAR: Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON: Lanane, Bob and George

Levit's Supper Club, and Roy D. Levitt, Proprietor

AUBURN:
Moore Lodge No. 566

EAST CHICAGO:
Barnes, Tiny Jim

ELWOOD:
Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

GREENSBURG:
Club 46, Charles Holzhaus, Owner and Operator

INDIANAPOLIS:
Bentow, William, and his All-American Brownskin Models Dickerson, Matthew Donaldson, Bill Entertainment Enterprises, Inc., and Frederick G. Schatz Harris, Rupert Koller Rondo Skating Rink, and Perry Flick, Operator William C. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.

MUNCIE:
Bailey, Joseph

NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles Puckett, H. H.

SOUTH BEND:
Children, Art (also known as Hub Cagney)

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor Club Plantation

STARS and BARS Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager

BATON ROUGE:
Club Tropicana, and Camille Johns
Cobra Lounge, C. D. Rogers

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

GONZALES:
Cedar Grove Club, and Norman Bolster

LAFAYETTE:
Hudalor Caravan
LeBlanc Corporation of Louisiana
Veltin, Toby

MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son

NEW ORLEANS:
Barker, Rand
Callico, Ciro
Dog House, and Grace Martinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.

OPELOUSAS:
Cedar Lane Club, and Milt Delmas, Employer

SIREVEPORT:
Reves, Harry A.
Stewart, Willie

Sunbrock, Larry, and his Rodeo Show

Waldron, Billy
Walker, Julian
Younger Citizens Coordinating Committee, and George Mouzon

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Royal Restaurant (known as the Riviera), William Andrade, Proprietor

FITCHBURG:
Boulduc, Henry

HAVERTHILL:
Assas, Joe

HOLYOKE:
Holyoke Theatre, Bernard W. Levy

LOWELL:
Carney, John P., Amusement Company
Francis K. Crowe

MONSON:
Canegallo, Leo

NEW BEDFORD:
The Derby, and Henry Correia, Operator

NEWTON:
Thiffault, Dorothy (Mimi Chevalier)

SALEM:
Larkin Attractions, and George Larkin

WAYLAND:
Steele, Chauncey Depew

WILMINGTON:
Blue Terrace Ballroom, and Anthony DeTorto

PIPESTONE:
Coopman, Marvin
Stolzmann, Mr.

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

ROCHESTER:
Co. B. State Guard, and Alvin Costello

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

WINONA:
Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner Pilot House Night Club
Thompson, Bob

GREENVILLE:
Pollard, Flenord

GULFPORT:
Plantation Manor, and Herman Burger

JACKSON:
Carpenter, Bob
Royal Steakhouse
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie Koelker

VICKSBURG:
Blue Room Nite Club, and Tom Wince

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

LODGEPOLE:
American Legion, and Robert Sprengel, Chairman

NEVADA

LAKE TAHOE:
Tahoe Biltmore Hotel, Nate Blumenfeld

LAS VEGAS:
Gordon, Ruth
Hultsinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Schiller, Abe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James

JACKSON:
Nelson, Eddy
Sheir, James

NEW JERSEY

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

ASBURY PARK:
Gillmore, James E.
Richardson, Harry

ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Delaware Inn, and Nathaniel C. Spencer, Proprietor
Gordleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fassa, and G. Dantzer, Operators
Ocean Playhouse, Steed Pier, and Robert Courtney (New York City)
Pilgrim, Jacques

BLOOMFIELD:
Thompson, Putt

CAMDEN:
Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator

CAPE MAY:
Anderson, Charles, Operator

CLIFTON:
August E. Buchner

EAST ORANGE:
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner

HOBOKEN:
Red Rose Inn, and Thomas Munto, Employer

LAKE HOPATCONG:
Mad House, Oscar Dunham, Owner

LAKWOOD:
Patt, Arthur, Manager Hotel Plaza
Seldin, S. H.

LONG BRANCH:
Houser, Clifford
Kilay, Marvin
Rapaport, A., Owner The Blue Room
Wright, Wilbur

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

MORRISTOWN:
Richard's Tavern, and Raymond F. Richard, Proprietor

NEWARK:
Beadle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyd's Manor, and Smoky McAllister
Mariano, Tom
New Holiday Inn, and Walter E. Lewis
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Jack Ellert

NORTH ARLINGTON:
Petruzzi, Andrew

NORTH BERGEN:
1220 Club, and Kay Sweeney, Secretary-Treasurer

PATERSON:
Gerard, Mickey
Gerard Enterprises
Harab, Saa
Pyatt, Joseph
Riverside Casino
Ventumiglia, Joseph

PLAINFIELD:
McGowan, Daniel

SOMERVILLE:
Harrison, Bob
Three Towers Inn, and Samuel Goldberg (Garrett)

SUMMIT:
Abrons, Mitchell

TRENTON:
Crossing Inn, and John Wyrick, Employer

VAUX HALL:
Carillo, Manuel R.

VINELAND:
Gross, David

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

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

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
LaLoma, Inc., and Margaret Ricardi, Employer

CLOVIS:
Denton, J. Earl, Owner Plaza Hotel

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

ROSSELL:
Russell, L. D.

SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner

NEW YORK

ALBANY:
O'Meara Attractions, Jack

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

ATLANTIC BEACH:
Normandie Beach Club, Alexander DeCicco

AUSABLE CHASM:
Antler, Nat
Young, Joshua F.

BRONX:
Atman, Martin
Club Delmar, Charles Marcelino and Vincent Delovtia, Employers
Klipper, Dave
Metro Amblers Social Club, and Aaron Murray
Perry Records, and Sam Richman
Santoro, F. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.

BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Huckelback Revue, Harry Dixon and Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club, George Chandler
Morris, Philip
Ocean Grotto Restaurant, and Albert Santaripio, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Steuer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico, Proprietor
Wasserman, J.

BUFFALO:
Bourne, Edward
Calisto, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C. Dempier

FALLSBURG:
Olympic Hotel, and Wm. Horowitz

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

FERNDALE:
Pollack Hotel, and Elias Pollack, Employer
Stier's Hotel, and Philip Stier, Owner

IOWA

CLARION:
Miller, J. L.

DENISON:
Larby Ballroom, and Curtis Larby, Operator

DES MOINES:
Brookins, Tommy

HARLAN:
Gibson, C. Rex

SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)

SIoux CITY:
Flame Club, and Jack Meloy, Employer

SPENCER:
Free, Ned

WOODBINE:
Danceland, J. W. (Red) Brummer, Manager

KANSAS

DREWSTER:
Whirlwind Ballroom, G. M. Dinkel, Operator

COFFEYVILLE:
Ted Blake

DODGE CITY:
Graham, Lyle

KANSAS CITY:
White, J. Cordell

LOGAN:
Graham, Lyle

MANHATTAN:
Stuart, Ray

NEWTON:
VFW Whittell-Finnell Post 971

PRATT:
Clements, C. J.
Wasy, L. W.

RUSSELL:
Russell Post 6240, VFW, Gus Zercher, Dance Manager

SALINA:
Kern, John

TOPEKA:
Mid-West Sportsmen Association

WICHITA:
Holiday, Art

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.

LEXINGTON:
Harper, A. C.

LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolems, Owner
Spaulding, Preston

OWENSBORO:
Cristol, Joe, Owner, Club 71

PADUCAH:
Melody Show Lounge, and Bea Mack
Vickers, Jimmie

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Seaborne

SACO:
Gordon, Nick

MARYLAND

ANNAPOLIS:
Dixie Hotel, and Frank Jones

BALTIMORE:
Byrd, Olive J.
Cox, M. L.
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
Greber, Ben
LeRian, Corporation of Maryland
New Broadway Hotel, Charles Carter, Manager
Weiss, Harry

CHESAPEAKE BEACH:
Chesapeake Beach Park Ballroom, and Alfred Walters, Employer

CUMBERLAND:
Wangold, Louis

FENWICK:
Repsch, Albert

FREDERICK:
Rittenhouse, Rev. H. B.

HAGERSTOWN:
Bauer, Harry A.
Glass, David

OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner

SALISBURY:
Twin Lantern, Elmer B. Dashiell, Operator

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

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William

BILLERICA:
One-O-One Club, Nick Ladouhis, Proprietor

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIvane, President
Broshnan, James J.
Crawford House Theatrical Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou Brunnick
Regency Corp., and Joseph R. Weisser
Resnick, William

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BAY CITY:
Walther, Dr. Howard

DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners
Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Conners Lounge, and Joe Pallazzo, Operator
Daniels, James M.
Dustin Steamship Company, N. M. Constans
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Thomas, Matthew B.
Kusman, Hyman
Mumford, Nomo
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy Promotions

FERNDALE:
Club Plantation, and Doc Washington

GRAND RAPIDS:
Club Chez-Ami, Anthony Scalce, Proprietor
Powers Theatre

Houghton Lake:
Showbar, and John Grablick, Owner

KAWKAWLIN:
Old Mill Dance Hall, Ernest Fortin, Owner

MIO:
Walker Hotel, and George Walker, Proprietor

PONTIAC:
Bob's Picnic Park, and Robert Amos, Owner and Operator
Henry's Restaurant, and Charles Henry
Sandy Beach Inn

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

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew Sneed

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John

MINNEAPOLIS:
Howard's Steak House, and Leroy Howard
Northwest Vaudeville Attractions, and C. A. McEvoy

MONTANA

BUTTE:
Webb, Ric

CONRAD:
Little America Tavern, and John R. McLean

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis

KEARNEY:
Field, H. E.

MCCOOK:
Gayway Ballroom, and Jim Corcoran

OMAHA:
Lonia's Market, and Louis Paperay

FLEISCHMANN:

Churs, Irene (Mrs.)
FRANKFORT:
Blue Skies Cafe, Frank Reile and Lenny Tyler, Proprietors

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

GLEN SPEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer

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

GRAND ISLAND:
Williams, Ousian V.

GREENFIELD PARK:
Utopia Lodge

HUDSON:
Goldstein, Benny
Gutto, Samuel

ILION:
Wick, Phil

ITHACA:
Boad, Jack

JACKSON HEIGHTS:
Griffith, A. J., Jr.

LAKE PLACID:
Carrage Club, and C. B. Southworth

LIMESTONE:
Strak House, and Dave Oppenheim, Owner

LIVINGSTON MANOR:
Beaver Lake Lodge, and Ben H. Grafman

LOCH SHELDRAKE:
Chester, Abe
Fifty-two Club, Saul Rapkin, Owner

MAHOPAC:
Hotel Shlesinger, David Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate

MAHOPAC:
Willow Tree Restaurant, and S. A. Bander, Owner

MONTICELLO:
Kahner's Hotel, Jack Katz

MT. VERNON:
Raphin, Harry, Proprietor,
Wagon Wheel Tavern

NEW YORK CITY:
Alexander, Wm. D., and Associated Producers of Negro Music
Amusement Corp. of America
Andu, John R. (Indonesian Consul)

Benuhi, Ben
Beverly Green Agency
Billor Bros. Circus, Arthur and Hyman Sturmak
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner

Bruley, Jesse
Calman, Carl, and the Calman Advertising Agency
Camera, Rocco
Chanion, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic

Coffery, Jack
Cohen, Harry
Collectors' Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Cook, David
Croschert, Mr.
Crosnea, Ken, and Ken Crossen Associates
Crown Records, Inc.
Currie, Lou
Intin, Anton
DuBois-Friedman Production Corporation
Dubonnet Records, and Jerry (Jerome) Lipshin
Dynamic Records, Ulysses Smith
Grannoff, Budd
Goldberg (Garrett), Samuel
Goldstein, Robert
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Heminway, Phil
"High Button Shoes," Jack Small, General Manager
Inley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kent Music Co., and Nick Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David
LaFontaine, Leo

LAW, HARRY
Levy, John
Lew Leslie and his "Blackbirds"
Manhattan Recording Corp., and Walter H. Brown, Jr.

Manning, Sam
Markham, Dewey (Pigmeat)
Mayo, Melvia E.
McCarthy, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Millman, Mort
Montanez, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners
Orpheus Record Co.
Parmentier, David
Place, The, and Theodore Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Follies"
Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J. Rubin
Southland Recording Co., and Rose Santos
Spotlite Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strout, Irving
Sunbrock, Larry, and his Rodeo Show
Talent Corp. of America, Harry Weissman
Television Exposition Productions, Inc., and Edward A. Cornet, President
Thomson, Sava and Valenti, Incorporated
United Artists Management Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Maisonette Social Club
Wee and Leventhal, Inc.
Welsh, Samuel
Wildor Operating Company
Windheim, David
Zaks (Zackers), James

NIAGARA FALLS:
Boulton, Casino, and Frank and Victor Rotundo
Floy's Melody Bar, Joe and Nick Florio, Proprietors
Kliment, Robert F.

NORWICH:
McLean, C. P.

ONEONTA:
New Winhor Hotel, and Maximilian Shepard

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

PURLING:
Llewellyn, and Jos. Gerard, owner

ROCHESTER:
Valenti, Sam

ROME:
Marks, Al

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

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

SARATOGA SPRINGS:
Clark, Stevens and Arthur

SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry

SOUTH FALLSBURGH:
Patt, Arthur, Manager, Hotel Plaza
Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel

SUFFERN:
Armitage, Walter, President, County Theatre

SYRACUSE:
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer

TANNERSVILLE:
Germano, Basil

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

VALHALLA:
Twin Palms Restaurant, John Maai, Proprietor

WATER TOWN:
Duffy's Tavern, Terrance Duffy

WATERVLIET:
Cortes, Rita, James E. Strates Shows
Kille, Lyman

WHITEHALL:
Jerry-Annis Chateau, and Jerry Rumania

WHITE PLAINS:
Brod, Mario

WHITE SULPHUR SPRINGS:
Lesser Lodge, Joseph and Sarah Lesser, Operators

YONKERS:
Babner, William

LONG ISLAND (New York)

DAVIDS:
Mirage Room, and Edward S. Friedland

DELMORE:
Babner, William J.

GLENDALE:
Warga, Paul S.

JAMAICA:
Dancer, Earl

LAKE RONKONOMA:
New Silver Slipper, and Geo. Valentine, Proprietor

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BAYLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America, Edson E. Blackman, Jr.
Jones, M. P.
Karstion, Joe
Kemp, T. D., and Southern Attractions, Inc.

DURHAM:
Gordon, Douglas
Royal Music Co.

FAYETTEVILLE:
Bethune, Clarence

GREENSBORO:
Fair Park Casino, and Irish Horan
Ward, Robert
Wiegant, E., of Sporting Events, Inc.

GREENVILLE:
Ruth, Thomson
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Lefor Tavern and Ballroom, Art and John Zenker, Operators

DEVILS LAKE:
Beacon Club, Mrs. G. J. Christianson

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred Seratchines, Operator
Pullman Cafe, George Subrin, Owner and Manager

CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wonder Bar, James McFatridge, Owner
Sunbrock, Larry, and his Rodeo Show
Smith, James R.
Wallace, Dr. J. H.

CLEVELAND:
Atlas Attractions, and Ray Grair
Bender, Harvey
Club Ron-day-Voo, and U. S. Dearing

Dixon, Forrest
Euclid 55th Co.
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Stutz, Operator
Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walthers, Carl O.
Willis, Elroy

COLUMBUS:
Ashkins, William
Bell, Edward
Beta Nu Bldg. Association, and Mrs. Emerson Cheek, Pres.
Charles Bloce Post No. 157, American Legion
Carter, Ingram
McDade, Phil
Mallory, William
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald

DAYTON:
Boucher, Roy D.
Daytona Club, and William Carpenter
Taylor, Earl

ELYRIA:
Dance Theatre, Inc., and A. W. Jewell, President

FINDLAY:
Wilson, Mr. and Mrs. Karl, Operators Paradise Club

GET MANTOWN:
Bechwood Grove Club, and Mr. Wilson

PIQUA:
Sedgewick, Lee, Operator

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

SANDUSKY:
Matthews, S. D.
Sallee, Henry

SPRINGFIELD:
Jackson, Lawrence

OLEDO:
Durham, Henry (Hank)
LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightingale, Homer
Trippi, Joseph A., President
Italian Opera Association

WARREN:
Wragg, Herbert, Jr.

VIENNA:
Hull, Russ
Rust Hull

ZANESVILLE:
Venner, Pierre

OKLAHOMA

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

ENID:
Norris, Gene

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

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

OKLAHOMA CITY:
Southwestern Attractions, M. K. Boldman and Jack Swiger

TULSA:
Love, Clarence. Love's Cocktail Lounge
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shannon Schaffer, Owner
Weinstein, Archie, Commercial Club

HERMISTON:
Rosenberg, Mrs. R. M.

LAKE SIDE:
Bates, E. P.

PORTLAND:
Acme Club Lounge, and A. W. Denton, Manager
Pallas Royale Ballroom
Yank Club of Oregon, Inc., and R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lopez, Mr.

SHERIDAN:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALIQUIPPA:
Guinn, Otis

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

BETHLEHEM:
Colonnade Club, and Frank Pinter, Manager

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

BRAEBURN:
Mazur, John

BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer

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

CHESTER:
Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EASTON:
Green, Morris
Jacobson, Benjamin

EVERTON:
King, Mr. and Mrs. Walter

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

HARRISBURG:
Ickes, Robert N.
P. T. K. Fraternity of John Harris High School, and Robert Spiller, Chairman
Reeves, William T.
Waters, B. N.

JOHNSTOWN:
Boots and Saddle Club, and Everett Allen
Central Cafe, Christ Contakos, Owner and Manager

KINGSTON:
Johns, Robert

LANCASTER:
Freud, Murray
Samuels, John Parker

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

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

OIL CITY:
Friendship League of America, and A. L. Nelson

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fogelman, Proprietor
Bilclure Hotel, and Wm. Clore, Operator
Bubeck, Carl F.
Carman, Theatre, and Alex Stiefel
Click Club
Davis, Russell
Dupree, Hiram K.
DuPree, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muzian, Joseph
Philadelphia Lab. Company, and Luis Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank

PITTSBURGH:
Ficklin, Thomas
Matthews, Lee A., and New Artist Service
Oasis Club, and Joe DeFrancisco, Owner
Reight, C. H.
Sala, Joseph M., Owner El Chico Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SCRANTON:
McDonough, Frank
Glass Hat Cafe, and Ralph Lore, Owner

SHENANDOAH:
Mikita, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinsette, Walter

TANNERSVILLE:
Tofel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko

UPPER DARBY:
Wallace, Jerry

WASHINGTON:
Athens, Pete, Manager Waabington Cocktail Lounge
Lee, Edward

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

SOUTH DAKOTA

WATER TOWN:
Elks Club, and Lyman Vining

SOUTH CAROLINA

COLUMBIA:
Block C Club, University of South Carolina

GREENVILLE:
Forest Hills Supper Club, R. K. and Mary Rickey, lessees, J. K. Mosely, and Sue Filison, former Owner and Manager

FLORENCE:
City Recreation Commission, and James C. Putnam

MARIETTA:
"Bring on the Girls," and Don Meadors, Owner

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

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcombe, H. C.

UNION:
Dale Bros. Circus

TENNESSEE

CLARKSVILLE:
Harris, William

JOHNSON CITY:
Burton, Theodore J.

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

NASHVILLE:
Brentwood Dinner Club, and H. L. Waxman, Owner
Carothers, Harold
Chavez, Chuck
Coconut Lounge Club, and Mrs. Pearl Hunter
Courre, Alexander
Fessie, Bill
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.

TEXAS

AUSTIN:
Fl Morocco
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac A., Manager Sport-light Band Booking Cooperative (Duplicity Bands Booking and Orchestra Management Co.)

CORPUS CHRISTI:
Kirk, Edwin
Skylark Club, and Wade Turner

DALLAS:
Embassy Club, Helen Askew, and James L. Dixon, Sr., co-owners
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"

Linskie (Skipper Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. C.

EL PASO:
Kelly, Everett
Marlin, Coyal J.
Bowden, Rivers

FORT WORTH:
Bowers, J. W.
Famous Door, and Joe Earl, Operator
Clemons, James E.
Florence, F. A., Jr.
Snyder, Chic
Stripling, Howard

GALVESTON:
Fears, Bob
Shiro, Charles

GONZALES:
Dasley Bros. Circus

- GRAND PRAIRIE:** Club Bagdad, R. P. Bridges and Marian Teague, Operators
- HENDERSON:** Wright, Robert
- HOUSTON:** Coats, Paul
Jelson, Oscar
McMillen, E. L.
Revis, Bouldin
Schoelery, J. A.
Sullivan, John J., Jr.
World Amusements, Inc., Thos. A. Wood, President
- LEVELAND:** Collins, Dee
- LONGVIEW:** Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
Ryan, A. L.
- LUBBOCK:** Sled Allen Arena, and Carlos Lovato
- MEXIA:** Payne, M. D.
- PALESTINE:** Earl, J. W.
Griggs, Samuel
Grove, Charles
- PARIS:** Ron-Ja-Voo, and Frederick J. Merkle, Employer
- PORT ARTHUR:** Demland, William
- SAN ANGELO:** Specialty Productions, Nelson Scott and Wallace Kelton
- SAN ANTONIO:** Forrest, Thomas
Leahy, J. W. (Lee), Rockin' M Dude Ranch Club
Ohledo, F. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leahy
- VALASCO:** Falls, Isaac A., Manager
Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
- WACO:** Curenfeld, Lou
- WICHITA FALLS:** Dibbles, C.
Whalley, Mike
- UTAH**
- SALT LAKE CITY:** Jamieson (Doc) John A., Dixieland Club (Cotton Club)
- VERMONT**
- RUTLAND:** Brock Hotel, and Mrs. Estelle Duffie, Employer
- VIRGINIA**
- ALEXANDRIA:** Commonwealth Club, Joseph Burko, and Seymour Spelman
- BUENA VISTA:** Rockbridge Theatre
- DANVILLE:** Fuller, J. H.
- EXMORE:** Downing, J. Edward
- HAMPTON:** Maxey, Terry
- LYNCHBURG:** Bailey, Clarence A.
- MARTINSVILLE:** Hutchens, M. E.
- NEWPORT NEWS:** Isaac Burton
McClain, B.
Terry's Supper Club
- NORFOLK:** Big Trzeck Diner, Percy Simon, Proprietor
Cahvan, Irwin
Kane, Jack
Meyer, Morris
Rohanna, George
Winfree, Leonard
- PORTSMOUTH:** Rountree, G. T.
- RICHMOND:** American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black
- SUFFOLK:** Clark, W. H.
- VIRGINIA BEACH:** Bass, Milton
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
Surf Club, and Jack Kane White, William A.
- WASHINGTON**
- SEATTLE:** Ackerman, Frank
Washington Social Club and Sirlens Grove
- SPOKANE:** Lyndel, Jimmy (James Delagel)
- WEST VIRGINIA**
- CHARLESTON:** Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.
- HUNTINGTON:** Brewer, D. C.
- INSTITUTE:** Hawkins, Charles
- LOGAN:** Coats, A. J.
- MORGANTOWN:** Niner, Leonard
- WHEELING:** Mardi Gras
- WISCONSIN**
- BEAR CREEK:** Schwacher, Leroy
- BOWLER:** Reinke, Mr. and Mrs.
- GREEN BAY:** Galst, Erwin
Franklin, Allen
Pessley, Charles W.
- GREENVILLE:** Reed, Jimmie
Zanzibar Cocktail Lounge, and Wm. Eilts, Proprietor
- HAYWARD:** The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator
- HURLEY:** Club Francis, and James Francis Fontecchio, Mrs. Elcey, Club Fiesta
- LA CROSSE:** Touke, Thomas, and Little Dandy Tavern
- MILWAUKEE:** Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Mancini, Vince
Rizzo, Jack D.
Weinberger, A. J.
- NEOPIT:** American Legion, Sam Dickenson, Vice-Commander
- RACINE:** Miller, Jerry
- RHINELANDER:** Kane's Moens Lake Resort, and George A. Kane
Kendall, Mr., Manager
Holly Wood Lodge
- ROSHOLT:** Akavicks, Edward
- SHEBOYGAN:** Sicilia, N.
- SUN PRAIRIE:** Hulsizer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulsizer
- TOMAH:** Veterans of Foreign Wars
- WISCONSIN RAPIDS:** Brown Derby, and Lawrence Hubler, Owner
- WYOMING**
- CHEYENNE:** Sby-Ann Nite Club, and Hazel Kline, Manager
- JACKSON HOLE:** R. J. Bar, and C. L. Jensen
- ROCK SPRINGS:** Smoke House Lounge, Del K. James, Employer
- DISTRICT OF COLUMBIA**
- WASHINGTON:** Adelman, Ben
Alvis, Ray C.
Archer, Pat
Blue Mirror
Cabana Club, and Jack Staples
China Clipper, Sam Wong, Owner
Clor's Musical Bar, and Ives Clor
Club Bengasi, and Ralph Feldman
Club Ellington (D. F. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
Five O-Clock Club, and Jack Staples, Owner
Guld, Sol
Hoberman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 3 Ring Circus
Kavakos, William, and Kavakos Club
Kirsch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Dust Club
Lou and Alex, and Lewis Murray
New Orleans Restaurant, and Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus and Joseph Cannon
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred
- CANADA ALBERTA**
- CALGARY:** Fort Brissob Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.
- EDMONTON:** Eckersley, Frank J. C.
- BRITISH COLUMBIA**
- VANCOUVER:** Gayleude Enterprises, and L. Carrigan, Manager
H. Singer and Co. Enterprises, and H. Singer
- Sunbrock, Larry, and his Rodeo Show**
- POINTE CLAIRE:** Oliver, William
- QUEBEC:** Sunbrock, Larry, and his Rodeo Show
- CUBA**
- HAVANA:** Sans Souci, M. Triay
- ALASKA**
- ANCHORAGE:** Capper, Keith
- FAIRBANKS:** Casa Blanca, and A. G. Muldoon
Glen A. Elder (Glen Alvin)
- HAWAII**
- HONOLULU:** Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake
- WAIKIKI:** Walker, Jimmie, and Marine Restaurant at Hotel Del Mar
- HOLLANDER, Frank, D. C. Restaurant Corp.**
Horan, Irish
Horn, O. B.
Hoskins, Jack
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Kimball, Duce (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Low Leslie and his "Blackbirds"
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner
Horse Folios of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Matthews, John
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Panessa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Blap Roberts or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Rovs, Hal J., Enterprises
Salzman, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McColl
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Szasz, George
Summerlin, Jerry (Marra)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Young, Robert
Walner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Wells, Charles
White, George
White, Robert
Williams, Fredrick
Wilson, Ray
- MISCELLANEOUS**
- Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
Andros, George D.
Anthne, John
Arwood, Ross
Augler, J. H., Augler Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Bill, Kay, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Billier Bros. Circus, Arthur and Hyman Sturmak
Beloghino, Dominick
Bosserman, Herbert (Tiny)
Braunhorst, F.
Braunstein, F. Frank
Bruce, Howard, Manager "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Conway, Stewart
Dale Bros. Circus
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
Finklestine, Harry
Forrest, Thomas
Fox, Jess Lee
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Goodenough, Johnny
Garnes, C. M.
George, Wally
Gould, Hal
Gutire, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Edward F., Hoffman's 3-Ring Circus
- ONTARIO**
- CHATHAM:** Taylor, Dan
- COROURG:** International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh
- GRAVENHURST:** Summer Gardens, and James Webb
- GUELPH:** Naval Veterans Association, and Louis C. Janke, President
- HAMILTON:** Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)
- HASTINGS:** Hasman, George, and Riverside Pavilion
- LONDON:** Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
Seven Dwarfs Inn
Silver Dollar-Golden Star Tavern, Gordon Kent, Prop.
- SOUTH SHORE:** Glendale Pavilion, Ted Bingham
- NEW TORONTO:** Leslie, George
- OTTAWA:** Parker, Hugh
- OWEN SOUND:** Thomas, Howard M. (Doc) Curtin, M.
- PORT ARTHUR:** Curtin, M.
- TORONTO:** Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Skorodich, Walter, Ukrainian National Federation Hall
Wetham, Katherine
- WELLAND:** United Textile Workers of America
- QUEBEC**
- DRUMMONDVILLE:** Grenik, Marshall
- MONTREAL:** Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Daoust, Hubert and Raymond
Diorc, John
Emery, Marcel
Emond, Roger
Haskett, Don (Martin York)
Lussier, Pierre
Norbert, Henri

UNFAIR LIST of the American Federation of Musicians

- INDIVIDUALS, CLUBS, HOTELS, Etc.**
- ALABAMA**
- MOBILE:** Cargyle, Lec, and his Orchestra
- ARKANSAS**
- HOT SPRINGS:** Forest Club, and Haskell Hardage, Prop.
- CALIFORNIA**
- BEVERLY HILLS:** White, William B.
- BIG BEAR LAKE:** Cressman, Harry E.
- CULVER CITY:** Mardi Gras Ballroom
- LONG BEACH:** Santa Clara Cafe, and James Peacock
- PITTSBURG:** Litrenta, Bennie (Tiny)
- SACRAMENTO:** Capps, Roy, Orchestra
- SAN DIEGO:** El Cajon Band
- SAN FRANCISCO:** Kelly, Noel
Freitas, Carl (also known as Anthony Carl)
Jones, Cliff
Southern Pacific American Legion Post Band
Southern Pacific Club Band
- SAN LUIS OBISPO:** Seaton, Don
- SAN PABLO:** Sportsman's Club
- SANTA BARBARA:** Samarland Hotel
- SANTA ROSA, LAKE COUNTY:** Rendezvous
- TULARE:** T D E S Hall
- COLORADO**
- LOVELAND:** Weitgate Ballroom
- CONNECTICUT**
- DANIELSON:** Pine House
- GROTON:** Swiss Villa
- HARTFORD:** Buck's Tavern, Frank S. DeLucco, Prop.
- JEWETT CITY:** Jewett City Hotel
- MOOSUP:** American Legion Club 91
- NEW LONDON:** Crescent Beach Ballroom
- NORWICH:** Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner
- DELAWARE**
- WILMINGTON:** Brandywine Post No. 12, American Legion
Cousin Lee and his Hill Billy Band
Wilson Line, Inc.
- FLORIDA**
- CLEARWATER:** Crystal Bar
- Musical Bar**
Sea Horse Grill and Bar
- HALLANDALE:** Ben's Place, Charles Dreisen
- KEY WEST:** Delmonico Bar, and Artura "Boza"
- SARASOTA:** "400" Club
- TAMPA:** Grand Oregon, Oscar Leon, Manager
- GEORGIA**
- MACON:** Jay, A. Wingate
Lowce, Al
Weather, Jim
- SAVANNAH:** Sportsmen's Club, Ben J. Alexander
- IDAHO**
- BOISE:** Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
- TWIN FALLS:** Radio Rendezvous
- ILLINOIS**
- CAIRO:** The Spot, Al Dennis, Prop.
- CHICAGO:** Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra
- GALESBURG:** Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2
- GREENUP:** Greenup Fair
Greenup-Toledo High School and Band

LOSTANT:
Rendezvous Club, and Murry Funk, Manager
MARISSA:
Trafenbach Brothers Orchestra
MATTOON:
U. S. Grant Hotel
ONEIDA:
Rova Amvet Hall
QUINCY:
Kent, Porter
STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
EVANSVILLE:
Show Bar, and Homer Ashworth, Operator
VINCENNES:
Fortnightly Club, and
Fortnightly Club Building

IOWA

BOONE:
Mines Hall
CEDAR FALLS:
Admiralty Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DIKE:
American Legion Hall
Memorial Hall
KEOKUK:
Kent, Porter
WEBSTER CITY:
Loyal Order of Moose Lodge
735, J. F. Black

KANSAS

TOPEKA:
Buley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combo
Club Oasis
Cowboy Inn
Cubula Club
Eagles Lodge
El Chorro Cafe
Flamingo Club
KFB Ranch Boys
KFH Ark Valley Boys
KWBB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Luereen
Sullivan Independent Theatres,
Civic, Crawford, Crest,
Eighty-One Drive-In, Fifty-
Four Drive-In, Tower, West
Theatres
Tea Ferguson Orchestra

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl
(Red) Collins, Manager
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al
Bresnahan, Prop.
Fun Bar
Gunga Den, Larry LaMarca,
Prop.
Happy Landing Club
Melody Lane Lounge
Treasure Chest Lounge
SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair
Hotel
Knowles, Nolan F. (Actna
Music Corp.)
Paul's
State Theatre
EASTON:
Starrit, Lou and his Orchestra
HAGERSTOWN:
Audubon Club, M. E. Patter-
son, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin
Cafe

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe
FALL RIVER:
Duffee Theatre
GARDNER:
Florence Rangers Band
Heywood-Wickenfield Band
HUNTINGTON:
The Rapids
LYNN:
Pickfair Cafe, Rinaldo Cheve-
rini, Prop.
METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Garston,
Owner
SOUTHWICK:
Bobby Beach, and Nelson Babt
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quabog Hotel, Viola Dudek,
Operator
WEST YARMOUTH:
Silver Sea Horse, and Joe Go-
bin, Operator
WORCESTER:
Gedymn, Walter
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

ESCANABA:
Welcome Hotel, George Brodd,
Prop.
Houghton Lake:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
ISHPENING:
Congress Bar, and Guido
Bonetti, Proprietor
MARQUETTE:
Johnston, Martin M.
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi
PORT HURON:
Lakeport Dance Hall
MINNESOTA

DEER RIVER:
Hi-Hai Club
MINNEAPOLIS:
Twin City Amusement Co., and
Frank W. Patterson
Stone, David
PERHAM:
Paul's Tavern
ST. PAUL:
Burk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSOURI

KANSAS CITY:
El Capitan Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
POPLAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

NEBRASKA

DONIPHAN:
Club Midway, Mel Kius
HASTINGS:
Buck File
LINCOLN:
Dance-Mor
Italian Village, and Tony
Domino, Manager
OMAHA:
Baker Advertising Company
Benson Legion Post Club
Eagles Club
Pineboard Liquor Store
VFW Club
Whitney, John B.
ELY:
Little Casino Bar, and Frank
Pace

NEVADA

ATLANTIC CITY:
Mos-man Cafe
Surf Bar

CAMDEN:
St. Lucius Choir of St. Joseph's
Parish
CLIFTON:
Boeckmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
ELIZABETH:
Coral Lounge, Mrs. Agressa,
Owner
Polish-American Club
Polish Falcons of America, Nest
126
HACKETTSTOWN:
Hackettstown Fireman's Band
NEW JERSEY:
Hand Box Agency, Vince Gia-
cinto, Director
LODI:
Peter J's
MONTCLAIR:
Monclair Theatre
MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
OAK RIDGE:
Van Brundt, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jaffe
Botany Mills Band
ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club
LaConga Club, and Jack
Kasen, Owner
HOBBS:
Morrice Club, Charles (Snuffy)
Smith and Lewie Young,
Owners
ROSWELL:
Yucco Club
RUIDOSO:
Davis Bar

NEW YORK

BRONX:
Revolving Bar, and Mr. Alex-
ander, Prop.
BUFAALO:
Basil Bros. Theatres Circuit, in-
cluding Lafayette, Apollo,
Broadway, Genesec, Roxy,
Strand, Varsity, Victoria
Theatres
Frontier Ballroom, and Frontier
Lodge No. 1024, IBPOEW
Hall, Art
Jesse Clipper Post No. 430,
American Legion
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Jones, Stevie, and his Orchestra
CERES:
Coliseum
COHOES:
Sports Arena, and Charles Gup-
till
COLLEGE POINT, L. I.
Muhler's Hall
ELMIRA:
Hollywood Restaurant
ENDICOTT:
The Casino
GENEVA:
Atom Bar
Holiday Inn
HARRISVILLE:
Cheesman, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor
ITHACA:
Clinton Hotel
KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre
KINGSTON:
Killmer, Carl, and his Orches-
tra (Lester Marks)
Ulster County Volunteer Fire-
men's Association
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdie, Leslie, and Vineyards
Dance Hall
MOUNT VERNON:
Harley Hotel
NEW ROCHELLE:
Wykazyli Country Club
NEW YORK CITY:
Disc Company of America
(Asch Recordings)
Embassy Club, and Martin Na-
tale, Vice-Pres., East 57th St.,
Amusement Corp.
Manor Record Co., and Irving
N. Bertram
Morales, Cruz
Rochman, William L.
Traemer's Restaurant
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph
Briggs, Prop.
OLEAN:
Rollerland Rink
PALMYRA:
Palmyra Inn
PEEKSKILL:
Washington Tavern, and
Barney D'Amato, Proprietor
RAVENA:
VFW Ravena Band
ROCHESTER:
Mack, Henry, and City Hall
Cafe and Wheel Cafe
SALAMANCA:
Lime Lake Grill
State Restaurant
SCHENECTADY:
Polish Community Home
(PNA Hall)
SYRACUSE:
Alhambra Roller Rink, and
Gene Miller
UTICA:
Russell Ross Trio, and Salva-
tore Coriale, leader, Frank Fi-
carra, Angelo Ficarra
Scharf, Roger, and his Orches-
tra
Ventura's Restaurant, and Rufus
Ventura

NORTH CAROLINA

ASHEVILLE:
Protes, Fitzhough Lee
KINSTON:
Parker, David
WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

OHIO

AKRON:
German-American Club
ALLIANCE:
Dante Alighieri Society
AUSTINBURG:
Jewell Dance Hall
CINCINNATI:
Steamer Avalon
CONNEAUT:
MacDonwell Music Club
DAYTON:
The Ring, Maura Paul, Op.
GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building
IRONTON:
American Legion, Post 59, and
Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E.
Corn

JEFFERSON:
Larko's Circle L Ranch
PAINEVILLE:
Slim Luce and his Swinging
Bangers
KENTON:
Weaver Hotel
LIMA:
Billger, Lucille
MANSFIELD:
Richland Recreation Center
MILON:
Andy's, Ralph Ackerman Mgr.
NORTH LIMA:
Smith, Chuck, Orchestra
PIERPONT:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSEL'S POINT:
Indian Lake Roller Rink, and
Flarry Lawrence, Owner
VAN WERT:
B. P. O. Elka
Underwood, Don, and his
Orchestra
YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

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

OREGON

GRANTS PASS:
Fruit Dale Grange
SAMS VALLEY:
Sams Valley Grange, Mr. Pe-
frey, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band
BEAVER FALLS:
White Township Inn
BIG RUN:
Big Run Inn
BUTLER:
Glenn, Coke, and His Orchestra
DUPONT:
Cameo Cafe

EYNON:
Rogers Hall, and Stanley Rog-
ers, Prop.
FALLSTON:
Brady's Run Hotel
FORD CITY:
Palmyra Inn
FRACKVILLE:
Russian Friendly Club
FREEDOM:
Sully's Inn
JERSEY SHORE:
Riverview Ranch
NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern
OLD FORGE:
Club 17
PHILADELPHIA:
Dupree, Hiram
PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarella, Props.
READING:
Baer, Stephen S., Orchestra
ROULETTE:
Brewer, Edgar, Roulette House
ROSSITER:
Green Village
SCRANTON:
Yarvish's Cafe
SUPERIOR:
American Legion Club
WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra
WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar
CHATTANOOGA:
Alhambra Shrine
NASHVILLE:
Nocturne Club
Stein, Abe

TEXAS

CORPUS CHRISTI:
The Lighthouse
Sanitas Jimmie
EL PASO:
Sunland Club
FORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham
PORT ARTHUR:
DeGrasse, Lenore
SAN ANGELO:
Club Acapulco
Ma Goodwins

VIRGINIA

BRISTOL:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club
NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores
ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louie Risk, Operators
FAIRMONT:
Amvets, Post No. 1
Club-D-Lite, and
Jimmy DeBato
Gay Spot, and Adda Davis and
West End Tavern, and
A. B. Ulloa
KEYSTONE:
Calloway, Franklin
PARKERSBURG:
Silver Grille, R. D. Hiley,
Owner

WISCONSIN

APPLETON:
Koehne's Hall
BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Parfrey

BELOIT:
Beloit Recreation Band, and Don
Cuthbert
BLOOMINGTON:
McLane, Jack, Orchestra
DOSCOBEL:
Sid Earl Orchestra
COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator
CUSTER:
People's Tavern and Dance Hall,
and Mrs. Truda
DURAND:
Weiss Orchestra
EAU CLAIRE:
Conley's Nite Club
KENOSHA:
Julius Bloxdorf Tavern
Petrifying Springs Club House
NORTH FREEDOM:
American Legion Hall
OREGON:
Village Hall
PARDEEVILLE:
Fox River Valley Boys Orchestra
REWEY:
High School
Town Hall
SOLDIER'S GROVE:
Gorman, Ken, Band
STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, Pres.
TREVOR:
Stork Club, and Mr. Aide
TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Timms Hall and Tavern
WESTFIELD:
O'Neil, Kermit and Ray,
Orchestra
WISCONSIN RAPIDS:
Gross, Quesnal and Louis

WYOMING

LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

WASHINGTON:
Star Dust Club, Frank Moore,
Proprietor
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.

CANADA ALBERTA

CALGARY:
Elton, K.
Soskin, Mr.

MANITOBA

BRANDON:
Palladium Dance Hall
WINNIPEG:
Roseland Dance Gardens, and
John F. McGee, Manager

ONTARIO

CUMBERLAND:
Maple Leaf Hall
KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie
KITCHENER:
Wetzl, Orchestra
PORT STANLEY:
Melody Ranch Dance Floor
TORONTO:
Echo Recording Co., and
Clement Hamburg
Three Hundred Club

QUEBEC

MONTREAL:
Village Barn, and O. Gaucher,
L. Gagnon, and Paul Fournier
QUEBEC:
Canadian and American Book-
ing Agency
L'Auberge Des Quatre Chemins,
and Adrien Asselin, Prop.

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Capell Bros. Circus
Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

Don
John
Hall,
Music
Enta
Dr.
Mgr.
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pica
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