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MARCH



1953



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Research Report

AMERICAN FEDERATION OF LABOR

President Petrillo received this research report in his capacity as a vice-president of the American Federation of Labor. It comes from that organization's Research Department, under the direction of Florence Thorne, long-time secretary to Samuel Gompers. This material merits close attention of all good trade unionists. Important matters of AFM policy will be found on page seven, and stories of interest to the Puerto Rican and Hawaiian Locals on page thirty-five. —The Editors.

Recent Developments in Defense Agencies

This report was given to each member of the Executive Council of the American Federation of Labor at the recent meeting, and I feel it is educational and sufficiently interesting to be published for the information of all members.

Fraternally yours,
JAMES C. PETRILLO,
President.

As this is being written, the new Administration has not yet announced whether wage, price and rent controls will be continued. The authority for stabilization controls was extended to April 30, 1953, by the 1952 amendments to the Defense Production Act but the new Administration, by executive order, could either scrap the controls entirely or modify them considerably.

One possibility is that price controls might be continued only for a very few critical defense materials and that rent controls might be continued only in so-called critical defense areas. The future of wage stabilization is still very much in doubt. Of the present defense mobilization programs, only the allocation and priorities machinery currently administered by the NPA and DPA is almost certain to be continued.

In his last report as Defense Mobilization Director, Henry B. Fowler proposed a program for maintaining the defense production capacity of the nation on a standby basis which would permit it to be used almost at a moment's notice in the event of an all-out war. This program has been amplified in a report which a special committee has submitted to Fowler. The report considered some of the major problems that would be faced in filling the gap between existing production capacities and those which would be needed to meet requirements in the event of full mobilization.

The committee, composed of top-ranking business executives and retired military officers, concluded that a program of building and maintaining standby production capacities would be more effective and more economical than stockpiling munitions that might become obsolete. The committee's main recommendation was that both civilian and military agencies immediately calculate and keep up-to-date estimates of mobilization requirements that are within national capabilities. This can be decided only in relation to a realistic evaluation of military requirements for full mobilization. The committee recommended that, once these requirements are established, required production capacity should be created at the fastest practicable rate. In particular, the committee recommended that the government take every action necessary to meet current deficiencies in capacity to produce heavy production equipment by stimulating creation of the needed capacity by private industry or, if necessary, by itself creating and maintaining the necessary capacity.

MANPOWER

The Office of Defense Mobilization has issued policies designed to assure maximum utilization of handicapped workers and migratory agricul-

tural workers in the defense mobilization. These policies were adopted on the recommendation of the National Labor-Management Manpower Policy Committee on which the A. F. of L. is represented.

Handicapped

The policy statement on utilization of handicapped workers pointed out that there are approximately two million unemployed handicapped individuals. Many of these people with proper rehabilitation, training and placement could become valuable members of the labor force if handicapped workers were given the opportunity to work at jobs for which they are qualified.

The Manpower Committee made the following recommendations to management:

1. That employers reexamine their personnel hiring policies with particular attention to physical standards required to assure that qualified handicapped applicants are hired on the basis of their ability to perform the job.

2. That every effort be made to employ qualified handicapped workers before bringing in workers from other areas.

3. That handicapped workers be given equal opportunity in selection for training on the basis of their potential capacity.

In addition, it was recommended that local communities organize programs for securing maximum employment of handicapped workers and that states reappraise Workmen's Compensation Laws and revise them, if necessary, if they are either impeding employment of the handicapped or in order to reduce the time lag between injury of a worker and his referral for rehabilitation and placement.

The U. S. Civil Service Commission was directed to exercise leadership in the Federal government for maximum utilization of the abilities of handicapped workers. The Labor Department, the Federal Security Agency and the Veterans Administration were also asked to cooperate through their various programs and services in the achievement of full utilization of handicapped workers.

Migrants

The policy announced for employment of migratory agricultural workers declared as its purpose to focus attention on action which should be taken to make available a sufficient number of migratory workers to meet agricultural production goals, to enlist full cooperation of employers, workers and public and private agencies in executing these programs and to set forth the policy of the Federal government in this field.

From the viewpoint of organized labor, the most important features of the statement were the following:

1. Seasonal farm labor requirements should be met insofar as possible by fullest possible employment and utilization of local labor.

2. Agricultural workers from territorial possessions of the United States should be given preference over workers brought in from foreign countries. This can best be achieved by improvement of employment and living conditions of seasonal agricultural workers.

3. When workers are not available from local or other domestic sources, only the minimum number of supplementary foreign workers

should be brought in and only in such numbers as not to adversely affect wages and working conditions of domestic agricultural workers.

The statement urged employers to improve employment conditions as well as educational, housing, transportation, recreational and health facilities available for migratory workers. Employers were also urged to improve on-the-job training of seasonal farm workers and to assist in obtaining integration of migratory workers into the community.

Among the responsibilities assigned to the Department of Labor was development, in cooperation with local and national Labor-Management Manpower Committees, of a program for more effective consultation with labor, management and other interested groups on problems of recruitment and utilization of agricultural labor.

ALLOCATIONS AND PRIORITIES

The government has announced that steel allocations for the three-month period, April through June, 1953, will be at the highest level since the outbreak of the Korean war. Producers of civilian goods will receive allotments equal to 70 per cent of their pre-Korean steel consumption as compared with 60 per cent during the last quarter of 1952.

Copper and aluminum allocations will be held to 50 per cent and 55 per cent, respectively, of pre-Korean consumption. This represents a decline from the 60 per cent level permitted in the third quarter of 1952.

Construction

The National Production Authority has eased restrictions on apartment house and other types of construction, effective January 1. In addition, the complete ban on recreational and entertainment buildings and some types of commercial buildings went off on the same date.

The NPA has worked out a system of self-authorization of limited amounts of steel for builders of recreational and entertainment projects and walk-up apartment houses. Builders of stores, garages, office buildings and other commercial projects, as well as schools, hospitals and public works, were permitted to self-authorize for substantially increased amounts of materials on January 1.

At the same time, NPA dropped its restriction on the use of structural steel in homes. Beginning January 1, builders were permitted to use up to 1,500 pounds of structural shapes in construction of one- to four-family houses.

Tin

Beginning January 1, allocation controls on pig tin were completely dropped but the NPA continues to limit quarterly consumption in end-use of tin by manufacturers. This means that firms will no longer be required to obtain specific allocations of tin from the government but they will be limited in the amount of tin they use. Manufacturers of essential products using tin will be permitted to consume up to 90 per cent of their pre-Korean consumption while producers of less essential items will be restricted to 60 per cent. Until now, non-essential manufacturers have been limited to 25 per cent of their base period use.

(Continued on page seven)

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Current NLRB and Court Rulings

(Continued from page five)

NLRB BACK-PAY FORMULA UPHELD

In a 6 to 3 decision, the Supreme Court upheld the back pay formula which the NLRB has used since June, 1950, in cases where workers are reinstated in their jobs after having been discriminatorily discharged because of union membership or activity (see *Research Report*, July, 1950).

Under this formula, back pay is computed separately for each calendar quarter, or portion thereof, during the period from the date of the discriminatory discharge to the date of reinstatement.

The 7-Up Bottling Company of Miami, Inc., challenged the formula on the grounds that since employees are not automatically compensated on a quarterly basis, there is no reason why the back pay formula should be awarded on a quarterly basis.

Justice Frankfurter delivered the opinion of the court sustaining the Board in the use of its formula. He said that the power to devise remedies to carry out the policies of the Act "is a broad, discretionary one (which) is for the Board to wield, not for the Courts." He said that unless the Board's order "is a patent attempt to achieve ends other than those which can fairly be said to effectuate the policies of the Act," it cannot be upset by the courts.

Rejecting the company's contention that, because of the seasonal nature of its employment, the quarterly formula should not apply to it, the court said that the company would have a valid complaint only after it had been able to prove that the Board had refused to agree on a fair application of its formula to its special circumstances.

(National Labor Relations Board v. Seven-Up Bottling Company of Miami, Inc., January 12, 1953.)

UNION ASSESSED \$30,000 IN DISPUTED CASE

The Supreme Court has refused to review a lower court decision upholding an award of \$30,000 damages against the United Brick and Clay Workers, A. F. of L., for an alleged secondary boycott.

It was a case in which the jury which heard the damage suit upheld the contention of the employer, Deena Artware, Inc., of Paducah, Ky., that the union had engaged in a secondary boycott while the NLRB, which is presumed to be the competent agency to determine such an issue, held it had not. The net result is that the union has been held liable for \$30,000 which it must pay to the company.

The case arose in a strike which took place in 1948. During the strike the union picketed the employer's entire plant site which at that time consisted of a manufacturing plant, a warehouse and a construction site of a new warehouse. The company contended that the union pickets had caused the employees of the contractor engaged in constructing the new warehouse to engage in a work stoppage. The question before the NLRB and the question which also came before the jury in the damage suit was whether the picketing near the premises where the contractor's employees were working constituted secondary action. The NLRB said that no secondary action was involved and that it was all primary picketing because "the picketing was confined to the employer's immediate premises."

NLRB and Jury Disagree

Citing a policy that it had already laid down in a previous case, the Board said that such picketing cannot be regarded as "secondary" even if "as is virtually always the case, an object of the picketing is to dissuade all persons from entering such premises for business reasons." This was the ruling of the NLRB but, confronted with the same set of facts, the jury which heard the damage suit concluded that the union had engaged in a secondary boycott.

Both the jury's verdict and the NLRB decision were appealed to the U. S. Court of Appeals for the 6th Circuit (Cincinnati) with Circuit Judge Miller stating the opinion of the court in both cases. Strangely enough, the court upheld both the decision of the jury in the damage suit case and the NLRB even though the conclusions were diametrically opposed. In its decision, the court, said: "Under our existing system of courts, juries, administrative agencies, and appellate review, such findings, even though inconsistent, are not invalid, and one does not destroy the other."

Union Left Holding the Bag

The court said that each fact finding agency (i.e., the NLRB, on the one hand, and the jury which heard the damage suit, on the other) had the right to make its own decision upon the evidence presented to it and that it was not within the powers of the court to substitute its judgment for either the NLRB or the jury if either finding "is supported by substantial evidence." The court was of the opinion that the respective findings of both the NLRB and the jury were supported by substantial evidence and that therefore there was no reason to overrule either decision even though they were clearly and admittedly in conflict.

Unfortunately, this conclusion on the part of the court leaves the union holding the bag. It is now liable for a considerable amount of money in damages in a case where the evidence as to the alleged violation of the Taft-Hartley Act by the union was in dispute.

The responsibility for this untenable situation rests entirely with the Taft-Hartley Act itself. In the first place, the Act is so vague on the whole question of what constitutes a "secondary boycott" that neither unions nor administrative agencies nor judges and juries have sufficient guidance for determining on the basis of a particular set of circumstances



A REMINDER

The article by Howard Taubman on the Fine Arts bill, reprinted from the *New York Times* in the *International Musician* for February, should stimulate action from all our members. Everyone

should write his Congressman and Senator, urging them to support the bill, which was introduced by Representative Charles R. Howell of the Fourth Congressional District in New Jersey.

Here are the things you should keep in mind in writing your letter: The bill is numbered HR 452. It provides for the encouragement of the fine arts, for the establishment of a Federal agency in Washington to advance the arts, and for a national theater and opera house in the capital. Also it calls for the establishment of a National War Memorial Art Council, and looks toward the eventual inclusion of a Fine Arts Department in the government. This bill, if passed, would be a long step forward for music.

JAMES C. PETRILLO,
President.

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whether a union has or has not engaged in the type of action which is made illegal by the Act.

In addition to the vagueness of the Act with regard to the type of activity which is intended to be prohibited, it also subjects unions to a double jeopardy. The Act empowers the NLRB to force unions to cease engaging in so-called secondary boycotts even through secondary activity for mutual protection has always been considered to be a legitimate type of union activity, but it also permits employers, entirely independent of any actions they may initiate in the NLRB, to sue unions in the courts. In view of this inexcusable ambiguity of the Taft-Hartley law, it is surprising that the self-contradiction of the Deena case has not occurred more often.

(NLRB v. Deena Artware, Inc. and United Brick and Clay Workers of America, et al, v. Deena Artware, Inc.—both cases decided by U. S. Court of Appeals, 6th Circuit, July 30, 1952.)

STRIKE ACTIVITY NO BAR TO VOTE

The NLRB has ruled that an employer's allegation of picket line "violence" is no justification for disqualifying an employee from voting in an NLRB election unless he has actually been discharged prior to the election.

The case arose after an NLRB election which took place during a strike by the American Federation of Hosiery Workers, A. F. of L., against the Union Manufacturing Company. Out of 157 ballots cast, 110 were challenged by the employer on the grounds that they were cast by strikers who were alleged to have been engaged in "debarment" activity on the picket line. The company claimed that because of this activity, the employees had lost their reinstatement rights and that, under the terms of the Taft-Hartley Act, they were not entitled to vote in an election.

The Taft-Hartley Act provides that economic strikers are not entitled to reinstatement and are not eligible to vote in NLRB elections. President Eisenhower is believed to have been referring to this provision when he referred to union-busting features of the Taft-Hartley Act. In this case, the strikers had not been replaced or discharged and therefore the Board said that the "concept of the continuing employee status of strikers" would apply.

Strikers May Vote If Not Discharged

In arguing its case, the employer urged that any employee who engaged in "violence" or "illegal conduct" during a strike would auto-

BLS Revises Living Cost Index

Beginning with the January, 1953, figure to be made available at the end of February, the U. S. Bureau of Labor Statistics will be publishing a completely revised Consumers' Price Index. It will discontinue publication of both indexes now being published—the "old" and the "adjusted" indexes.

The Cost-of-Living Committee of the American Federation of Labor has issued a statement analyzing in detail the revised index. Among the main questions discussed in the Committee's statement are the timing of the introduction of the new index, the problems raised by the new index for unions which have escalator clauses in their contracts and the continued failure of the index to take into account the effect of increased income taxes on workers' purchasing power.

The A. F. of L. Research Department has prepared a memorandum with suggestions for meeting both the collective bargaining and arithmetic problems which will arise in shifting to the use of the revised index.

Copies of both statements can be obtained by writing to the American Federation of Labor, 901 Massachusetts Avenue, N. W., Washington 1, D. C.

matically be ineligible for reinstatement and therefore could not participate in an election. The Board said that it would not order reinstatement of an employee who had been discharged or denied reinstatement because of alleged violence in the course of a strike. According to the Board, where there had been no discharge or denial of reinstatement, the employee's status could not be considered changed and therefore he is entitled to vote. Therefore, the Board ruled that since these employees had not been discharged by the company, the company's allegation that they had engaged in "debarment" activity on the picket line did not disqualify them from voting.

It should be clearly understood that the Board's ruling in this case does not nullify the anti-union effect of disqualification of economic strikers who have been discharged from participation in an election. All the employer has to do to make sure that the union cannot win an election during a strike is to discharge the strikers. Therefore, this is still very much a union-busting section in the law.

(Union Manufacturing Company and American Federation of Hosiery Workers, AFL, December 12, 1952.)

UNIONS HAVE RIGHT TO GIVE VIEWS

A recent NLRB decision emphasizes the right of unions to present their position to plant workers. The Board ruled that if an employer makes an anti-union speech before an NLRB election the union must be given an equal opportunity to be heard by the employees even though the employer claims that attendance of employees at his meeting is "voluntary."

The case involved the New Orleans plant of Wilson and Company, a large packinghouse firm, and a CIO union. Twice before an NLRB election, the company held meetings at which it urged its employees to vote against the union. The union asked the company for an opportunity to present its side of the issue to the employees but the company never even answered its request. Finally, the election was held and was lost by the union.

Board Orders New Election

The union then asked the NLRB to set aside the election. In replying to the union's request for the holding of another election, the company claimed that its actions had been perfectly legal because, it claimed, attendance at its meetings was voluntary. It also said that the union had had a reasonable opportunity to present its case by means other than a meeting on company property.

The NLRB ruled in favor of the union on the grounds that "the Employer utilized company time and property for an electioneering speech to an employee assembly before the . . . election, while simultaneously denying the (union) the same forum for a like use." The Board therefore ordered that a new election be held whenever "the circumstances permit a free choice of a bargaining representative."

(Wilson & Co., Inc. and United Packinghouse Workers of America, CIO, October 15, 1952.)

RULE ON VOTE OBJECTIONS CHANGED

Modifying its previous policy, the NLRB now says that it will consider a union's objections to an election based on the employer's interference with a free vote even if the union makes no protest before the vote is taken.

The revised policy was announced in a case involving members of the Retail Clerks, A. F. of L., and the A&P stores. The union lost an NLRB election after the A&P wrote to each of its employees in Kings and Queens Counties in New York that it was increasing the wages of all clerks in its Bronx and Garden City stores by \$3 a week but was unable to raise the wages of the Kings and Queens Counties workers because there was a pending NLRB election. The letter went on to urge the employees to vote against the union.

The election was held and the majority of the workers voted for no union. The Retail Clerks then challenged the result of the election on

the grounds that the letter which the A&P had written to its employees constituted an illegal interference. The NLRB Regional Director, relying on the Board's previous policy, rejected the union's objections because the union did not file its charges until after the election even though it knew that the company had written the intimidating letter before the election took place.

When the case came before the Board, it said that its present policy "does not effectuate the policies of the Act" since it often "tends to hinder, rather than facilitate, a fair determination of employees' desires." The Board said that under its former policy of refusing to consider charges of illegal conduct in an election unless they were made before the election, the party which desired to make the charges was faced with the choice either of requesting the postponement of the election with the obvious disadvantages involved or of proceeding with the election in the face of such interference knowing that a second election under the rules of the Board, usually could not be held for another 12 months if it lost the election. The result was that, in the Board's words, "a wrongdoer stands to profit from his own wrong."

The Board therefore established a new rule under which any interference with an election during the period before an election may be considered a reason for setting aside the election regardless of whether charges have been filed prior to the election. The Board, therefore, ordered a new election for the A&P employees.

(Great Atlantic & Pacific Tea Company and Retail Food Clerks Union, Local 1500, RCIA-AFL, December 19, 1952.)

NLRB BARS REFUSAL TO WORK ON NON-UNION GOODS

In a far-reaching decision, the NLRB has ruled three to one that a refusal to handle non-union products constitutes an illegal secondary boycott under the Taft-Hartley Act.

The issue came before the Board in a case involving the members of the United Brotherhood of Carpenters and Joiners, A. F. of L., employed by the Sound Shingle Company in Marysville, Wash. These workers had refused to work on shingles produced in a Canadian mill because the shingles did not bear the union label. The employer then charged that they had engaged in an illegal "secondary boycott" under Section 8(b)(4)(A) of the Taft-Hartley Act.

Section 8(b)(4)(A) forbids workers to refuse to work on goods "where an object . . . is forcing or requiring any employer . . . to cease using . . . products of any other producer." The Board said that the refusal of the Carpenters Union members to process the shingles that did not bear the union label was aimed at forcing the company to cease using the products of another producer and that therefore its object was illegal under the Act. The Board said that the fact that the other company was a foreign corporation did not alter the Board's jurisdiction over the case or the applicability of the Taft-Hartley Act.

Board Examines Legislative History

The major question which the Board considered was whether Section 8(b)(4)(A), the secondary boycott provision of the Act, could apply only to a situation in which the union had "an active dispute, over specific demands" with the producer of the articles which it was refusing to handle. In this case, the union clearly had no dispute with the Canadian corporation. To answer this question, the Board examined the legislative history of the Act and came to the conclusion that the refusal of a union to work on a product because it is non-union is a violation of the secondary boycott provision of the law. The Board then ordered the union not to encourage its members to refuse to work on the non-union products.

Sharply dissenting from the majority opinion, Member Murdock said that the real issue in this case is whether the members of the

New Rule on Craft Units

The NLRB has adopted a new policy regarding appropriate craft units which particularly affects workers employed in tool and die rooms.

Until now, the Board has permitted highly skilled employees in highly specialized departments to be separated for collective bargaining purposes from plant-wide units where the work in the department is centered around a substantial nucleus of skilled craftsmen. Under the new policy, a separate departmental unit, such as a tool and die room or a machine shop, will be approved only if the skills of the employees in the department are not duplicated elsewhere in the plant.

If the workers in the departmental unit are the only ones with a particular type of skill in the plant the department will be considered a separate bargaining unit and will include other workers employed in the department as well as the highly skilled craftsmen. However, if there are other employees elsewhere in the plant possessing the same skills as the highly skilled craftsmen, only the workers with these skills will be included in the same unit and workers with lesser skills employed in the specialized department will be considered part of the larger unit including the other workers in the plant.

(Westinghouse Electric Corp. and United Electrical, Radio and Machine Workers of America (U. E.), November 20, 1952.)

Carpenters Union had engaged in a secondary boycott or simply "in a primary strike for the preservation of employment for their own members." He said that in effect the Board was applying the secondary boycott provision of the Act to a situation in which the only "active" dispute was one between the union members and their own employer. He raised the question as to whether under the principles laid down by the Board's majority, a group of American workers could even be held guilty of violating the Taft-Hartley Act if they refused to work on materials or articles produced in countries behind the Iron Curtain.

Murdock Dissent Regards Dispute as Primary

Member Murdock went on to examine the legislative history of the Act and pointed to a number of statements made by proponents of the Taft-Hartley Act at the time it was being considered, which indicated that they had intended the secondary boycott prohibition to apply only to the situation in which there was a dispute between the union and a primary employer and where the union brought pressures upon the employees of the secondary employer to compel a settlement of its dispute with the primary employer.

Leaving aside the legislative history of the Act, this decision adds further weight to the contention made by the A. F. of L. ever since the

Vote Denied to Certified Union

The NLRB will not order an election just to strengthen a certified union against a rival union.

That was the Board's unanimous ruling in a case involving a CIO union at the Botany Mills at Passaic, N. J. Although the union was certified in 1944, eight years later it attempted to secure another election in order to bolster its position against a possible organizing drive by the United Textile Workers, A. F. of L.

The Board said that the union's own contract was a bar against a new election. It said it would continue its policy of permitting an uncertified union to seek certification "notwithstanding long and continued recognition by an employer or the existence of a current agreement," but that it would not permit an election in the case of a certified union.

(Botany Mills, Inc. and Textile Workers of America, CIO, November 13, 1952.)

passage of the Taft-Hartley Act, that it severely restricts union members in their traditional right to protect their jobs and their union by refusing to work alongside of non-union workers or to handle non-union products.

(Washington-Oregon Shingle Weavers' District Council and Sound Shingle Co., December 19, 1952.)

COURT NARROWS FLSA PENALTIES

An eight to one decision of the Supreme Court (Justice Douglas dissenting) has considerably weakened penalties against employers for violation of the Fair Labor Standards Act.

The court said that an employer may not be penalized for each violation of the Act with regard to each employee but only for "a course of conduct." This means, for example, that if an employer fails to pay the legal minimum wage and to keep legally required records for 10 employees for three weeks, he could be charged with only two offenses under the Act, not the theoretical maximum of 60 (10 employees x three weeks x two types of violations).

Court Reduces 32 Violations to 3

The issue arose after the Universal C. I. T. Credit Corporation was charged with 32 separate violations of the Act—six for failure to pay minimum wages to one employee during six separate weeks, 20 for violation of the overtime provisions of the Act involving 11 employees over a period of 20 weeks with two violations charged as to each of nine employees, and six for failure to comply with requirements for record keeping involving four employees with two violations charged as to each of two employees. The maximum penalty for each of these violations is \$10,000 with a theoretical maximum therefore for 32 violations at \$320,000.

When the case came before the U. S. District Court, the 32 violations charged against the company were reduced to three—one for failure to pay minimum wages, another for violation of the overtime provisions and another for failure to comply with the record keeping requirements. The question before the Supreme Court was whether the company could be charged with a violation for each type of offense for each employee and for each week during which the violation took place.

Justice Frankfurter, speaking for the majority of the Supreme Court, said that it could not. He reviewed the legislative history of the Act as well as the precise wording of the law. He admitted that the history of the legislation was not conclusive and that the legislative language was not explicit and that therefore the issue could not be regarded as "decisively clear on its face one way or the other." Nevertheless, he accepted the reasoning of the District Court that "a course of conduct" rather than each separate violation was punishable under the Act and



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that "a single course of conduct does not constitute more than one offense."

Douglas Says "Course of Conduct" Not in Law

Justice Douglas dissented from the majority opinion. He said that violations of this Act "may be continuous, and follow a set pattern; or they may be sporadic and erratic." He said that regardless of how the violations take place the law does not refer to a "course of conduct." Therefore, he said that the extent of an employer's violation of the Act

should be determined only by reference to what he has done to a particular employee.

The Supreme Court's decision will mean that large corporations may now violate the Act with regard to the terms of employment of hundreds or even thousands of employees over long periods of time and yet be liable for only the nominal fine of a maximum of \$10,000. Clearly, this will considerably lessen the deterrent effect of the Act in preventing employment of workers under sub-standard conditions.

(U. S. v. Universal Credit Corp., December 22, 1952.)

Economic Trends

SUMMARY OF CURRENT DEVELOPMENTS

Business activity was at a postwar peak when the Eisenhower Administration came into office on January 20.

In December, the Federal Reserve Board index of industrial production reached 234 per cent of the 1935-39 average. The increase took place entirely in durable lines as non-durable manufactures remained at the November level and minerals declined.

There were 76,000 housing starts in December, about 15,000 more than a year ago. The total number of dwelling units started in 1952 was about 1,130,000, the largest for any year except 1950 when 1,396,000 units were started. The Bureau of Labor Statistics forecast is for a slight increase in total construction in 1953 with the expectation that 2.4 million full-time site workers will be employed, slightly more than last year.

Both employment and unemployment decreased slightly in December largely due to seasonal reasons. The increase in retail and post office employment during the Christmas season was more than balanced by the seasonal contraction in construction and agriculture. Unemployment dropped fractionally during the month.

Employment in manufacturing increased slightly in December. In recent months, there has been only slight expansion in employment in defense plants and the increase in employment in consumer goods manufacturing which took place after the steel stoppage has leveled off.

Largely due to an increase in the workweek, average weekly earnings of factory workers increased by more than \$1.50 from November to December. There was only a very slight increase in hourly earnings. The average factory workweek in December was 41.8 hours which represents an increase of about a half hour over the year and marks a post-war peak.

A drop in retail food prices brought about a decline in the Consumers' Price Index in December. Except for a fractional decrease in clothing prices retail prices for other major groups increased. The decline in food prices came to a halt in the last half of December when they remained unchanged.

Wholesale prices dropped by 1.0 per cent in December to reach the lowest point since November, 1950. The decline was entirely due to decreases in prices of farm products and processed foods as the index for all other commodities increased for the first time since September, 1952.

Basic Statistics

		1952 December	1952 November	1952 October	1951 December	1945 August, VJ	1941 January
PRODUCTION:							
Industrial Production*—Total	1935-39=100	234	233	227	218	186	143
Manufactured Goods	"	245	243	238	228	194	147
Minerals	"	171	175	165	163	140	120
Construction	New dwelling units started	76,000	86,000	101,000	62,000	17,100	41,200
EMPLOYMENT AND UNEMPLOYMENT:							
Civilian Labor Force	Millions	62.9	63.6	63.1	62.7	54.5	54.0
Employed	"	61.5	62.2	61.8	61.0	53.6	46.6
Unemployed	"	1.4	1.4	1.3	1.7	.8	7.4
Wage and Salary Workers**	"	48.8	48.0	47.7	47.6	40.1	33.4
Manufacturing	"	16.7	16.6	16.4	15.9	15.3	11.6
Mining	"	.9	.9	.9	.9	.8	.9
Construction	"	2.4	2.6	2.7	2.5	1.2	1.6
Trade	"	10.9	10.3	5.1	10.6	7.5	7.1
PRICES:							
Consumers' Price Index (unrevised)***							
All Items		191.0	191.6	191.5	190.0	129.3	100.8
Food		230.9	233.7	234.1	239.9	140.9	97.6
Consumers' Price Index (revised)							
All Items		190.7	191.1	190.9	189.1	129.3	100.8
Food		229.9	232.3	232.4	232.2	140.9	97.6
Wholesale Price Index—All Commodities	1947-49=100	109.6	110.7	111.2	113.5	68.7	52.5
EARNINGS **							
Average Weekly Earnings:							
Manufacturing	Dollars	\$72.36	\$70.78	\$70.80	\$67.40	\$41.72	\$26.64
Bituminous Coal Mining	"	86.16	76.59	76.59	86.47	49.90	26.00
Retail Trade	"	51.87	52.43	49.92	49.92	29.01	21.53
Building Construction (private)	"	88.93	88.93	92.26	85.65	55.79	32.18
Average Hourly Earnings:							
Manufacturing							
Gross Hourly Earnings	Dollars	\$1.731	\$1.718	\$1.706	\$1.636	\$1.024	\$.683
Straight Time Hourly Earnings	"	1.651	1.636	1.636	1.571	.946	.664
Bituminous Coal Mining	"	2.334	2.335	2.245	2.245	1.249	.885
Retail Trade	"	1.330	1.334	1.245	1.245	.773	.549
Building Construction (private)	"	2.397	2.397	2.384	2.260	1.383	.986
WORK STOPPAGES:							
Number of man days idle in month	Millions	1.0	1.5	3.5	.9	1.7	0.7
Man days idle as per cent of available working time	%	0.1	0.2	0.4	0.1	0.2	0.1

* Adjusted for seasonal variation.

** Figures for January, 1941, and August, 1945, not strictly comparable with later data.

*** The BLS is now publishing this index on both a revised and unrevised basis for all months beginning with January, 1950. The major difference between the revised and unrevised index is that the revised index gives a smaller relative importance to foods and a larger relative importance to consumer durable goods and automobiles.

Source: Bureau of Labor Statistics, Federal Reserve Board and Department of Commerce.

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FESTIVALS A concert by the University of Illinois Symphony, Bernard Goodman, conductor, is a feature of the Festival of Contemporary Arts held at Illinois University between February 27th and April 12th . . . A new English version of Bizet's *Carmen* is being prepared by Paul Green for presentation this summer at the Central City Opera Festival in Colorado. June 27th will be the date of its performance. The other opera to be given in this former mining town is *The Merry Wives of Windsor* . . . In its forty-sixth annual festival, the Bach Choir of Bethlehem, Pennsylvania, will give programs on the two successive weekends of May 16th and 23rd. Hor Jones will conduct for the fourteenth year. . . . The first performance anywhere of *Prarie Symphony*, by Eugene Weigel, will be a feature of the Festival of Contemporary Arts at the University of Illinois on March 29th . . . This summer twenty-one concerts—eighteen evening and three Wednesday morning for children—will be presented admission free, to some 360,000 music lovers and 60,000 children, by the Robin Hood Dell's ninety-one-piece orchestra, all members of the Philadelphia Orchestra. This free summer festival has been made possible through a \$75,000 city appropriation and 750 contributions of \$100 each from "friends of the Dell" . . . Brandeis University Festival of the Creative Arts will be held on the University campus during the week of June 14th. Leonard Bernstein will again direct it.

FEATURES On March 19th the Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor, and the Rutgers University Choir will combine in a presentation of Beethoven's Ninth Symphony and the Prologue and Coronation scene from Moussorgsky's *Boris Godunov* . . . Another presentation of the *Ninth* was that of the New York Philharmonic-Symphony under Bruno Walter on March 2nd, this the seventy-fifth performance of the work since the Philharmonic introduced it to America on May 20, 1846 . . . Verdi's *Requiem* will be presented by the Cleveland Orchestra on April 30th, May 2nd and May 3rd. George Szell will conduct and the new Cleveland Orchestra Chorus will take part.

STUB CLUB An idea that might well be taken up by other orchestras is that of the Louisville Orchestra: the Stub Club. This is a post-concert meeting of all persons holding stubs of tickets to the Wednesday evening concerts to mingle with guest artists, conductor, composer and members of the orchestra. A Stub Club buffet supper is available with advance orders for the modest price of \$1.50. The Louisville Orchestra is outstanding for another innovation: its policy of commissioning works for presentation. Lately it has been giving each work a second hearing in the same program—at the end of the program so that the audience may leave or remain as they choose.

ANNIVERSARIES Last month marked the ninth year since the founding of the Burbank Symphony Orchestra by Leo Damiani (he still conducts it), and the fifth year for the Burbank Youth Symphony Orchestra, also founded by Damiani. With both these musical birthdays coming within the same month, it seems only

MARCH, 1953

SYMPHONY and OPERA



LEO DAMIANI

natural that the Mayor of Burbank should issue a proclamation each year at this time, stating that February be known as "Burbank Symphony Month." Starting out with just forty-five members in 1944, the Burbank Symphony has since grown to a full orchestra of ninety men and has played to more than 200,000 people. It has given sixty concerts, performed for opera and ballet, and has been heard over the major coast-to-coast networks . . . George Szell and the Cleveland Orchestra celebrated the one hundredth anniversary of the birth of the American composer, Arthur Foote, with a performance of his Suite for String Orchestra in E major at symphony concerts March 5th and 7th . . . The Chattanooga Symphony Orchestra recently gave its one hundredth public performance. The program included a new composition by Richard Willis, a young composer discovered last year by the orchestra's conductor, Joseph Hawthorne.

TOURS The Boston Pops Tour Orchestra this month treks through towns in Texas, Oklahoma, Missouri, Iowa, Michigan and Ohio . . . The first transcontinental tour of the Boston Symphony Orchestra is scheduled to start in April and will take the full orchestra on a five-week round of thirty concerts. During this tour, the orchestra for the first time in more than seventy years will play south of Richmond, Virginia, and for the first time since 1915 west of the Mississippi.

CURTAIN CALLS Marjorie Lawrence recently sang the title role in the opera *The Medium* presented with the Arkansas State Symphony, led by Sydney Palmer. So convincingly did she sing the role from a wheel chair that no one apparently had the least idea it had ever been presented any other way . . . Douglas Moore's *The Devil and Daniel Webster* will be given this summer at Sturbridge, Massachusetts . . . For the Metropolitan Opera's revival (on March 6th) of Moussorgsky's *Boris Godunov*—the first American stage presentation of this opera in the original version—the title role was taken by George London, the first American to sing the part both here at the Metropolitan and in Europe . . . The Delaware Philharmonic Opera Society presented *Rigoletto* in January, and *The Barber of Seville* is scheduled for April. John Giampietro is the Executive and Artistic Director of the enterprise, which through five years has given to Wilmington "the fine cultural background of symphonic music." Governor J. Caleb Boggs is General Chairman of the organization . . . A new production in English of Verdi's *Falstaff*, premiered at the Boston Opera House, March 1st, rounded off the 1952-53 season of Boris Goldovsky's Opera Theater—the seventh regular Boston season of the company . . . *Fledermaus* is currently the offering at the Paper Mill Playhouse, in Millburn, New Jersey . . . G. Puccini's *La Boheme* will be presented in concert version by the Tulsa Philharmonic Orchestra on March 23rd.

MONEY As a result of the second annual drive to raise money to meet the deficit of the Philharmonic-Symphony Society of New York, 3,319 individuals and organizations declared themselves "Friends," backing up their assertion by raising collectively \$110,000 . . . The Rochester Civic Music Association fund campaign in February went over the top for a new record of \$130,477. This is a \$2,477 increase over the next-largest sum raised in the twenty-five-year history of the group.

CONDUCTORS Van Lier Lanning has been appointed music director of the Atlantic City Symphony Association. During the past three years, Lanning organized the Jacksonville Symphony and for twelve before that was a key figure in Washington, D. C., having founded and developed the Washington Sinfonietta and the Arlington Civic Symphony . . . Victor de Sabata conducted the Philadelphia Orchestra on March 4th . . . On Igor Buketoff's resignation as musical director of the Young People's Concerts of the New York Philharmonic-Symphony, Wilfred Pelletier was appointed to the post for 1953-54. Mr. Buketoff, who finds his task of commuting from Fort Wayne increasingly difficult, will hereafter devote his whole energies to conducting the Fort Wayne Philharmonic . . . Erich Leinsdorf has been engaged for his seventh season as conductor of the Rochester Philharmonic.

OPERA WORKSHOPS The opera workshop of Northwestern University in Evanston, Illinois, presented on March 12th Debussy's *L'Enfant prodigue* and Lukas Foss' *The Jump*.
(Continued on page thirty-four)



Pictured above is George London, bass-baritone of the Metropolitan Opera Association, as he appeared in the title role of Mussorgsky's "Boris Godunov," presented at the Metropolitan Opera House on March 6th.

The libretto and score were presented for the first time here in their completeness, with all the scenes and episodes in the order conceived by the composer, and sung in the new English translation of John Gutman.

London, who has appeared in Vienna as Boris Godunov in the Russian version, is perhaps the youngest man ever to perform this difficult role in its entirety.

A Matter of Succession

LIFE underlined art when, on March 6th, *Boris Godunov* was presented at the Metropolitan for the first time in its original form, that is, Mussorgsky-orchestrated. For as opera-goers massed into the sold-out house to experience (to all intents first-hand, so true to life was the portrayal) the fate of the Czar who rose to power through cruelty, on the street newspaper headlines were blaring "Stalin is dead!" And, as the throng emerged after four hours of searing contact with reality, late editions were scare-heading "Successor Chosen!" This, together with the fact that Rimsky-Korsakov's suave orchestration had been dispensed with, making the work all-Mussorgsky—orchestration, staging, singing, dancing undetachable units of the whole—lent to the evening an aura of portentous doings.

Another factor tending toward this end was the matter of the English translation, which was clear and convincing. One learned such slight talk as "My candle is flickering," "He stole my toy," and "I am old and everything upsets me!" sets off rather than lessens tragedy. Aside from the remarkable portrayal of the title role by George London, the quite appealing part of the False Dimitri, taken by Brian Sullivan, and the vocally and visually convincing portrayal of Blanche Thebom, there were three memorable interpretations: that of Jean Madeira as the Nurse, of Salvatore Baccaloni as Varlaam and of Paul Franke as the Simpleton.

Fritz Stiedry who conducted succeeded in his task of making into one impression the whole magnificent spectacle.

"That was something!" breathed someone at my shoulder as the crowds passed out after the

Speaking of Music

moving final scene. It was indeed—something which will still be news when that day's headlines are dim and dead. —H. E. S.

Flavored to Taste

IT IS interesting that the subject of conductor showmanship practically never comes up when a composer is conducting his own works. It certainly didn't come up when on March 1st Igor Stravinsky conducted the New York Philharmonic-Symphony in a program made up entirely of his works at Carnegie Hall. No waste motion, no flourish of baton, no ostentation marred a single phrase. Here was a man intent on one thing alone—brewing the concoction to taste—his own taste.

It was a program of ballet music, and therefore had something of the same scaffolding effect as has movie background music. Yet, unlike movie music, this was starchy with rhythms—rhythms that changed spectacularly yet were always unmistakable. These ballet earmarks aside, however, this was music to be listened to for its own sake: for the exquisite melodies that emerged, and for the instrumentation which was of a characteristic sort.

One noted the composer's habit of setting little groups of instruments off together: the woodwinds go into a huddle (as in the Tarentella of the Suite from *Pulcinella*); the French horns pair off with the double basses (as in the Third Deal of *Jeu de Cartes*); a neat little chorale is encompassed by the trumpets and trombones; the harp and flute duet charmingly (as in the Divertimento from *Le Baiser de la Fée*). Yet these devices, woven in subtly, made for simplicity rather than complexity. All in all, it was a stirring thing to witness a composer conducting works—his own—of a calibre that edge them pretty near the realm of the immortal. —H. E. S.



GEORGE SZELL

Orchestra in Rapport

THE Cleveland Orchestra, no doubt of it, has a personality of its own. On the evening of their visit to Carnegie Hall, February 10th, the various choirs responded eagerly to George Szell's baton. The oboe was a golden thread in the texture of the music and, when it carried a melody, added considerably to the romance of the Schubert. This Symphony No. 7 did not entirely suffer by being heard in New York City in the same week by both the Cleveland and the N.B.C. orchestras. The Cleveland version, if not so suave as the other, was very alive, had nuance, verve.

The rapport between soloist Clifford Curzon and the orchestra in Beethoven's *Emperor Concerto* was complete. Mr. Curzon's dynamics were at times percussive but Mr. Szell and the orchestra were in full accord with him. Between them they fulfilled the purpose of the composer to make the concerto a symphonic unit and not a vehicle for pianistic display.

One suggestion. A list of musicians, particularly in an orchestra on tour, might very well be included in the program notes. A quite complete set of notes on the compositions was enclosed in the program, but the personnel of the orchestra was not given, an omission which forced into anonymity those instrumentalists—such as the oboist (we have ferreted out the information that he is Marc Lifschey)—who contributed in their own right a special flavor to the program. —M. C. M.

Anniversary in Burbank

ON January 25th, the Burbank Symphony Orchestra with its director, Louis Damiani, and John Crown as guest soloist, celebrated its ninth anniversary with a concert worthy of the event. There are older orchestras among the many suburban groups in Southern California but none which represent better the work of young resident professional musicians than does this one. We doubt if any of them could have done better justice to Berlioz' *Symphonie Fantastique*, Strauss' *Tod und Verklärung* or the Liszt C Minor Piano Concerto. There was technical skill among the performers and tonal beauty in the performance. Best of all, one never felt any lack of inspiration in the direction. Tempos dragged a bit in

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Music in the Making at Cooper Union

by P. Glanville-Hicks

P. G.-H

THE first thing that strikes one, in looking over conductor David Brockman's six programs of "Music in the Making" heard this winter at Cooper Union is the remarkable variety that has been achieved in concerts that have represented comparatively few composers.

No one could deny that the very latest and most extreme of music's innovations have been available in many forms and styles; these hitherto hermetic worlds of musical experiment and esoterica have burst forth before the most average, the most typically proletarian of audiences, and this curious, highly interesting and highly interested public has surprised us all by talking back, by posing the most pertinent of questions, and by thoroughly enjoying themselves.

Delightfully Squirrely Eccentrics

In the season's fare there has been John Cage, complete with prepared piano and gongs played submerged under water for special effects; there has been jazz composer Kenyon Hopkins, bringing an atonal swing number that enraged high- and low-brows alike; then there were the magnetic tape boys (or "tapsichordists" as they have been named)—both imported and domestic—Pierre Voulez and other members of the group of "La Musique Concrete," and our own home-grown Otto Luening and Vladimir Ussachevsky of Columbia University.

These hors d'oeuvres were matched by entrées such as a boy prodigy who played improvisations in the styles of our musical ancestors, and Henry Cowell playing his own Piano Concerto, a work that calls for the active use of elbows upon the keyboard! What more could be asked of a six-program season in the way of esthetic and athletic entertainment? Yet more there was.

Solid Senders

David Brockman's programs, haphazard as they sometimes seemed, have illuminated some basic values in the contemporary scene, have isolated as if in a laboratory for a lay public some of the most abstruse lines of thought of the modern composer; furthermore, the programs have presented—at least in this reviewer's opinion—four important works that are real repertory pieces for the general concert planner.

These works are the following: Alan Hovhaness' *Vartan Symphony* given on February 8th; Otto Luening's *Pilgrim's Hymn for Chorus and Orchestra*, and Roger Goeb's *Concertant No. IV for Clarinet, Strings, Piano, and Percussion*, both given on October 12th; and Wallingford Riegger's *Music for Brass Choir, Opus 45*, for ten trumpets, ten trombones, eight horns, two tubas, timpani and cymbals, which was played on the December 7th concert.

This latter work one might hesitate to suggest for general or popular audiences on account of its considerable dissonant content, were it not that the music is so strong and massive, the mood and message so compelling, the instrumentation so highly dramatic, that it could not fail to impress, if properly performed.

The Hovhaness work—termed "exotic" by the conventional symphonic world—is written in the Asiatic manner, not aping the superficial stylistic or instrumental habits of Asia, but com-

posing structurally in the melody-rhythm form common in the Middle and Far East. The melodic and rhythmic elements are invariably more accessible to the public's ear and mind than are the harmonic—the vertically dissonant sounds of most modernism—and Hov-

haness' popularity (he can hire, and well fill Carnegie Hall for a one-man show of his own music!) is the public's way of expressing approval and love for the beauty and naturalness of this music, even though they may not know what the methods are that produce such melodiousness, such joyousness.

Luening's *Pilgrim's Hymn* is diatonic music of the Grandpa Moses New England Gothic style; it is an indigenous style of our country, other exponents of it being Ives and Virgil Thomson. Luening's piece would make a lovely prelude to any chamber orchestra concert.

Roger Goeb's *Concertant No. IV* is in chromatically dissonant (medium, not acute dissonance!) idiom that again ordinarily speaking is among the less popular with audiences of a general type. In this particular work, however, Goeb's use of a large battery of percussion lends such backbone, such metrical profile to the texture that it places it, in spite of its basic acidity, in the more accessible category.

The Conductor as Showman—and More

Conductor David Brockman's considerable sense of showmanship proved a great asset in the dramatization of the stylistic and technical extremes his programs propounded.

If prepared pianos and submerged gongs were employed, then the whole aesthetic notion of "changing the nature of the sounds to be used before starting to compose with them" was gone into blow by blow, with the audience participating, and the ensuing struggle with these "prepared" instruments then became a vivid and visible reality with the audience.

Similarly, when thirty shining brass instruments were lined up for the Riegger Resonance Marathon, the whole question of choice of ensemble for resonance reasons and the form of the work built thereon would be dissected and analyzed like a brain operation on a TV screen. The point of such modern works, where the instrumentation is a kind of type-casting, is thus illuminated with brilliance.

Musical Caricature Can Clarify Styles

Each of the different trends in modern composition represented on the Cooper Union programs was in a sense an extreme example of its kind, and this caricature procedure in program building—whether accidental or deliberate—proved highly enlightening. Even neoclassicism, that conservative grandson of conservatism, was demonstrated in the work of two of the most devout exponents of the doctrine, Elliott Carter and Arthur Berger, whose deft musical speech and brittle, scintillating instrumentation are typical of this school of thought at a high level of imagination and craftsmanship.

Even the leave-it-to-chance school of esoteric sound-composers was represented in this strange group of concerts in the person of Morton Feldman, a chap who dispenses with music paper altogether (wise, perhaps, when one considers the rising cost of it) and uses simply squared graph paper from school exercise books.

With these he charts high, middle, and low areas of action, marks off a metrical plan timing the entry of the players and leaves the

(Continued on page thirty-five)

Good Programs Mean Jobs

THE American serious composer is even hungrier than the performing musician. His music makes up only six per cent of symphony programs in this country. That is why the "Music in the Making" series under David Brockman at Cooper Union in New York is so significant. He plays American pieces only.

It is a tribute to the boldness and vision of the officers and board of Local 802 that they have held firm in their resolve to see these concerts through—and they have now recommended another, which will take place April 12th. President Al Manuti, Secretary Charles Lucci, and energetic promoters Jerry Alexander, Sherman Brande, and Sam Raderman, Patsy Fasanello, Jack Fidelman of Local 802's Music Performance Trust Fund in the Recording Industry committee, have firmly believed that these concerts might well yield some substantial employment—and they are doing so in the recording field.

"Music in the Making" has shown that a new audience, predominantly trade-unionists, can be won and held for American serious music.

Performing musicians are great movers and travelers—this magazine has 15,000 address changes a month. But it is even easier, and cheaper, for symphonic scores to travel. They cost only postage. With the portability of music in mind, we have asked Miss Glanville-Hicks to evaluate the program-building of Brockman's Cooper Union series, to see how many of these scores are permanent additions to the repertory, as playable in Dallas, Minneapolis, and Seattle as in New York.

—S. S. S.

SOUND IDEAS

By SAM FELDMAN and S. STEPHENSON SMITH

Just as the devil studies Scripture to confound it, musicians need to give themselves a quick course in sound-reproducing equipment. If they can't lick the sound engineers, they'd better join them.

If musicians don't watch out, the sound engineers will take them over.

To be sure, the radio, TV, and recording experts have about the same low opinion of musicians as they have of actors and announcers. They assess them by technical standards, and a voice-box is just another woodwind to them—unless it comes attached to a dance-band singer who usually has other charms than her voice, which as a rule is not a high fidelity instrument.

But a Joe Blow, a string man, or a drummer has to be good to pass muster with the sound engineers. They're the really tough critics. They can do a good deal to improve on what nature has given the horn-tooter, but they can also dirty him up if they choose.

So on the human count, as well as the technical, a musician should learn all he can of the sound man's craft mystery. Around the recording studio, or the radio-TV workshop, the air is thick with talk of hi-fi, playback, mothers, masters, and the jargon of the tape-cutters and note-splitters (yes, you can cut and splice sound tapes practically between two notes, and take the bluing out of a blue note—gag writers please note!).

Some forehanded composers and performers have long made use of rudimentary sound equipment to speed up their work—and to hear what the performance sounds like before it is entrusted to the tender mercies of an audience.

Sigmund Romberg, in that half-acre ground floor studio-library of his Beverly Hills home, had his piano, Hammond organ and other instruments "wired for sound." He would compose at his piano with Novachord attachment (to rough in the orchestral background) and have the sound piped out via wire to the office up front. He often kept two or three musical secretaries busy transcribing from the records. This was before the day of the magnetic tape recorder.

Otto Cesana keeps an old player-piano roll-cutting machine in his studio just down 57th street from Carnegie Hall, and composes directly on it. Then he can use the player-piano for the play-back. He built up the music for his recent L.P., *Ecstasy*, in this manner—but he'd rather hear it with a 60- or 70-piece orchestra—as what composer wouldn't?

A roving reviewer naturally thinks of concert hall acoustics in terms of particularly fine musical sounds he has heard at some place or other.

A real acoustical wonder is the Theater and Concert Hall at Tanglewood. Here Elie Saari-nen, after he had finished the big Music Shed, outdid himself in constructing a perfect resonance chamber. If you can imagine a giant loudspeaker built in sections, each one a little larger than the other as they get more distant from the sound source, and so constructed that they would telescope into each other, you can visualize Saarinen's procedure. The result is a concert hall seating perhaps eight hundred, which is almost perfection for chamber music and *Kammeroper*. The wood is left exposed, and it seems to have aged like an old violin. When you are outside the hall on a summer night, you must take care to be within the area that is formed by lines prolonging the sides of the building, and curving in the same way; for outside these "sound" lines you hear only silence: so accurately has Saarinen gauged his construction to channelize the sound waves. The result is of course a marvelous listening situation.

A Greenwich Village converted night club, Circle in the Square, furnished more sheer delight in sensuous sound for this reviewer's ear during the current season than any uptown spot. Here, in an eerie, badly lit cave where Orpheus could hardly have seen Eurydice, an ideal spot for aging fauns and satyrs to get passé nymphs into corners, the New Art Wind Quintet took over the place on a Monday night (Arthur Miller's cast saves the world there six nights a week) and illumined the darkness with the brightest kind of music. They played Walling-ford Riegger, with his lean, sparkling statements. Their rendering of the first movement of Marion Bauer's newest piece was a real joy to listen to. Their whole program went beautifully in this intimate setting, with the audience on three sides of the players. They had to provide two encores, not a usual event at a chamber music concert—and they were up to playing more than the program called for. It may have been because the bright gold of her instrument relieved the gloom of the hall that Elizabeth Bobo's horn work seemed outstanding, even in a notable small ensemble. But above all, one realized in thinking back over it, there was no echo in the place, and no blurring of the sounds. Evidently the odd composite on the old night club walls, the two levels, and the mirrors and all, somehow added up into a good sound chamber—at least for woodwinds.

The more case-hardened reviewer will wince when he recalls the many fine sounds he heard in the New York Times Hall, now, alas, no longer in existence so far as music is concerned. And the acoustical excellence of the Carl Fischer Concert Hall, and of the Carnegie Recital Hall, will be attested to by all right-thinking devotees of chamber music. Those who have heard the Carnegie Recital Hall tested by Sylvia Marlowe's Harpsichord Quartet will vouch for the fact that this room is as good for the plangent sounds

ART WORK and LITTLE MEN

By RHODA BREMER

of the piano's predecessor as it is for the other strings. Indeed, the piano, treated as the percussion instrument it is in essence, is perhaps a little too powerful for the Recital Hall.

Mostly, musicians take for granted the acoustic excellence of the well known concert halls, and think little about the engineering—and, in some instances, remedial tinkering—that went to build them as temples of fine sound.

It is a different matter when it comes to a performing musician's own studio. If he is in touch with what's happening in the sound engineering field, he now has to consider adding some workshop features to his musical equipment.

The younger composers are most of them getting hold of the newer recording devices. Alan Hovhaness, who lives just up the street from this reviewer, tells us he managed to get hold of a tolerable second-hand tape recorder for a hundred dollars. But this was a tremendous bargain.

How much, you may ask, will an adequate playback apparatus, not necessarily of professional (i.e. radio station or recording studio) quality cost? Well, you can get playback apparatus in almost any price range, from \$50 up. A fairly good semi-professional set of equipment will run you around \$280. And a tape recorder of the same grade—that is, just short of the kind the commercial operators use, will cost around \$375, without the microphone. A really good precision mike will cost another \$80. It is possible, if you are handy with tools, and know something about the practicalities of installing sound equipment, to manage for less; but the truth is that precision instruments are involved in good sound reproduction, and there is no way of getting such items for peanuts. The high fidelity which you get for treble and bass has to be matched by the fidelity to metric measurements in machine tool adjustments that turn out the apparatus. This skill, and this machinery, come high.

In the belief that acoustics is now more than ever a matter of vital concern to the musician, both economically and aesthetically, we asked Sam Feldman, of Local 802, an arranger, autograph copyist, and connoisseur of twelfth century music, to work with the editors of the *International Musician* on a few articles on sound engineering as it concerns the musician. In addition to his musical skills, which he is now extending as a student at the Manhattan School of Music, Sam is also by way of being pretty close to a sound engineer, though he does not have an engineer's card. But he can build a fine sound system, and operate it. So look at his picture-story of what happens on a recording date, complete except for "Take five."

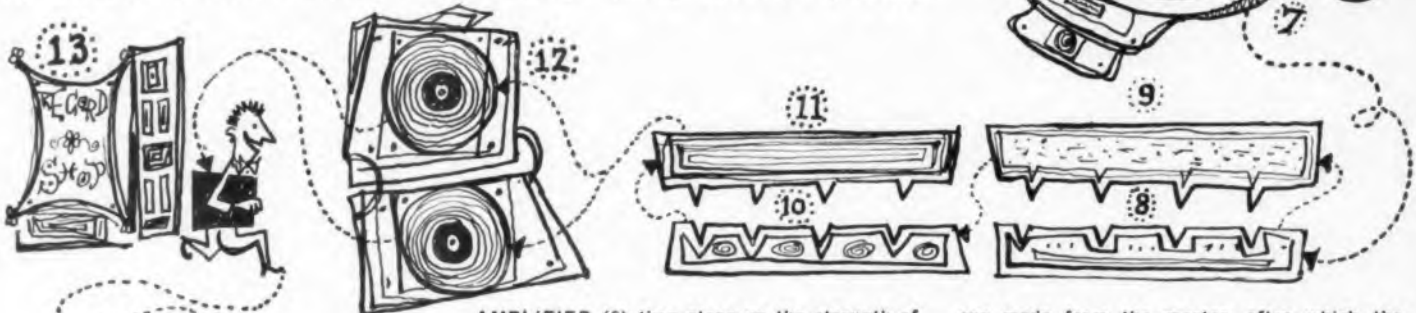
—S. S. S.

INTERNATIONAL MUSICIAN



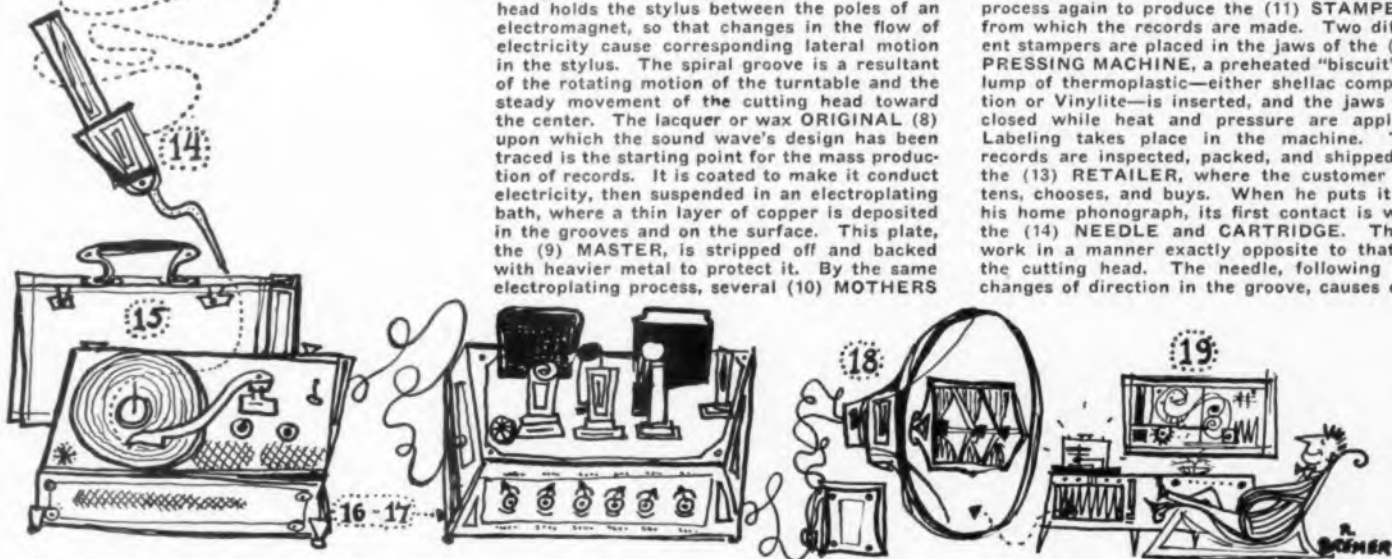
(1) The RECORDING STUDIO itself may change the sound produced by the musician. How much the sound waves are changed depends in part on the size and shape of the room; the relative "hardness" of the walls, ceiling, and floors, which determines how much sound is reflected or absorbed; and even the number of people present, the furniture, and draperies, all of which act as sound absorbers. (2) The several types of MICROPHONES—some for music and some for speech—pick up the energy of the sound waves in the air and transform this energy into an electrical impulse that follows faithfully any change in the sound. (3) The MIXER receives the impulses from

several mikes, records, sound effects, or echo chambers; adjusts their relative loudness; and sends out one blended signal. (4) The COMPRESSOR and (5) the ATTENUATOR are devices used to control size and width of the recorded grooves. The compressor reduces the power of the loudest passages through changing the relative balance of loud to soft; while the attenuator cuts down the size of the deepest bass waves proportionately. These and other controls are included in the recording pre-amplifier and equalizer. (Most recording companies now do all their preliminary recording on tape. The tape signal is then fed into the recording amplifier.) The recording POWER



AMPLIFIER (6) then steps up the strength of the electrical impulse so that it has enough energy to drive the (7) CUTTER. The cutting head holds the stylus between the poles of an electromagnet, so that changes in the flow of electricity cause corresponding lateral motion in the stylus. The spiral groove is a resultant of the rotating motion of the turntable and the steady movement of the cutting head toward the center. The lacquer or wax ORIGINAL (8) upon which the sound wave's design has been traced is the starting point for the mass production of records. It is coated to make it conduct electricity, then suspended in an electroplating bath, where a thin layer of copper is deposited in the grooves and on the surface. This plate, the (9) MASTER, is stripped off and backed with heavier metal to protect it. By the same electroplating process, several (10) MOTHERS

are made from the master, after which the master is filed away in a vault to preserve it for future use. The mothers go through the process again to produce the (11) STAMPERS from which the records are made. Two different stampers are placed in the jaws of the (12) PRESSING MACHINE, a preheated "biscuit" or lump of thermoplastic—either shellac composition or Vinylite—is inserted, and the jaws are closed while heat and pressure are applied. Labeling takes place in the machine. The records are inspected, packed, and shipped to the (13) RETAILER, where the customer listens, chooses, and buys. When he puts it on his home phonograph, its first contact is with the (14) NEEDLE and CARTRIDGE. These work in a manner exactly opposite to that of the cutting head. The needle, following the changes of direction in the groove, causes cor-



responding changes of current in the magnetic field surrounding it. (These remarks apply to the more recent magnetic cartridges. In crystal cartridges it is the physical twisting of a piezoelectric crystal that changes the electrical output.) The PICKUP ARM and TURNTABLE (15), and the changer mechanism if any, are important in that they may cause slight distortion if not well designed. They must not introduce any resonance, noise or electrical interference with the signal from the cartridge. The PRE-AMPLIFIER and EQUALIZER (16)—also called a compensator—take this weak signal and increase its strength, while restoring

to some degree the changes in bass and treble balance made in the recording compressor and attenuator. In some designs, the tone and volume controls are on the pre-amplifier, along with selector switches for AM or FM radio, TV sound, or phonograph. Other equipment puts these controls on the (17) POWER AMPLIFIER, whose job is to increase the electrical strength of the signal so that it can power the relatively inefficient speaker. (18) LOUD-SPEAKERS are of many types and sizes and prices. All perform the same job—turning the electrical impulse into a sound wave in the air. A thin paper cone or metal diaphragm is

attached at either the center or edge to a coil of fine wire. This coil, suspended in an electromagnetic field, is moved in or out as the impulse from the amplifier changes; and this motion, transmitted to the cone, sets up a sound wave in the air. The type of enclosure in which the speaker is mounted has an effect on the amount of bass the speaker can deliver. Finally, the location (19) of the speaker in the room, the size and shape of the room, how sound absorbent or reflecting it is, and the individual listener's ear all affect the sound we hear and how faithful that sound is to the original notes played.



LARRY VALENTINE
In New England area.

VAL BARBARA
In New Orleans.

TILLI DIETERLE
Palm Springs, Calif.

ESTHER HANLON
Cincinnati, Ohio.

FREDRIC VONN
Back in New York City.

EAST. Earl Hines will be featured at the Hi Hat in Boston, Mass., March 16 to 22nd . . . The Larry Valentine orchestra doing one-niters in the New England area . . . Also in this territory on one-niters is Jesse Powell . . . Red Richman, Hammond organist and pianist, now in his seventh month at the Peacock Room in Hartford, Conn.

The Merrimen featured at Caparella's in Buffalo, N. Y. The group consists of vibes, piano, guitar, and bass. The bassist, incidentally, is using the new Fender electronic bass . . . Del Simmons closes at the Stuyvesant Hotel in Buffalo on March 23rd . . . Lenny Herman winds up a long stay at the Hotel Syracuse in Syracuse, N. Y., on April 2nd . . . Vi Burnside one-niting during the month of March in Eastern territory.

The Dixieland Capital City Five appearing nightly at the Paddock Club in Trenton, N. J. . . . Bart Smith and his Casa Marano orchestra now in their second year at the For-Hills Supper Club in Newark, N. J. The group includes Gus Williams on sax, Joe Manzie on trumpet and bass, Harty Godfrey on drums, Breezy Smith lead, piano, and accordion, and Al Costello, vocalist . . . Duke Ellington making single appearances on the East Coast . . . Elliot Lawrence taking weekend engagements in the same territory.

Johnny Sparrow closes at the Parker House in Pittsburgh, Pa., on March 15th. On March 16th the Doc Bagby Trio takes over at this spot for two weeks . . . Fats Noel plays the Sportsmans Cafe in Ambridge, Pa., March 9th to 21st . . . The Bill Doggett Organ Trio heads the bill at the Club Caverns in Washington, D. C., March 9th to 29th.

WHERE THEY ARE PLAYING

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

NEW YORK CITY. Dizzie Gillespie at Birdland March 12th to 27th . . . Tiny Davis due at Snooky's on March 16th for two weeks . . . Joe Holiday will play Birdland March 26th to April 8th . . . The Barbara Carroll Trio on at The Embers.

Gil Murray at the piano, solovox, and accordion, started his second year at Jackson's Steak House . . . Machito featured at the Apollo Theater March 6th to 12th . . . Erskine Hawkins plays the Audubon Bar on March 13th . . . The Nocturnes still on at the Statler Hotel.

Fredric Vonn, novelty piano humorist, has just returned from a very extensive concert tour of Europe and Africa. He does popular music, classical music, comic improvisations on request, and humorous sketches . . . Freddie Washington's All Stars now at The Manor out in Bay-side, L. I. The group also gives jazz concerts here on Sunday afternoons.

PHILADELPHIA. Bull Moose Jackson closes at Pep's Musical Bar on March 7th. Lester Young will be featured here

from March 23rd to 28th . . . The Ray-O-Vacs open at the Carver Bar on March 16th for one week. On the 23rd they move to the Sportsmans Cafe in Ambridge, Pa., until April 4th . . . Myrtle Young plays Bill and Lou's March 9th to 15th . . . Erskine Hawkins makes an appearance at Town Hall on March 6th.

SOUTH. Val Barbara, who's had his own dance band since 1934, playing dates in and out of New Orleans. He also prides himself on the lifetime membership card recently presented to him by the president of New Orleans' Chamber of Commerce . . . Johnny Greer doing one-niters down South . . . Johnny Hamlin closes at the John Ringling Hotel in Sarasota, Fla., on March 26th . . . The Rey Mambo Combo, formerly at Copa City, now half-way through a thirteen-week stint at Miami Beach's famous Ciro's . . . Jimmy Preston due in West Palm Beach at this time.

MIDWEST. Louis Armstrong plays the Towne Casino in Cleveland, Ohio, March 9th to 15th. He moves to the Vogue Terrace in Pittsburgh, Pa., on March 16th for one week . . . Esther Hanlon, organist, who recently concluded a ten-week engagement at the Hotel Sheraton Gibson in Cincinnati, Ohio, now seen and heard on numerous WLW-TV and WLW shows in this city . . . Lionel Hampton one-niting in the Midwest.

The Populaires featured at the London Chop House in Detroit, Mich. . . . Chuck Eiferle, organist, opened his second season in the Mariners Lounge at Cunningham's Fisherman's Wharf, St. Clair, Mich. He will also resume his weekly organ broadcasts from Fisherman's Wharf . . .

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A FOOL SUCH AS I	Robbins	I'M IN LOVE	Garlock-Scherer
A STOLEN WALTZ	Sheldon	I'M WIRED FOR LOVIN' (HONEY)	Leo Talent
ANYWHERE I WANDER	Frank	KEEP IT A SECRET	Shapiro-Bernstein
BYE BYE BLUES	Bourne	KISS	Miller
CASUALLY	Garlock-Scherer	MISTER MIDNIGHT	Miller
DON'T LET THE STARS GET IN YOUR EYES	Four Star	NINA NEVER KNEW	Jefferson
DOWNHEARTED	Paxton	OPEN UP YOUR HEART	Longridge
EARLY BIRD	Robbins	PERHAPS	Peer
EVEN NOW	Plekwick	SAY IT ISN'T SO	Berlin
GYPSY GIRL	Spinlan	SAY IT WITH YOUR HEART	Feist
HEART AND SOUL	Famous	SECOND STAR TO THE RIGHT	Disney
HOLD ME, THRILL ME	Mills	THUMBELINA	Frank
HOT TODDY	Coachella	TILL I WALTZ AGAIN	Village
HOW DO YOU SPEAK TO AN ANGEL	Chappell	WHY DON'T YOU BELIEVE ME	Brandon
HUSH-A-BYE	Remick	WILD HORSES	Simon
I CONFESS	Witmark	YOU BELONG TO ME	Ridgeway

THE CONDUCTOR AS SHOWMAN



GERI CHISOLM

THERE'S a lot more to conducting than stick-waving. A musical director of a symphony orchestra today must be a program-builder, or he won't get the audience into the hall. He must be an expert in the cajolery and management of singers, if he includes—as he'd jolly well better—opera excerpts in concert form in his repertory. If he is one of the lucky baton-wielders who can play with skill the role of master of ceremonies, as he must at children's concerts, he is still better off if he commands some good one-line jokes—wit, not gags: the important thing is his ability to hold an audience in the intervals between the music. Add to all these new demands the necessity for working closely with such ventures into the symphonic and concert field as the Music Performance Trust Fund of the Recording Industry may make, and you have a recipe for a veritable model of a modern major-general—of music.

This bill of particulars fits Frieder Weissmann. We have watched him in the drawing room rehearse singers (see cuts) for a concert of Wagnerian excerpts. He worked as hard as if he had the whole ninety-piece Havana Symphony Orchestra in front of him. He apparently carried the score—both the vocal and the instrumental line—in his head, for he hardly glanced at the music over the accompanist's shoulder. His eyes were all on the singers, encouraging, warning, pulling the music out of them, indicating shading and tempos with swift, expressive, meaningful movements of his hands. Anybody watching would realize that here was a fine vocal coach, adept in Wagnerian style—but one who happened to be a symphony conductor as well.

Another time we saw Weissmann, this time through opera glasses, as he conducted a concert version of the opera *Turandot* with the New York Old-timers Orchestra—a Recording and Transcription Fund venture. This was in the narrow balcony of the main rotunda of the

Metropolitan Museum of Art—not to be confused, as a concert hall, with the Metropolitan Opera House. Weissmann kept his forces in hand under these trying stage conditions, and coordinated singers and orchestra with fine results. When I add that there were eleven former concertmasters in the lineup, you will realize that this was no slight feat of management. Actually, in musical circles around New York, Weissmann was credited with a remarkable job in handling the old-timers' group—not least by the men themselves. And the consensus was that he turned what several other conductors had rejected as a thankless task, into something of a musical triumph. Many remarked that he had what it takes to handle summer, "pop," and out-of-season concerts: a real audience touch. And behind this talent there is a story of a long, checkered, and adventurous career.

IN AID OF MUSICIANS

A CONDUCTOR—not of one, but of two symphony orchestras; a doctor of philosophy—earned, at Munich University; a sportsman—he is a first-class equestrian; and above all, a humanitarian—for he has worked hard and devotedly at no monetary compensation to promote something for the welfare of those musicians who have reached the age where their services are not in demand—this is Frieder Weissmann, conductor of the Havana Philharmonic and the Scranton Philharmonic Orchestras.

Born in southern Germany in 1900, he was graduated from Munich University where he studied both law and music. He served as head of the State Opera in Berlin from 1920 to 1925, and later at the Munster and Konigsberg Operas. In 1931 he was engaged as official conductor of the Berlin Symphony Orchestra, and when that organization merged with the Berlin Philharmonic he was engaged as guest conductor until May, 1933.

The following year he went to Amsterdam to take up the baton for the Concertgebouw Orchestra for the first time, and also to conduct opera for Holland's radio company AVRO. From 1930-34 he conducted Wagnerian festivals at the Royal Flammand in Anvers, Belgium.

All this points up that Frieder Weissmann is not only a distinguished symphonic conductor, but a versatile musical leader who is also



FRIEDER WEISSMANN



FRANK FOREST

thoroughly at home in the lyric theater, and who is considered one of the foremost contemporary specialists on Wagnerian opera. He has, in this country, conducted the Wagner series with the New York Philharmonic-Symphony at Lewisohn Stadium with such famed Wagnerian artists as Lauritz Melchior, Elizabeth Rethberg, and Friedrich Schorr.

In January, 1934, Weissmann was called to Buenos Aires to conduct at the Teatro Colon, as well as to give symphony concerts. He was reengaged for South American appearances every season thereafter through 1937. His formidable leadership, and his vitality and enthusiasm have blended well with South American temperament, and it is no wonder that when the Havana Philharmonic was looking for a permanent leader in 1951 Weissmann was chosen. In the short space of time that he has been with this symphony he has won the esteem and confidence of the orchestra.

Weissmann made his American debut as guest conductor of the Cincinnati Symphony during the 1937-38 season, winning high praise from both the press and the public. In the fall of 1939 he was engaged to head the reorganized New Jersey Symphony Orchestra, and in 1943 became permanent conductor of the expanded Scranton Philharmonic.

His contributions to Scranton have been considerable. As its director for the past ten years he has brought the symphony to its present high level. He has conscientiously built a fine orchestra, given young artists in the area a chance to perform with the orchestra, and has treated Scranton Philharmonic audiences to great music, including many first performances. His programs have consistently been a tasteful mixture of the old and the new music. He has programmed to keep a balance between what he likes to conduct, and what he thinks the listeners will like to hear. For this Scranton concertgoers have given him grateful appreciation.

(Continued on page thirty-four)



LEHMAN ENGEL

WHEN at a concert of the Jackson Symphony Orchestra, presented in that city on April 24th, 1945, Lehman Engel, Jacksonian by birth, conducted his own work, *Music for War*, a good time was had by all. For the occasion combined two elements Mississippians relish: a chance to attend a musical get-together (camp-meetings, all-day sings, serenades, barn dances, boat trips, festivals, regattas, pageants are their delight); and the chance to applaud the success of a native son. A few months later Jacksonians were given another opportunity to enjoy themselves in characteristic fashion, when, in November, 1945, the first complete grand opera was performed with men and women singers culled from the State itself. This production of *Cavalleria Rusticana* was so favorably received—it was sponsored by Belhaven College and conducted by Harold V. Avery—that the next year, under the solicitude of Mrs. John T. Caldwell, the venture became the Jackson Opera Guild, a club-like organization which ever since has provided residents of this capital city of Mississippi with two performances of opera annually—these usually on consecutive nights in Thanksgiving week.

Home-Grown, Home-Consumed

This favoring of home products is no new thing in Mississippi. In Vicksburg, ante-bellum cultural center of the State (to the old Opera House came many great personages of the day, among them Jenny Lind), a thirty-year-old Matinee Music Club regularly provides residents with concerts displaying local performers. The fact

that Mrs. Philip Houston, Miss Grace Lanning, Mrs. Laura B. Amis (a music teacher in the town for fifty years) back this project, that Miss Ernestine Ferrell has staged several operettas and light operas in the city, and that Miss Dorothy Gaylord directs the annual Christmas Oratorio indicates that women play a not inconsiderable role in musical development in the State.

Almost a century of activity in helping townspeople to put on their own concerts with their own people is the boast of the Matinee Music Club of Meridian. A chorus of 100 trained singers meets twice monthly and the annual concert they present is augmented by an orchestra of symphonic calibre. This year George Evans, music supervisor of schools in the region and teacher at the Junior College, directed a performance of Menotti's *Amahl and the Night Visitors*.

Centers of Culture

Two reasons why colleges and universities in Mississippi are not ivory tower hideaways but rather centers of community activity are the innate neighborliness of the people of this State and the necessity—in view of the scarcity of large cities—for colleges to take over the role of cultural initiators.



WJDX STAFF ORCHESTRA

Thus the University of Mississippi (in Oxford) has inaugurated a Community Music Service which rounds up talented townfolk, stimulates audience interest and helps outside communities in the first difficult months of starting enterprises of their own. Its musical bill-of-fare this season—vocal, piano and organ recitals, two orchestral concerts, two band concerts and performances of Handel's *The Messiah* and Menotti's *The Medium*—is meant for town as well as campus consumption.

Because of their communal links, universities are singled out by higher authorities to aid in

Music in

various cultural projects. The General Education Board has made a grant to the University of Mississippi to further its program for developing string classes in key centers in the State—this to combat the nation-wide problem of shortage of strings. Arthur Kreutz is in charge of this in addition to his work on the faculty of the University. A Ford Foundation grant has gone to Rogie Clark, music department head at Jackson College (one of the State's leading Negro schools) to do additional study and then return to Mississippi to work in the State Department of Education in an effort to improve music instruction in Negro schools.

At Mississippi Southern College in Hattiesburg nearly 300 music students currently studying in the undergraduate and graduate schools of music attend not only their own musicales, presented the first and third Sundays of each month, but also college-sponsored concert attractions—this year the Robert Shaw Chorale and Orchestra, and the Lauritz Melchior Show,

The college's choral group, called the Hattiesburg Choral Union—it presents two oratorios annually—is made up both of townspeople and college students. The annual Spring Festival includes an opera performance (Straus's *Chocolate Soldier* this year). The school also is center for a symphonic band, a college symphony and the Mississippi Southern Vesper Choir. Each January, high school juniors and seniors from all over the State come for auditions before the faculty, receive constructive comments on their registration slips, and, in the case of a few seniors of talent and ability who need financial help to

JACKSON SYMPHONY ORCHESTRA, THEODORE RUSSELL, CONDUCTOR



Mississippi

continue their education, are awarded scholarships ranging from \$60.00 to \$150.00 a year. The auditorium of the college houses civic as well as campus events. *Kiss Me, Kate* was presented there February 4th by the Civic Drama Guild of New York; a Boston Pops Orchestra concert, sponsored by the Hattiesburg Concert Association, occurred on February 19th.

In Columbus, the Mississippi State College for Women includes in its Music Department (headed by Sigfred Matson) a Bach Society, a glee club, a "College Singers" ensemble, an orchestra and the M.S.C.W. Group of the American Guild of Organists, enterprises which collectively contribute to the Spring Music Festival. The College and the City of Columbus have joined forces to form a Civic Music Association, with the promise of a concert series in the near future.

Accent on Singing

Blue Mountain College, a private school for girls, has the students presenting opera under the direction of Linda Berry. Rust College has a traveling group of singers. Mississippi State College at Starkville has a music department, its chairman E. D. McKissack. In Jackson Millsaps College boasts a sixty-voice choir (formed in



CONCERT ORCHESTRA OF MILLSAPS COLLEGE

1935 by Alvin Jon King and since directed by him) which tours the Midwest as well as the South. It joins a choral unit of Jackson Central High School to make up the four-hundred-voice chorus which annually performs *The Messiah*. The Utica Singers (Utica Normal and Industrial Institute) have toured in this country and in Europe. The Prentiss Jubilee Singers (Prentiss Normal and Industrial Institute) help cover expenses for the School through their tours. And so it goes. It is indeed difficult to point out a college in Mississippi in which a fine chorus has not been developed.

Composers gravitate to these colleges both to stimulate and be stimulated. Mr. Kreutz, of the faculty of the University of Mississippi's Department of Music—his ballad opera, *Acres of Sky*, was produced at Columbia University, New York, in the Spring of 1951—feels that in Mississippi inspiration is to be found for a work which will bring together drama, music and ballet, springing from the deep roots of America.

MARCH, 1953

Eugene H. Woodman, Vicksburg



Mr. Avery of Belhaven College is the composer of *The Rival*, which received first place in the 1946 Mississippi Federation of Music Clubs' original composition contest and of *Nenia* which was sung by the Belhaven Singers on the Jackson Symphony Orchestra program of May, 1948.

Native Sons Travel Far

Not that campuses in the State have a corner on composers. William Grant Still, born in Woodville, found his path diverging sharply from the academic, to take in night club and theatre orchestras. (He now lives in Los Angeles.) Creighton Allen (born in Macon, Mississippi), composer of over three hundred works, began his pianistic career with a concert in Carnegie Hall and has since made New York his home. Chalmer Clifton (born in Jackson) has spent his adult life—he graduated from Harvard—first conducting in Boston and then directing the Federal Music Project, and heading other musical organizations in New York City. Lehman Engel has conducted choral groups, ballets, operas and symphony orchestras all over the United States.

Composers in Mississippi must not be limited, however, to the note-writing variety. Every



tion and Encouragement of Barber Shop Quartet Singing in America," and that on May 26th, in Meridian, memorial ceremonies will take place for the late Jimmie Rodgers, folk-singer, and native of the town. On that day a marble statue will be unveiled depicting him in his brakeman's uniform, holding his famous guitar. It is estimated that around 60,000 visitors from all parts of the United States will be in Meridian that day to do honor to this singer of songs.

Work Sets the Rhythm

At Swan Lake, at Greenwood, at innumerable other small towns throughout the State, field workers sing and shout antiphonally with a leader adding new motifs and new verses. William C. Handy, "Father of the Blues," has described the blind singers and wandering bards ambling down the railroad tracks, catching rides atop big freight cars, giving impromptu concerts in railway stations. Many a "bard" in the early days earned his living by selling his
(Continued on page twenty-five)

THEODORE RUSSELL



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MINUTES OF THE MEETING OF THE INTERNATIONAL EXECUTIVE BOARD

Santa Barbara, California, June 5-13, 1952, Inclusive

Biltmore Hotel
Santa Barbara, Calif.
June 5, 1952

Biltmore Hotel
Santa Barbara, Calif.
June 6, 1952

The meeting is called to order by President Petrillo at 2:00 P. M.

Present: Bagley, Cluesmann, Steeper, Kenin, Clancy, Bahard, Iucci, Murdoch.

The following booking agents appear:

- Clyde Baldschun—
McConkey Artists Corp.
- Ray Herbeck—
McConkey Artists Corp.
- Bob Phillips—
Associated Booking Corp.
- Ben C. Waller—
Ben Waller Enterprises
- Morris Stoller—
Wm. Morris Agency, Inc.
- Milton W. Krasny—
General Artists Corp.
Gale Agency
Willard Alexander
Billy Shaw Artists
- Jules C. Stein—
MCA
- Larry Barnett—
MCA

At the call of the President, representative agencies of the industry appear before the Board. The President explains the abuses that have been occurring in connection with the charging of commissions from the top by the various booking agencies. The agencies explain the difficulties in complying with the Federation regulation which provides that commission rates should be applied after transportation costs and union dues are first deducted. It is explained that it is difficult to keep correct records due to the fact that the leaders do not and cannot, in some instances, furnish the proper information to the agencies regarding transportation costs.

The agencies also furnish charts and statistics pointing out the drop in business over the past ten years. The Board is asked to find ways and means to help the agencies stay in business. It is pointed out also that several large agencies have dropped out of the business in recent years. The agencies then discuss the ruling made by the Board that commissions may be charged from the top provided that the agencies reduce their commissions from 20% to 15% on engagements allowing 20% commission. As a simplification of the existing laws, the agencies suggest that they are willing to take a lesser commission provided they can charge this amount from the gross price of the engagement, rather than go through a complicated bookkeeping process of deducting dues and transportation costs on each engagement. The Board members ask numerous questions and there is considerable discussion.

The representatives of the agencies are excused and the matter is laid over.

Other matters of interest to the Federation are discussed.

The session adjourns at 5:45 P. M.

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

Certain minor modifications in the proposed Pension Plan are presented which are concurred in by the Board.

Treasurer Steeper proposes that the hotel allowance for delegates be set at \$6.00 per day.

On motion made and passed, this is concurred in.

The question of tape recordings made to permit musicians to play another engagement while the recording is broadcast is now brought up. The entire situation is thoroughly discussed.

It is decided to lay the matter over until later in the meeting.

President Petrillo reports the situation in connection with the renewal of the lease of the President's office, and the alterations thereof. He also states that due to the accumulation of records in that office it is advisable to rent outside space for storage purposes.

On motion made and passed, the President is authorized to rent such space.

The question of President Petrillo being a delegate to the Democratic National Convention is discussed.

The Board feels that President Petrillo should attend the Convention as a delegate.

President Petrillo discusses attending the Testimonial Dinner given to William L. Hutcheson of the United Brotherhood of Carpenters and Joiners of America, which was held in Indianapolis last May. He foresees that he will receive many invitations from AFL Conventions, State Federations, etc.

The Board urges him to attend as many as he can, the expenses to be paid by the Federation.

Executive Officer Murdoch brings up the subject of the request of Local 298, Niagara Falls, Ontario, Canada, to place a radio station on the Unfair List.

Matter is referred to the President to be discussed with Brother Murdoch and Secretary Scott of Local 298.

The following bills, which have been paid, are presented.

On motion made and passed, payment is ratified.

Walter M. Murdoch, Canadian Representative:

Expenses—November, 1951	\$343.70
December, 1951	360.27
January, 1952	276.00
February, 1952	322.56
March, 1952	275.12

Hal Leyshon & Associates, Inc.,
Public Relations:

Expenses—January, 1952	\$830.70
February, 1952	768.36
March, 1952	701.43
April, 1952	510.95

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Van Arkel & Kaiser, Counsel:
 Expenses—January, 1952 \$658.65
 February, 1952 185.95
 March, 1952 75.96
 April, 1952 372.73

Woll, Glenn & Thatcher, Counsel:
 Expenses—February, 1952 \$ 79.82

Roosevelt, Freidin & Littauer,
 Counsel:
 Expenses—December, 1951 \$ 41.93
 January, 1952 99.52
 February, 1952 257.30
 March, 1952 255.18

S. Stephenson Smith:
 Expenses—January 9 to May
 12, 1952 \$293.41

McMaster Montgomery & Co.:
 Fees covering attendances with Mr.
 Murdoch, Mr. Bushnell of the
 Canadian Broadcasting Corp., the
 Solicitor to the Winnipeg Local,
 and attendance in Ottawa with
 the Solicitor to the Taxation De-
 partment of the Department of
 National Revenue and other De-
 partmental Officials covering Oc-
 tober 27, 1950, to December 31,
 1951 \$451.00

Fees covering work in connection
 with suggested amendments to the
 rules covering claims, etc. \$150.00

Leonard Horwin, Attorney in Nasser
 Case:

Total bill to March 31, 1952 \$2,592.03
 One-half retainer paid in
 advance 750.00

Balance paid \$1,842.03

The credit for the \$1,500.00 re-
 tainer is being divided equally
 between the Nasser and Beacon
 cases, and when both are concluded,
 appropriate accountings will be
 made by Mr. Horwin.

Final bill submitted May
 27 \$849.10

Executive Officer Kenin asks that
 some study be given to the reduc-
 tion of commissions on long-run
 engagements.

Other affairs of the Federation
 are also discussed.

The session adjourns at 6:30 P. M.

Biltmore Hotel
 Santa Barbara, Calif.
 June 6, 1952

The session reconvenes at 8:30
 P. M. President Petrillo in the
 chair.

All present.

The Board discusses actions of
 members not covered by the By-
 Laws.

The Treasurer now makes a re-
 port of certain matters in connec-
 tion with his duties.

The Pension Plan is now brought
 up and the entire matter thoroughly
 discussed.

A suggestion made by the Secre-
 tary of a Local of the Federation
 that publishing of local reports be
 eliminated from the "International
 Musician" is now considered.

It is decided to leave this matter
 as it now stands.

Other matters of interest to the
 Federation are discussed.

The session adjourns at 10:00
 P. M.

Biltmore Hotel
 Santa Barbara, Calif.
 June 12, 1952

President Petrillo calls the ses-
 sion to order at 8:30 P. M.
 Present: Bagley, Cluesmann,
 Steeper, Kenin, Clancy, Ballard,
 Harris, Murdoch.

Delegate McKee, Local 107, Ash-
 tabula, Ohio, appears regarding
 Case 1001, 1951-52: Charges pre-
 ferred by Local 107, Ashtabula,
 Ohio, against Associated Booking
 Corp., New York, N. Y., and mem-
 bers Buddy Greco (77-802), Dave
 Davis, Harry Damas and Bob
 Pavlovic (Palk) of Local 4, Cleve-
 land, Ohio, for alleged violations of
 the A. F. of M. By-Laws in the
 former local's jurisdiction. He feels
 that the penalties imposed by the
 Board were too lenient considering
 the offense involved and asks that
 the matter be reconsidered for the
 purpose of imposing a more severe
 penalty.

While it is not the policy of the
 Board to increase a penalty after a
 decision is once rendered, in view
 of the explanation made by the
 Delegate, the matter is laid over for
 further consideration.

Delegate Casciano, Local 466, El
 Paso, Tex., appears in connection
 with a case in which the local is in-
 volved in a law suit. President
 Petrillo explains the situation and
 feels that the local is entitled to
 the assistance of the Federation.

On motion made and passed the
 matter is left in the hands of the
 President with full power to act.

Delegates te Groen, Paul and
 members Fischer and Rando of
 Local 47, Los Angeles, Calif., ap-
 pear. They discuss with the Board
 the question of 5% royalty on TV
 film. They explain the difficulties
 in securing employment due to this
 royalty and feel that some other
 formula might be arrived at which
 would insure employment and at
 the same time bring more revenue.

They ask that a method be found
 for prohibiting our members from
 going abroad for the purpose of
 making sound track.

The entire matter is laid over.

Delegates Vigna and Marchuk, Lo-
 cal 215, Kingston, N. Y.; Stitzel, Lo-
 cal 238, Poughkeepsie, N. Y.; Yesse,
 Local 291, Newburgh, N. Y.; Mul-
 vany, Local 667, Port Jervis, N. Y.;
 and Joseph, Local 809, Middletown,
 N. Y., appear in reference to the
 Clayton Military Band, Ellenville,
 N. Y., and the Ulster County, N. Y.,
 Firemen's Association which were
 placed on the National Unfair List
 of the Federation, at the instance
 of Local 215, Kingston, N. Y. The
 Delegates of the other locals point
 out that due to this listing they have
 lost many engagements which are
 played by non-Federation musicians
 and ask that they be removed from
 the Unfair List. Delegate Marchuk
 claims that it would be destructive
 to his Local to remove these names
 at this time, that he has six applica-
 tions for membership in his local
 of key members of the band and

(Continued on page thirty)

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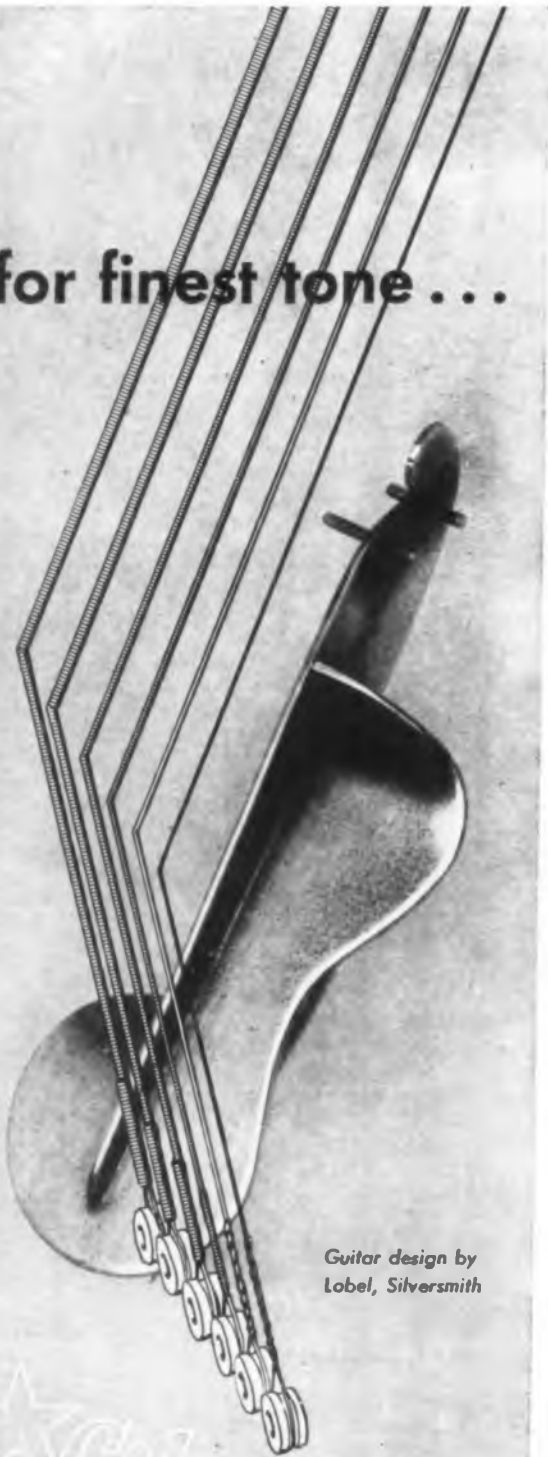
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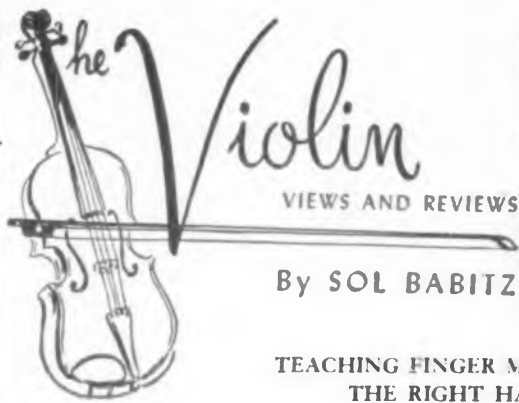
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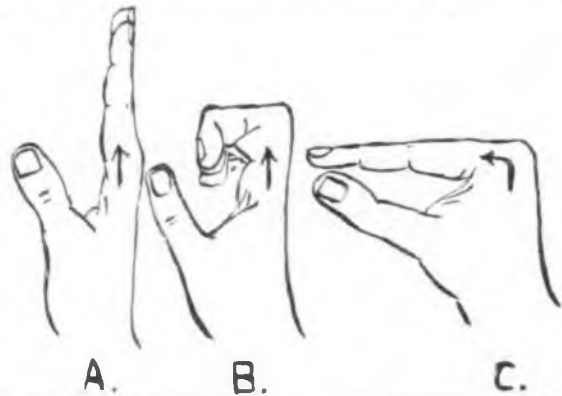
**TEACHING FINGER MOTION OF
THE RIGHT HAND**

The motion which the fingers of the right hand produce in modern violin playing is different with different players, depending on the hand structure and type of grip used—but that some amount of finger motion is necessary no one will deny. Bow changing at the frog, certain types of string changing and dynamic pressures, as well as specialized bowings (spiccato, etc.), all require a certain amount of active or passive finger motion.

Many books on violin playing discuss the need for "give" of the fingers—for a "brush stroke" feeling, in which the fingers are to the hand as flexible as the hairs of a brush to the holder; but I have seen no instructions which would enable the teacher to impart to the student this flexibility in a quick and systematic manner. It is not enough to describe this motion to the student, and in the early stages it is practically impossible for the student to learn this subtle motion by imitating the teacher's flexible finger motions. The simultaneous muscular activity necessary for gripping the bow with adequate strength while moving the fingers loosely is too complex to be taught by the imitation method. This, no doubt, explains why so many students do not acquire flexibility until after many years of study. Some, indeed, actually never acquire it.

THE THREE POSITIONS OF THE FINGERS

In teaching this motion it is necessary to start without a bow in the hand, and learn to do the elements of this motion one at a time so that they can be mastered by deliberate practice. The three basic positions of the fingers shown here should be done first for about a week.



In practicing the three positions the following facts should be stressed: In position A all fingers are straight; in position B all the fingers, including the little one, are bent completely; in position C all the fingers are again as straight as possible, but at right angles to the hand. In positions A and B there is a straight line from the base of the fingers to the hand (see straight arrows) whereas in position C an angle occurs where the base of the fingers meets the hand (see bent arrow). In this and following exercises no wrist motion should occur.

In thus separating the different motions of the finger joints, the student obtains some control over his finger motions and is ready for the second phase to be practiced with thumb participation.

THUMB COOPERATION

The above described exercise should be practiced the second week exactly as it was done during the first, this time with the right side of the tip of the thumb touching the tips of the middle and index fingers.

INTERNATIONAL MUSICIAN

In order to do this the position of the fingers in position A will not be as straight as in the above drawing and positions B and C may also be slightly modified to accommodate the thumb bending. In position B the thumb is bent; in position C it is straight.

EXERCISES WHILE HOLDING A LIGHT OBJECT

When thumb cooperation has been mastered, the exercises are repeated while holding a pencil in the hand. The pencil should be gripped exactly as the bow is gripped, and held in a vertical position. In moving from B to C the bow will be automatically raised and lowered. Special attention should be paid to the little finger, which should touch the bow at all times, bending and straightening with the B and C motions, like the other fingers.

WRIST COOPERATION

The last stage of practice away from the violin teaches coordination of the wrist and the fingers. While doing position B the wrist should be bent backwards so that the palm of the hand faces upward (when the forearm is vertical); while doing position C the wrist should be bent forward so that the palm faces downward. After some days of practicing this motion the student should be ready for the first application of finger motion in actual bowing.

Place the bow on the E string at the point. Without any exaggerated wrist motion place the fingers as near as possible in position C—this is the up-bow position. Play up-bow very slowly and, when coming to the bottom of the stroke, stop; change to position B and play down-bow. After this has been practiced for some time the student is ready to play without stopping at the ends of the stroke and with a less exaggerated version of positions B and C—more closely approximating the normal position of the hand. The further applications of this principle in actual performance will be the subject of a future article.

ERRATA AND ADDENDA

In writing the article on why violinists prefer sharp keys, I was so pleased with my discovery regarding the relationship of the sharp keys and the third position that I completely overlooked another well known and important reason for the violinist's preference of sharp keys—the acoustical reason. On the violin more of the open strings and their partials are best able to respond in the sharp than in the flat keys. Several "sharp"-eyed readers wrote in to point out my oversight; they were: Peter Sniadoff, Hollywood; John F. Pickle, Columbus, Ohio, and Robert Willaman, clarinet pedagogue of Salt Point, N. Y., who quoted Karl Kreuter as his authority.

In the meantime I have found another technical reason for preferring sharp keys. It is physically easier to play the first finger in the first position as a whole step than as a half step; the use of sharp keys permits a greater number of whole steps to be played than do the flat keys, inasmuch as the most used keys of one, two and three sharps conform to this position.

THE VIOLIN TEACHERS GUILD

April 18 and 19 are the dates of the 1953 National String Festival and Convention to be held in New York City at the Barbizon Plaza Hotel and Carnegie Hall. World-famed artists, conductors and educators will participate in the sessions.

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MILWAUKEE, WIS. Popular throughout the midwest area is the Joe Pavik Orchestra. Left to right are Joe Pavik, Len Shaw, John Balogh, Reine Loek, and Ray Froh.

WHERE THEY ARE PLAYING

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.



SHAMOKIN, PA. The Starlite Trio is active in eastern Pennsylvania. Left to right: C. Weimer, T. Moore, H. Karpiak. They are members of Locals 802, N. Y. C., and 456, Shamokin.



SALISBURY, MASS. The Four Sharps have been at the Oasis here for the past two years. They are: Joe Zarito, Joe Comeau, Paul Abbondanza, and Art Coneau.



NEW YORK, N. Y. Ray Rivera and his Ray Notes are doing club dates in and around this area. Left to right are L. Quintas, J. Sohmer, M. Kay, and leader Ray Rivera.



HARRISBURG, PA. The Polka Knights have been playing engagements in this section for two years. Left to right are Frank Tittiger, Tommy Koscevic, and Ken Kinsey.



BUFFALO, N. Y. Earl Melvyn's Melvynaires at the Flamingo Room, here. Front row, left to right: L. Covelli, J. Mayer, J. Camara. Back row: F. Picone, E. Melvyn, J. Dolan. They're booked for an indefinite stay.



PHILADELPHIA, Pa. Ross Raphael and his Orchestra are at the 24 Club, here. Left to right are R. Raphael, R. DiCaprio, L. Taufer, V. Pace, A. Garson, and A. Dee. This is their fifth season at the club.



DECATUR, ILL. Now appearing at the Orlando Hotel here, is the Bob Bauer Orchestra. The boys include Bob Kruzan, Bill Heise, Ken Stilwell, Fred Scranton, Tom Galepie, and Bob Bauer. They've been together three years.

TYRONE, PA. Buddy Kyler and the Serenaders at the Mapleton Legion Home. Left to right are Warren Fortune, Ken Foster, Ed Fogel, Barry Corbin, Fred Cunningham, Ron Price, Buddy Kyler, and vocalist Lola Williams.

ELMONT, L. I., N. Y. Laurence "88" Keyes and his band are holding forth at the Club Carousel. Left to right: Keyes, Josh Foster, Al McLean, Hank Turner, Walt Conyers. The vocalist is Julia Steele.

JAMESTOWN, N. D. Joe Polimeni's Orchestra at the Silver Note Casino. Left to right: D. Reiten, A. Ford, L. Lang, W. Beardsley, M. Maule, D. Piehl, A. Vick, J. Polimeni, A. Polimeni. All are Local 382, Fargo, members.



Music in Mississippi

(Continued from page nineteen)

songs—"ballads," he called them—about cotton picking, steamboats, hard beds, the boll weevil, sledge hammers, in fact anything that was a part of his life. At Natchez, the Negro center of culture in the State, a chorus of fifty voices presents to white audiences annually, "Heaven Bound," a sort of Negro Passion Play. Parchman, Mississippi's State penal farm, has been called by the Library of Congress the best source of Negro folk music in the nation.

Singing means accompanying, and accompanying means instruments. It follows that plantations even in the early days had spacious music salons equipped with harpsichords, pianos, harps and violins. Many a rosewood square piano still stands in the old mansions, eloquent evidence of a pioneer age wherein music was an indispensable. And still today at gatherings in "front rooms" of innumerable farmhouses, several persons at least are natural musicians and have brought with them their instruments—French harp, Jew's harp, fiddle, saxophone, guitar, accordion—to play along with the piano or foot-pumping organ. In the Piney Woods Section natives "make a fiddle talk" at the old-time square dances. In the Courthouse in Kosciusko each Fall is held an Old Fiddler's Contest, with judges sitting in session on who can play most lustily "Yankee Doodle," "Turkey in the Straw," and "Leather Breeches." Another famous fiddlers' contest goes forward each August near Calhoun City when perspiring farmers compete with one another, playing anything from breakdowns to modern jazz. The fact that guitars, banjos and fiddles (home-made or store-bought) were from the very first standard equipment of households in Mississippi, the fact that the "bards" accompanied themselves on anything—washboard, "bones," cigar-box guitar—that could be made to produce musical sounds, assuredly had something to do with those gatherings (Bud Scott and Louis Armstrong among those present) in the back rooms in Natchez, Vicksburg and Greenville in the 1920's which initiated that type of music—jazz—which was to sweep the world.

Rise of School Bands

Instrumental aptitude among Mississippians has probably had something to do, too, with the fact that school bands in the State have recently gone into a lively stage of development. About twenty years ago there were only about five real high school bands in Mississippi. Nowadays, at the annual State band contests



Faculty members and students at the University of Mississippi prepare for a chamber music recital. Standing (left to right): Dell Sawyer, trumpet; Ruth Scriven, flute; Elsabee Neal, violin; Mark Hoffman, pianist. Seated: Arthur Kreutz, violinist and composer.

held in Jackson, one hundred or so bands come together to compare and compete. These competitive festivals—there are many regional ones as well as those of State-wide scope—have done much to bring music closer to the people. What parent isn't pleased to learn that a son or daughter has been in a prize-winning band, or in one which is to parade at some important function, as did the Clinton High School band at the inaugural parade in Washington, D. C.!

Adult bands are a feature of many of the smaller towns (as well as of the cities) in Mississippi. Last year the Mississippi All-State Lions Band went to Mexico City to attend the Lions International Convention. For the second consecutive year, the band won first prize in international competition.

A Symphony which Stimulates

In the larger cities—take Jackson as an example—it is possible to assemble symphonic groups. The Jackson Symphony Orchestra, in running gear since 1944, has already counted up a total of fifty concerts. Its policy, "to stimulate and support a center of native musical life for the city and for the State," finds realization in the fact that soloists from Mississippi and neighboring states have their careers furthered by appearances with the orchestra: Josephine Schillig, Frances Boyd, Joy Brown, Clifford Tucker, Robert Morris, Clyde Ellizey, Rex Cooper, Arthur Colaianni, Arthur Fielder; and in the fact that Mississippian composers are featured on its programs: Theodore Russell (*Overture in D minor*, 1946); Kenneth Wright (*Children's Ballet Suite*, 1947); Lyndol Mitchell (*Cindy*, 1951); Lehman Engel (*Overture to a Tragedy and Film Music*,

1951). State-wide interest is aroused by the concerto contest, open to high school students, which affords the winner a chance to appear as soloist with the orchestra. Planned for next season is a series of afternoon concerts especially for children. The orchestra's conductor is Theodore Russell.

Well-organized dance orchestras play location and one-night dates throughout the State. The WJDX Staff Orchestra (Jackson), the Deltets (Vicksburg), are among the outstanding units. Many dance bands are employed at Biloxi, since this resort city makes recreation its business.

It was the Mississippian's delight both in parades and in dances that gave W. C. Handy his boost up the ladder of success. When he began having his band play the truly negroid melodies such as: "The Last Shot Got Him," "Your Clock Ain't Right," and "Make Me a Pallet on Your Floor," his popularity increased by leaps and bounds. His band in Clarksdale blossomed forth in gorgeous uniforms and the town stuck out its chest proudly because, as he says, "We were theirs; they had helped dress us, and everybody was pleased." In Mississippi College week-end dances have always been big affairs. The Handy band was a "must" for these often quite formal get-togethers.



William C. Handy

To speak of dance bands is to make inevitable mention of the Mississippi River. For it was the business of the Mississippi "paddle-wheeler" not only to transport passengers up and down the river but to halt at towns en route and provide entertainment for the inhabitants. Thus dance bands carried jazz from the Delta region, to Natchez, to Vicksburg, to cities further north—finally to Chicago. Charlie Creath and Louis Armstrong played in these river-boat bands, as did many another jazz pioneer. Also today excursion boats fitted with large dance halls ply the river.

Thus, whether it be heard by young dancers on moonlight cruises, by banjo pickers in railroad stations, by farm-folk at camp meetings, by matinee devotees or by symphony subscribers, music is still in the making in Mississippi, rising from hills and valleys, from forests, from fields, from the very soil—music of the throat, music of the fingers, music of the heart, expressing this broad State in all of its multiple aspects.

—Hope Stoddard.



The Deltets: (l. to r.) Charles N. McBride, E. C. Lofin, Charley Castleberry, Eugene H. Woodman. Back row: Newell Murphy.



Cutt Barfield and his orchestra: (l. to r.) Milton Hall, Matt Palmer, Billy Bufkin, Jess Hester, Eva Dot Ryan, Cutt Barfield.

Gretsch Spotlight



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TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

Hugh Soebbing, Quincy, Illinois, writes about this column in such a laudatory vein that only my innate modesty prevents me from reprinting his every word here. However, I have stifled this unfortunate attribute of mine to the extent of quoting that portion of Hugh's letter in which he states: "Your column does more than just impart information; it helps to establish the drum as a musical instrument in the minds of other players. So many have held the view that a drummer is not a musician. He's just a drummer!"

This really hits the jackpot with me, for I have long endeavored to implant the drumming potential in the minds, not only of other musicians, but of drummers themselves.

There is a dignity to the playing of percussion—a dignity that can be achieved only through our unremitting efforts to maintain the highest musical standards. And, boys and girls, this entails, among other things, diligent study and (you should excuse it please) continued practice.

BREAKING DOWN THE ROLLS

The real purpose of the Soebbing letter is to inquire about the mathematical breakdown of short stroke rolls. "It is my understanding," he writes, "that all rudimental rolls are to be broken down to their basic hand motions or pulsations. If so, how do we break down the eleven-stroke roll, which is seen so often in 2/4 time? Even the seven-stroke seems out of place in 2/4, as it requires a triplet breakdown, this making it a faster (hand moving) roll than succeeding rolls. In rudimental solos, for instance, one will see sevens, elevens, and fifteens called for, when the five-, nine- and thirteen-stroke rolls, respectively, fall mathematically into the 2/4 rhythm."

The answer to this is that we break down short rolls of any description primarily for the purpose of analysis. Following is a chart showing the mathematical values and basic hand movements of short (stroke) rolls, matched to the long roll pattern:

ELEMENTARY SHORT ROLL CHART

The LONG ROLL	2/4	RR LL RR LL RR LL RR LL RR	7 7 V
3-stroke roll	2/4	Y Y Y	commonly written
5-stroke	2/4	Y Y Y	
7 stroke	2/4	Y Y Y	
9-stroke	2/4	Y Y Y	
11-stroke	2/4	Y Y Y	
13-stroke	2/4	Y Y Y	
15-stroke	2/4	Y Y Y	

(Fingering—R or L lead—optional.)

Here, in the binary rhythm of the march (the easiest to comprehend), the teacher is given the simplest framework for explaining stroke roll structure to an elementary pupil. At normal marching tempo (120 steps/beats to the measure) these rolls, played at normal speed of hand alternation, will just fill their given duration, both mathematically and, from the standpoint of a smooth sounding roll, musically.

When a slight tempo change occurs the indicated roll may still be employed to fill a given note value by a certain flexibility of hand alternation. Thus, at a tempo slightly faster than our established *normal*, we may contract (shrink) a roll to a limited degree by a faster alternation, still getting in the same number of beats denoted by the three-line abbreviation, and shown in the chart above. Conversely, at a tempo slightly slower than adopted normal, we still may employ the indicated number of beats by expanding (stretching) a roll by a slower alternation.

NOW, THROWING THE BOOK OUT THE WINDOW

This is as far as exact mathematical values and blind adherence to that (so often misleading) three-line abbreviation can be followed. From here on, when decided tempo changes occur, we must disregard breakdown of *beats* and substitute whatever roll we deem will properly fill the duration of the notes involved.

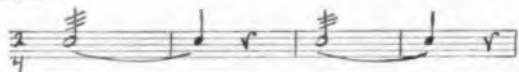
Hence, the following figure might be executed as a five-stroke roll, a seven-, or perhaps a nine-stroke, according to the tempo, the character of the music, size of drum, type of sticks, etc.:



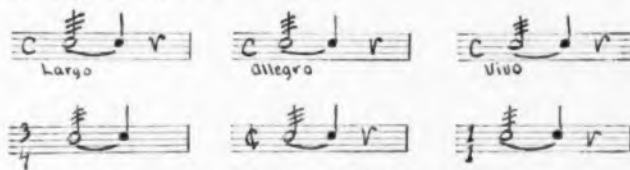
Similarly, the following figure might be executed as a seven-, a nine-, or possibly an eleven-stroke:



While this one might call for any roll from a nine-stroke in galop tempo (one in a bar) to an eleven-, a thirteen-, or more, as tempo is slowed down.



A still greater variance in the selection of rolls becomes apparent when a given figure appears under different time signatures and at varied tempos. Try these on for size:



PIPE DOWN, ALSO SHUSH!

From Hoboken, N. J., comes the plaintive query from one *Anonymous*, who evidently *listens* as well as *plays*, and who wants to know why, oh why, the music in so many of the programs he sees and hears completely drowns out the vocalists.

Sorry, brother, but this is outside my province. This column is supposed to be limited to matters pertaining to percussion and if, by chance, I occasionally wander outside this field, it is through inadvertence, not by design.

I will say, however, that many a *drummer* I have heard seems to think (this is an old wheeze, but still going good) that *pp* means *pretty powerful* and that if his every note is not distinctly heard above the ensemble the musical value of that ensemble is ruined.

These instruments of ours are indeed pretty powerful and it is a constant temptation to swing our lusty arms and whackthehelloutofthem. I remember receiving an inquiry some time ago from a dance drummer who was irked because his leader insisted on his continually using brushes instead of drumsticks and was wondering why. I suggested in this column that possibly his leader didn't dare trust him with the sticks for fear he would thereby drown out the band.

CHATTER

Harking back to Christmas, Barney Walberg, Worcester, Massachusetts, sent me a card depicting an angel blowing a trumpet. Judging from Barney's typewritten comment on the card I should say he shopped around for one showing a drum, but with no success. The comment was: *Angels don't play drums!*

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Cozy Cole, long-time great drummer—now featured with the one and only Louis "Satchmo" Armstrong and his *All Stars*—has played Leedy & Ludwig drums for many years. This fine group just recently completed a record breaking European tour and is now touring the U. S.



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 Right: Cozy Cole at his Leedy & Ludwig outfit, with Louis "Satchmo" Armstrong. Cozy's outfit includes 5½" x 14" snare drum, 14" x 22" bass drum, two 9" x 13", one 16" x 18" and one 18" x 20" tom-toms. Visit your dealer, or write for latest catalog. LEEDY & LUDWIG, Dept. 305, Elkhart, Indiana.



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LOCAL HIGHLIGHTS

HI NEIGHBOR CLUB IN CHATHAM, ONTARIO

Local 582, Chatham, Ontario, Canada, is very proud of its association with the Hi Neighbor Club which has been in operation now for five years. It was organized in 1948 with the sole idea of encouraging Chathamites to make use of their Memorial Community Center, and since that time the Hi Neighbor weekly barn dance and euchre has come to be regarded by many as something akin to a civic institution, providing clean, healthy, well supervised recreation at a price within reach of all—thirty-five cents. Since 1948 there have been 169,120 paid admissions, making an average attendance of 1,123, which is pretty good for a city of 25,000.

Members of the Hi Neighbor Committee, who work every Saturday night without remuneration, are present to supervise arrangements. Music is provided by Local 582, in addition to m.c.'s, callers and canteen and check room attendants.

Student nurses at both city hospitals are provided with complimentary tickets for every Saturday night, and any and all visiting Convention delegates whose stay in the city coincides with a Hi Neighbor night are invited to join as guests of the Committee.

Recently the entire proceeds of one of the Saturday night parties went to the European Flood Relief.

GOLDEN JUBILEE FOR LOCAL 214



Posing with Louis "Satchmo" Armstrong, who was featured entertainer at their Golden Jubilee celebration, are members of Local 214, New Bedford, Mass. Organized over fifty years ago, the Local now has more than three hundred members. The committeemen who arranged the celebration are, from left to right: Manuel F. Botelho, vice-president of the Local and committee secretary; Jacintho S. Ferro; Joseph Zexter; Joseph Senna, chairman; Antone Brum, treasurer; Mr. Armstrong; Frank Barros; Adolph "Doc" Coimbra, president of the Local; Louis Queen; and Garry Oliver.

DIG THOSE CRAZY JOCKEYS!



The Beach and Bowers Minstrels as they appeared during the 1897-1898 season! Headquarters and home of Bobby Beach, seated at the right, was Maquoketa, Iowa. The sender of the photo is John Zweifel, the tuba player, who now resides at 171 N. W. 164th Street in North Miami, Florida, and is a member of Local 655, Miami.

INTERNATIONAL MUSICIAN

AFM UPPER PENINSULA CONFAB

At the International Upper Peninsular Conference held in Escanaba, Michigan, recently, Local 276 of Sault Ste. Marie, Canada, was well represented. Pictured here, from left to right, the group includes: H. L. Sargeant, president of Local 276; Mrs. C. S. Pearson; Mr. G. H. Hallam, president of the Sault Ste. Marie Concert Band; Mr. B. Antonello, execu-



tive board member of Local 276; Mrs. G. H. Hallam; Mrs. H. L. Sargeant; Mrs. H. D. Hickmott; Mrs. B. Antonello; Mr. H. D. Hickmott, secretary-treasurer of Local 276; and Mr. C. S. Pearson, vice-president of Local 276. Standing at the back are Mr. Gordon Lawry, secretary of Local 218 in Marquette, Michigan, left; and Mr. James C. Perino, president of Local 249, Iron Mountain, Michigan, at the right. The Canadian Local is amalgamated with the Upper Peninsula Conference.

LOCAL 197 CELEBRATES

Members of Local 197, St. Louis, Mo., recently celebrated twenty years of accomplishment and service. President of the Local, George L. Smith was awarded a plaque honoring him for his contributions to the success of the organization. The plaque was made possible by Mrs. Ellen Kinchen, Chick Finney, and Willie Feagan.



SPRINGFIELD BAND—LOCAL 171 MEMBERS

The band of which Springfield, Massachusetts, is particularly proud is the Springfield Lodge of Elks Band. Its director, Allan Strohmman, has long been an advocate of the "Pops" style of concert and arranges each program to include music which satisfies the taste of all music lovers. The band was organized in 1948 and the personnel includes many musicians who have appeared with bands of nation-wide reputation.

This band is typical of the many bands making parades colorful and parks and picnic grounds lively during summer months, as well as presenting more serious concerts for political and social rallies.



The Springfield Lodge of Elks Band, one of the outstanding musical organizations in western Massachusetts. Allan Strohmman is its director.

MARCH, 1953

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MINUTES

(Continued from page twenty-one)

feels that if given sufficient time he would be able to break up the band. The matter is laid over.

Delegates Wayner, Casciola and Wolfe, Local 655, Miami, Fla., appear. They discuss the matter of decisions of the International Executive Board in Cases 1020, 1021, 1022, 1023, 1951-52, where members were fined and suspended from membership in Local 655, then appealed the matter to the International Executive Board. The decision of the Board was to deny the appeals as to the fines and sustain the appeals as to the suspension. The Delegates claim that the decisions were harmful to the discipline of the Local and ask the Board to reconsider the cases and impose the suspensions.

The matter is laid over.

Delegates Cizek, Falvey and Lyman, Local 171, Springfield, Mass., appear. They present the matter of a band from Springfield which had been playing concerts in Westfield, Mass., and now Local 91, Westfield, Mass., has raised its price to \$20.00 a concert. This includes two rehearsals which the band claims are not necessary. However, they are required to charge the \$20.00 whether they have the rehearsals or not. They feel that this price is discriminatory, as only out of town bands play these concerts. They ask that the Board take some action in the matter which will be equitable to them.

The matter is laid over.

Delegate McSwain, Local 331, Columbus, Ga., and suspended member George Reese of that Local appear in reference to Case 911, 1950-51: Appeal of George H. Reese from an action of Local 331, Columbus, Ga., in suspending him from membership in that Local and denying his appeal from that decision. Reese explains his position and Delegate McSwain presents the side of the Local.

Inasmuch as the documents presented by Reese were insufficient to enlighten the Board in the matter and the Local's records which have a bearing on the case are in the possession of the Local Secretary, it is on motion made and passed ordered that Reese be reinstated pending an investigation by the President and the Local ordered to furnish the President with all the records so that a proper accounting may be made at which time the matter will again be considered by the Board.

Other matters of interest to the Federation are discussed.

The session adjourns at 1:15 A. M.

Biltmore Hotel
Santa Barbara, Calif.

June 13, 1952

The Board reconvenes at 8:00 P. M. President Petrillo in the chair.

All present.

The appeal of member Joe Ross of Local 47, Los Angeles, Calif., from an action of that Local in im-

posing a fine of \$500.00 upon him is considered. Ross appears with his attorney, Maxwell Sturges. He had requested to have the case heard before the Board instead of submitting it in writing due to the expense of furnishing 15 copies due to the voluminous nature of the testimony.

On motion made and passed it is decided not to hear the appeal in meeting but that the member may proceed with the appeal in the usual manner.

The Secretary reports that he had been approached by the Secretary of the International Federation of Musicians (FIM) on his recent attendance at the ILO Conference in Geneva, Switzerland, regarding the possibility of the American Federation of Musicians' making a donation to the FIM due to the dire financial condition of the latter organization which is a result of the present economic situation in Europe.

The Board feels that the matter deserves sympathetic consideration and leaves the matter in the hands of the President and the Secretary.

President Petrillo explains a situation regarding certain picture interests in Hollywood. He states that in the past he himself has done much of the negotiating with these interests but feels that the Board should take part in the future, and for that reason he announces that he has arranged for the Board to meet with the interests in Los Angeles, Thursday, June 19th.

The question regarding the computation of commission by booking agencies and other matters which were discussed and laid over from a previous session are now considered.

On motion made and passed the entire matter is laid over to the next meeting.

The subject of tape recordings which are made to permit a musician to play another engagement while a recording is broadcast, which was laid over from a previous session, is considered.

On motion made and passed the entire matter is referred to President Petrillo.

Case 1001, 1951-52, Charges preferred by Local 107 against Associated Booking Corporation and members Buddy Greco, Dave Davis, Harry Damas and Bob Pavlovic (Palk), is now considered. Delegate McKee of Local 107 had appeared in a previous session requesting reconsideration for the purpose of reconsidering the penalties.

On motion made and passed it is decided that the previous decision which was: Greco, Davis, Damas and Palk guilty; fine of \$50.00 imposed upon Greco and reprimand to be administered Davis, Damas and Palk; Charges dismissed against Associated Booking Corp., be reaffirmed.

The matter on which the Delegates of Local 47, Los Angeles, Calif., appeared at a previous session is now considered. They had requested that some change in the formula in reference to the 5% royalty on TV film sound track be made. The matter is discussed.

On motion made and passed it is decided that the 5% formula is to

INTERNATIONAL MUSICIAN

remain because it furnishes greater benefit to a greater number of musicians than any other formula yet suggested or devised.

The suggestion of the Delegates that the making of sound track abroad by our members be prohibited is referred to the President. President Petrillo informs the Board that he has already taken action in the matter by prohibiting our members from performing with foreign musicians and advising them that by so doing, they are violating the laws of the Federation and placing their membership in jeopardy. Within the last eight months many of our outstanding conductors have been so advised. The Board was further advised that this policy will be vigorously enforced in the days to come.

At its January meeting the Board decided to have the Puerto Rican delegation appear before them at the Convention meeting to advise them of their decision at the January meeting concerning the Resolution submitted to the New York Convention, after which the matter was to be printed in the International Musician.

Inasmuch as the Delegates did not appear at the Convention, it is decided that the President should advise them of the decision in writing.

The request for a reconsideration presented by Delegates of Local

655, Miami, Fla., in the case of appeals from decision of the Local in Cases 1020, 1021, 1022, 1023, 1951-52, wherein the International Executive Board modified the penalties imposed is now taken under consideration.

On motion made and passed it is decided to reaffirm its former decisions to deny the appeals as to the fines and sustain the appeals as to the suspension.

The Board also decides that in view of certain conditions prevalent in the Local to consider carefully any future cases with a view to assisting the Local in enforcing its laws.

The matter of the band concerts in the jurisdiction of Local 91, Westfield, Mass., which was brought to the attention of the Board by the Delegates of Local 171, Springfield, Mass., is now considered.

On motion made and passed the matter is referred to the President.

A controversy between Locals 76 and 493, Seattle, Washington, is discussed.

The matter is referred to the President.

Other matters of interest to the Federation are discussed.

The meeting adjourns at 11:30 P. M.

Closing Chord

DR. GUSTAV STRUBE

Dr. Gustav Strube, one of the most versatile figures in the musical history of Baltimore, died on January 2 at the age of eighty-five.

One of the organizers and the first conductor of the Baltimore Symphony Orchestra, Dr. Strube also spent thirty-three years as professor of harmony and composition at the Peabody Conservatory of Music. He retired from this post in 1946.

It was during this same year, that the Baltimore Symphony celebrated its thirtieth anniversary. For the occasion, Dr. Strube took the podium once more as guest conductor, and led his new "Peace Overture."

Born in Ballenstedt, Germany, Dr. Strube was the son of the town musician. As a result he learned to play most instruments.

After years of exacting study with many noted music masters, Strube came to this country at the age of twenty-three as a violinist with the Boston Symphony Orchestra under Arthur Nikisch. Eight years later he became conductor of the summer series and the "pop" concerts. During this time he composed many pieces, and much of his music was performed by the Boston orchestra. From Boston he went to Baltimore and became one of the most distinguished musical figures in that city. He was a member of Local 40.

W. J. SINNETT

W. J. Sinnett, a former president of Local 424 in Richmond, California, died on December 24, 1952, at the age of sixty-nine.

Mr. Sinnett first became president of his Local in 1926, served on the Executive Board in 1928 and 1929, and then took over the office of President again in 1935. He resigned in 1949 due to ill health.

He was a member of the Richmond Municipal Band, and also held memberships in Local 6, San Francisco, California, and in Local 368, in Reno, Nevada.

PETER MATTIODA

Peter Mattioda, sixty-seven, died in Spring Valley, Illinois, on January 26.

Mr. Mattioda served as secretary-treasurer of Local 307 in La Salle, Illinois, for twenty-nine years.

He was a member of the Spring Valley Municipal Band, Oglesby Municipal Band, Peru Municipal Band, and the Peru Doodledorfers. He played the clarinet.

VIVIAN HAWKINS

Mrs. Vivian Hawkins, a board member of Local 286, Toledo, Ohio, for fifteen years, died on December 20, at the age of fifty-five.

Mrs. Hawkins was born in Little Rock, Arkansas, and came to Toledo

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in 1937. She was elected to the board a year later. In 1948, she attended the A. F. of M. Convention in Detroit, Michigan.

She was active in church and civic affairs, and taught a class in music which had an enrollment of fifty students.

She is survived by her mother and a daughter.

ANNA M. HOWELL

Anna Martin Howell, one of Lancaster's most accomplished musicians, died in Bryn Mawr Hospital on January 30. She was fifty-eight years old.

For many years, Mrs. Howell was a member of, and conducted the Fulton Theater Orchestra. She also did much work in accompanying at vaudeville shows. A former organist at the First Church of Christ, Mrs. Howell was connected with the Musical Art Society, as well.

Mrs. Howell is survived by her husband, a son, and two brothers.

THOMAS O'GORMAN

Thomas O'Gorman, a charter member of Hentrich's Military Band, died in January of this year at the age of eighty-seven.

Born in Whitchall, Illinois, Mr. O'Gorman spent the greater part of his life in Ottawa.

At one time he worked in Chicago as a piano maker, and later in Ottawa at the Western Cottage Organ and Piano Company factory.

As a member of the Hentrich Band, Mr. O'Gorman played the cornet and French horn. He served for many years as recording secretary of the Ottawa Musicians' Union.

He is survived by his wife.

News Nugget

SIGMA ALPHA IOTA COMPETITION

Sigma Alpha Iota, professional music fraternity, announces that all entries for its second national American Music Awards competition must be in by March 1st. The competition, open to American-born composers, men and women, between the ages of twenty-two and thirty-five, is for a choral work (three-part women's voices), and for a vocal solo. The premiere performance of the winning works will be presented at the fraternity's Golden Anniversary Chicago Convention this coming August.

A \$300 prize for each composition will be given, as well as a guarantee of publication by Carl Fischer, Inc., and promotion by Sigma Alpha Iota in its more than 160 chapters.

For entries and inquiries write to Rose Marie Grentzer, Oberlin Conservatory of Music, Oberlin, Ohio.



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MARCH, 1953

Where They Are Playing

(Continued from page sixteen)

Sylvia Simonis, strolling concertist, now entertaining at the Kings Gateway Hotel, Land O'Lakes, Wis., for an indefinite stay... Betty Branek, Hammond organist and pianist at the Hotel Wausau's Blue Fountain cocktail lounge in Wausau, Wis., was recalled there in December by popular demand. Her specialty is Latin American music, but her repertoire includes ballads, classical, and semi-classical melodies.

The Betty and Jim Duo opened at the Hollywood Supper Club in Davenport, Iowa, on March 2nd... Johnny La Mont started at The Dome in Bismarck, N. D., on March 13th for three weeks with options... The Bohemian Band, for the past dozen years heard over WNAX, Yankton, S. D., scored up a record for 1952 by providing the musical background for 117 dance engagements in Minnesota, the Dakotas, Nebraska, and Iowa. The group does polkas, waltzes, schottisches, and fox trots... Tiny Hill one-ning in the Midwest.

CHICAGO. Dave Brubeck is featured at the Blue Note March 13th to 26th... The Jackson-Harris Herd, featuring Chubby Jackson and Bill Harris, will be here during the same period as Brubeck... The house band at the 1111 Club, which features a Dixieland policy, has been on the job for the past three years. Featured in the present band are Bill Tinkler, trumpet, Ernie Gollner, clarinet, George Brunis, trombone, "Hey Hey" Humphrey, drums, and Floy Bean, piano... Mike Sherman just began an indefinite run at Toppers Restaurant with his trio featuring Johnny Gary, former guitarist with Ray McKinley, Kenny Buchanan, former bass man with NBC, and Sherman on piano.

WEST. Ne Vera Palmer is now in her sixth year as Hammond organ soloist and leader of her own trio at the Shrine Club in Portland, Ore... Pianist-vocalist Tilli Dieterle finishing a four-week run at the Del Tahquitz Hotel in Palm Springs, Calif... Joe Sinatra of Local 9, Boston, joined Al Martino as his pianist and conductor and is now at Ciro's in Hollywood.

Les Brown one niting on the West Coast... Harry Ranch appearing at the Wilton Hotel in Long Beach, Calif... Muggsy Spanier plays the Royal Room in Los Angeles March 9th to April 5th... Jack Fina returns to Hollywood at the conclusion of his engagement at the Roosevelt Hotel Grill in New York City.

Dick and Donna Sparks at the Sheppard Air Force Base Officers' Club in Wichita Falls, Texas... Onan Vaudell has just been signed up for the fifth consecutive year as Hammond organist at the Midland Country Club in Midland, Texas.

ALL OVER. Lester Young into Pep's Musical Bar in Philadelphia on March 30th for one week... The Eddie Heywood Trio featured at the Apollo Theater in New York City March 6th to 12th. On the 13th the boys move to the Howard Theater in Washington, D. C., for another one-week stint.

Leon Abbey and his trio, which enjoyed a four-year run at Harry's Lounge in Chicago, and followed with engagements throughout the Midwest, returned to the Lounge in February for an indefinite stay... The Benny's Trio has been doing well for the past sixteen months at the Chateau Louis in Val D'Or Abitibi, Province of Quebec, Canada.

The Kirby Stone Quintette at the Five O'Clock Club in Miami Beach, Fla., until the end of March... Trumpeter Ronny Andrews and his orchestra play at the main ballroom of the Benjamin Franklin Hotel in Philadelphia on March 13th for the annual F.B.I. ball. This is the third year for the young maestro to play for the same occasion.

Ted Holly, who's been playing in and around St. Louis for the past fifteen years, now has his own spot in downtown East St. Louis, playing in the band himself and changing sidemen every few weeks... After a three-month stay at Champ's Shorehouse in Bridgeport, Conn., the Jack Still orchestra moved back to Glorieta Manor in this city on February 21st for a three-month stay. Harry Ahlberg does all the arranging for the outfit.

Ray Rivera and his Ray Notes opened at the New Sherwood Inn in Trenton, N. J., featuring Lou Quintas on drums and leader Rivera on bass and vocals.

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Speaking of Music

(Continued from page twelve)

the *Symphonie Fantastique*, but one was never allowed to lose sight of the musical idea.

It is our belief that the piano music of Franz Liszt is the hardest of all to interpret to a modern audience. The pianist must steer between understatement and vulgarian display. Perhaps his salvation lies in giving himself over to the idea that there is still a place in the world for the grand romantic gesture. This John Crown did, and the effect was electric. —P. A.

Fair Exchange

THE National Orchestral Association has a novel plan, the "interchange-of-artist" idea, inaugurated in 1951 between the National Music League and the *Jeunesses Musicales de France*. This makes it possible for these organizations to exchange artists—as well as to promote reciprocally tours through the host's country. This year the two artists on this "exchange list" appeared at the Association's concert at Carnegie Hall, on January 5th. Sidney Harth, American violinist who toured Europe in 1951-52 under the auspices of the *Jeunesses Musicales de France* proved himself—in his playing of the Bach E Major and the Prokofiev No. 2—the utterly sincere artist, with a way of playing Bach which made one believe fuzziness had been outlawed forever. His impeccable string-crossings and his precise fingerings were, however, but means to an end, this the true interpretation of Bach, and a way with Prokofiev which placed the Concerto at once among understandable and lovable staples of the violinist's repertoire.

In the second half of the program, Philippe Entremont, French pianist, chosen as the exchange artist to tour the United States under the auspices of the National Music League in 1952-53, played the Liszt E-flat and the André Jolivet Concerto for Piano and Orchestra in its first American performance, compositions tempestuous and intense, exactly suited to his style.

Leon Barzin conducted the concert.

—H. E. S.

Symphony and Opera

(Continued from page eleven)

ing *Frog of Calaveras County* . . . Boris Goldovsky's Opera Theatre in Boston closed its seventh season March 1st with a production of Verdi's *Falstaff* in a new English version . . . Montreal has a "Minute Opera Theatre" which early this month presented two works of high interest: Kurt Weill's *Down in the Valley* and Offenbach's *La Mariage aux Lanternes* . . . The Manhattan School of Music (New York) will present in May Haydn's *The Songstress*, Marc Blitzstein's *The Harpies* and Bohuslav Martinu's *The Comedy on the Bridge*.

Paul Hindemith conducted his own *Die Harmonie der Welt* when it was presented in its American premiere on March 13th by the Minneapolis Symphony . . . World premiere of Ernst Krenek's *Medea*, a dramatic score for contralto and orchestra, was the offering of the



LEON BARZIN

Guitaristic

THE FOLK who on the evening of March 1st filled every seat of Town Hall, New York, stood in the doorways and ran over onto the platform, leaving only a magic circle for the player, witnessed a performance which left no doubt that in Andres Segovia one finds an artist able to explore to the full the capabilities of his instrument. Watching his half-fisted right hand showering notes lightly along the trellis of the guitar's fingerboard these absorbed listeners found they must adjust clang-obsessed ears to new values—innumerable shades of softness, nuances the equilibrium of which could be destroyed by a thought, phrases so deft as to seem illusory. Several of the evening's compositions were composed for Segovia, and, since it is this guitarist's custom to have long preliminary discussions with the composers, composed with full knowledge of the instrument's scope. Thus, something unique emerged, a perfect blending of three creations: the composer's, the instrumentalist's and the guitar's.

However, the members of the audience did not take time to brood over this matter. They

Philadelphia Orchestra at its March 13th and 14th concerts . . . Leroy Robertson's *Oratorio* on the "Book of Mormon" received its premiere to great acclaim when the Utah Symphony and a 300-voice choir presented it in Salt Lake City on February 18th . . . Under the direction of Hermann Herz, the Duluth Symphony Orchestra on March 27th will play a recently composed Symphony by Dr. Addison Alspach, head of the Music Department of the Duluth branch of the University of Minnesota . . . Premieres presented during February: first American performance of a Sonata for Four French Horns by Paul Hindemith, at Branford College, Yale University; world premiere of "Idyll" for violin and orchestra, by Irwin Fischer, by the Gary (Indiana) Civic Symphony; world premiere of Martinu's Rhapsody-Concerto for Viola and Orchestra . . . The March 5th concert of the Babylon (Long Island) Symphony, Christos Vrionides, conductor, presented the premiere of Theodore Fitch's "Two New England Fancies"—State Highway and Concord Bridges."

only enjoyed it—only knew here was someone speaking, singing, murmuring, breathing through his instrument, serenading them, communing with them, immersing them in pure tone. They detected, moreover, that here was an instrumentalist who could make modern works songful and simple. They noted that Segovia ended each composition not with a flourish—nothing so artificial as that!—but with just the shade of meaning which made the ensuing moments of silence eloquent. —H. E. S.

Conductor as Showman

(Continued from page seventeen)

Frieder Weissmann is well equipped at every point as a conductor. He possesses a solid technical foundation. He has warmth and humor. And he is a musician with a deep knowledge of human psychology.

This is best illustrated by his association with New York's now famed Old-Timers' Orchestra, a group of eighty-five first-class artists who formerly were members of some of the nation's finest symphonic groups. They are retired symphony musicians who have yielded their chairs to younger men, but who are by no means ready to stop playing. After hearing several of their rehearsals, Local 802 decided to use some of its share of the AFM recording and transcription royalties to help the Old-Timers along.

At his first rehearsal with the Old-Timers' Orchestra in the spring of 1950, Weissmann felt quite helpless in front of his musicians who "knew everything." They were all showing each other how to play—and small wonder, with eleven ex-concertmasters in the string section, and counterparts among the woodwind and brass players. Weissmann was ready to take off, but the men begged him to come for just one more rehearsal—which he did—and he was soon sold on them.

By August the musicians had polished their work enough to give their first free concert for an audience of 4,000 in Brooklyn's Prospect Park. Next came three performances in Manhattan's Metropolitan Museum—and to prove that new music was not beyond the oldsters, they chose Virgil Thomson's dissonant *The Seine at Night*—and the brasses got their chance to show they still had both wind and beauty of tone.

Grant Johannesen (born in Utah) SOLOISTS was piano soloist with the National Orchestral Association when it presented its third Monday evening concert February 23rd . . . Benny Goodman was soloist with the Dallas Symphony Orchestra for their March 8th concert, when he played Weber's Concertina for Clarinet . . . In the eighth and concluding concert of its 1952-53 season, the Little Orchestra Society, Thomas Scherman conductor, had as soloists Rudolf Serkin, pianist, and Jan Tomasow, violinist . . . Jascha Heifetz was soloist at a special All-Star Popular Concert of the Cleveland Orchestra March 15th . . . At a "Friends' Fund" drive of the New York Philharmonic-Symphony on March 8th, Stanley Drucker, clarinetist (at twenty-four the youngest member of the Philharmonic), and Isidor Philipp, ninety-year-old pianist, were soloists. . . . Montreal-born Ellen Ballon was piano soloist with the Toronto Symphony Orchestra at its March 3rd and 4th concerts.

INTERNATIONAL MUSICIAN

Puerto Rican and Hawaiian Nights at the Brooklyn Public Library



PUERTO RICAN MUSICIANS AT LIBRARY (Left to right): Frank Ramoni, accordion; Luis Garcia (kneeling), trumpet and leader; Ralph (Rafael) Lopez, saxophone; Leonardo Torres, maracas and drums; Joe Ricci, trumpet; Luis Alizer, guitar; Hubert Salvatto, bass.

PUERTO Rican night, January 24th, at the Brooklyn Public Library, was a tremendous success. The two Puerto Rican small orchestras furnished by Local 802 under the Music Performance Trust Fund of the Recording Industry contributed in no small measure to the entertainment of the evening. And the talk by Dr. Monserrat, New York representative of the Labor Department of Puerto Rico, was both instructive and diverting.

Seven hundred and fifty people turned out, including over two hundred Puerto Ricans from the five boroughs. The spectacle was a colorful one. The folk dances and art dances of the Island were exhibited in all their rich variety, and the songs were given a wonderfully rich presentation by the lovely vocalizing, and the authoritative guitar playing of Irma Rivera. The musicians played at frequent intervals,

accompanied the other acts, and were particularly popular while social dancing and refreshments concluded the evening.

This event was one of a series entitled "Know Your Fellow-Americans" which the Brooklyn Public Library is giving. The idea of the programs is to acquaint the citizens of Brooklyn with the cultural contributions which our outlying territories make to the total American pattern.

The Brooklyn Public Library, which is in the shape of an open book, is an ideal place to hold such meetings. Its superb entrance hall, and the three-story-high main reading room are like something from a building of the twenty-second century, conveying an impression of vastness without any feeling of oppression or pretence.

The evening was a great triumph, not only for the Puerto Rican group, but for the staff of the Library. As everyone was leaving, one of the musicians said regretfully to the Librarian, Francis St. John, that he wished he lived in Brooklyn, so that he might take home a book which had interested him when he dipped into it when leaning against a bookshelf while waiting to play. Mr. St. John promptly issued him a temporary card, and told him to take the book along. When literature and music thus join

Irma Rivera, vocalist and guitarist, a member of Local 802, entertained for a quarter hour at the Brooklyn Public Library Puerto Rican night, with a delightful melange of lyrical, serious, and witty songs. She has a large and varied repertory and sings in both Spanish and English.



JOE LOPA AND HIS SONG OF THE ISLAND HAWAIIAN ORCHESTRA IN BROOKLYN

forces, librarians can feel as gay as Puerto Ricans! —S. S. S.

Hawaiian Evening

THE Hawaiian evening, February 24th, at the Brooklyn Public Library, showed what great strides the libraries have made in developing adult education programs that delight while they instruct. Anyone who thinks a library is just a place that stores and stamps out books should have been present at the Hawaiian event in Brooklyn.

The music, so important a part of any Hawaiian festivity, was furnished by Joe Lopa and his guitarist-singers, who came under the auspices of Local 802's area share of the Music Performance Trust Fund of the Recording Industry. Their music was brisk, jolly, and plangent, and it furnished fine accompaniment for the hulas, both the traditional religious ones, and the sinuous and sophisticated night club version of it so charmingly expounded by the Japanese-Hawaiian, Margaret Befu. The solid fare of the evening was a lecture, with slides, by Dr. Harry Shapiro, curator of anthropology at the American Museum of Natural History. He dealt with the various racial admixtures found in the Islands, so well exemplified in the thirty-seven famous bronze busts by Malvina Hoffman in the Bishop Museum in Honolulu. He gave the historical reasons as to why the Islands are a veritable model in the field of inter-race relations. The atmosphere of tolerance and cooperation among the various groups in the territory is noteworthy, he said.

Here was adult education at its best, accompanied by music and festivity. —S. S. S.

Alaska Story

AFM Alaska locals in Anchorage (650), Fairbanks (481), and Juneau (672) will want to be on the lookout for our next month's story on Alaska Night at the Brooklyn Public Library. If members up there know of onetime sourdough musicians now in and around New York, who might be tapped to help with the music at the Library, under the auspices of the Music Performance Trust Fund of the Recording Industry, write down to these boys to get in touch with Jerry Alexander's Committee at Local 802. —S. S. S.

Music in the Making at Cooper Union

By P. GLANVILLE-HICKS

(Continued from page thirteen)

choice of the actual note up to them. When asked by a curious member of the audience, "How do you indicate on such paper which note is to be played?" Feldman replied, "I don't, it doesn't matter. Any sound will do so long as the player does something at the point marked for his entry." He added by way of illumination that "it calls for rigid self-discipline on the part of the members of the orchestra to perform this work."

The audience was not really fooled, and estimated the rather amusing experiment for what it was, the work of one of the philosophers of the negative who point up brilliantly the assets of a positive—any positive—way of working.

In Favor of Compression and Understatement

If one were to aim two suggestions at the David Broekman Cooper Union Forum organizers, they might be these: First, less talking

from the stage, especially from the conductor, whose skill and value as conductor and musical force amply represent him; and, by the same token, more talking from the still shy audiences. Second, in the continuation and expansion of this project next season, a greater, more conscientious search should be made for works embodying the less freakish, more consolidated ground in twentieth century music. Once these concerts are established, there should be no need to rely so much on the natural shock value of the innovation and the stunt. And if the supply of such solid contemporary masterpieces runs low among our own Americana, then tap the rich veins of Europe's production of our time; for this Brave New Public is a typical cross section of the musical publics of this country, who have been consistently insulted these many years by crass underestimation, and they deserve the best.

MUSICIANS IN THE NEWS

MICHEL CHAUVETON

Michel Chauveton, violinist, appeared as soloist in a performance of the Mendelssohn Violin Concerto with the Eastern Connecticut Symphony on February 22nd and on March 1st. He recently returned from a concert tour of Europe where he appeared as soloist at forty-two concerts throughout the Continent.

The twenty-three-year-old violinist began his studies at the age of ten under Alfred Loewenguth. At fourteen he entered the Conservatoire National de Musique of Paris, and upon graduation in 1946 was

awarded first prizes for excellence in violin and chamber music studies. In 1947 he was soloist under Paul Paray for the Ravel festival, and from that time on until 1951 has traveled extensively throughout Europe.

In April Chauveton will be heard in a recital of old and modern French music at Connecticut College for Women in New London.

WILLIAM PRIMROSE TITLED

On February 24th Queen Elizabeth II conferred the title of Commander of the Order of the British

Empire on William Primrose, the Glasgow-born violist. Primrose was the only musician included on the Honor List when it was announced in 1952.

Primrose, who has been absent from the United States for the past season, will return to this country for the 1953-54 concert season.

MIRANDA AT TOWN HALL

Premiere of Paul Hindemith's Concerto for French Horn and Orchestra and the appearance of a French horn soloist were two novelties of the January Town Hall, New York, concert of the Little Orchestra Society under Thomas Scherman—novelties which conveniently dovetailed in one refreshing performance.

Tony Miranda who was soloist in the Hindemith brought out the jolly counterpoint of the composer's conception and the fine sonority between solo and strings. Mr. Miranda has



Tony Miranda

been a member of the Little Orchestra six years, and for the last two years of the N.B.C. Symphony. He played the American premiere of the Richard Strauss Horn Concerto No. 2 in 1948 and the New York premiere of the Schumann Concertstück for Four Horns in 1950.

LEON STEIN

An evening devoted to the music of Leon Stein, the American composer, was sponsored recently by the Beta Pi Mu Fraternity of the DePaul University School of Music. Since Dr. Stein was awarded a first prize in composition by the University in 1931 for his Suite for String Quartette he has won numerous contests, the most recent being the \$750.00 American Composer's Commission Award for 1950.

Born in Chicago, he studied on scholarship at the DePaul University School of Music, and since 1931 has been a member of its faculty. He is at present Director of the Graduate Division and Chairman of the Department of Theory and Composition.

Under the auspices of the Chicago Civic Orchestra he was awarded a fellowship in conducting with Frederick Stock and Hans Lange. Since 1945 he has been conductor of the Community Symphony Orchestra of Chicago and has appeared as guest conductor with numerous other orchestras.

His orchestral works including Three Symphonies, Triptych on Three Poems of Walt Whitman, Three Hassidic Dances, Sinfonietta for String Orchestra, and many others, have been performed by thirty-five different orchestras in the United States. He has written extensively also for chamber ensembles and choral groups.

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MARCH, 1953

Concert Bands

ELKHART CIRCUS BAND CONCERT

Local circus fans turned out en masse to hear Merle Evans, veteran circus bandmaster lead the Elkhart Municipal Band in its first concert of the new year, at the Elkhart High School auditorium. Mr. Evans has been the director of the Ringling Brothers and Barnum and Bailey Circus band for the past thirty-four years and has never missed a performance.

Ross Davis, director of the Elkhart Municipal Band, opened the program with the Grand Entry March. He later surrendered the baton to Joseph Erskine, associate director of both the Municipal Band and the city's symphony orchestra.

Bandmaster Evans was introduced in a novel manner. When Mr. Davis returned to the stand to direct the band in March Symphonia, the stage lights were darkened and eight high school girls twirling lighted batons and followed by a clown came down the center aisle to the front of the stage. The lights were then turned on, and Merle Evans was observed directing the band, while Davis had disappeared.

In a short talk, Evans told of the highlights of his long circus career. He said the band is "the clock of the show." Numbers are selected and timed for each act, setting the pace for the entire performance.

To illustrate this, Evans grouped six numbers under the title of Circus Music. Each time a whistle was blown by "ringmaster" Frank Reed, the band stopped, then instantly began the following number.

The concert closed with the playing of Sousa's "Stars and Stripes Forever"—the "disaster march" of the circus. It tells performers and attendants to get to their posts and dismiss the audience because something has happened. Whenever Evans hears this march he is reminded of the tragedy at Hartford, Conn., when fire broke out at a performance of the circus and 169 lives were lost.

Mr. Evans was the first of noted guest artists who will be presented with the Elkhart Municipal Band during the current season.

AUBURN CIVIC BAND

The Auburn Civic Band, formerly known as the Salem Town Commandery Band, has been in existence for over forty years. During the first World War, the entire band, under the direction of Dr. Howard E. Stone, enlisted in the armed services and became known as the Third Regiment Band.

Soon after the war, the organization again resumed its original name. In the years following, the band played a series of summer concerts in the city parks of Auburn, New York, and participated in many parades. It was in 1940 that the members voted to change the name of the aggregation from the Salem Town Commandery to the Auburn Civic Band.

Again, during the second World War, many of the members enlisted, leaving only a handful of musicians to carry on the work. They played for many activities during the war years, earning Army and Navy "E"



awards. It was at this time, that Dr. Stone retired after thirty-five years of leadership. Maurice E. Rose then took over the conductorship of the band and has been working in that capacity since.

With the war at an end, the veterans came back to take their places with the band once more. The roster now has over forty-five names. The first concert activity since the war was a Sousa Memorial Concert sponsored by the Music Performance Trust Fund. An overcrowded auditorium indicated the public interest and enthusiasm for more band music. In the summer of 1949 a series of concerts was sponsored by the city with a resulting attendance of over 18,000 listeners.

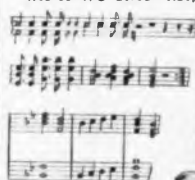
The membership of the Auburn Civic Band is comprised of musicians of Local 239, Auburn. Five of the present members have been in the band for thirty-five years.

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MIDWEST CONFERENCE

The thirtieth annual meeting of the Midwest Conference of Musicians will be held April 19-20, 1953, in Austin, Minnesota, with headquarters at the Fox Hotel.

Officers of locals in North Dakota, South Dakota, Nebraska, Iowa, and Minnesota are cordially invited to have delegates present at this momentous conference.

WANTED TO LOCATE

Harold Callahan, member Local 526, Jersey City, N. J.

Charles Lampkin, member Local 167, San Bernardino, Calif.

Herbie Williams, former member Local 549, Bridgeport, Conn.

NOTICE!

Members are warned not to perform for or with Bob Chester, who stands erased from the Federation, by order of the National Secretary's Office. Such violation places your membership in jeopardy.

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W. C. Jarrett, Long Beach, Calif., no amount given.

Delta Club and Barbara Bliss, Pittsburg, Calif., \$315.28.

Madigan Entertainment Service, New Haven, Conn., \$85.00.

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Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen, Liberal, Kan., \$600.00.

King Midas Restaurant, Mutt Arenovski, manager, and Canal Enterprises, Inc., Buzzards Bay, Mass., \$579.95.

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NEBRASKA		Lastfogel, Daniel T., Agency (Daniel T. Lastfogel)	2109	Creative Entertainment Bureau	3492	Martinsburg		Miller, George E., Jr.		1129
Alliance		Lila Theatrical Enterprises	2287	Dupree, Reese	379	Parkersburg		Lowther, Harold H.		3753
Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker	5426	Lipkin, Jerry	3434	Hal Gould Theatrical Agency	5383	WISCONSIN		Fond Du Lac		
Lincoln		Lustman, J. Allan	381	Hammer, Godfrey	2738	Dowland, L. B.		1187		
Central Booking Service	1054	Teddy Meltae Theatrical Agency	2352	Keeley's Theatrical Agency	4636	Madison		Stone, Leon B.		1471
Omaha		Mei Theatrical Enterprises	1561	McDonald, Chris	4269	Milwaukee		Bethia, Nick Williams		5914
Amusement Service	229	Morales, Cruz	1561	Mears, W. L.	441	Sheboygan		Schmidt, Frederick W., Jr.		601
George, Gabriel	5126	National Entertainment Service	849	Muller, George W.	430	Stevens Point		Central State Music Association		507
Paul Moorhead Agency, Inc.	903	National Swing Club of America	2322	National Theatrical Agency	3537	Tomahawk		McClernon Amusement Co.		276
Guy A. Swanson, Midwest Booking Agency	2083	Parker & Ross	293	Orchestra Agency of Philadelphia	2108	Watertown		Nielsen's Entertainment Mart		3039
Tri-States Entertainment Service	5124	Pearl, Harry	6	Price, Sammy, Entertainment Bureau	3558	CANADA		Calgary, Alberta		
NEVADA		Perch, Billy, Theatrical Enterprises	1577	Sepia Entertainment Bureau	4448	Simmons, G. A.		4090		
Las Vegas		Pollard, Fritz	3733	United Orchestra Service	720	Ottawa, Ontario		Carrigan, Larry L.		4369
Gordon, Ruth	4383	Rheingold, Sid, Agency	3274	Zeeman, Barney	856	Edmonton, Alberta		McKenzie, Blake (Prairie Concerts)		5106
NEW HAMPSHIRE		Robinson, Thomas (Atlas Theatrical Agency)	69	TENNESSEE		Toronto, Ontario		Mitford, Bert, Agency		4004
Manchester		Rogers and Ruggiero, Trixie	1964	Clarksville		Whetham, Katherine and Winnifred Turnbull		4013		
Knickerbocker Agency, Edw. F. Fitzgerald	2574	Rogers, Max	3513	Nashville		Montreal, Quebec		Montreal Artists Bureau, Michel Leroy		900
Lou Pratt Orchestra Service	1061	Romm, Gene	4088	Southland Amusement Co., Dr. R. B. Jackson	5115	Vancouver, B. C.		Gaylorde Enterprises		5540
NEW JERSEY		Scanton, Matt	2043	TEXAS				L. Gaboriau		
Asbury Park		Silvan Entertainment Bureau	1774	Beaumont				R. J. Gaylorde		
Hagerman, Ray	2431	Singer, John	3326	Boling						
Atlantic City		Talent Corporation of America, Harry Weissman	1305	Dallas						
Universal Enterprises Co., Inc.	703	Times Square Artists Bureau	1801	Beaufort						
Williamatos, Jimmie	1949	Trent, Bob	4345	Charleston						
Belleville		United Artists Management	4158	Clarksville						
Matt, John	5483	Universal Amusement Enterprises	169	Nashville						
Jersey City		Wells, Abbott	3738	Beaufort						
Daniels, Howard J.	6031	White, Lew, Theatrical Enterprises	1526	Charleston						
Newark		Rochester		Beaufort						
Mandala, Frank	4526	Barton, Lee	924	Charleston						
Paterson		Utica		Beaufort						
Joseph A. Clamprone (New Jersey's Music Agency)	960	Niles, Benjamin E.	5140	Charleston						
NEW YORK		NORTH CAROLINA		Beaufort						
Albany		Charlotte	Pitmon, Earl	Charleston						
Jack O'Meara Attractions	2816	Greensboro	1769	Charleston						
Snyder, Robert William	2191	Trianon Amusement Co.	487	Charleston						
Auburn		OHIO		Charleston						
Dickman, Carl	502	Akron	Binghamen Theatrical Agency, R. E. Binghamen	Charleston						
Buffalo		Cincinnati	123	Charleston						
Axelrod, Harry	2202	Emery, W. H.	164	Charleston						
Empire Vaudeville Exchange	330	Calina		Charleston						
Farell, Ray J., Amusement Service	2275	Martin, Harold L.	1492	Charleston						
Gibson, M. Marshall	338	Cincinnati		Charleston						
Kins, George, Productions	1657	Anderson, Albert	2956	Charleston						
Smith, Carlyle "Tick"	549	Carpenter, Richard	85	Charleston						
Smith, Ekbert G.	524	Hainey, Leo	915	Charleston						
Fort Plain		Sive and Acomb	891	Charleston						
Union Orchestra Service	1539	Cleveland		Charleston						
Lindenhurst		Manuel Bros. Agency	3566	Charleston						
Fox, Frank W.	1815	Columbus		Charleston						
New Rochelle		Aaskins, Lena	465	Charleston						
Harris, Douglas	2945	Dayton		Charleston						
New York City		Hixon, Paul	552	Charleston						
Alexander, Morley	623	Wills, Tommy, Midwest Entertainment Service	882	Charleston						
Allen Artists Bureau	3711	Elyria		Charleston						
Foch P. Allen	4698	Jewell, A. W. (Dance Theatre, Inc.)	4766	Charleston						
Allied Entertainment Bureau, Inc.	2284	Pomeroy		Charleston						
Baldwin, C. Paul	3099	Wildermuth, Ted	3042	Charleston						
Berney, Paul L., Productions	3635	Salem		Charleston						
Brown, Harry	3507	Gunesch, J. B.	1217	Charleston						
Bryson, Arthur	2844	Staubenville		Charleston						
Campbell, Norman E.	1530	Di Palma, Charles	1109	Charleston						
Chartrand, Wayne	4238			Charleston						
Coffee, Jack	1775			Charleston						
Continental Amusements				Charleston						

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Limbach, Bob
DOTIARI:
Smith, Mose
FLORISS:
Valentine, Leroy
MOBILE:
Cavalade of Amusements, and Al Wagner, Owner and Producer
Frederick and Tanya, and Fred Zepernick
Moore, R. E., Jr.
Williams, Harriet
MONTGOMERY:
Cowell, Ned, Little Harlem Club
Club Flamingo, and Anell Singleton, Manager
Montgomery, W. T.
Perdue, Frank
NORTH PHENIX CITY:
Banion Club, and W. T. "Bud" Thurmond
PHENIX CITY:
Casarunt Grove Nite Club, Perry T. Hatcher, Owner.
French Casino, and Joe Santranello, Proprietor
PHENIX:
21 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer
Drunkard Show, Homer Hott, Producer
Goddis, Joe
Hosher, John
Jones, Calvin R.
Mahout, Leroy B.
Willett, R. Paul
Zanobar Club, and Lew Klein
TUCSON:
Griffin, Manly
Mitchell, Jimmy
Severs, Jerry
Williams, Marshall
YUMA:
Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

BEYTHVILLE:
Brown, Rev. Thomas J.
HOT SPRINGS:
Hannan Oyster House, and Joe Jacobs
Potts, L. C.
Smith, Dewey
HOT SPRINGS NATIONAL PARK:
Mack, Bob
LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Rece Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.
McGEHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E., Robertson Rudeo, Inc.
NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF:
Arkansas State College Casino, and A. R. D. Thompson
Johnson, Eddie
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.
TEXARKANA:
Oak Lawn Theatre, and Paul Becklum, Owner and Operator

WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Sheets, Andy
ANTIOCH:
Live Oaks Club, and William Lewis, Owner

AZUSA:
Pease, Vance
Rose, Joe
BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
BENICIA:
Rodgers, Edward T., Palm Grove Ballroom
BERKELEY:
Hur-Ton, John
Davis, Clarence
Jones, Charles
BEVERLY HILLS:
Bert Gervis Agency
Moustus, Paris
Rhapsody on Ice, and N. Edwards Beck, Employer
BIG BEAR LAKE:
Crosman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator
COMPTON:
Vi-Lo Records
COLTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
DUNSMITH:
Corral, and J. B. McGowan
EL ERIBITO:
Johnson, Lloyd
FONTANA:
Sud Bros. Circus, Dorothy Anderson, Employer
FRESNO:
Valley Amusement Association, and Wm. B. Wagnon, Jr., President
GARVEY:
Ruh Art Records, Inc.
HOLLYWOOD:
Alison, David
Babb, Kroger
Birwell Corp.
Bucage Room, Leonard Van-nerston
California Productions, and Edward Kovacs
Confide 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
Morris, Boris
Patterson, Trent
Robitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McGill
Star Dust Revue, John K. Standlee
Harry S. Taylor Agency
Universal Light Opera, Co., and Association
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable
LONG BEACH:
Bucklin, Frank and Beatrice
Crystalline Music Co., Inc., and C. W. Coleman
Jack Lasley's Cafe, and Jack Lasley
Jarrett, W. C.
Keens, Gene
(Eugene Schweichler)
Lung Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Evelyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Dis-tributor
McDougal, Owen
Sullivan, Dave, Crystal Ball-room
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McIlwain, Treasurer
Berg, Harry, of the Monarch Hotel
Coifure 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

Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Hallont, Nate
Grasmy, Michael
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Miltona Recording Co., and War Perkins
Moore, Cleve
Mosby, Estan
O'Day, Anita
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Cayer, co-owners, and L. F. Stoltz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Gargile
Wiltshire Bowl
LOS GATOS:
Fuller, Frank
MARIN CITY:
Pichkins, Louis
MONTEZUMA:
Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY:
National Club, and Al Irby, Employer
NORTH HOLLYWOOD:
Lohmuller, Bernard
OAKLAND:
Bill's Bonlevu Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Trader Horn's, Fred Horn
Wiltz, James
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 Club
Desert Inn, and Earl Coffman, Manager
Hall, Donald H.
PITTSBURG:
Delta Club, and Barbara Bliss
PERRIS:
McLew, F. E., Owner Horse Follies of 1946
RICHMOND:
Jenkins, Freddie
SACRAMENTO:
Casa Nello, Nello Malerbi, Owner
Leingang, George
O'Connor, Grace
SAN DIEGO:
Brigham, Erbebel Astor
Carnival Room, and Jack Millspaugh
Cotton Club, Benny Curry and Ott Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Operator Play-land
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO:
Blue Angel
Brown, Willie H.
The Civic Light Opera Com-mittee of San Francisco,
Francis C. Moore, Chairman
Deasy, J. B.
Fon, Eddie
Fores, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph
SAN JOSE:
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred
SANTA BARBARA:
Brynes, Don
Canfield Enterprises, Inc.
SANTA MONICA:
Georgian Room, and H. D. McRae
SHERMAN OAKS:
Gibson, 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:
Muehler, J. M.
COLORADO
COLORADO SPRINGS:
Terrace Club, and Allan McKnight, Owner
DENVER:
Bennell, Edward
JULESBURG:
Cummins, Kenneth
MORRISON:
Clarke, Al
CONNECTICUT
BRIDGEPORT:
Lunin, Edward
EAST HAMPTON:
Hotel Gerramaugus
EAST HAVEN:
Carnesale, J.
EAST WINDSOR HILL:
Schaub's Restaurant, and Ed-ward Wisniewski
HARTFORD:
Lubinsky, Frank
NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Androsi, Harold
Biscontis, Anthony, Jr.
Johnson, Henry
Marino, Mike
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan
POQUONNOC BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD:
Glenn Acres Country Club and Charlie Blue, Pres., Mr. Sou-mers, Sec. Treas.
STONINGTON:
Hangar Restaurant and Club, and Herbert Pearson
Whewell, Arthur
WESTPORT:
Goldman, Al and Marty
DELAWARE
DOVER:
Apollo Club, and Bernard Parkins, Owner
Veterans of Foreign Wars, Le-Roy Rench, Commander
Williams, A. B.
GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph
SMYRNA:
Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON:
Allen, Sylvester
FLORIDA
BRADENTON:
String's Tavern, and Merle Bernice and Ronald Strong
CLEARWATER:
Hardun, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse
DAYTONA BEACH:
Bethune, Albert
Trade Winds Club, and Virgil (Vic) Summers
FLORENCE VILLA:
Dan Laramore Lodge No. 1097, Garfield Richardson
FORT MEYERS:
McCutcheon, Pat
HALLANDALE:
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE:
Blane, Paul
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bien Managing Agent
Forsyth Inn, and Florida Amusements, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Farl, and Associated Artists, Inc.

KEY WEST:
Bigan, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski
MIAMI:
Brooks, Sam
Donaldson, Bill
Flame Club, and Frank Corbit, Owner
Prior, Paul (W. H. P. Corp.)
Smart, Bill D.
Talavera, Ramon
Job Club, Tony Ahojoun, Em-ployer
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogart
Ciro's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners
Edwards Hotel, and Julius Nathan, Manager
Fleetwood Hotel, Ben Harrison, Julius J. Perlmutter, M. Mor-tison, and Harry Katz
Friedlander, Jack
Governor Hotel, Herbert Muller, and Irving Prinz
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Punciana Hotel, and Bernie Frassand
Straus, George
Weills, Charles
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surracco, Roy Hansen
El Patio Club, and Arthur Karst, Owner
Fryor, H. S.
PALM BEACH:
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY:
Daniels, Dr. E. R.
PENSACOLA:
Hudges, Earl, of the Top Hat Dance Club
Keeling, Alex (also known as A. Scott), and National Orches-tra Syndicate and American Booking Company
STARKE:
Camp Bland Recreation Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Games Patio, and Henry Games, Owner
Two Spot Club, Caleb E. Hannah
TAMPA:
Brown, Russ
Carousel Club, and Abe Hurkow, and Norman Karn, Employers
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jean
Williams, Herman
VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
Larocco, Harry I.
Parrish, Lillian F.
Patio Grill, and Charles J. Pappas, Owner-Manager
GEORGIA
ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacobs, Manager
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. (Bill) France
J. W. Neely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Min-nick
HINESVILLE:
Plantation Club, S. C. Kless and F. W. Taylor
MACON:
Capitol Theatre
Lee, W. C.
Swaebe, Leslie

SAVANNAH:
Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager
Thompson, Lawrence A., Jr.
THOMASVILLE:
Club Thomas, and Terry Maxey, Operator
VIDALIA:
Pal Amusements Co.
WAYCROSS:
Cooper, Sherman and Dennis
IDAHO
COEUR D'ALENE:
Grandall, Earl
Lachman, Jesse
LEWISTON:
848 Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker
POCAHELLO:
East Frontier Club, Rulon Reck, Stan Hvarka and Bob Cummins
Phillips, Dan
Reynolds, Bud
ILLINOIS
BELLEVIEW:
Davis, C. M.
BLOOMINGTON:
McKinney, James R.
Thompson, Earl
CALUMET CITY:
Mitchell, John
CHAMPAIGN:
Robinson, Bennie
CHICAGO:
Adams, Delmore and Eugene Brady, King
Brydon, Ray Marsh of the Dan Rec 3-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Cole, Jack, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Daniels, Jimmy
Donaldson, Bill
Elders, Cleo
Evans, Jeop
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
Gayle, Tim
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ball-room
Maestic Record Co.
Nason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Peretz and Louis Capanola, Em-ployers
Music Bowl (formerly China Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Stoner, Harlan T.
Teicher, Charles A., of T. N. T. Productions
Whiteside, J. Preston
EAST ST. LOUIS:
Davis, C. M.
Playdium, and Stuart Tambor, Employer, and Johnny Per-kins, Owner
FREEPORT:
Marabel, George
GULFPORT:
Sunset Night Club, and George Rashid and Charles Jabour, employers
KANKAKEE:
Havener, Mrs. Theresa, Propri-eter, Dreamland
LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman
MOULNE:
Antler's Inn, and Francis Weaver, Owner
MT. VERNON:
Plantation Club, Archie M. Haines, Owner
PEKIN:
Candlelight Room, and Fred Romane
PEORIA:
Davis, Oscar
Hume Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou
PRAIRIE VIEW:
Green Duck Tavern, 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
ZEGLAR:
Zeigler Nite Club, and Dwight
Allsup, and Jason Wilkat,
Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Levitt's Supper Club, and Roy
D. Levitt, Proprietor
BEECH GROVE:
Milk, Bud
EAST CHICAGO:
Barnes, Tiny Jim
ELWOOD:
Yankee Club, and Charles
Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Brummel, Emmett
GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator
INDIANAPOLIS:
Benlow, William, and his All-
American Brownskin Models
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Harris, Rupert
Roller 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:
Childers, Art (also known as
Bob Cagney)
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis
Larby, Operator
DES MOINES:
Krookins, Tommy
FORT MADISON:
Glass Bar Night Club, and
George Rashid, Operator
HARLAN:
Gibson, C. Rex
SHENANDOAH:
Aspinwall, Hugh M. (Chick
Marin)
SPENCER:
Free, Ned
WOODBINE:
Danceland, I. W. (Red) Drum-
mer, Manager

KANSAS

BREWSTER:
Whitford Ballroom, G. M.
Linkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LIBERAL:
Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. R. Allen
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
NEWTON:
VFW Whittell-Finnell Post 971
PRATT:
Clements, C. J.
Wisby, L. W.
RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager
SALINA:
Kern, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Holiday Art
Key Club, and/or G. W.
Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.

LEXINGTON:
Hager, A. C.
LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolems,
Owner
Spaulding, Preston
Twinkle Star Club, and
Charles Bramer
OWENSBORO:
Crutell, Joe, Owner, Club 71
PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprie-
tor Club Plantation
Stars and Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Weil, R. L.
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:
Hadacol Caravan
LeBlanc Corporation of
Louisiana
Velin, Toby
MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son
NATCHITOCHE:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Rand
Callico, Ciro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie
SPRINGHILL:
Lapers, C. L.

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Seaborne
SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Byrd, Olive J.
Gos, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
LeBlanc Corporation of
Maryland
New Broadway Hotel, Charles
Carter, Manager
Perkins, Richard, of Associated
Enterprises
Weiss, Harry
CHEESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alfred Walters,
Employer
CUMBERLAND:
Wauguld, Louis
EASTON:
Hannah, John
FENWICK:
Repsh, Albert
FREDERICK:
Rittenhouse, Rev. H. B.
HAGERSTOWN:
Hauer, Harry A.
Glas, David
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLENICA:
One-O-One Club, Nick Ladoulis,
Proprietor

BLACKSTONE:
Sefano, Joseph
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlwaine, President
Brosnahan, James J.
Crawford House Theatrical
Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou
Burdick
Regency Corp., and Joseph R.
Weisser
Reinick, William
Sunbrook, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
BUZZARDS BAY:
King Midas Restaurant, Mutt
Arenovski, manager, and
Catal Enterprises, Inc.
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Royal Restaurant (known as
Rivera), William Andrade,
Proprietor
FITCHBURG:
Boltche, Henry
HAVERHILL:
Assis, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
LOWELL:
Carney, John P., Amusement
Company
Francis X. Crowe
MONSON:
Cangello, Leo
NEW BEDFORD:
The Derby, and Henry Corcoran,
Operator
NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)
SALEM:
Larkin Attractions, and George
Larkin
SHREWSBURY:
Veterans Council
SPRINGFIELD:
Hayles, Marjery Fielding and
her School of the Dance
WAYLAND:
Steck, Chauncey Depew
WILMINGTON:
Blue Terrace Ballroom, and An-
tonio Telfort

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Ed-
die'), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners
Bibb, Allen
BERRY, Edgar M.
Claybrook, Adolphus
Connors Lounge, and Joe Pallaz-
zolo, Operator
Daniels, James M.
Dustin Steamship Company, N.
M. Constans
Green, Goldman
Huffman, Sam
Johnson, Ivory
Thomas, Matthew B.
Kosman, Hymen
Minando, Nono
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy
Promotions
ESSEXVILLE:
House of Fogarty, and John
F. Fogarty, Owner
FERNDALE:
Club Plantation, and Doc
Washington
GRAND RAPIDS:
Club Chez-Ami, Anthony
Scaiber, Proprietor
Powers Theatre
KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MUSKOGON HEIGHTS:
Wilson, Leslie
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 Rendez-
vous Inn (or Club), Gordon
J. "Buzz" Miller

TRAVERSE CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew
Sneed

MINNESOTA

BROWERVILLE:
Knotty Pine Pavilion, and
J. A. Janikula
DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannah, John
MANKATO:
Rathskeller, and Carl A.
Becker
MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attraction,
and C. A. McEvoy
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:
El Rancho Club, and John
Wesley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
GREENVILLE:
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman
Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)
JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)
MERIDIAN:
Bahup, James E.
NATCHEZ:
Colonial Club, and Ollie
Koerber
VICKSBURG:
Blue Room Nite Club, and
Tom Wine

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.
GREENFIELD:
Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner
JOPLIN:
Gladys' Heidelberg Inn, Scott
Field, Manager
Silver Dollar, Dick Mills, Man-
ager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. K.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye
Zelma Roda Club, Emmitt J.
Scott, Prop., Bill Christian,
Manager
MACON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult Knicker Theatrical
Agency
POPULAR BLUFFS:
Brown, Melfie
ST. LOUIS:
Barnholtz, Mac
Beaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
co-owners
Caruth, James, Operator Club
Rhumbogie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.
GREENFIELD:
Gilbert, Paul and Paula (Raye)
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Herbert "Red" Drye
Zelma Roda Club, Emmitt J.
Scott, Prop., Bill Christian,
Manager
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Macon County Fair Association,
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Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
co-owners
Caruth, James, Operator Club
Rhumbogie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society

D'Agostino, Sam
Grati, George
Haynes, Lillard
Markham, Doyle, and Tunc
Town Ballroom
Nieberg, Sam
Shapiro, Mel

MONTANA

ANACONDA:
Reno Club, and Mrs. Vidich,
Owner
BUTTE:
Webb, Ric
CONRAD:
Little America Tavern, and John
R. McLean
GREAT FALLS:
J. & A. Kollercade, and
James Austin
HUNGRY HORSE:
Rocco Club, and Dick Perry
and Lamar Wilson

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.,
and Charles D. Davis
KEARNEY:
Field, H. E.
LODGEPOLE:
American Legion, and Ameri-
can Legion Hall, and Robert
Sprengel, Chairman
MCCOOK:
Gayway Ballroom, and Jim
Corcoran
Junior Chamber of Commerce,
Richard Gruver, President
OMAHA:
Louis Market, and Louis
Papery
PENDER:
Pender Post No. 55, American
Legion, and John F. Kai,
Dance Manager
RUSHVILLE:
American Legion Post No. 161,
and Kem Dard and Bill
Chappel

NEVADA

LAKE TAHOE:
Tahoe Billmore Hotel, Nae
Blumenfeld
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Stoney, Milo E.
Warner, A. H.
LOVELOCK:
Fischer, Harry
PITTMAN:
All-American Supper Club and
Casino, and Jim Thorpe
RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James
JACKSON:
Nelson, Eddy
Sheir, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Faviera Mardi Gras, Inc.
ASBURY PARK:
Gilmire, James E.
Richardson, Harry
ATLANTIC CITY:
Bobbitt, Abe
Casper, Joe
Cheatham, Shelby
Club 15, and Henry Koster and
Max Olshon, Owners
Delaware Inn, and Nathaniel C.
Spencer, Proprietor
Goodman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fassa,
and G. Dantzieler, Operators
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 159, and Angelo Pucci,
Owner
HOBOKEN:
Red Rose Inn, and Thomas
Monto, Employer
JERSEY CITY:
Bonito, Benjamin
Buzco, Ferruccio
Triumph Records, and Gerry
Quenn, present Owner, and
G. Statiss (Grant) and
Bernie Levine, former Owners

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
Laloma, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Time, Pro-
motors
CLOVIS:
Henton, J. Earl, Owner Plaza
Hotel
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gozales
ROSWELL:
Russell, L. D.
RIOSO:
Davis Bar, and Denay
W. Davis, Owner
SANTA FE:
Emil's Night Club, and Emil
Mignardo, Owner
Valdes, Daniel T.
TRUTH OR CONSEQUENCES:
Ashbaugh's Nite Club, and Mr.
and Mrs. H. R. Ashbaugh

NEW YORK

ALBANY:
Bar Harbor, and Joseph Statile,
Owner and Operator
400 Casino, and Herman
Johnson, Floyd
Halpern, Proprietor
O'Meara Attractions, Jack

INTERNATIONAL MUSICIAN

Richard's Bar-B-Que. David Richards
States, Jonathan
ALDER CREEK:
Burke's Manor, and Harold A. Burke
AUSABLE CHASM:
Amier, Nat
Young, Joshua F.
BOLTON LANDING:
Village Inn, and Dominick Galea, Owner
BRONX:
Albino Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Atman, Martin
Club Delmar, Charles Marcelino and Vincent Delostia, Employers
Cunningham, Edw.
Jugarden, Jacques L.
Metz Anglers Social Club, and Aaron Murray
Miller, Joe
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques L. Jugarden
Perry Records, and Sam Richman
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Huckelbuck Revue, Harry Dixon and Elmo Oley
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club, George Chandler
Morris, Philip
Ocean Grotto Restaurant, and Albert Santapio, Proprietor
Reade, Michael
Rosenberg, Paul
Rosman, Guy, Hollywood Cafe
Stevier, Flot
1024 Club, and Albert Friend Thompson, Ernest
Villa Antique, Mr. P. Antico, Proprietor
BUFFALO:
Bourne, Edward
Calato, Joe and Tedde
Gomiano, Frank and Anthony
Harmon, Lissa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C. Temperio
DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager
DIVINE CORNERS:
Riverside Hotel, and George Beer
FAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor
FERRISDALE:
Pollack Hotel, and Elias Pollack, Employer
Stier's Hotel, and Philip Stier, Owner
FLEISCHMANN'S:
Churs, Irene (Mrs.)
FRANKFORT:
Blue Skies Cafe, Frank Reite and Lenny Tyler, Proprietors
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleigh, Don
GLENSIDE:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer
GLENSWILD:
Glenswild Hotel and Country Club, and Mack A. Lewis, Employer
GRAND ISLAND:
Williams, Ossian V.
HUDSON:
Goldstein, Benny
Gutto, Samuel
ILION:
Wick, Phil
ITHACA:
Brund, Jack
JACKSON HEIGHTS:
Griffith, A. J., Jr.
LAKE PLACID:
Carriage Club, and C. B. Southworth
LIMESTONE:
Seak House, and Dave Oppenheim, Owner
LOCH SHELDRAKE:
Chester, Abe
Fifty-Two Club, and Saul Rapkin, Owner
Hotel Shlesinger, David Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate
Riverside Hotel, and George Bier
MONTICELLO:
Kahner's Hotel, Jack Katz

MT. VERNON:
Rapkin, Harry, Proprietor,
Wagon Wheel Tavern
NEW CITY:
Dellwood Country Club
NEW YORK CITY:
Allegro Records, and Paul Piner
Alexander, Henry D., and Associated Producers of Negro Music
Andu, John R. (Indonesian Consul)
Henrubi, Ben
Reverly Green Agency
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Bruley, Jesse
Calman, Carl, and the Calman Advertising Agency
Camera, Rocca
Chanson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Coffery, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Cook, David
Counrney Robert
Crockett, Mr.
Crossen, Ken, and Ken Crossen Associates
Crown Records, Inc.
Currie, Lou
Delta Productions, and Leonard M. Burton
Dolin, Anton
DuBois-Friedman Production Corporation
Dubonnet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulysses Smith
Fontaine, Tom & Don
Frederick and Tanya, and Fred Zepnick
Goldberg (Garrett), Samuel
Goldstein, Robert
Granoh, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hempway, Phil
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
Insley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kenny, Herbert C.
Kent Music Co., and Nick Kenros
King, Gene
Knight, Raymond
Kushner, Jack and David
LaFontaine, Leo
Linstroel, Daniel T., Agency
Law, Jerry
Levy, John
Lew Leslie and his "Blackbirds"
Little Gypsy, Inc., and Rose Hirschler and John Lobel
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin F.
McCaffrey, 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 Bizzard and Henry Robinson, Owners
Orpheus Record Co.
Parmentier, David
Phillips, Robert
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. Ruben
Southern Recording Co., and Rose Santos
Spillite Club
Steve Murray's Mahogany Club
Stromberg, Irving, Jr.
Strouse, Hunt
Sunbrock, Larry, and his Rodeo Show
Talent Corp. of America, Harry Weissman
Teddy McRae Theatrical Agency, Inc.
Television Exposition Productions, Inc. and Edward A. Cornez, President
Theatre Delays, and William Delays
Thomson, Sava and Valenti, Incorporated
United Artists Management
Varsity Entertainers, Inc., and Herbert Ruben
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Masonette Social Club
Wee and Leventhal, Inc.
Wellish, Samuel
Wilder Operating Company
Yaks (Zoukars), James
NIAGARA FALLS:
Boulevard Casino, and Frank and Victor Rotundo
Flory's Melody Bar, Joe and Nick Florio, Proprietors
Khimert, Robert F.
NORWICH:
McLean, C. F.
PSYCHOLOGUE:
Kay's Swing Club, Kay Angeloro
PURLING:
Bellwood, and Joseph Gerardi, Owner
ROCHESTER:
Boston Harbor Cafe, and Mr. Casey, Proprietor
Quonset Inn, and Raymond J. Valenti, Sam
ROME:
Marks, Al
SABATTIS:
Sabatis Club, and Mrs. Veraa V. Culeman
SARANAK LAKE:
Berches, The, Mose LaFontaine, Employer, C. Randall, Mgr.
Burgans Grill
SARATOGA SPRINGS:
Clark, Stevens and Arthur
SCHENECTADY:
Edwards, M. C.
Freyto, Joseph
Kudds Beach Nite Klub or Cow
Shed, and Magena E. Edwards, Manager
Silverman, Harry
SOUTH FALLSBURGH:
Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel
SUFFERN:
Armitage, Walter, President, County Theatre
SWAN LAKE:
Swan Lake Hotel, and Sam Levine
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 Masi, Proprietor
WATERTOWN:
Duffy's Tavern, Terrance Duffy
WATERVILLE:
Cortes, Rita, James E. Strates Shows
Kille, Lyman
WHITEHALL:
Jerry-Anns Chateau, and Jerry Rumania
WHITE PLAINS:
Brod, Mario
YONKERS:
Bahner, William

LONG ISLAND (New York)
ASTORIA:
Hirschler, Rose
Lubel, John
ATLANTIC BEACH:
Bel Aire Beach and Calhanna Club (R. M. Management Corp.), and Herbert Monath, President
Normandie Beach Club, Alexander DeCicco
BAYSIDE:
Mirage Room, and Edward S. Friedland
BEFORE:
Bahner, William J.

GLENDALE:
Warga, Paul S.
NORTH CAROLINA
FAUFORT:
Marley, Charles
BURLINGTON:
Mayflower Dining Room, and John Loy
CAROLINA BEACH:
Staker, Gene
CHARLOTTE:
Amusement Corp. of America, Edison E. Blackman, Jr., Jones, M. P.
Karston, Joe
DURHAM:
Gordon, Douglas
FAYETTEVILLE:
Parker House of Music, and S. A. Parker
GREENSBORO:
Fair Park Casino, and Irish Horan
Ward, Robert
Weingarten, E., of Sporting Events, Inc.
GREENVILLE:
Ruth, Thermo
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:
Heacon Club, Mrs. G. J. Christianson
OHIO
AKRON:
Basford, Doyle
Ruddies Club, and Alfred Scrutchings, Operator
Esquire Lounge, and Nick Thomas and Robert Namen
Pulman Cafe, George Sunrin, Owner and Manager
CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wunder Bar, James McPartridge, Owner
Sunbrock, Larry, and his Rodeo Show
Smith, James R.
Wallace, Dr. J. H.
CLEVELAND:
Atlas Attractions, and Ray Grair
Bender, Harvey
Circle Theatre, E. J. Stutz
Club Ron-day-Voo, and U. S. Dixon, Forrest
Euclid 55th Co.
Lindsay Skybar, and Phil Bash, Owner
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Stutz, Operator
Salano, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walters, Carl O.
COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and Mrs. Emerson Check, Pres.
Charles Blige Post No. 157, American Legion
Carter, Ingram
McLade, Phil
Malkory, William
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald
Turf Club, and Ralph Stevenson, Proprietor
DAYTON:
Boucher, Roy D.
Daytona Club, and William Carpenter
Midwest Entertainment Service, and Tommy Will
Taylor, Earl
ELYRIA:
Dance Theatre, Inc., and A. W. Jewell, President
EUCLID:
Rado, Gerald
FINDLAY:
Wilson, Mr. and Mrs. Karl, Operators Paradise Club
GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson

LIMA:
Colored Elks Club, and Gus Hall
Flamingo Club, and Mike Imm
MASSILLON:
Lincoln Lounge, and David Frankel
PIQUA:
Sedgewick, Lee, Operator
PROCTORVILLE:
Plantation Club, and Paul D. Reese, Owner
SANDUSKY:
Fishes Club
Mathews, S. D.
Siller, Henry
SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J. McCall
TOLEDO:
LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightingale, Homer
Tripodi, Joseph A., President
Italian Opera Association
VIENNA:
Hull, Russ
Rus Hall
WARREN:
Wragg, Herbert, Jr.
YOUNGSTOWN:
Summers, Virgil (Vic)
ZANESVILLE:
Venner, Pierre
OKLAHOMA
ARDMORE:
George R. Anderson Post No. 65, American Legion, and Floyd Loughridge
ENID:
Norris, Gene
HUGO:
Stevens Brothers Circus, and Robert A. Stevens, Manager
MUSKOGEE:
Guitre, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
OKLAHOMA CITY:
Randolph, Taylor
Southwestern Attractions, M. K. Boldman and Jack Swiger
OKMULGEE:
Masonic Hall (colored), and Calvin Simmons
SHAWNEE:
DeMacon, Frank
TULSA:
Williams, Cargile
OREGON
EUGENE:
Granada Gardens, Shannon Shaeffer, Owner
Weinstein, Archie, Commercial Club
HERMISTON:
Rosenberg, Mrs. R. M.
LAKESIDE:
Bates, E. J.
PORTLAND:
Ame Club Lounge, and A. W. Denton, Manager
Ozark Supper Club, and Fred Baker
Yank Club of Oregon, Inc., and R. C. Burrell, President
ROGUE RIVER:
Arnold, Ida Mae
SALEM:
Love, Mr.
SHERIDAN:
American Legion Post No. 75, Melvin Agee
PENNSYLVANIA
ALTIQUIPPA:
Gunn, Otis
BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director
BLAIRSVILLE:
Moose Club, and A. P. Sundry, Employer
BRAEBURN:
Mazur, John
BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer
BRYN MAWR:
K. P. Gate, and George Papan
CHESTER:
Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President
GLENSIDE:
Barone, Joseph A., Owner, 202 Musical Bar (West Chester, Pa.)
HARRISBURG:
Ickes, Robert N.
P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman
Reeves, William T.
Waters, B. N.
JOHNSTOWN:
Boois and Saddle Club, and Everett Allen
Central Cafe, Christ Contakos, Owner and Manager
KENNETT SQUARE:
Hotel Kennett
KINGSTON:
Johns, Robert
LANCASTER:
Freed, Murray
Samuels, John Parker
LEWISTOWN:
Temple Theatre, and Carl E. Temple
MEADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and Jack Hamilton, Owner
NEW CASTLE:
Natale, Tommy
OIL CITY:
Friendship League of America, and A. L. Nelson
PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fogelman, Proprietor
Bilkore Hotel, and Wm. Clore, Operator
Rubel, Carl F.
Carmen Theatre, and Samuel S. Stiefel, Owner, Alexander Stiefel, Manager
Clack Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
Dupree, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and Leon Galantiano, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank
PITTSBURGH:
Clare, George
Ficklin, Thomas
Mathews, Lee A., and New Artist Service
Oasis Club, and Joe DeFrancisco, Owner
Pennsylvania State Grand Lodge of the Knights of Pythias
Reight, C. H.
Sala, Joseph M., Owner El Chico Cafe
POTTSTOWN:
Schmeyer, Mrs. Irma
SCRANTON:
McDonough, Franz
SHENANDOAH:
Mikita, John
SLATINGTON:
Flick, Walter H.
STRAFFORD:
Poinette, Walter
TANNERSVILLE:
Tuffel, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko
UPPER MERION:
Wallace, Jerry
WASHINGTON:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edward
WEST CHESTER:
202 Musical Bar, and Joseph A. Barone, owner (Glenside, Pa.), and Michael Iezzi, co-owner
WILLIAMSPORT:
Pincella, James
WILKES-BARRE:
Kahan, Samuel
WORTHINGTON:
Conwell, J. R.
YORK:
Daniels, William Lopez
SOUTH CAROLINA
COLUMBIA:
Black C Club, University of South Carolina
FLORENCE:
City Recreation Commission and James C. Putnam

GREENVILLE:
Forest Hills Supper Club, R. K. and Mary Rickey, lessees, J. K. Mosley, and Sue Ellison, former Owner and Manager Harlem Theatre, Joe Gibson

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

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

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Hokcome, H. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

SIoux FALLS:
Mataya, Irene

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
Carrethers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs. Pearl Hunter
Course, Alexander
Fessie, Bill
Hayes, Hollie and Floyd, Club
Zanibar
Jackson, Dr. R. B.

TEXAS

AMARILLO:
Mays, Willie P.
Mink Club, and Jack B. Drake

AUSTIN:
El Morocco
Von, Tony
Williams, James
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

BOLING:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

BROWNWOOD:
Junot Chamber of Commerce, and K. N. Leggett and Chas. D. Wright

CORPUS CHRISTI:
Kirk, Edwin

DALLAS:
Embassy Club, Helen Ashew, and James L. Dixon, Sr., co-owners
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. C.

DENISON:
Club Rendezvous

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

FORT WORTH:
Clemens, James F.
Famous Door, and Joe Earl, Operator
Florence, F. A., Jr.
Snyder, Chic
Stripling, Howard

GALVESTON:
Evans, Bob
Shiro, Charles

GONZALES:
Daley Bros. Circus

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

HENDERSON:
Wright, Robert

HOUSTON:
Coats, Paul
Jenson, Oscar
McMillen, E. L.
Revis, Bouldin
Singerly, J. A.
World Amusements, Inc., Thos. A. Wood, President

LEVELAND:
Collins, Dee

LONGVIEW:
Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
Ryan, A. L.

MEXIA:
Payne, M. D.

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

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

PORT ARTHUR:
Demland, William

SAN ANGELO:
Specialty Productions, Nelson Scott and Wallace Kelton
Valdez, Joe and Rudy

SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin' M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy

VALASCO:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)

WACO:
Corenfeld, Lou

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

VERMONT

RUTLAND:
Brook 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:
Issa Burton
McClain, B.
Terry's Supper Club

NORFOLK:
Big Trzcek Diner, Percy Simon, Proprietor
Cathvan, Irwin
Meyer, Morris
Rhanna, George
Winfree, Leonard

PORTSMOUTH:
Kountzee, G. T.

RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Kendez-vous, and Oscar Black

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Rass, Milton
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
White, William A.

WASHINGTON

SEATTLE:
Harvinton, R. S.
908 Club, and Fred Baker
Washington Social Club and Sirlus Grove

SPOKANE:
Lyndel, Jimmy (James Delaget)

WEST VIRGINIA

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

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Cotts, A. L.

MORGANTOWN:
Naret, Leonard

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwaeber, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Galst, Erwin
Franklin, Allen
Pezley, Charles W.

GREENVILLE:
Reed, Jimmie

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

HUXLEY:
Club Francis, and James Francis Fontecchia, Mrs. Eley, Club

LA CROSSE:
Tooke, Thomas, and Little Dandy Taverna

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentili, Nick
Maniacci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickenson, Vice-Commander

RACINE:
Miller, Jerry

RHINELANDER:
Kane's Moons Lake Resort, and George A. Kane
Kendall, Mr., Manager Holly Wood Lodge

ROSHOLT:
Akavitch, Edward

SHEBOYGAN:
Sciolia, N.

SUN PRAIRIE:
Hulstzer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulstzer

TOMAH:
Veterans of Foreign Wars

WISCONSIN RAPIDS:
Brown Derby, and Lawrence Huber, Owner

WYOMING

CHEYENNE:
Shy-Ann Nite Club, and Hazel Kline, Manager

JACKSON HOLE:
R. J. Bar, and C. L. Jenzen

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

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
China Clipper, Sam Wong, Owner
Clure's Musical Bar, and Jean Clure
Club Ellington (D. E. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
duVal, Anne
Five O-Clock Club, and Jack Staples, Owner
Gold, Sol
Hoherman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward P., Hoffman's 3 Ring Circus
Kirsch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Dust Club
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
Quonset Inn, Inc., and Hing Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Smith, I. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred

CANADA ALBERTA

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

EDMONTON:
Eckertley, Frank J. C.

BRITISH COLUMBIA

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

ONTARIO

CHATHAM:
Taylor, Daa

COBURG:
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:
Bassman, George, and Riverside Pavilion

KITCHENER:
Woodstock Arena, and Joseph Jennerelli, Manager

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

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

NEW TORONTO:
Leslie, George

OTTAWA:
Parker, Hugh

OWEN SOUND:
Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtis, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Habler, Peter
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Milford, Bert
Radio Station CHUM
Wehman, Katherine

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Emund, Roger
Haskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Palm Cafe
Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show

QUEBEC CITY:
LaChance, Mr.

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

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
WAHIAWA, OAHU:
Chicken Shack, and Mr. and Mrs. Allan Fort

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

MISCELLANEOUS

Abernathy, George
Albers, Joe
Al-Dean Circus, F. D. Freeland
Andros, George D.
Anthe, John
Arwood, Ross
Augler, J. H.,
Augler Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bologhino, Dominick
Bosserman, Herbert (Tiny)
Brady, King
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mils, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Collins, Jex
Conway, Stewart
Dale Poo's Circus
Davis, Clarence
Davis, Oscar
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
Finklestein, Harry
Forrest, Thomas
Fox, Jesse Lee
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibby, Charles
Gilbert, Paul and Paula (Raye)
Goldberg (Garrett), Samuel
Goudenough, Johnny
Garnes, C. M.
George, Wally
Gould, Hal
Guttre, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's 3-Ring Circus
Hollander, Frank, D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy

Howe's Famous Hippodrome
Circus, Artbur and Hyman Sturmak
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Low Leslie and his "Blackbirds"
Mack, Bee
McCarthy, E. J.
McCaw, E. E., Owner Horse Follies of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigmeat"
Matthews, John
Maurice, Ralph
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paennasa, Managers
Miller, George E., Jr., former Brokers 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
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Oro, Jim
Ouellette, Louis
Patterson, Charles
Peth, Frank N.
Pinter, Iron
Pope, Marion
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Robert or Doc Mel Roy)
Robertson, T. E.,
Robertson Roden, Inc.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Shuster, H. H.
Singer, Leo, Singer's Midget Six Brothers Circus, and George McGill
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Mars)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
White, George
White, Robert
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the A. F. M.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

ARIZONA

ARIZONA
Phoenix: Plantation Ballroom

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardage, Prop.
Majestic Hotel

LITTLE ROCK:
Albert Pike Hotel
Grady Manning Hotel
LaFayette Hotel
Marion Hotel

CALIFORNIA

BEVERLY HILLS:
White, William B.

PICACHO:
Y Tavern, and Dave Hill, Manager

BIG BEAR LAKE:
Cressman, Harry E.

BOULDER CREEK:
Brookdale Lodge & Inn, Baran Morrow, Manager

CULVER CITY:
Mardi Gras Ballroom

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

PITTSBURG:
Luttrell, Bennie (Tiny)

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
Cubra Cafe, and Jerome O'Connor, Owner
El Cajon Band

INTERNATIONAL MUSICIAN

SAN FRANCISCO:
Kelly, Noel
Frias, 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:
Backstage Club
SANTA ROSA, LAKE COUNTY:
Rendezvous
TULARE:
T. D. S. Hall

COLORADO

Denver: Fraternal Order of Eagles, Aerie 2063
LOVELAND:
Westgate Ballroom
RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House
GROTON:
Swas Villa
HARTFORD:
Buck's Tavern, Frank S. DeLuca, Prop.
MOOSUP:
American Legion Club 91
MYSTIC:
Alpine Club, Inc., and Peter Balescracci
NORWICH:
Polish Veterans Club
Wonder Bar, and Roger A. Bernier, Owner
PUTNAM:
Elks Club

DELAWARE

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

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar
CLEARWATER BEACH:
Sandbar
HALLANDALE:
Ben's Place, Charles Dreisen
ORLANDO:
El Patio Club, and Arthur Karst, Owner
SARASOTA:
"40" Club
TAMPA:
Grand Oregon, Oscar Leon, Manager
WEST PALM BEACH:
Continental Restaurant, and Nino Pasculli

GEORGIA

Macon:
Jay, A. Wingate
Lowe, Al
Weather, Jim
Savannah:
Spavenn's Club, Ben J. Alexander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
LEWISTON:
Billinger Hotel, and Sportsman's Club
Lewiston Country Club
TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.
Calumet City:
Calumet City Memorial Post 350, American Legion
CHICAGO:
Kryl, Bohumir, and his Symphony Orchestra
Samczuk, Casimir, Orchestra
GALESBURG:
Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel
MARISSA:
Triefenbach Brothers Orchestra
OLIVE BRANCH:
44 Club, and Harold Babb
ONEIDA:
Rova Amvet Hall

MARCH, 1953

STERLING:
Rowman, John E.
Sigman, Arlie
INDIANA
ANDERSON:
Adams Tavern, John Adams Owner
Romany Grill
MUNCIE:
Delaware County Fair
Muncie Fair Association
SOUTH BEND:
DFV German Club
WHITING:
Whiting Lodge 1189, Loyal Order of Moose

IOWA

BOONE:
Miner's Hall
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DUBUQUE:
Holy Trinity School
FILLMORE:
Fillmore School Hall
KEY WEST:
Ray Hansen Orchestra
LANSING:
City Hall, Lansing City Council
PEOSTA:
Peosta Hall
SIoux CITY:
Eagles Lodge Club
WEBSTER CITY:
Loyal Order of Moose Lodge 735, J. E. Black
ZWINGLE:
Zwingle Hall

KANSAS

ARKANSAS CITY:
Twilight Dance Club
CHENEY:
Sedgwick County Fair
EL DORADO:
Luc Mor Club
TOPEKA:
Buley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA:
Campbell, Pauline M. (Polly) Carey, Harold, Combo
Cowboy Inn
Eagles Lodge
Flamingo Club
KFB Ranch Boys
KFH Ark Valley Boys
KWRB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Loren
Sullivan Independent Theatres, Civic, Crawford, Crest, Eighty-One Drive-In, Fifty-Four Drive-In, Tower, West Theatres

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl (Red) Collins, Manager
BOWLING GREEN:
Jackson, Joe L.
Wade, Golden G.
MAYFIELD:
Fancy Farms Picnic, W. L. Cash

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al Brenahan, Prop.
Fun Bar
Gunga Den, Larry LaMarca, Prop.
Happy Landing Club
Moulin Rouge, and Elmo Badon, Proprietor
Treasure Chest Lounge
SHREVEPORT:
Capitol Theatre
Maverick Theatre
Strand Theatre

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair Hotel
Knowles, Nolan F. (Actna Music Corp.)
State Theatre
Summit
EASTON:
Startt, Lou and his Orchestra

MASSACHUSETTS

EASTHAMPTON:
Manhattan Club, and Fred Kagan, Owner
FALL RIVER:
Jurfee Theatre
GARDNER:
Florence Rangers Band
Heywood-Wakefield Band
GLOUCESTER:
Youth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary
LYNN:
Pickfair Cafe, Rinaldo Cheverini, Prop.
METHUEN:
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD:
Polka, The, and Louis Garston, Owner
SPENCER:
Spencer Fair, and Bernard Reardon
WEST WARREN:
Quabog Hotel, Viola Dudek, Operator
WEST YARMOUTH:
Silver Sea Horse, and Joe Gobin, Operator
WORCESTER:
Gedymis, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

HOUGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
ISHPEMING:
Congress Bar, and Guido Bonetta, Proprietor
MARQUETTE:
Johnston, Martin M.
MIDLAND:
Eagles Club
NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi
PORT HURON:
Lakeport Dance Hall

MINNESOTA

BRAINERD:
210 Tavern
DEER RIVER:
Hi-Hat Club
MINNEAPOLIS:
Milkes, C. C.
Twin City Amusement Co., and Frank W. Patterson
Stone, David
ST. PAUL:
Bark, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

JACKSON:
Patio Club, and Jimmy Skinner, Operator

MISSOURI

KANSAS CITY:
Coates, Lou, Orchestra
El Captain Tavern, Marvin King, Owner
Gay Fud Club, and Johnny Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
Playhouse, and Mike Manzella, Proprietor
Tuckertown Rascals
POPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clarence Golder
HAVRE:
Havre Theatre, Emil Don Tigny
SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

GRAND ISLAND:
Pleasure Isle Ballroom, and Ray Schleiger, Manager
HASTINGS:
Brick Pit
LINCOLN:
Dance-Mor
OMAHA:
Bachman, Ray
Benson Legion Post Club
Eagles Club

Fochek, Frank
Marsh, Al
Milrose Ballroom, and Mrs. Marie Hegarty, Operator
Mueller, Edward
Paul Moorhead Agency
Peniston, Gary
Plaines Bar, and Irene Bolevki
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank Pace
NEW HAMPSHIRE
BOSCAWEN:
Colby's Orchestra, Myron Colby, Leader
PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader
WARNER:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Clock Bar
Mosman Cafe
Surf Bar
CAMDEN:
Polish American Citizens Club
St. Lucius Chorus of St. Joseph's Parish
CAPE MAY:
Congress Hall, and Joseph Uhler, Proprietor
CLIFTON:
Buckmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
EATONTOWN:
Phil's Turf Club
ELIZABETH:
Coral Lounge, Mrs. Agresta, Owner
HACKETTSTOWN:
Hackettstown Fireman's Band
JERSEY CITY:
Band Box Agency, Vice Giacinto, Director
LODI:
Peter J's
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Prop.
NEWARK:
House of Brides
OAK RIDGE:
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RUIDOSO:
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Jesse Clipper Post No. 430, American Legion
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Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL:
Jones, Stevie, and his Orchestra
CERE:
Coliseum
COHOES:
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COLLEGE POINT, L. I.
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ENDICOTT:
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LIMA:
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MASSILLON:

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San Jose, Calif., Local 153—Harold Oldham, Grant Shofner, Sylvester Rose, Tom Brocato, Don McCaslin, Don Navarra, Alma Pyles, Billy Bravfield, Warren Ireland, Melvin Margrave, Joseph J. Martin, Ray Mendonhall, Grady J. O'Neil, Jose Olea, Winona Mitchell, C. A. Smith, Richard White, Gertrude White, Roy Robertson, Fedar Rosales, Thomas (Reddy) Stephens, Alonzo Torres, Jack Lyden, Eppie Mendez, William White, Robert Wilson.
San Francisco, Calif., Local 6—Rolf Cahn, Bryan Robertson, John Aldridge, Theodore D. Toews.

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