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JULY 1956



Alessandro • see page 24



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NEWS NUGGETS

★★ Under the Fulbright Act, Stuart Canin, assistant professor of music at the State University of Iowa, has been awarded a grant for lecturing and research abroad in 1956-57. Mr. Canin will lecture this September at the Staatliche Musik Hochschule in Freiburg, Germany, and act as guest professor of violin and chamber music there.

★★ Ruth Slenczynska was soloist in eighty-one concerts in eighty-three days in her recent tour with the Boston Pops Orchestra.

★★ At the eleventh annual convention held recently in Providence, Rhode Island, Ralph Black, manager of the National Symphony Orchestra, was elected first vice-president of the American Symphony Orchestra League, the organization composed of more than 1,000 symphonic organizations in the United States and Canada.

Black has been manager of the Washington orchestra for the past year. Before coming to the National Symphony he had held the same position with the Buffalo Philharmonic.

★★ New York has followed the example of other cities such as Philadelphia, Baltimore, Los Angeles and Chicago and voted an appropriation for music, namely \$50,000. What started them on this upward road was the announcement by members of the Board of Education, the Department of Hospitals, the Department of Parks and the Youth Board that they could use music to increase their services to the public, if money was forthcoming. They were aided in this decision when an offer was made by the Music Performance Trust Funds of the Recording Industry to match any city offer up to \$100,000. How the money will be distributed has not yet been decided, but some certainly will be used for teen-age dances and to provide concerts for audiences in public schools.

★★ Carson Frailey, president of the National Symphony Orchestra Association, announces the appointment of Fritz Maile as assistant manager to succeed Charles (Mike) Carroll, who is now manager of the Savannah (Georgia) Symphony. Maile has been with the orchestra most of its twenty-five years as violinist and personnel manager since 1948.

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NEW LAWS AND CHANGES

The following actions were taken by the 1956 Convention in Atlantic City, N. J. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1956, unless otherwise specified. Members are directed to govern themselves accordingly.

Federation Seal Must be on all Membership Cards.

As some locals have membership cards without the Federation seal, it is made mandatory that the seal be on all cards, and Article 12, Section 13 is amended by adding after the words "his professional name" "AND THE A. F. OF M. SEAL."

In Connection with the Policy of the Federation to Seek Approval of Locals Before Issuing a Booking Agent's License in Their Jurisdictions, It is Decided That the Local's Approval Shall Also be Requested When a Sub-Agent in That Jurisdiction is Sought to be Registered by the Booking Agent.

Income Tax Information for Members.

It was decided that an explanation of Federal income tax laws as they apply to musicians be published annually in the International Musician.

Membership Application Blanks to Have Addition.

The following questions are to be added to the application blanks: "Are you or have you ever been a member or officer of any independent musicians' union not affiliated with the AFL?" "If so, what number, where located, and what are the names of its president and secretary?"

Traveling Member Must be in Jurisdiction Twelve Consecutive Months in Order to be Eligible for Local Membership.

The word "CONSECUTIVE" is to be inserted after the word "twelve" in Sections 34, 35 and 36 of Article 17, so these sections will read "twelve consecutive months."

Increase in Per Capita Tax.

Section 7 of Article 2 is amended to provide that the per capita tax shall be 70 cents per member on January 1 and July 1. This increase is effective January 1, 1957.

The Following Amendment to the By-laws to be Known as Article 34, Has for its Purpose the Fixing of Greater Personal Responsibility of Stock Holders in Companies Employing Our Members:

ARTICLE 34 Employers

"Section 1. Every agreement between an employer (which term shall include a 'purchaser of music') and either the Federation or a local affiliated with it or a member of it shall be

deemed to contain the following provisions, whether or not actually set forth therein:

"The obligations imposed by this agreement (other than those upon the American Federation of Musicians of the United States and Canada, a local affiliated with it or upon an employee hereunder) shall be binding upon the employer, each interest in control of the employer and upon each subsidiary of either. Such obligations shall be jointly and severally binding upon the employer, each interest in control of it and each subsidiary of either. Without limiting the definition of an "interest in control" an interest shall conclusively be deemed to be "in control" if it owns 10 per cent or more of any class of stock."

"Section 2. See Section 36 of Article 14 with respect to obligations under collective agreements.

"Section 3. See Section 7, Article 4 for provisions relating to arbitrations.

"Section 4. Every agreement between an employer (who may also be called 'purchaser of music') and either the Federation or a local affiliated with it or a member of it shall be deemed to contain the following provisions, whether or not actually set forth therein:

"In the event that the employer (or purchaser of music) hereunder, or an interest in control of the employer (or purchaser of music) or any subsidiary of either presents live music or prepares or sells any product containing music, without having an agreement covering such music with the American Federation of Musicians of the United States and Canada or with a local affiliated with it, such Federation or a local which is a party to this agreement may at any time terminate this agreement. Without limiting the definition of an "interest in control," an interest shall conclusively be deemed to be "in control" if it owns 10 per cent or more of any class of stock."

A.F.L.-C.I.O.

In order to conform to the recent merger of the American Federation of Labor (A.F.L.) and the Congress of Industrial Organizations (C.I.O.), the Constitution and By-laws are amended by adding the phrase "and C.I.O." to "A.F.L." wherever said latter phrase appears.

To Safeguard the Interests of the Federation and of its Affiliated Local Unions and Members, a Resolution Was Adopted to Provide for a Trusteeship to Take Over the Temporary Operation of a Local by the International Executive Board.

Whenever the International Executive Board has substantial reason to believe that a Local Union, or its officers or members are acting in violation of the Constitution or By-laws of the Federation, or are disobeying a lawful order of the Convention, the Executive Board or the International President, or are engaged in any activity or course of conduct detrimental to the welfare or interests of the Federation or of the Local Union, so that in its judgment an emergency requiring immediate relief is created, the International Executive Board may place such Local Union in trusteeship. The Trustee shall be appointed by the International President and shall take immediate charge of the affairs of the Local Union. The Trustee shall be a member of the Federation and the fee for the Trustee shall

be fixed by the International Executive Board and he shall be paid from the funds of the Federation.

This resolution becomes effective immediately.

The resolution covering this situation will be contained in the records of the proceedings of the Convention which will appear in the next issue of the International Musician as Recommendation No. 3 of the International Executive Board.

Delegates to Receive Not Less Than Seven Days Hotel Allowance.

Article 28, Section 15 was amended to read:

"Each delegate attending all sessions of the Convention shall be entitled to not less than seven days per diem and seven days hotel allowance."

The International Executive Board is Directed to Formulate a Practical and Protective Code Which Would Tend to Limit and Regulate the Terms and Conditions Under Which Alien Mexican Musicians Would be Permitted to Enter the United States for Musical Engagements.

Policy of the Federation Regarding the Music Performance Trust Funds Approved.

The following resolution was unanimously adopted by the Convention:

WHEREAS, The Music Performance Trust Funds have recently been greatly augmented by the payment of 5% of the gross revenues of old films released by motion picture companies for television use, and

WHEREAS, Such increased revenue was obtained by President Petrillo and the International Executive Board of the American Federation of Musicians only after great expense, effort, long bargaining, and the persuasive talent of President Petrillo, and

WHEREAS, Such augmented increased revenue together with other trust funds will approximate a sum of three million dollars for 1956, and will further increase in succeeding years if the present policy of the Federation is unhampered, and

WHEREAS, Such funds have been expended in the giving of employment to many thousands of musicians throughout all of the locals of the Federation on an equitable basis and has meant the only employment for competent musicians against the mechanized competition of recordings, the juke-box and television, and

WHEREAS, Such funds and the resulting employment have boosted the morale of the musician, has been the life-blood of the small locals, has resulted in more employment for musicians by the matching of Trust Fund projects by civic and other groups on a hometown paid basis, and has increased the musicians' public relations on both local and a national scale to the highest level in the history of the American Federation of Musicians, and

WHEREAS, Unwarranted attacks against the policy of the Federation have been made by an uninformed, misled, and dissident group of musicians, now therefore

BE IT RESOLVED, That this convention go on record as reaffirming the present policy of President Petrillo and the Executive Board of the American Federation of Musicians in regard to the Music Performance Trust Funds in their efforts to protect the interests of the great membership of the Federation in the fight against unemployment.

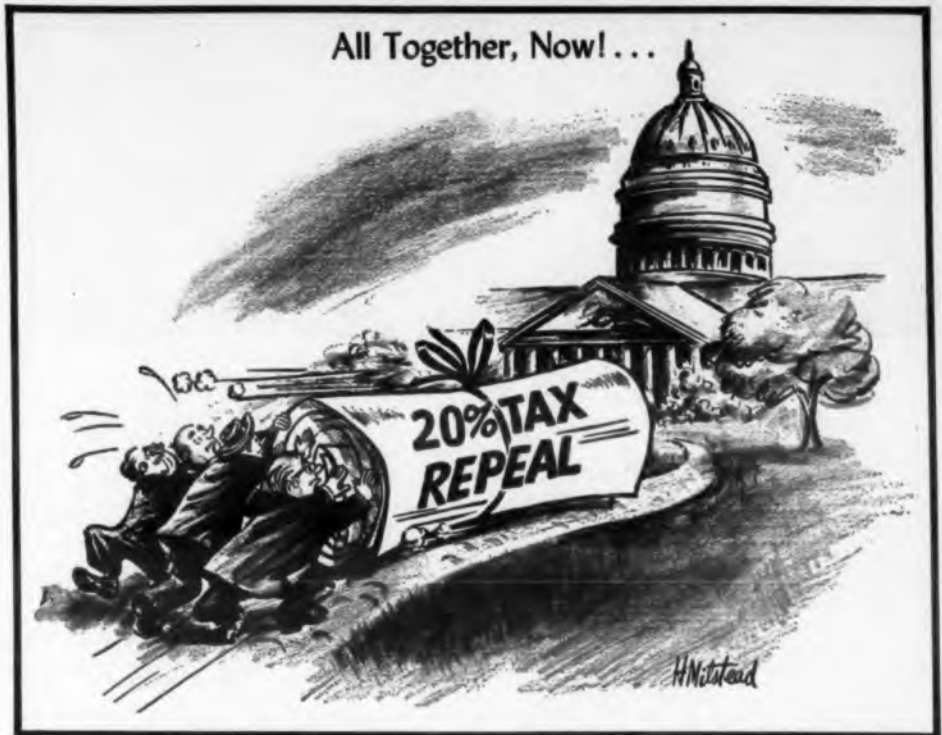
HARD POLITICAL WORK RESULTS IN 'RIGHT-TO-WORK' REPEALER

Inflamed by the injustice of the so-called "right-to-work" law in their state, Louisiana AFL-CIO members set about two years ago to get it repealed. They raised money—right from their union treasuries—to support good candidates for the Legislature and to defeat the reactionaries who were responsible for getting the law on the books in 1954. They looked for, and found, liberals who were willing to take the fight to the people.

They published literature which explained, in plain, down-to-earth language, how the act was written to destroy free trade unions. They set up committees to present the facts to the public in battling such hot-eyed groups as the New Orleans Association of Commerce, the Louisiana Manufacturers Association, the American Sugar Cane League, the Farm Bureau and a ghost outfit tagged the "Citizens Committee" which were dedicated to wrecking unions.

As a result, liberals were elected to the legislature—and as a result of that, the legislature has passed a bill repealing the law.

The story of Louisiana, a state where employers are violently anti-labor, serves as an object lesson to trade unionists everywhere that *if they take their appeal directly to the people, and are not afraid to spend a little money, they can help get progressive candidates elected.*



The American Federation of Musicians seems justified in its arguments against the 20 per cent tax. Musicians should be the first to insist upon not only their own but the public's right to reasonable use of their talents. If their president, James C. Petrillo, is right in his belief that the tax has caused a decline in employment of musicians in night clubs, hotels and dining-rooms, then it does appear unfair to both musicians and music lovers.

The business of being a musician is at present relatively stable, thanks very largely to the

unceasing struggles of this union. It has been a battle for survival and the battle has been won, but not without scars on both sides.

(Reprinted from the Illinois State Register, Springfield.)

Union Labor Life Insurance Company Has New Head

Edmund P. Tobin has been designated as Chief Executive Officer of the Union Labor Life Insurance Company, succeeding the late Matthew Woll.

One of Matthew Woll's great contributions to the labor movement was to groom a man of Edmund Tobin's character and ability to succeed him in this great insurance undertaking of labor. He has the sound blending of insurance and labor background which enables him to best serve the interests of The Union Labor Life policyholders and stockholders.

Son of Daniel J. Tobin, late president emeritus of the Teamsters Union, he grew up in an environment completely devoted to the cause of labor and he has maintained this tradition. For twenty-nine consecutive years, as a representative of Labor's Own Insurance Company, Edmund P. Tobin attended the con-



Edmund P. Tobin

ventions of the AFL and has addressed scores of international and national union conventions and meetings of state federations through the years.

Credit for the development of The Union Labor Life's field forces, an insurance company's lifeline, belongs to Edmund P. Tobin. He set the pattern of recruiting men with an outstanding labor background and a firm belief in this vital commodity of life insurance. Under his supervision, an agent's training program brought assurance that company policyholders and potential policyholders would be advised and guided by men who could offer the very best in insurance protection, counsel and service.

Appointed executive vice-president in 1948, a director in 1952, and second president in 1955, Edmund Tobin worked closely with Matthew Woll during a period which saw ULLICO enjoying unprecedented growth.

KEEP MUSIC ALIVE . . . INSIST ON LIVE MUSICIANS



● **Emerson Buckley:** This Summer those musical enthusiasts who journey to Central City, Colorado, to see-hear Puccini's *Tosca* and the world premier of Douglas Moore's *The Ballad of Baby Doe*, will find Emerson Buckley the musical director, and they will no doubt recall that he has conducted concerts and opera in practically every major opera house in the United States. New York born (1916) and trained entirely in this country, Mr. Buckley studied at the Brooklyn Conservatory of Music and at Columbia University. From 1938 to 1941 he was director of the symphony orchestra and chorus of Palm Beach, Florida, and from 1941 to 1944 musical director of the Columbia and San Carlo Opera. Then radio claimed him, and from 1945 to 1954 he was musical director of radio station WOR and the Mutual Broadcasting System. Since 1950 he has served each year as musical director of the Opera Guild of Greater Miami (which presents opera with star casts in Miami and Ft. Lauderdale). In 1954 he was the musical director and assistant to the general manager for the first Puerto Rican grand opera festival sponsored by the University of that island, and returned the succeeding years. Also in 1954 he became musical director of the Mendelssohn Glee Club in New York City; in 1955, conductor of the New York City Opera Company; and in June, 1956, musical administrator and conductor of the Opera Theatre Association of Chicago.

● **Henry Denecke:** Recently engaged for his fourth season with the Cedar Rapids (Iowa) Symphony, Henry Denecke has had a quite active musical life. Born August 11, 1914, in New York City, he studied violin and viola from the ages of five to seventeen. From thirteen to sixteen he also studied the French horn and flute. Finally he settled on percussion and entered professional life at seventeen as timpanist with the New York Opera Comique. After being timpanist with various orchestras—for instance in the original production of *Porgy and Bess*, with the Firestone radio hour, and with the dancer, Martha Graham—he was timpanist with the Cleveland, Pittsburgh and Minneapolis symphony orchestras, positions he held for twelve years. In 1944 he organized the Northwest Sinfonietta, which toured in the Middle West visiting over three hundred towns. He is still its conductor. He helped organize the Winnipeg Symphony (1947) and the Minneapolis Civic Orchestra (1953) and has conducted the lat-

ter for two seasons. Since 1953 he has been conductor of the Cedar Rapids Symphony.

On June 14, 1956, Denecke directed the Cedar Rapids Symphony Orchestra in an all-Czech program, thereby starting the festive four-day celebration of the Czech's Centennial being held this year. On August 7, 1956, he will again appear as guest conductor with the Minneapolis Symphony summer session orchestra. This is his fourth appearance with this group. From May 1 to May 15, 1956, he was again on tour with his Sinfonietta.

● **James P. Robertson:** Chosen last October as one of three American conductors to share a Rockefeller Study Grant, Mr. Robertson, conductor of the Wichita Symphony, is a native of Kansas, having been born in Paolo on August 23, 1909. He moved with his parents at the age of five to Springfield, Missouri, where his father, R. Ritchie Robertson, was a teacher and supervisor of music in the public schools for twenty-three years. While young Jim was still in high school his father was hospitalized for two months and it fell to the young man to take over the conducting of the high school band and orchestra in Springfield during that time. As a freshman in Drury College he became full-time conductor of the high school band. At the age of nineteen he accepted a full-time position as director of instrumental music in the junior and senior high schools of Springfield.

In 1933 Robertson founded the Springfield Symphony and was its conductor until coming to Wichita in 1949 as head of the orchestra department at Wichita University and associate conductor of the Wichita Symphony. In 1950 he was appointed permanent conductor of the Wichita Symphony, and the orchestra has grown tremendously under his

leadership. In addition he conducts the Wichita University Orchestra and the Senior Youth Symphony, sponsored by the Wichita Symphony Society.

Upon his marriage to Jean Freeman of Springfield in 1938 the couple went to New York for further study where she has won a scholarship at Cooper Union Art School and Mr. Robertson received a fellowship in conducting at Juilliard School of Music.

He is now in Europe studying under a Rockefeller Grant.

● **Walter Susskind:** The newly appointed conductor of the Toronto Symphony Orchestra (to succeed the retiring Sir Ernest MacMillan) was born in Czechoslovakia in 1908. He is now a British subject. He became an assistant conductor at the Prague Opera House at the age of twenty. Then for two years he toured as pianist through twenty-six countries. From 1946 to 1950 he was conductor of the Scottish Orchestra, and from 1950 to 1952, the conductor of its successor, the Scottish National Orchestra. From 1952 to 1955 he was engaged by the Australian Broadcasting Commission as conductor of the Victoria Symphony Orchestra in Melbourne. He was introduced to Toronto audiences at concerts in November and December of 1955, and will take up his regular work there this Autumn. He composes in both the larger and smaller forms.

● **Sholom Secunda:** In Kiamesha, New York, at the Concord Hotel, an orchestra of symphonic proportions is presenting ten pop concerts on Thursday evenings during the Summer. Concert artists Richard Tucker, Paul Franke, Kenneth Gordon, Nathan Goldstein and others are appearing as soloists on these programs. This is such an unusual offering for a resort hotel that the founder and conductor of the orchestra, Sholom Secunda, comes in for a special write-up.

Mr. Secunda's life, except for a brief venture into the field of engineering, as a student at Cooper Union, New York, has been devoted to the pursuit of music. Born in Russia in 1894, he was brought to this country at the age of twelve and later studied music supervision at Columbia University. After graduation from the Institute of Musical Art (now Juilliard), he was awarded a scholarship for the study of composition and orchestration with Ernest Bloch.

For many years he served as composer and musical director in theatres, where he com-

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Emerson Buckley



Henry Denecke



James P. Robertson



THE RIGHT TO EXPLOIT!

BY J. D. FOGARTY

(Reprinted from *The Unionist*, January 28, 1955)

Everyone who pays more than passing attention to current events must have observed the renewed clamor for more and better "right-to-work" laws, such as we have in Nebraska. The *World-Herald*, the venerable defender of our liberties here in Omaha, is, of course, a staunch defender of the "right-to-work." The various columnists on its editorial page, by what is possibly a coincidence, also bleed from the heart for the poor working man who is forced to pay tribute to union bosses. You would never guess from that editorial page that there are sometimes two sides to a question.

There are columnists and commentators writing for the press who try to give a balanced and thoughtful appraisal of current events and problems, but they don't appear in the *World-Herald*, which has room to spare for such writers as Holmes Alexander, Robert Ruark and David Lawrence.

Recently David Lawrence's column in the *World-Herald* condemned Secretary of Labor Mitchell for "deploring" before the CIO national convention the fact that seventeen states have "right-to-work" laws. Mr. Lawrence is undoubtedly an honest man, if not a very perceptive one, but he clearly regards his own predilections as eternal verities. It is simply not in him to question any article of his creed or give ground for any of his judgments.

No Solid Argument

Without giving one real solid argument for his stand, Mr. Lawrence says that the seventeen states "therefore" are right, and that the President and Congress should make the National Labor Relations Act to conform to the laws of these states.

Mr. Lawrence closes by lamenting that in this issue, which is a moral one (and he is right in so labeling it), the churchmen are strangely silent about the loss of individual rights by millions of American working men.

It happens, though, that churchmen are not so strangely silent as Mr. Lawrence believes. Unfortunately for his case, however, they are practically unanimous in labeling the "right-to-work" laws as a sham and a fraud. Even I, with my limited and superficial reading in the social sciences and on moral questions, which cannot be compared with Mr. Lawrence's, know better than to speak about the "strange silence" of the churchmen. Let Mr. Lawrence ponder this statement by the Federal Council of Churches of Christ in America:

"We believe that compulsory union membership should be neither required nor forbidden by law. The decision should be left to agreement by labor and management.

"Where either the closed or union shop emerges with proper safeguard, as the result of

collective bargaining, we believe the agreement arrived at on this point should be approved and supported by church people.

"The fact of employment carries an obligation to share in the efforts for better conditions for workers. Every worker owes a day's work for a day's pay. But what does a worker owe a labor union whose efforts have materially improved the conditions in which he works?"

"A non-union worker, in a shop where conditions of work reflect labor union activity, falls heir to benefits from the efforts and sacrifices of others. The worker who takes the benefits and advantages of these accumulated efforts should be prepared to share in the cost of sustaining them through union membership or by some other arrangement."

Or this by the Central Conference of American Rabbis:

"We believe that issues such as the closed shop and industry-wide bargaining should be decided not by legislation but through collective bargaining between management and labor.

"Without doubt the so-called 'right-to-work' legislation now in force in seventeen states is designed to impair the right to organize freely, and to undermine the collective bargaining process. In legislating against the union shop, these states have simply made it possible for employers to hire non-union workers in order to depress wages and working conditions as they please. The 'right-to-work' law is a fraud. What it really means is the spurious and unobtainable right of an individual to stand alone, to represent himself, without the indispensable strength which can come only through union organization in a highly industrialized society.

"Against such deceitful subterfuges, against such attempts to impair the right of labor to organize, the adherents of religious faith—whether Judaism or Christianity—must speak out with candor and courage."

As for Catholic statements, we have an embarrassment of riches. The following, by the Rev. George E. Lucy, S. J., may be taken as thoroughly representative:

"... Those who live by and think largely in terms of slogans and clichés wave the flag as they defend the workingman's 'right-to-work.'"

"But the objectives and the reasoning of these patriotic citizens are VARIOUS, ANTI-SOCIAL and UNJUST."

Note the language, Mr. Lawrence. "Deceitful subterfuge"; "fraud"; "the spurious and unobtainable right to stand alone"; "anti-social"; "unjust." Can you say now that the churchmen are "strangely silent"?

The proponents of the "right-to-work" law fool a lot of people with their pretense that they are defending "freedom," so let's take a brief look at that angle.

Freedom is not the right to do what you please, but the right to do what you should. A just law interferes with everybody's desire to do as they please. A law which interferes with a man's right to do as he should is unjust.

For instance traffic laws seriously hamper a man's freedom, as Mr. Lawrence seems to understand the word. Yet Mr. Lawrence has not cried out for churchmen to speak up in condemnation of the loss of individual rights of millions of American citizens because of the traffic laws. Even he can see that "freedom" is not the issue there. The crux of the question, therefore, is whether a man has the right, in good morals, to join or not join a union. If there is no moral obligation to join a union then not only are the "right-to-work" laws justified; unions themselves have no legitimate reason for existence in good morals. If there is such a moral obligation, a law which encourages or invites a man to shirk it is basically immoral.

Necessary to Form Unions

In order to secure his right to a decent standard of living, the working man has found it necessary to associate with his fellows for mutual protection. In other words, he has found it necessary to form unions to gain the power that can come only with union. (Mr. Lawrence will, of course, challenge this fundamental assumption, but it can be abundantly proved.) The union, therefore, is necessary for the common welfare. In consequence, no man may, in good conscience, enjoy the benefits which come from unionism and refuse to assume the obligations of unionism. Therefore he has a moral obligation to join the union which is promoting his welfare. Therefore, any catch phrases, slogans and clichés about protecting his "freedom" to join or not join a union are simply irrelevant. It is of the very essence of social justice that he contribute to the common good which he shares.

Freedom Violated?

Using Mr. Lawrence's standards, I could with equal justice complain that my individual freedom is being violated because the law prevents me from helping myself to the material wealth which my neighbor has amassed by frugality or industry or just good luck. The job is the working-man's chief, sometimes his only wealth, none the less genuine wealth because it is intangible wealth. He has the right to protect his wealth by compelling other men to respect it, by keeping them from raiding it. His wages, hours and working conditions, his standing in the community and his standard of living have been affected by and affect everybody else in the community, whether or not they belong to his union. He has the right to protect that standard of living, as long as it is in accord with the standards of social justice, by compelling other men to put themselves in the position of not being able to

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CONGRESS SLEUTHS PROBE UNION WELFARE RACKET

By Victor Riesel

This noted labor leader, since being blinded by an acid thrower for his exposure of racketeers who seek to undermine labor, has resolved to pursue even more ardently his task of ferreting out criminals. Here he presents an illuminating discussion on union welfare racketeering.

Those of us who keep tabs on such activities know that special Senate and House investigators are roaming major cities, contacting crusading anti-crime committees and searching out union welfare insurance racketeering. We know they will come in with a documented series of exposures which will embarrass some union officials not yet connected with any scandal.

Let no one gloat, for this only means that hundreds of thousands of honest, hard working men and women and the unionism they believe in have been betrayed by "operators" who are not really labor leaders but part of a new class of robber barons.

None of the decent men of labor should blast the investigators either, for the probers are doing their job in exposing men who deliberately stole from their union followers and refused to deal with the honest elements inside labor.

Those who betrayed labor did so for a mess of Cadillacs, lush entertainment, cash kick-backs, soft jobs and investments made for them by unscrupulous insurance agents.

To get at this high living, these so-called men of labor had to reach past an honest insurance company organized for their own use by their own labor movement. I write of this firm, the twenty-seven-year-old Union Labor Life Insurance Company, now because its officials met recently and said some startling things.

This company, owned by unions and rank-and-file members of the AFL-CIO, has furnished "extensive questionnaires and detailed

data to insurance departments and a Congressional committee."

Why was such a company by-passed by some labor officials? It was launched by labor people. Practically every branch and division of labor is represented in the stock ownership—the A. F. of M. included—which was floated right from the AFL building in Washington in 1925.

To prevent control of the company from passing to a few stockholders, the number of shares of capital stock which any one trade union or any individual inside labor can hold was, and is still, restricted to a tiny percentage of the stock issue.

No one can sell his stock without first offering it back to the company.

To stop combines from seizing control, a board of directors of thirty was set up—and no two members of the board can represent the same national or international union.

Furthermore, New York was selected as the first state in which to operate—because its insurance laws are the toughest in the land. And only when these vigorous standards were met, did the Union Labor Life Insurance Company expand its business into other states.

The company limits its dividends to its stockholders so it can pay greater returns to individual and group policy holders. Therefore, all company earnings not needed to strengthen the reserves or to pay the limited dividends to stockholders are returned to policy holders.

Under the company rules, the profits cannot be divided in any other fashion. And the company gives its policy holders as good a break as any in the field. Why then did some of the men of labor go outside of the house of labor to do business—and betray their own people?

They could have remained clean. The sixty-four-million-dollar question is why didn't they?

asperation becomes acute. It is difficult to exercise, in such a case, the charity and sweet reasonableness which should govern our relations with our fellow men. I am determined to be charitable, though, so I will just suggest to Mr. Lawrence that he is doing "freedom" a grave disservice in parading it as the right of a man to harm his neighbor.

Let's put the issue in Mr. Lawrence's terms, though, and see which way freedom is best served.

Power and freedom are inseparable. If I have no power I have no freedom. A century or more ago John Randolph of Roanoke went to the very root of the problem with one of those illuminating phrases which should be engraved in every man's mind: "You may cover whole skins of parchment with ex-

ceptions, but only power will limit power." The working-man of fifty years ago had little or no freedom because he had little or no power. In his epoch-making encyclical, "On the Condition of the Working Classes," in 1891, Pope Leo XIII, who was not given to exaggeration, said that,

"... It has come to pass that working men have been given over, ISOLATED AND DEFENSELESS, to the callousness of employers and the greed of unrestrained competition... a small number of very rich men have been able to lay upon the masses of the poor a yoke little better than slavery itself."

To Sheer Him of Power

Today, a little more than 60 years later, the working-man is no longer isolated and defenseless. Therefore he has gained power. Therefore he has gained freedom. And now Mr. Lawrence seriously proposes that we "free" the working-man by making unions impotent. He doesn't grant that the "right-to-work" laws are aimed at making unions impotent, but any man who exercises the common sense that God gave him can see that they are designed for just that purpose.

It will be a sad day for the country when unions lose their power, because then the working-man will lose his freedom. But power is never long in finding a resting place. The power lost by unions will lodge somewhere, and there are only two repositories where it can lodge—either in industry itself, which will then have the sole voice in granting or denying access to the means of production and hence to the means of a livelihood—or in the state. If in the former, good-bye to freedom for the worker; if in the latter, good-bye to freedom for both industry and the worker. Strong and independent unionism is our best assurance against the totalitarian state. Mr. Lawrence does not realize the implications of his creed. He sees freedom-loving working men maintaining their liberties by their own efforts and he labels it loss of freedom, while in the world all around us men are surrendering their liberties to the omnipotent state because they are helpless to deal with evils that beset them. The best way to bring about the same state of affairs in this country is to destroy or seriously cripple unionism.

Warning Against Apathy

In a recent article the noted Catholic priest, Msgr. T. James McNamara, says that organized labor "caused the Nation to become an industrial democracy," and also checked those "who seemed bent on introducing the Marxian concept of class struggle into American life." He also warned against "apathy" in workers who no longer sense the need for unions. "This is, indeed, unfortunate because gains can be lost and reactionary standards re-established," he says, and he emphasizes labor's great need in the future as a comprehensive educational program, that shifts the emphasis from "rights" to "duties" that correspond to rights.

Msgr. McNamara is right. The American people can thank labor unions for the fact that the trend to the totalitarian state has been checked in this country. The danger has not been permanently averted, however. It can happen here if the power to order his own life is taken from the working-man.

INTERNATIONAL MUSICIAN

THE RIGHT TO EXPLOIT!

(Continued from the preceding page)

affect it to his disadvantage, just as the holder of material wealth has the right to protection from the alienation of his wealth. The issue is not "freedom" in either case. The issue is social justice.

Exasperation Acute

It is exasperating enough to deal with fuzzy thinking and superficial argumentation when you encounter them in men who have no pretension to intellectual eminence; when you encounter them in a man who pretends to teach others, as Mr. Lawrence does, the ex-

my life at the drums

BY WILLIAM F. LUDWIG, SR.



William F. Ludwig, Sr., a member of Local 10 for over sixty years, is head of one of America's leading manufacturers of drums and percussion instruments. It will be illuminating for professional musicians to read in the following excerpts from the early chapters of his recently published book, "My Life at the Drums," of the hardships he endured and triumphs he gained in his career as drummer and inventor.

● At the age of eight, my boyish curiosity led me to a political rally in a huge tent erected for the occasion in a neighborhood lot. The torch-light parade was just rounding the corner headed by a drum corps of the First Regiment Illinois National Guard. Twelve drummers, one bass drummer and a drum major wearing a huge shako presented a magnificent spectacle on this warm Summer night in 1887.

The impression this corps made on me decided my future career then and there!

I lost no time in telling my Dad of my decision to study drums. That Fall, he took me to John Catlin, one of Chicago's foremost drummers for my first drum lesson. Teacher Catlin was rather strict and insisted that certain of the rudiments be mastered before I played on a drum. My progress must have been slow, because it took three years for that drum to arrive!

I finally got it though. It was a brass shell, four inches deep and fourteen inches in diameter. It added new life to my dreary practice pad and I soon paraded all over the neighborhood.

One of our neighbors was nominated for alderman of the tenth ward. I became the official one-man drum corps to rally up the torch-light brigade. At fifty cents per parade, I was able to pay for my new drum in a few weeks.

I now began to broaden my field of operations to include amateur band rehearsals, occasional local picnics and small dances in the Winter. Pay for these jobs was both small and uncertain. Two drummers were used: one on bass drum and one on snare drum in the ten and twelve piece orchestras. The foot pedal had not been invented. A few theatre drummers played double drums over-hand. The bass drum was placed to the right of the player with the cymbal on the top. They would strike the bass drum and cymbal with the snare stick, then quickly pass to the snare drum for the afterbeat with an occasional roll squeezed in. This seemed too complicated for the dance drummer; so two men were always used.

In the Winter of 1893-4, I bought a bass drum, tripod wood snare drum stand, and a few other necessary accessories and set out to do some real trap drum practice. Many of the old-timers will remember this hard Winter. There were some open air skating rink jobs

to play. The admission was ten cents per person. The band played two hours each evening and received fifty cents an hour.

In the Spring of 1895, Dad and I joined the Wood Brothers Circus—a 10-20-30 cent wagon show playing the smaller lots of the city and moving south by wagons in the Winter. The red coats and the red wagons, the constant moving about and the gala carnival atmosphere strongly appealed to me—I felt I was seeing the world. The salary was only ten dollars per week and "cakes," but this was standard for that day. The routine was stiff—two shows, one parade, and one evening after-show concert each day, but I enjoyed the experience thoroughly.

In the Fall, the show took the road west to Iowa and then moved south.

As the show headed south, and night rides became necessary, it was the custom for someone to ride a pony ahead of the wagon train with a lantern tied to his back. The pony held the trail in the black darkness of the Ozarks and heavily wooded roads of that day. I was the lightest, so the road boss decided that I should ride the lead pony and, believe it or not, I found it quite possible to be tied to a Western saddle with a lantern on my back and sleep soundly while the pony automatically stayed in the center of the road.

As we moved further south, we used river boats rather than drag the heavily laden wagon train over the corduroy swamp roads.

On December 21, 1895, the show was loaded on a dinky side wheeler plying on the Red River in Arkansas. The band wagon reached the boat at 6:00 A. M., the show having been loaded during the night, and the boat promptly shoved off. There was a light drizzling rain so everyone on board got under shelter except myself. The side wheeler was a new experience to me and I had to see the wheels go around. Looking over the edge to the rear of the boat, I lost my balance and went overboard into the murky current with a

terrific "belly-flop"—rain coat and all! To my surprise, I did not immediately sink. I quickly removed my rain coat and tried to reach my shoes which was impossible. After what seemed like hours, but was probably not more than half an hour, I finally struck shore and laid in the muddy bank exhausted while the steamer slowly rounded the bend several miles away.

I climbed the bank and walked down stream. About 11:00 A. M. I reached a small river settlement boasting of one general store and a few houses. I suddenly realized how hungry I was. I persuaded the somewhat reluctant storekeeper my story was true and he gave me a hunk of cheese and a handful of crackers. I finally caught up with the show just as the matinee was over. I expected Dad to be very happy to see me, but instead he was very angry and then and there decided the circus business wasn't doing either of us any good. So we left the show at New Orleans, Louisiana, January 9, 1896, and returned to Chicago.

After this circus experience, I felt qualified to turn professional. I joined the Chicago Federation of Musicians, Local 10.

The balance of the Winter was taken up by playing occasional dance jobs that paid \$4.00 and ten chips per night. Practically all Saturday night dances ran to 4:00 A. M. but rather than go home on the "night owl horse car," the crowd more often than not insisted on running the dance to five or six when the day cars started.

I struck out with a minstrel show that Fall at \$12.00 per week and "cakes." We lived in cars, that is, one car called a "sleeper"—if you could sleep—and one a combination diner and baggage. Most of the jumps were made coupled to the end of a freight train. We stayed out twelve weeks, lost four weeks pay but the show at least brought us back to Chicago. The union made no attempt in the early days to govern road shows.

Then came the "Lost in Egypt Company." We had to double on brass instruments for a one-hour concert in front of the opera house, then play the overture with the orchestra and hurry back stage to make up and help out in the cast. All this for \$16.00 per week! Out of this amount we paid our own hotel and eating expenses. We played week stands in Wisconsin. Instead of "lost in Egypt," we got

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Of interest in the world of . . .

CHAMBER MUSIC

★★ When they performed in the yearly Chamber Music Festival Series at the University of California in Los Angeles early this year, the Roth String Quartet gave three concerts of six Mozart quartets, as well as quartets of Roy Harris and Martinu.

★★ South Mountain at Pittsfield, Massachusetts, in its thirty-ninth season of summer concerts, will present a series of six Saturday afternoon concerts from July 28 to September 1. Performers will include the Claremont String Quartet, the Beaux Arts Trio, the New York Philharmonic Quartet, the Stradivarius Society, the New York Pro Musica Antiqua, John Corigliano and Robert Goldsand.

★★ Now in its twentieth season, Music Mountain, near Falls Village, Connecticut, was opened July 1 with a concert by the Berkshire String Quartet. The ten successive Sunday afternoons will hold additional concerts, including ten of Mozarts string quartets.

★★ At the Berkshire Music Festival Wednesday nights are reserved for chamber music, this through August 8. The Kroll Quartet and the New York Pro Musica Antiqua will perform and other instrumentalists will be Benny Goodman, Rudolf Serkin, Zino Francescatti and Artur Balsam.

★★ For a second year there will be a "Starlight Festival of Chamber Music" in the sculpture court of the Yale University Art Gallery. The concerts will be presented on four Tuesdays, the last August 21.

★★ The Musicians' Guild of San Antonio has recently tackled the job of expanding and augmenting the city's chamber music activities. The guild is a combination of three chamber groups organized within the San Antonio Symphony. The concerts it puts on are played "in the round" with the audience sitting quite close to the performers. Carefully prepared program notes are given orally before the performance of each composition.

Afterward informal discussions of the works are encouraged.

The three chamber groups which have so far participated in the Guild series are a string quartet, a woodwind quintet and a brass quintet. Arnold Fromme, who is chairman of the Musicians' Guild, is also manager of the brass quintet, and its trombonist.

The Guild hopes to increase its activities in the 1956-57 season and possibly perform in some of the surrounding communities which to date are being poorly served by serious music.

★★ The Collegiate Sinfonietta of Chicago, a group of thirteen string players with winds added according to required instrumentation, has commissioned John La Montaine for a work for string orchestra. It will be premiered during the 1956-57 season.

★★ A series of chamber concerts of a high order are being offered this summer at Woodstock, New York. The Maverick Concerts will be presented every Sunday afternoon from July 1 to September 2.

★★ The LaSalle String Quartet, resident quartet at the Cincinnati College Conservatory of Music, launched a world concert tour with a concert in Honolulu May 13, their first in the Pacific area. (It was presented under the joint auspices of the University of Hawaii and the Honolulu Symphony Society.) Since then they have played in Fiji, New Zealand, Australia and Indonesia in the Pacific, and are currently in India and from there will go to Europe. The members are Walter Levin, first violin; Jack Kirstein, cello; Peter Kamnitzer, viola; and Henry Meyer, second violin.

★★ The New York Woodwind Quintet (Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; John Barrows, French horn; and Bernard Garfield, bassoon) will make a ten-week concert tour of South America from July 20 until the end of September, 1956, with the cooperation of the International Exchange Program of the American National Theatre and Academy. The Quintet was selected by the ANTA Advisory Committee as an outstanding American chamber music group. Their programs will feature the classic repertory for woodwind ensembles as well as a number of American works, including compositions by Samuel Barber, Alec Wilder, Ingolf Dahl, Irving Fine, Alvin Etler and John Barrows. As a cultural exchange, the New York Woodwind Quintet also plans to perform works by Villa-Lobos, Orrego-Salas and other Latin-Americans.

The tour will cover nine South American countries, stopping at all the capital cities as well as other music centers. It will begin in Bogota, Columbia, and will include Ecuador, Peru, Chile, Uruguay, Brazil, Argentina, Venezuela and Mexico.

(Continued on the opposite page)



American Brass Quintet. Left to right: Charles W. Blosser, Eugene E. Bloo, Zoltan Koi, Irving Miller and Arnold Fromme. This is one of the three chamber music ensembles comprising the Musicians' Guild of San Antonio.

MY LIFE WITH THE DRUMS

(Continued from page eleven)

lost in Wisconsin when the manager skipped owing us three weeks' salary out of eight!

Barnstorming wasn't very good. But the next road show was really a "humdinger!" It was the New York Concert Company. This was more of a vaudeville show than a concert orchestra. We opened in Bloomington, after one week's free rehearsals. The first week's business in Bloomington was good—we played to full houses. But instead of salaries, the manager gave us a good excuse and promised to pay all in Springfield. The next week in Springfield was also very good. Saturday (pay day) the manager was suddenly called to our next week's stand, Galesburg, on urgent business, but he promised to pay off immediately upon our arrival there. After the first matinee in Galesburg, the manager disappeared.

Practically everyone was flat broke and all of us owed hotel bills. A meeting was called, and all the members agreed to finish the week on a cooperative plan. The trombonist of the orchestra was elected manager. Additional advertising was distributed and everyone helped by passing out handbills. The band made daily parades and, in addition, rented a band wagon to reach out-lying factory gates at closing time each day. As a result of this extra effort, we packed them in and it seemed everything would go well after all.

Saturday night the trombonist-manager skipped off with the week's receipts! This left the show flatter than flat! In fact, we were all in very deep as we had incurred extra printing and other bills on the strength of our new combine. The town constable was up against a new problem. He didn't know just whom to hold. In the midst of the argument about attaching not only the show but our personal property as well, I managed to get my two trunks out of the theatre and dragged them four blocks to check them on railroad property. But I didn't have money for tickets. An "S.O.S." was sent home to bail me out of the hotel!

I now decided definitely against further barnstorming and made up my mind to try for a Chicago theatre job.

I wanted to be modern and invested in a set of bells made of blue steel bars mounted

in a case. I also bought a three octave xylophone made of maple bars mounted on straw instead of felt and without spacer pegs. An occasional gallop or polka played on this maple bar xylophone between the acts was a novelty. This feature alone secured my first Chicago theatre engagement at the "Criterion" on the North side.

In the Summer of 1898 I played at the Omaha Exposition and heard many great bands. The Iowa State Band, later known as Phinney's Band, and the Innes Band conducted by Innes, who was a trombone soloist, afforded me excellent opportunity to watch the big drummers at work. But most important of all was the Washington Marine Band led by John Philip Sousa which permitted me to hear Sims and Johnson. They proved to me conclusively the value and flexibility of the rudiments. I was now imbued with a new ambition—I wanted to be a band drummer.

Returning to Chicago, I added a set of tympani and a suitable band drum to my outfit and took tympani lessons from Joseph Zettleman, the great tympanist of the famous Theodore Thomas Symphony Orchestra which later became the Chicago Symphony Orchestra.

After coaching with Mr. Zettleman I had a few concerts that Winter with the Chicago Marine Band. Thomas Preston Brooke conducting (Brooke's Band). An engagement at the Buffalo Exposition proved to be a turning point in my career. We augmented the band for the Exposition and drew on some of the Sousa Band men. Among them was Tom Mills who John Sousa acclaimed the best drummer he had ever had. Tom used an all-metal drum of European make. It was separate tension—the first all-metal separate tension drum I had ever seen. I marveled at its tone and power. I saw immediately that, as crude and clumsy as it was, the principal was there, so I tried to buy it from Mills. It took a year of pestering but I finally got it from him and, from this drum, the seed was sown in my mind which later grew into my first all-metal separate tension drum which I was to build in later years.

After four years of the Brooke's Band, I played tympani with the Henry W. Savage English Grand Opera Company which opened in Brooklyn in the Fall of 1904. I stayed on as tympanist with this company for six seasons. This included four seasons of Grand Opera repertoire and two seasons of *Madame*

Butterfly on the road. With this company we played in every state in the union, practically every principal city, and made three trans-continental tours.

The show in New York City had used two drummers, one for bass drum and the other for snare drum and bells. But in Chicago, I was to play double drums. I used a fourteen-by-thirty inch bass drum, my six and a half by fourteen inch all-metal snare drum and a pedal which swung from the top of the bass drum hoop to the center of the head. A leather strap connected the foot pedal with the over-hanging beater rod. Many of the old-timers will remember the swing pedal.

This pedal was not powerful or fast enough for the fast ragtime tempos and our leader, Morris Levy, called for faster tempos and stronger accents. In vain I tried to supply what he wanted, but it was useless with that slow overhanging pedal. Then I secretly set to work on an idea which had long been tossing through my mind. Why not have a shorter beater rod connected to the beating spot? Several rough experimental models were cobbled together, and I took one down to a rehearsal for a practical test. Crude as it was, it worked and satisfied the director. Word quickly spread about town that a new pedal had been born. Soon I was deluged with requests to make the same pedal for other drummers. Under much pressure, I decided to do this. My brother, Theobald, then twenty years old, was also a drummer and had just returned from a Summer's engagement with Innes' Band. Together we decided to open a small drum shop in the old Omaha building. Between shows, Theo and I made pedals and as fast as we made them drummers bought them. We took out patents and this first crude floor model pedal became the Ludwig Pedal.

The Pittsburgh Symphony Orchestra under Emil Paur offered me the position as tympanist which I immediately took. To me this was the climax of my career. The tympani parts were very interesting, yet extremely difficult on the three-hand tympani I had to work on. After months of work on the hand tympani in the Pittsburgh Orchestra, an idea crept into my mind that all tympanists should possess the advantage of pedal tuned tympani. Gradually my plan to build a practical pedal tuned tympani in America took shape. The demand was there—I was determined to fill that demand.

CHAMBER MUSIC

(Continued from the preceding page)

★★ The Boston Brass Ensemble will present one concert at the Edinburgh Festival on August 28. The eight-man ensemble, led by trumpeter Roger Voisin, is also making its first appearance at the Berkshire Festival this Summer on July 18, sharing the program with soprano Margaret Harshaw. The Brass Ensemble's program at both Tanglewood and at Edinburgh will be half music from the baroque period, half modern brass music.

The Brass Ensemble was organized in 1952 by Roger Voisin, solo trumpet of the Boston Orchestra, to provide a necessary outlet for the vast amount of very interesting literature for brass that had accumulated through the years. All of its members are full-time members of the Boston Symphony Orchestra:

Roger Voisin and Armando Ghitalla, trumpets; Harold Meek and Paul Keaney, horns; William Moyer and Kauko Kahila, trombones; Josef Orosz, baritone; Kilton Vinal Smith, tuba.

★★ A new series of chamber music concerts has been inaugurated in Grand Rapids, financed by the Music Performance Trust Funds of the Recording Industries obtained through the cooperation of Local 56 of that city. The chamber orchestra which is used for these concerts is conducted by Henri Gibeau, professor of instrumental music at Aquinas College. Members of the orchestra are Henri Gibeau, director and clarinet; LeRoy Martin, bassoon; William McFarland, French horn; Charles Berry, bass; Robert Tuller, cello; Daniel Kovats, viola; Kathleen Sullivan and James Vandersall, violins.

★★ The Washington Square Association is presenting free chamber concerts in Greenwich Village, in lower Manhattan on each of the four Mondays of August. We have received word that Otto Lehmann has been engaged to conduct the second concert on August 13. He will present Pergolesi's *La Serva Padrona* in English, in concert form. It is safe to say this is the first time an opera has been given in Washington Square Park.

★★ Chamber music by Beethoven, Schubert and earlier masters will be presented by the Concert Society of New York, which will begin its fourth season on November 4. The participating ensembles will be the Vienna Octet, the Smetana Quartet, the Quintetto Broccherini, the Hungarian and Juilliard quartets, the Albeneri Trio, and the Rococo Ensemble.

BANDS ARE FOR Summer

Family Tradition

When the Goldman Band began its thirty-ninth season on June 20 in Central Park, New York City, there was no familiar white-haired figure to come bounding out of the door beneath the large American flag. Instead, the man who came to the podium was a slim, rather romantic-looking young man with thick black hair, who, when he took to the microphone, had a trace of Harvard in his speech.

He was still a Goldman, however, for the Daniel and Florence Guggenheim Foundation, which annually presents fifty free concerts to New Yorkers, has named Richard Franko Goldman as the successor to his late father, Edwin Franko Goldman, the well-loved and jaunty bandmaster who founded the band and led it through its first thirty-eight years.

"We start this season on a note of deep sorrow," said Captain Harry F. Guggenheim, president of the foundation. And he asked the 2,500 persons present to rise for a moment to pay silent tribute to Dr. Goldman. Then Captain Guggenheim introduced the new conductor with the words: "Give him that support and affectionate regard that you gave his father."

Mr. Goldman said that he and the fifty-six members of the band would do all they could to maintain the tradition established by his father. Then he turned to the band and, suiting the action to the word, he had them strike up one of his father's grand marches, "Freedom Forever."

Instantly the lively march dispelled the note of sadness, and many of the old-timers present must have felt that this was the founder's spirit speaking to them in its exuberant, friendly way. And that spirit was interwoven through the whole evening, for later James Burke was the cornet soloist in Goldman's "Introduction and Tarantella." The closing numbers were Goldman's two last marches, "Wisconsin" and "Iowa," which were written for university bands. And the encore, which sent the audience away whistling, was Goldman's most famous piece, "On the Mall."

—Ross Parmenter in *The New York Times*.

Bell Isle Band

The Belle Isle Band Concerts, conducted by Leonard B. Smith, which opened June 10 and are running every evening except Mondays, through August 4, as usual provide free admission and free parking. They are under the auspices of the Department of Parks and Recreation.

Mr. Smith was first trumpet in the Detroit Symphony as far back as 1937. He also played under Karl Krueger. But he wanted an organization of his own and characteristically he went out and got it. Like many other famous band conductors, he is a composer also. His marches are particularly popular, especially the "Bell Isle" and the "Hail Detroit." He is also an expert on the trumpet and frequently sparks a concert with a solo.

The men of his orchestra with their white shirts and long black ties and dark trousers give an impression of calmness and ease even on the hottest evenings. But there is no sign of slacking. The attack is sharp, and the phrasing immaculate.

Happy Medium

The Sioux Falls Municipal Band, playing Sundays in the McKennan and Terrace parks

in that city, are as usual presenting many new works. This band which was organized in 1919 has been conducted since 1935 by Russ E. Henegar, who is a former cornetist with the concert bands of John Philip Sousa and Patrick Conway.

Charter members still active in the band are William G. Wagner, horn, and H. T. Hanson, alto clarinet.

Recognizing the high standards set by the Sioux Falls band, the American Bandmasters' Association voted to hold its 1948 national convention in Sioux Falls, and thus many nationally known band directors visited the city for the first time.

The Municipal Band strikes a happy medium in public tastes, affording an opportunity for presenting programs of cultural value, as well as music that is light and gay. It thus reaches perhaps a wider audience than any other form of live music.

The late Edwin Franko Goldman with his son, Richard Franko Goldman, who has succeeded his father as conductor of the Goldman Band.



RETIREMENT OF WILLIAM G. STREET

William G. Street is retiring from the Rochester Philharmonic after serving as its tympanist for thirty-three years. All and all he has been first tympanist with the Philharmonic, with the Civic Orchestra and with the Eastman-Rochester Orchestra — these being three phases of the same group.

Many Phases

Born in Hamilton, Ontario, Canada, Mr. Street has lived in Rochester most of his life. He played in moving picture theaters until the opening of the Eastman Theatre, when he became a member of the large pit orchestra organized by the late George Eastman to play for picture presentations. With the organization of the Rochester Philharmonic in 1923 he took over the big kettles in that orchestra. Street and his younger brother, Stanley, also a percussionist, have been among the best known and most popular members of the orchestra. Stanley is to continue with the orchestra. William will continue his teaching duties at the Eastman and may play occasionally with the Civic Orchestra, which consists mainly of Philharmonic players.

As a teacher at the Eastman School of Music he was guest of honor at a surprise party staged by students and former students of his on May 25. As a group of students and faculty members gave a rat-a-tat of drums outside Street's studio door, the popular "chief" looked out unsuspectingly into the faces of many whom he had not seen for years. Later he was guest of honor at a program by the Marimba Masters, a group of Eastman students who had learned their business under Street, and was a dinner guest the following night at a local hotel.

Surprise Party

Leading figures in planning the surprise for Street were Hugh Robertson, a member of the Rochester Philharmonic percussion section, and Oliver C. Zinsmeister of Cheverly, Maryland, who retired last year after many years as a member of the United States Marine Band. Other former students from out of town were Joe Mulvey of Greenville, Pennsylvania; John Beck of Washington, D. C.; Roy Peterson of Washington; Robert Swan of New York City, and Miss Geraldine Ball of Caledonia, New York.

Long-time Member

Mr. Street reports that his physician recommended that he reduce his efforts for at least a year and this prompted his decision to retire. He has been a member of Local 66, Rochester, New York, throughout his musical career in Rochester.



William G. Street

NOTICE TO TRAVELING MUSICIANS

Unclaimed recording checks are awaiting the following members of Local 802, New York, N. Y. Will the persons listed please contact Al Knopf, Vice-President of Local 802, American Federation of Musicians, 261 West 52nd Street, New York 19, N. Y.

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Additional Recording Companies That Have Signed Agreements with the A. F. of M.

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the *International Musician* monthly since June, 1954, contains the names of all companies up to and including June 15, 1956. Do not

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

Local 2—St. Louis, Mo.
Topper Recordings

Local 47—Los Angeles, Calif.
Empire Record Co.
Monterey Records

Local 109—Pittsfield, Mass.
Berkshire Recording
Local 655—Miami, Fla.
Aries Records

Caedmon Publishers
Capri Record Company
Eastern Productions, Inc.
Holiday Music
Kerry Records
Park Recording Company, Inc.
Roberts Sound Corp.
X-Tra Record Company

Local 10—Chicago, Illinois
C & L Transcription & Recording
Studio
Marmaduke Records, Inc.

Local 62—Trenton, N. J.
Gilbert Stevens

Local 802—New York, N. Y.
Avoca Record Company

Know Your Conductors

(Continued from page eight)

posed close to sixty operettas and over a thousand songs, the most popular of which was "Bei Mir Bist Du Schoen." BMI has published his Three Symphonic Sketches "Yemenite Dance," "Song of the East," and "Danse des Odalisques," as well as a String Quartet in C Minor. He is at present musical director of the Brooklyn Jewish Center and is also engaged in composing and conducting Jewish liturgical music.

● **Franz Allers:** The summer season of this active conductor began June 30 with a Richard and Johann Strauss Night at Lewisohn Stadium. On July 3 he conducted a Gershwin Night at Robin Hood Dell. On July 9 he began his two months as head of the State Fair Musical Season in Dallas, taking time out on July 28 and 29 to conduct the Grant Park Symphony.

The Dallas project consists of six productions with choruses culled from neighboring colleges, and an orchestra of up to thirty men, most of them from the Dallas Symphony. During the summer months this State Fair Music Season is the center of musical and social life in Dallas.

Mr. Allers who, during the September to June season, helps spark Broadway shows, is a native of Carlsbad, Czechoslovakia. He began violin lessons in his sixth year; attended the Prague Conservatory from 1920 to 1923 and the High School of Music in Berlin from 1923 to 1926. During this latter period he served as violinist in the Berlin Philharmonic. Now he was ready for his first conducting assignment. This was at the Municipal Theatre in Carlsbad where he directed light opera and operetta. In 1927 he was assistant conductor of the Bayreuth Festival and the next year of a Wagnerian festival in Paris. During the next ten years he was busy throughout Europe with opera, ballet and radio conducting.

In 1938, Allers joined the conductorial staff of the Ballet Russe de Monte Carlo and began his continent-spanning tours with that organization. From 1945 he has been conductor of Broadway hits, "The Day Before Spring," "Brigadoon," "Plain and Fancy" and "My Fair Lady" among them.

Allers' summers are filled to the brim with musical assignments, since he is a "steady" at Lewisohn Stadium, at Robin Hood Dell, at the Promenade Concerts in Toronto and at the Grant Park Concerts. This is his fourth season as regular conductor of the Dallas State Fair Musical Season.



Hugo Fiorato



Franz Allers

● **Francis Madeira:** Conductor of the Rhode Island Philharmonic since its founding in 1945, Mr. Madeira believes that "no two conductors ever achieve their career by the same route," that "while the road to a career as pianist or violinist or singer is a fairly well-trodden one, the conductor has to chart his own course as best he can."

Mr. Madeira's course, indeed, has been charted along individual lines. Born in Jenkintown, Pennsylvania, on February 21, 1917, his early training in Philadelphia was as a pianist. At Juilliard Graduate School he was granted a fellowship to study under Olga Samaroff and one in conducting under Albert Stoessel. More recently he has studied under Pierre Monteux in Hancock, Maine.

His career at first seemed to veer toward his teaching and pianistic abilities. He became associate professor of music at Brown University, and, as a concert pianist, often has appeared with his wife, the singer Jean Madeira, in joint recitals.

However, from 1943 to 1947 Mr. Madeira was conductor of the Brown-Pembroke Orchestra at Brown University, and his desire for widened podium activity was whetted. In 1945 he accomplished what several others had attempted to do and failed, namely, organized

an orchestra for the State of Rhode Island. To this day it has continued to thrive. Since the 1951-52 season, for instance, the list of regular subscribers in Providence has more than doubled; the youth concerts have more than tripled. For the tenth anniversary last season the orchestra personnel numbered sixty-one. The orchestra has in fact established itself as an important facet in the cultural life of the State.

● **Hugo Fiorato:** In May of the present year, Mr. Fiorato conducted the Symphony of the Air at the Stratford Mozart Festival in Connecticut for the performance of Balanchine's new ballet, *Musical Joke*, and in June he conducted at the Boston Arts Festival and at the Lewisohn Stadium in the current month. The 1956-57 season will see him as conductor not only of the New York City Ballet Orchestra but of the National Orchestral Association while its regular director, Leon Barzin, is in Europe.

This ballet and symphony conductor was born August 28, 1914, in New York City. Like so many podium occupants he made his first reputation in the musical world as a violinist, and as a violinist he still performs in the WQXR String Quartet which he founded in 1947.

After a period of study in Europe as a very young child—at the Frankfurt Conservatory—he returned to the United States where he studied privately with Arnold Volpe, with Mmes. Seeger and Fonaroff at the Damrosch School (now Juilliard); at the American School of Applied Music; and with Adolfo Betti, the first violinist of the Fonzaly Quartet.

In 1932, when he was eighteen, Fiorato formed the Estrellita Trio, which later became known as the Gotham Trio. In the same year, he entered the National Orchestral Association. Starting in the last desk of the second violins in this training orchestra, he eventually became its concert master.

His first conducting job was at the Horace Mann School for Boys in Riverdale, New York, in the early 1940's. During this period he also taught chamber music at Sarah Lawrence College.

In 1946, when the Ballet Society was formed by Lincoln Kirstein, George Balanchine, and Leon Barzin, Mr. Fiorato was appointed concert master and personnel director of the orchestra. Later, when it became the New York City Ballet Company, he was appointed its assistant conductor under Mr. Barzin and, in 1955, its associate conductor. During the Ballet's forthcoming European tour, beginning in August, 1956, Mr. Fiorato will conduct in Salzburg, Vienna, Zurich, and Venice.



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● **DR. WILLIAM SEBASTIAN HART**, timpanist of the Baltimore Symphony, was born in that city on October 30, 1920, graduated at the age of fifteen from Baltimore City College and at eighteen from the Peabody Conservatory of Music. He is also a holder of the Bachelor of Arts Degree (in political science) from the Johns Hopkins University and the Doctor of Philosophy degree (in psychology) from California Golden State University. Since 1939 he has been a member of the faculty of Peabody Conservatory of Music, teaching timpani and percussion methods to candidates for the bachelor of music and master of music degrees in school music. From 1939 until 1952 he was a special instructor of instrumental music in Baltimore public schools.

Dr. Hart is quite as well known as a conductor as he is as a timpanist. He has appeared with various orchestral groups in and around Baltimore and is beginning his ninth year as conductor for Baltimore's Bureau of Music. In this capacity he conducts nine weeks of open air concerts (six performances per week) for the citizens of America's sixth largest city. In past seasons Dr. Hart has conducted performances of opera, operetta, and ballet in Baltimore Memorial Stadium. Also for the past three years he has been musical director and contractor for Gilbert and Sheely Attractions, Inc., in Baltimore, an organization which brings many world-famous artists and events to that city.

Dr. Hart has just completed his eighteenth year as solo timpanist of the Baltimore Symphony.



● **FRANK J. KADERABEK**, first trumpet both of the Dallas Symphony and the Grant Park Orchestra, was born in Chicago in 1929 and studied with Adolph Herseth there and in New York with Nathan Prager and Harry Glantz. He attended the Chicago Musical College as a scholarship student of the trumpet. From 1948 to 1950 he was first trumpet of the Chicago Civic Orchestra, as well as of various college organizations. Upon entering the army in 1950 he became solo trumpet of the West Point Academy Band. On his discharge in 1953, he became first trumpet with the Dallas Symphony. For the past two summers he has held his Grant Park post. In addition he has played with the Chicago Symphony and under Thor Johnson at the Door County Peninsula Music Festival in Wisconsin.



● **ROBERT HARRISON**, concert master of the Atlanta (Georgia) Symphony, earned his B.A. degree from the University of Georgia after having been awarded the first complete four year scholarship by that institution. Later, in New York, he was awarded a Rockefeller Fellowship and a Fellowship to the Juilliard Graduate School. His teachers there were Albert Spalding, Louis Persinger, and Hans Letz. During his first year he was a member of the Juilliard String Quartet.

In 1942 he was called to the Service and as an officer aided in setting up the radar network for the Eastern Coast of the United States. Upon returning to civilian life, he was chosen concert master of the Atlanta Symphony, a position he has now held for ten years,

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being each year featured as soloist with the orchestra. He has also often acted as soloist at Brevard, North Carolina, during the seven years in which he has been director of the string program at Transylvania Music Center and concert master of the Brevard Festival Orchestra.

Mr. Harrison is the founder and first violinist of the Atlanta Symphony String Quartet. He is also concert master of the recently organized Krueger Symphonetta of Atlanta. He is active in radio, television and radio recording. As associate professor of music at the Georgia State College of Atlanta, he directs the string program at that institution.



● PHILIP FARKAS, principal horn of the Chicago Symphony, was born in Chicago in 1914 and began the study of the French horn in junior high school. For eight years his instructor was Louis De Frasné. After three years as a member of the Chicago Civic Orchestra, a training group for future symphony musicians, he received his first professional appointment as first horn in the newly organized Kansas City Philharmonic under Karl Krueger in 1934. Three years later Frederick Stock,

who was then conductor of the Chicago Symphony, had him come to Chicago as first chair horn in that orchestra. After a five-year tenure there, Farkas transferred for four years to the Cleveland Orchestra, playing under Artur Rodzinsky, Erich Leinsdorf and George Szell. Then for one season he was first horn in the Boston Symphony under Koussevitzky. His second period with the Chicago Symphony began in 1947. Mr. Farkas has also appeared as soloist with the Chicago Symphony Orchestra. Along with his symphony work he is the horn instructor at Northwestern University, DePaul University, Roosevelt University and the Sherwood School of Music. He is also the author of a recently published book, "The Art of Horn Playing."

● GINO B. CIOFFI, solo clarinetist of the Boston Symphony, was born in Naples, Italy, and began his study of the clarinet at the age of seven. Graduating from the Naples Conservatory of Music at seventeen, he became a member of the finest opera and symphonic organizations in Italy. Since arriving in America in 1937, he has been solo clarinetist with the Radio City Music Hall Orchestra under Erno Rapee, the Pittsburgh Symphony under Fritz Reiner, the Cleveland Symphony under Artur Rodzinski, the New York Philharmonic under Bruno Walter, the N.B.C. Symphony under Toscanini, the Metropolitan Opera Orchestra, and, since 1950, solo clarinetist of the Boston Symphony.



Along with his professional duties he is instructor in advanced clarinet at the New England Conservatory of Music in Boston, the Boston University College of Music, and is coach for orchestral repertoire and on the chamber music faculty of the Berkshire Music Center School at Tanglewood, the summer home of the Boston Symphony. He is also the clarinetist of the Boston Woodwind Quintet, made up of five of the Boston Symphony's first-desk players.



● NAT WHITE, first flute of the Oklahoma City Symphony, has had a career pretty well centered around Oklahoma. He studied flute with Vena Tipton of Tulsa, from 1928 to 1934. Later, in the summer of 1947, he studied with John Wummer in New York. In the season 1933-34 he was flutist with the Tulsa Symphony and from 1934 to 1937 attended the Oklahoma Agriculture and Mechanics College in Stillwater. From 1947 to 1953 he taught flute at Oklahoma University and from 1948 to 1953 at the Oklahoma City University. (He received his bachelor's degree in music education in 1949 and his master's in 1951.) For the past three years he has taught instrumental music at Northeast High School in Oklahoma City.

Mr. White entered the Oklahoma City Symphony in August, 1937. Excepting the three years he spent as a member of the Air Force (1942-45) he has been with the orchestra ever since.

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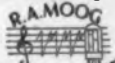
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FESTIVALS HOLD SWAY!

● CINCINNATI

The Cincinnati Summer Opera has already recorded for this, its thirty-fifth season, excellent performances of *La Traviata* (June 30, July 4), *Martha* (July 1 and 5), *Rigoletto* (July 6 and 8), *Madame Butterfly* (July 7 and 11), *Turandot* (July 12 and 14), *La Boheme* (July 13) and *Carmen* (July 15). The outstanding event of the season, however, is yet to come. On July 19 and again on July 21, Mozart's *The Marriage of Figaro* will make its debut on the stage of this Summer Opera, with a cast including Eva Likova, Laurel Hurley, Jarmila Novotna, Italo Tajo, Frank Valentino and Salvatore Baccaloni.

Subsequent performances will be *Aida* (July 20 and 22), Donizetti's *Don Pasquale* (July 25 and 27), and *Faust* (July 26 and 28). The managing director of the Cincinnati Summer Opera, Robert L. Sidell, is also president of Local 1 of that city.

● STRATFORD, CONNECTICUT

The newly organized Stratford Festival Theatre Music Association in that Connecticut town has been responsible for a group of offerings which bids fair to bring the festival a long and prosperous history. Held from May 30 to June 4, it presented examples of Mozart's operatic music, his chamber music, his music suitable for ballet, and his religious

music. Erich Leinsdorf, who was musical director of the festival and conductor of *The Abduction from the Seraglio*, gave the performance a "cohesiveness and unity of approach rare in operatic practice." The forty players of the Symphony of the Air made a "texture of instrumental sounds delightfully clear." The Association is under the over-all leadership of Lincoln Kirstein and George Balanchine.

Stratford is to have another festival later in the Summer. From August 13 to September 3 the Pro Musica Antiqua will play there.

● ELLENVILLE, N. Y.

When the second season of the Empire State Music Festival opened on July 4 in the 2,000-seat tent theater on top of the Shawangunk Mountain range, the whole village of Ellenville, New York, turned out to greet it. The town was decorated for the occasion and local bands paraded through the streets and then marched to the festival grounds where a colorful pageant was given.

The festival, which features the Symphony of the Air, is offering this year its most ambitious program. Leopold Stokowski, Igor Markevitch, and Heitor Villa-Lobos are among other conductors signed to direct the orchestra in the world premiere of a ballet, based on Eugene O'Neill's *Emperor Jones*

and the American premiere of German composer Carl Orff's new score for a full stage production of *A Midsummer Night's Dream*, which Basil Langton will stage. José Limon will choreograph the ballet and appear in it with his company. Another outstanding feature will be the presentation of the opera *Carmen*.

● WASHINGTON, D. C.

The thirteenth American Music Festival at the National Gallery of Art, in Washington, D. C., came to an end June 10 after five performances of orchestral and chamber works, in which ten local premieres and two world premieres were presented. The latter were Hugh O'Meagher's Concerto for Harpsichord, Percussion and Orchestra, and *The Union*, a Cantata on Music of the North during the years 1861-1865.

● STRATFORD, ONTARIO

A season of music, running for five weeks, from July 7 to August 11, will be presented in Stratford, Ontario, in conjunction with the Shakespearean Festival there. A Festival Orchestra of about forty members has been formed and will appear under the leadership of Reginald Stewart and Heinz Unger. The Festival Chorus will also be in evidence. To the schedule of orchestral and choral concerts

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and recitals has been added the first Canadian performance of the Benjamin Britten opera, *The Rape of Lucretia*, as well as a series of jazz concerts by leading American and Canadian ensembles. Chamber music will be included in the programs with such events as the first concert performance of a String Quartet by Glenn Gould; the performance of a Schumann Trio, by Claudio Arrau, Albert Pratz and Isaac Mamott; Ravel's *Song Cycle*; *Chansons Madecasses* with Jennie Tourel as soloist, and the performance of Schubert's *Die Schöne Müllerin* by Martial Singher and Rudolf Serkin.

● CENTRAL CITY, COLORADO

The opening event of the Central City (Colorado) Festival, June 30, was a presentation of *Tosca* with staging and design by Elmer Nagy and Emerson Buckley conducting. This was Mr. Buckley's first participation in the festival. He was also musical director for the Douglas Moore American folk opera, *The Ballad of Baby Doe*, which had its premiere on July 7. Co-directors of the Moore opera were Hanya Holm, choreographer, and Edwin Levy.

Tosca received six performances before July 7, and from then till the close of the season, July 28, alternated performances with *The Ballad of Baby Doe*.

The Central City Festival came into existence in one of Colorado's "ghost towns" to bring treasures of opera to a region once famous for its treasures of gold. World War II gave a temporary set-back to the diminutive opera house, but at its close back swarmed the devotees, to make it famous as the company having the second longest opera season in the United States.

● CLEVELAND

At its "pop" concerts this summer, the Cleveland Orchestra under Louis Lane will present a "Johann Strauss Night" on August 16, the one Thursday evening concert in the season. All other concerts will take place on Wednesdays and Saturdays during July and August, with the closing program, September 1, featuring Jean Geis, Cleveland pianist, and Ernest Kardos, "pop" concert master.

● NEW YORK CITY

Of the outstanding programs so far offered at the Stadium Concerts, in New York City, one of the most appealing has been that of July 11, when two young American artists made their first appearances in these concerts: fourteen-year-old violinist Marilyn Dubow, playing the Wieniawski D minor Concerto, and Joel Rosen, performing the Brahms B-flat major Piano Concerto.

Concertos are to be featured throughout the season, which ends July 28. On July 19 the violinist Zino Francescatti will play the Beethoven Concerto, Mozart's D major Concerto and Saint-Saëns' Rondo Capriccioso; on July 24 Tossy Spivakovsky will play Lalo's *Symphonie Espagnole*, Aldo Parisot will play the A minor Cello Concerto of Saint-Saëns, and the two artists will join in the A minor Double Concerto of Brahms; and on July 25, Alexander Uninsky will perform the Tchaikovsky B-flat minor Piano Concerto.

● NEW HAVEN, CONNECTICUT

Located in the heart of New Haven, in the Sculpture Court of Yale University Art Gallery, the Starlight Festival of Chamber Music is being held for four Tuesday evenings beginning July 3. Its chamber music programs are in the good hands of the following musicians: Julius Scheir, violinist, founder of the group; Robert Helps, pianist; John Rilet, cellist. Among the guest artists will be lyric soprano Bethany Beardslee and harpsichordist Albert Fuller.

● CHICAGO

With 420 ushers and 120 gatemen on duty, Red Cross aid stations under the east and west stands, and Engine Company 21 and ambulance No. 1 at the north end of Soldiers' Field, the Chicagoland Festival will put on its twenty-seventh annual spectacular get-together on August 18. A massed band of 12,000 exhibitions by hundreds of batonists, a massed barber shop chorus, maneuvers by bugle corps, a semi-circle of one hundred electronic pianos, played by girls who have excelled in music in Catholic high schools, as well as the more conventional features—the

festival symphony orchestra of one hundred members (directed by Henry Weber) and soloist Richard Tucker—will be some of the attractions. As a preliminary to the festival, scores of contests—accordion band, concert band, baton twirling, piano solo, vocal solo—are being held throughout the United States and Canada. The festival will close with the traditional match-lighting ceremony wherein the more than 80,000 members of the audience at a given signal will light matches, causing the whole stadium to burst briefly into brilliance.

● PHILADELPHIA

The Robin Hood Dell Summer concerts, which opened June 18 and will continue through July 26, are being conducted by Eugene Ormandy, Erich Leinsdorf, Leonard Bernstein and William Steinberg, each of whom will conduct for one week of concerts, as well as by Jose Iturbi, Franz Allers, Igor Markevitch and Alexander Hilsberg. Monday, Tuesday and Thursday are the nights of the regular concerts, with children's concerts, conducted by Mr. Hilsberg, scheduled for three Wednesday mornings.

The concerts are being presented in a new shell on the remodeled grounds of the old site in Philadelphia's Fairmount Park.

● FESTIVAL BRIEFS

The St. Paul Summer Pop Concerts, from July 7 to September 1, will be directed by Clifford Reckow now in his fourteenth season with the group.

Carmel's Bach Festival, held in that California town from July 16 to 22, will have as conductor and musical director Sandor Salgo, and as guest conductor, Richard Lert. In celebration of the Mozart Bi-Centennial, several works of that composer—notably his *Requiem*—will alternate with works of Bach.

A new madrigal-opera by Gian Carlo Menotti, *The Unicorn, the Gorgon and the Manticore*, will be given its premiere next October at a three-day musical festival at the Library of Congress. The work was commissioned by the Coolidge Foundation, the sponsor of the festival.



Zino Francescatti
Berkshire Festival



William Primrose
Aspen Festival



Claudio Arrau
Stratford Music Festival



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MOLLYE GREENFIELD

AL FORD is booked into the Green Shingle Garden Restaurant in Harvey, Illinois, through Labor Day . . . ALAN BLAKE is now at Art Ford's Valentine Club in New York City . . . HARVEY HAMMOND is playing at the Sea Scape Motel, Ocean City, Maryland, through September 3 . . . Hammond organist LLOYD BURRY is appearing in the Tropical Room of the Ford Hotel in Toronto, Ontario, Canada . . . The piano stylings of MOLLYE GREENFIELD are featured at Hans Goodrich's Restaurant in Lincolnwood, Illinois.

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EAST

The Russ Locandro Orchestra is at the new Baldwin Hotel, Beach Haven, N. J., with Leslie Henk featured at the piano nightly . . . Jackie Lee is back keyboarding at Charlie Johnson's Cafe through September 8. This will be the eighth season for Lee at the Wildwood, N. J., nitery . . . Pianist-singer Johnny Lack recently returned to the Liberty Inn, Fords, N. J., for an unlimited run . . . The Kaminski Brothers "Original Polka Patch" function at the Oak Tavern, Oaklyn, N. J., each Sunday . . . Hammond organist-pianist Grace Justus is in her thirteenth consecutive season at the Chez Patee Club, Atlantic City, N. J.

Bob Ellis Trio (Bob Ellis, bass and vocals; Ted Rino, guitar; Matt Matthew, accordion) are entertaining nightly at the Band Box in Brooklyn, N. Y. . . . The Tear Drops (Tony and Paul Ciaurella) are playing at Ben Mastik's Town and Country in Brooklyn . . . Ray Scotti's Music has been booked for another six months' stay at the White Cannon Inn, East Rockaway, Long Island, N. Y. . . . Anthony Francis Trio, working at the Havana Room of the Triangle Ballroom in Long Island, has been held over indefinitely . . . Dario's Restaurant in Lynbrook, Long Island, presents dancing every Friday and Saturday to the music of the Mal Fayne Trio—Joe Lombardi on bass, Anthony Giakette on accordion and Mal Fayne on tenor and violin . . . The Gene Douglas Orchestra opened at the Top Hat in Long Island on July 3 . . . The Melo-jesters (Fred Mayer and Tony Polera) are back for a second season at the Antlers Country Club, Raquett Lake, N. Y.

Charlie Carroll has checked into the Beacon in Hyannis, Massachusetts, on Cape Cod for his ninth summer-long date . . . This marks the fourth consecutive summer season at the Henlopen

Hotel, Rehoboth Beach, Del., for the Sammy Ferro Trio, who occupy this spot until September 15 . . . The Paul Bley Trio will be in Baltimore, Md., at the Tia-jiana Club until August 20 and then in Cleveland, Ohio, at the Theatrical Grill until Sept. 2.

Hammond organist Vera Costello opened the beginning of June at the Lawrence Hotel's new Harlequin Lounge in Erie, Pa. . . . Leon Van Gelder is in his eighth consecutive year as musical director at the Unity House, Forest Park, Pa.

NEW YORK CITY

The Cal Gilford Quartet (Cal Gilford, violin; Don Fazio, accordion; Ray Carle, bass; Leon Marshall, guitar) is in its tenth month at the Hotel Statler. The group also alternates with the Dorsey Brothers Orchestra in the Cafe Rouge and on Saturday nights takes over the whole stint while the Dorsey's are doing their television show . . . Art Kuter has reorganized his trio and is playing nightly, except Sunday, at the "Tete-a-Tete" Cocktail Lounge. The group features Art Kuter playing accordion and piano, Ed Kuter on bass and violin and Norm Grossman performing on drums and vibraphone . . . Fredric Vonn is

featured for an indefinite period at the House of McAvoy.

MIDWEST

Pianist S. Richards is appearing every Sunday and Monday at the Sky-Chef Restaurant and Lounge Bar located in the new Cleveland (Ohio) Air Terminal.

Mel Sparks and his Orchestra perform at Kritenstien's in Terre Haute, Ind. . . . The Nap Town Trio, featuring music "modern as tomorrow with a touch of the old," entertains at the Brown Keg in Indianapolis, Ind.

Don Glasser Orchestra is touring Iowa and Wisconsin . . . Len Westfall has been working at Northern Michigan resorts for the past five seasons . . . Hammond organist Marie Patri is now playing at Hattem's Restaurant and Cocktail Lounge in Grand Rapids, Mich.

SOUTH

"The Three Jacks" (Bill Abrenethy, piano; James Calomeris, sax; Joe Burch, drums) are in their eighteenth month at the Wheel Bar in Colmar Manor, Md., and in their twenty-first month playing Sunday afternoon sessions at the Redskin Lounge in Washington, D. C.

Don Baker and his Orchestra continue at the Lago Mar Hotel

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in Ft. Lauderdale, Fla. Lynn Carole is the band's vocalist.

Jesse Coates and the Drifting Playboys star on the Hilltop Jamboree over radio station WGRG in Louisville, Ky., every Saturday night . . . Smokey Warren will be featured with his band on his Verona (Ky.) Lake Ranch throughout the summer months along with other top country and western stars.

WEST

The Three Sparks began a six weeks' return engagement at Antlers Hotel in Colorado Springs, Colo., on June 25. They move to the El Cortez Hotel in Las Vegas, Nev., on August 9 for an indefinite stay . . . Eddie Fitzpatrick and Orchestra are now in their seventh year at the Mapes Hotel in Reno, Nev.

Tommy Kizziah and his West Coast Ramblers play for dancing at the Division Street Corral in Portland, Ore. . . . The Ann and Len Nash Duo recently opened a repeat engagement at the Club Marenida in Portland . . . George V. Shamp is appearing at the Covered Wagon Lounge of the Pendleton Hotel in Pendleton, Oregon.

The Don Roth Trio is doing a three months' stand at the Dallas (Texas) Athletic Country Club starting July 11. Bobby Neville is featured on the drums . . . Hammond organist Helen Scott has been held over at the Cork Club, Shamrock Hilton Hotel, in Houston, Texas, through July.

Accordionist Frank Judnick and his Trio are set for the summer season at Forest Lake, Lake County, Calif. . . . Ozzie Coulthart and Band are also at Ho-berg's Lake County, for the summer months . . . Sal Carson and Orchestra settled at the new Fack's in San Francisco, Calif., on June 27 for an indefinite period . . . Don Pietro is playing piano and organ nightly at the Silver Spigot Restaurant in San Diego, Calif. . . . Albie "Sparky" Berg, formerly with Alvino Rey and Orrin Tucker, is appearing at "Sparkies" in San Fernando, Calif. . . . Harpist Daphne Hellman is the attraction at the Beverly Hilton Hotel in Hollywood, Calif., during July and August.

JAZZ ON THE UP SWING

The announcement that Louis Armstrong and Dave Brubeck will make their first joint concert appearance at New York's Lewisohn Stadium on July 14 is an indication of the increasing role that jazz is playing in summer music events. This will be the first time the Stadium has devoted an entire program to jazz.

The Stadium is not the only institution, either, which is including jazz in its schedule.

Duke Ellington and his seven-piece band played for the first time at the Yale Bowl in the New Haven Pop Concert on July 10. This aggregation will also appear at the Cleveland Summer Pop Concert on July 25. And on July 28 Ellington will headline a special benefit performance of "Jazz Under the Stars" at the Fairfield University Stadium Bowl in the first major jazz concert to be included in the summer series of the Connecticut Symphony Orchestra. The Chico Hamilton Quintet is also among the first of many already signed for this date.

These one-night jazz concerts are significant. Featuring jazz in a music festival is even more so. The Stratford (Ontario, Canada) Music Festival running in conjunction with the Shakespearean Festival this summer will give ten jazz concerts in the Festival Concert Hall. These will constitute a survey of jazz of the twentieth century. Jazzmen contributing to the programs include Wilbur de Paris, Willie "The Lion" Smith, Jimmy Rushing, Duke Ellington, Cal Jackson, Dave Brubeck, Art Tatum, Phil Nimmons, Norm Symonds and the Modern Jazz Quartet. The festival will run for a period of five weeks, July 7 to August 11, giving a total of thirty-one concerts.

The Castle Hill Concerts at Ipswich, Massachusetts, presented a jazz session (June 29-30) by Count Basie. This was the second such program, the first being introduced last summer.

More than 150 big names in the jazz field appeared in the fourth American Jazz Festival held at Freebody Park, Newport, Rhode Island, on July 5, 6, and 7. Among the jazz exponents included in the lineup were Louis Armstrong, Art Tatum, Count Basie, Dave Brubeck, Sarah Vaughn, Dizzy Gillespie, Eddie Condon, Duke Ellington, George Shearing, Miles Davis, Anita O'Day, Jerry Mulligan, Chico Hamilton, Teddy Wilson, Roy Eldridge and Ben Webster. Three international stars, Jutta Hipp, Fredrich Gulda and Toshiko Akiyoshi, were also introduced.

A two-month festival of jazz and folk music opened at the Berkshire Music Barn in Lenox, Massachusetts, on July 1 and will continue through September 2. Louis Armstrong, Count Basie, Dave Brubeck, Duke Ellington, Art Tatum, Sarah Vaughn and the Modern Jazz Quartet will be the participants included at this second summer-long festival.

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San Antonio Symphony Orchestra

VICTOR ALESSANDRO ... "the orchestra is a democracy"

● "Music is the most democratic thing on earth. All people should be allowed to partake of it to the fullest extent. They don't have to take it, but it should be there for them to have if they want it. It is our job, the professional musicians' job, to bring it to all who will take it."

Victor Alessandro, conductor of the San Antonio Symphony Orchestra and recipient, on May 22 of this year, of the Alice M. Ditson Award for "distinguished service to American music," seconds his words with deeds. When he was conductor in Oklahoma City, he had a "Little Orchestra" playing center floor, with the listeners circling it. He encouraged them to ask questions. He prepared his audience for the local premiere in San Antonio of Berg's *Lulu* by inserting in the previous week's program notes the announcement: "Next week I am going to present a modern work written in the twelve-tone scale. Many are not sympathetic to this idiom. I shall therefore present it as the first number on the program. Those who do not care to hear it can wait in the vestibule until it is finished. I shall then have the house lights turned up, so that they can take their seats for the rest of the program." The ruse worked out as planned. Touched in their pride, the audience members were there in their seats to a man, for the first chord of *Lulu*.

Texas-born and Texas-reared, Alessandro has no reason to believe making music is an ivory-tower pursuit. In his childhood world it was the normal activity of everyone around him. At his home, first in Waco, where he was born on November 27, 1915, and then in Houston, where the family moved when he was three, it was music from morning to night both for him and for his younger sister Jose-

phine. His father taught most instruments, and gave his son instruction in them. He was also musical director of orchestras and bands at the Waco Cotton Palace Exposition and stood host to numerous musical celebrities during their stop-offs in the city.

The child's first memories were thus most of them musical memories. The broad-shouldered Texan says with a twinkle in his eyes, "I was still in baby dresses when they took me for the first time to see my father conduct. He was home from World War I, and rarin' to get his bandmen back into their routines. As soon as the Cotton Palace concerts were resumed, my grandfather began to take me to them. He'd give me a pencil and I'd stand on the seat—he took seats in the back row as being less conspicuous—and wave it. It was the only way to keep me quiet. I couldn't have been more than three when I decided that when I grew up I was going to be a conductor like my father."

Alessandro was also three when he heard his first opera—not without taking a firm stand on the matter, however. In fact, his parents, just off for the performance, could hear him screaming half-way down the block. For the peace of the neighborhood, they came back and fetched him. "On the way, my father took my hand and told me the story of the opera," Alessandro recalls. "It was *Tosca*, the very work which started me off on my opera conducting activities in San Antonio in 1951."

For a year or so after moving to Houston young Victor remained quite satisfied with his role of back-seat conductor. Then one morning his mother received a 'phone call. Would Victor Alessandro conduct a child's rhythm band which was being formed? When she answered that her husband was far too busy

for any such sideline, she was interrupted by the voice hastily assuring her that it was the younger Alessandro who was meant. They'd been watching him at the concerts. They knew he could do it.

Mrs. Alessandro, when she had recovered from her surprise, sensibly suggested that the music be sent around. Having ascertained that her son could really be taught score-reading—he had already been taking solfeggio lessons from his father—she consented. The four-year-old was to prove a forthright wielder of the baton. At the initial rehearsal of "The First Methodist Church Baby Band" he refused to conduct at floor level. He must have a "podium." A footstool was produced. Satisfied with this elevation, he mounted it, looked sharply over the thirty-five urchins, aged three to six, assembled with their triangles, wood blocks, cymbals and rhythm sticks, and swung into Victor Herbert's "March of the Toys," assisted by an adult at the piano.

He recalls that his mode of discipline was simplicity itself. When some sound-bemused infant let his eyes stray from the footstool occupant, Victor would jump down and rap him smartly over the head. He has retained from that period two batons, which stand in marked contrast one to another. One—sleek, unmarred and with a neatly inscribed date—is the ivory baton presented him as a memento at the end of his two-year tenure. The other, the one he actually used, is begrimed where his chubby hand clutched it and splintered at the tip from many a disciplinary thwack administered on some downy pate.

During the several years of its existence, this band, uniformed in miniature white suits with blue braid and smart caps with blue visors, was taken on short tours, given roto-

gravure coverage in the papers and filmed by Pathé. The most vivid recollection of these years for Alessandro, however, was his chase down the street after John Philip Sousa, who had just finished giving a concert in Houston. As the maestro paused for the traffic lights to change, Victor, catching up with him, shouted, "I listened to your band. Now you listen to mine!" The bandmaster glanced down at the excited urchin tugging at his cape, took his hand and good-naturedly went along with him to sit in on one of the Baby Band's performances.

Another Sousa *motif* was to sound in Alessandro's life many years later. At the one hundredth anniversary of the birth of Sousa, November 6, 1954, as conductor of the San Antonio Symphony, he had programmed the "Stars and Stripes Forever." When time came for playing this number, he told the audience, "I am turning over the baton for this march to a man who for fifty years has given his time and energy to developing music in Texas, a man who has taught students unto the third generation in the public schools of this State. It makes me doubly happy to do this, in that it is one of those rare occasions when a son can do honor to his father." Then he called the elder Alessandro to the podium and handed him the baton. It brought down the house!

Air-Wave Introduction

Victor Alessandro lived in Houston until he was seventeen, learning to play the orchestral instruments, attending public school, composing a bit. For a brief period he toyed with the idea of becoming a lawyer. He attended Allen Military Academy in Bryan, Texas, for one year. Then, in October, 1932, through the solicitude of the late Cesare Sodero, at that time conducting with NBC, his "Impromptu for Woodwind Quintet" was played over this national network.

This airing of his music was not only "the biggest thrill of my young life," as he puts it, but the final nudge which determined him on a musical career. That Fall he entered the Eastman School of Music in Rochester, as a composition major, though with a conducting career firmly etched in the back of his mind. His teachers, Howard Hanson, Bernard Rogers, Paul White and Emanuel Balaban, gave him the inspiration and knowledge he needed. So did the members of the Rochester Philharmonic. "These orchestra men told me what *not* to do. You don't get such pointers in the classroom. Orchestra men have to be realistic. The key has to come down, the string to sound, at the right time. They learn through sheer necessity. They learn right!"

Another good piece of advice came from Sodero. "When you stop the orchestra because something is wrong," he said, "think, before you light into the men, 'Was there a point I didn't explain?' See if it wasn't your fault, and see you don't do it again!"

Alessandro insists on the necessity for respect between orchestra men and leader. "The orchestra players should be given the courtesy of being regarded as ladies and gentlemen and as artists," he says. "We are all colleagues working together. In this country we live in a democratic way, where people have human rights. You can't suddenly switch

around in the orchestra and become a dictator. They have more respect for you if they know you believe in music as a human expression and in them as co-authors in this expression."

After the years at Eastman, Alessandro won scholarships to do post-graduate work at the Mozarteum in Salzburg, at the St. Cecilia Academy in Rome (here his teacher was Ildebrando Pizzetti) and at the American Academy in Rome.

Great Doings Afoot

When Alessandro returned to this country in 1938, he faced a country simmering with musical activity. First performances were given that year to Virgil Thomson's *Filling Station*, the first symphonies of Quincy Porter and Walter Piston, Ernest Bloch's *Violin Concerto*, Aaron Copland's *Outdoor Overture* and Menotti's *Amelia Goes to the Ball*. Moriz Rosenthal, Lotte Lehmann and Emanuel Feuermann picked 1938 to come to the United States. A Henry Hadley Foundation for the Advancement of American Music was organized.

The twenty-two-year-old Alessandro coming down the gangplank sensed new developments in the offing. He realized that through the years outstanding teachers had been developed in our great music schools. Now they were in turn teaching students in public schools and colleges the country over for key musical positions in communities the country over. He realized that, because Howard Hanson and others of his kind had had the vision and the courage to stay with it, musicians were now welcomed in places off-the-beaten-track and that they in turn welcomed the chance to be there. It was a musically workable America Victor Alessandro faced. He was ready to pitch in.

It didn't take him long.

In the late Summer of 1938 while visiting his parents in Houston, he received a telegram asking him to come to Oklahoma City. Some of the board members of the Oklahoma orchestra had happened to be in the audience when, as a nineteen-year-old, he had guest-conducted the New York Civic Orchestra in New York City. Now Oklahoma City had a WPA Orchestra and they wanted him to take it over.

In no time at all Alessandro was in Oklahoma City. He went right to work, got instrumentalists in trim, citizens interested, programs arranged. He put concert-giving on a regular basis. By 1942, when the WPA project came to an end, five thousand citizens of Oklahoma City, their taste for good music developed and their civic pride aroused, joined in a crusade to keep the orchestra going.

Alessandro, in his turn, used every means possible to make the Oklahoma Symphony the business of everybody. Oklahomans weren't allowed to be just ticket-buyers. There was indeed no box office where tickets could be bought. One earned the right to attend concerts by taking out a share in the orchestral project. Tickets were the reward of paid up membership in the Oklahoma State Symphony Orchestra Association.

Alessandro's programs testified to his ingenuity. For instance, when a circus was quartered in the vicinity, he quickly added

Saint Saëns' *Carnival of the Animals* to the forthcoming program and borrowed a small elephant from the circus. At the concert Tina, as she was called, performed the "Dance of the Elephants" from this Suite with, as the critics next morning put it, "grace and perfect rhythm." Of this episode Alessandro comments, "Tina did more for our budget than a whole battery of college professors."

Next Alessandro formed his "Little Symphony," a unit of twenty or so members from the orchestra. They held their concerts in the intimate Hall of Mirrors, grouped in the center of the floor space. The audience members coming in greeted first one, then another, of the players by their first names. Then, once they had been seated in circles around the group and on risers banked up against the four walls, they heard not only Mozart and Haydn but works by resident composers. At the close of each of the latter works, the composer would rise, tell how he came to write the work and give particulars of its creation. Then the audience would ask him questions. Thus did Alessandro deliberately tear down the barriers between the professional musicians and listeners, make audience members participants in the music.

As the fame of the Oklahoma State Symphony spread, the group took to the air-waves. In the 1949-50 season thirteen weekly thirty-minute radio broadcasts were begun over the Mutual Broadcasting System, these rebroadcast via transcription over the Armed Services Network and the Voice of America. The broadcasts, beginning as they did at the mid-position of the century, were dedicated to the music of the past fifty years. All the works played were composed after 1900.

On December 15, 1950, when Max Reiter, conductor of the San Antonio Symphony, was warned by his physicians to take a rest, he recommended Alessandro as his substitute. (It was his last official act—he was dead within the week!) In April of that year Alessandro was signed as the orchestra's regular conductor. During the remaining months of the 1950-51 season, the redoubtable young conductor flew the five hundred miles between the two cities four to six times a week. In May of 1955, he married Ruth Drisko, a flutist in his orchestra in both Oklahoma City and San Antonio.

Opera, His Hobby

Alessandro has inherited the dark wavy hair, the rounded contours of face, the full sensitive lips of his Italian forbears. He has also inherited their fervent love of opera. The opera season, a week-long festival held in San Antonio in February and known as "a Southern Institution" is one of his happier responsibilities. During this week opera lovers come from a dozen states and Mexico to attend the performances given by the great opera stars of the day. Unlike European opera companies, where the orchestra is usually an offshoot of the operatic enterprise, this opera company sprouted (in 1945) from the main stem of the orchestra itself.

San Antonio Symphony sends up other healthy shoots in the tough mesquite plains of Texas. A score of youth, "pop" and special concerts are given, as well as five concerts for the thousands of airmen at Lackland Air

(Continued on the following page)

Force Base near San Antonio. The orchestra's tours take it through Arkansas, Oklahoma, Nebraska, Kansas, South Dakota and neighboring states.

As conductor of the San Antonio Symphony, Alessandro is firmer than ever in his belief that "one of the first duties of the conductor is to understand his city. The conductor should seek to adopt a musical program in relation to its needs. He should work closely with the board of directors*, get a thorough insight into the educational facilities, learn how the young people are developing, give encouragement and help to the teachers by tying in programs with their courses." It was in recognition of this solicitude that the Southern Methodist University recently conferred on Alessandro an honorary degree of Doctor of Humanities.

It is something more than a fair approach to his men and his audiences which singles out Alessandro. On a Thursday in October, 1955, the Symphony of the Air telegraphed him from New York asking him to be their conductor in a concert that very weekend. They had been contracted to act as accompanying medium for the Russian pianist, Emil Gilels, in one of his Carnegie Hall appearances that month. Alessandro came, studying the scores voraciously as the aeroplane winged across the continent.

The handful of music lovers who had gained access to the rehearsals of this concert

* Alessandro is staunch on giving credit where credit is due: "The Board of Directors in San Antonio," he says, "has always been a fine one. I'm for giving them the round of applause which they deserve."

witnessed a heart-moving spectacle. Relations between Russia and America had been at the breaking point and Gilels' coming had been heralded as the first sign of a thaw in the cold war. Test case as he was, the Russian pianist could be forgiven a slightly wary attitude as he walked across the stage where the one hundred members of the Symphony of the Air were assembled. He looked this way and that as he walked down between the lines of violins; as he slipped off his jacket and placed it over a chair-back; as he peered into the darkened hall with its scattering of listeners. Then he nodded briefly to Alessandro and flung himself into his music as into a rescuing element.

The rehearsal was an all but wordless one, since Gilels knew no English and Alessandro no Russian. (The word "okay" as being international currency, was often used.) To indicate to him where to pick up a cue, Alessandro used their one common medium of expression—showed him the place on the printed score. Now and then Gilels would illustrate a passage on the piano, and the orchestra would copy him. Sign language and a sort of sixth sense did the rest.

The rehearsal progressed somehow. But for awhile it seemed no more than the concentrated activity of a group of workmen with a job to finish at an appointed time. Then something happened to put it in a higher category. At one point Gilels, alien in looks and in language, pursuing his calling under strange circumstances in a strange land, stood up and went to the conductor's stand to refer

to the score. Alessandro moved it over to get it in range of his vision. Then, as the two of them peered at it together, he threw his arm across Gilels' back in a comradely gesture. They stood there a few moments, absorbed in a common study, while a warm wind blew over the iceberg of international relations and the young man was made to feel at home. After that the rehearsal became all of a piece—a group of artists working creatively toward the end of high expression.

Of such human stuff is Conductor Alessandro made.
—Hope Stoddard

Since publishing the biographical sketch of W. Knight Wilson which appeared on page thirty-three of the January, 1956, issue of the *International Musician*, we have received further word of his activities. In September, 1955, he resigned from his post as conductor of the Regina Symphony Orchestra to accept an appointment as senior violin teacher at the Mount Royal College in Calgary, Alberta, Canada. John Thornicroft, former concert master of the Regina Symphony, has become the orchestra's conductor. On April 29, however, Mr. Wilson served as guest conductor of the orchestra which he had led for over twenty years. Mr. Wilson wishes to correct another item in the write-up. He was born not in 1884, as was stated, but in 1887.

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MATTHEW WOLL

Matthew Woll, general executive chairman of The Union Labor Life Insurance Company, a vice-president of the A.F.L.-C.I.O., vice-president of the International Photo-Engravers Union and an outstanding labor leader for more than fifty years, passed away June 1 in New York Hospital, where he had been a patient since April 2. He was seventy-six years old.

Mr. Woll was born in Luxembourg on January 25, 1880, and came to America at the age of ten. He entered the photo-engraving trade as a sixteen-year-old apprentice, meanwhile undertaking high school studies and then law courses at Kent College of Law in Chicago.

Admitted to practice law in Illinois in 1904, he was at that time elected president of the International Photo-Engravers Union. In 1923, A. F. of L. President Samuel Gompers appointed Matthew Woll to a special committee to study the programs of death benefits provided by trade unions and to make recommendations to improve the methods of furnishing such benefits.

As an outgrowth of this activity, the American Federation of Labor founded The Union Labor Life Insurance Company in 1925, and Matthew Woll was elected its first president. In 1955, he resigned as president to become the company's general executive chairman.

When elected president of Organized Labor's Own Insurance Company, Mr. Woll resigned as president of the Photo-Engravers Union but continued as first vice-president of the union and editor of the *American Photo-Engraver*, the union's official journal—until the time of his death. Last year, the Photo-Engravers Union cited him for fifty years of outstanding service to that organization.

Matthew Woll served as A. F. of L. vice-president for approximately thirty-six years and when the American Federation of Labor and Congress of Industrial Organizations merged in December, 1955, he was elected vice-president and member of the A.F.L.-C.I.O. Executive Committee.

He represented the American Federation of Labor as a delegate

to the British Trades Union Congress, 1915-16; to the International Federation of Trade Unions, Warsaw, Poland, 1917; and as a delegate to the International Confederation of Free Trade Unions Conference in London, 1948; and Milan, Italy, in 1951.

A member of the War Labor Board during both World Wars, Matthew Woll also represented Samuel Gompers on the National Advisory Board during World War I. In addition to serving on practically every A. F. of L. convention committee, he was also chairman of the following labor committees: Committee on International Labor Relations, Committee on Education, Committee on Community Relations, Committee on Taxation. He was co-chairman of the A.F.L.-C.I.O. International Affairs Committee and a member of the A.F.L.-C.I.O. Legislative Committee, Committee on Civil Rights, Committee on Economic Policy, Committee on Political Education, Committee on Community Services and Public Relations Committee.

For many years, Mr. Woll was president of the Union Label and Service Trades Department, and he organized Labor's League for Human Rights. He served as chairman of the Free Trade Union Committee since its inception.

Matthew Woll is survived by his wife, the former Celenor Dugas, two sons, J. Albert Woll, General Counsel of the A.F.L.-C.I.O. and Willard M. Woll of Chicago; five grandchildren and three great grandchildren.

GEORGE C. MOSBAUGH

George C. Mosbaugh, president of Local 682, Huntsville, Ontario, Canada, since 1943, chief chemical engineer and director of the Anglo-Canadian Leather Company, met a heroic death on March 31 in an attempt to rescue two of his plant employees who also succumbed to a lethal gas. He was forty-two years old.

He was a clarinetist in the Huntsville Citizen's Band for some eighteen years. His widow, a concert pianist, was formerly Nadine Ysaye, granddaughter of the Belgian violinist Eugene Ysaye.

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the Violin

VIEWS AND REVIEWS

By SOL BABITZ



ON PLAYING OUT OF TUNE DELIBERATELY

Deliberately imperfect intonation, if carefully employed, can be a valuable aid in teaching students to perfect their intonation.

The following description of this procedure is applied to a passage from the Schradieck studies. If in the following passage the student should play the C slightly sharp there are various procedures to employ:



For example, the teacher can ask the student to tell him which note was played out of tune. Usually the student will not know. The fact that he committed the error and did not stop is a sign that he did not object to the slightly sharp C and that his ear could tolerate it.

Instead of asking him to point out the sharp note it is better to tell him immediately, demonstrating the correct pitch at the piano. At this point the student can usually imitate the passage with correct intonation and some progress has been made. However, instead of proceeding to the next measure in the usual manner, this occasion can be used to teach the student how not to repeat this error. This can best be done by implanting in his mind not only the right pitch but also the difference between the right and wrong pitch, so that if his finger should again play sharp his ear will be critical and cause the finger to move to the correct pitch.

In order to teach him to tell the difference between the right and wrong intonation it is necessary to compare the two. But it is impossible to compare the correct intonation which he has just played with the incorrect intonation which he has forgotten or did not hear in the first place. Only by playing the incorrect intonation deliberately, trying to imitate the way he did it the first time when the second finger was sharp, will he be able to hear the relatively "sour" pitch in comparison with the true pitch.

When he can honestly say that the note sounds "sour" to him, he will have progressed from failure to hear the bad pitch to ability to hear it. Simultaneously his fingers will be able to feel the difference between the true and untrue pitch in the muscles.

Practice With Mistuned Violin

At a more advanced level, and definitely not for students, is practice with strings deliberately mistuned about a quarter of a tone, some above and some below correct pitch. A good violinist with an alert ear should have no difficulty in correcting the pitch with finger adjustments so quick that scarcely any effect of bad intonation is heard. This exercise is useful also as preparation for a recital in which changes of temperature may put the violin out of tune in the course of a long movement. Compensation for out of tune strings is one of the basic requirements for all pure-sounding intonation.

Octave System of Practice

Mrs. Irene Haydou of Toronto, Canada, a former pupil of Jenő Hubay in Budapest, sends in the following interesting ideas regarding octaves for use in practice and improving sight-reading:

"On each string, the upper octave is a repetition of the lower one; accordingly, I shall name the positions of the lower octave, lower posi-

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Your roving reporter can just get in a word here about the Convention, since he was able to get down only for the opening day. It is an inspiring thing to see the hundreds and hundreds of delegates representing every corner of the United States and Canada seated at the long tables with their brief cases and their papers, ready to get down to business. One thing—there isn't a dull person in the lot of them! Quick-moving, energetic, they walk about hello-ing one another, waving, shaking hands. Someone sees an old friend across the hall and hurries over to clap him on the back.

The band plays a stirring number—and the delegates really *clap*—heart-warming, genuine applause.

Watch them circulate, and you see the careful walk of the small-towner, the rolling gait of the Westerner, the unobtrusive contained walk of the New Englander, the soft stepping of the Southerner. There's a Scotch headpiece, and there's a cluster of men in Hawaiian shirts, and there's a young man wearing a shoe-string tie. Men from the State of Washington, from Maine, from Florida, from Texas, from Minnesota, from Mississippi—and all of them there to protect the interests of the live musician. It's something to think about.

The Convention was formally opened and the delegates listened with keen awareness. President Petrillo's main speech was to be presented on June 12 and this was only June 11. But one thing he emphasized on this opening day of the Fifty-ninth Convention; *fairness*. His *motif*—and the *motif* of the whole Convention was: "There's only one way to play this game—and that is to play it on the square!"

A. "Buddy" Fields in his "The Story-Go-Round" in Local 5's very readable bulletin, *The Keynote*, writes of the farewell party held for George Clancy, on his leaving Detroit for the wilds of Newark, New Jersey, there to take up his duties as Treasurer of the A. F. of M. "On April 29," Fields writes, "we gave a farewell party for George Clancy, and it will be one we shall remember for a long, long time . . . There were close to one hundred people in attendance. They came from the ranks of labor, finance, the legal profession, the press and, of course, his own immediate family. Your entire official family were the hosts and they did themselves proud. From Toronto came Mr. and Mrs. Walter Murdoch; from Newark, N. J., came Leo Cluesmann and Harry Swensen, the latter George's assistant; from Cleveland there was Don Duprey and from the Queen City, Cincinnati, came Bob Sidell, Al Weiman and Herman Knott, and from Governor C. Mennen Williams and President Petrillo came wires regretting their inability to be present. Wires in the same vein also arrived from

Stanley Ballard and Herman Kenin. George heard words that caused his halo to fit snugly, and he loved every word of it. If only *half* the good wishes that were tossed his way bring the desired results, that bloke will be basking in the sunshine of happiness for the rest of his life, and may that be a long and fruitful one. *From all of us, George, Aufwiedersehen!*"

On May 21 a testimonial dinner was given in honor of Financial Secretary Arthur Breur for his thirty years of service in Local 746, Plainfield, N. J. The affair was held at the Club Tropicana in Greenbrook Township, N. J. More than one hundred members and guests of the local attended. Also among the guests were officers of neighboring locals.

The Toastmaster was Dr. Earle W. Brown, a member of the local, who did an excellent job in announcing the speakers and several entertaining acts. Among the speakers were International Secretary Cluesmann and International Treasurer Clancy and his Assistant Harry Swensen.

It was a wonderful demonstration of the respect and high regard in which Brother Breur is held by all the members, who expressed their pleasure at his return to health after his recent serious illness.

President Bill Sayre of the local presented him with a suitably inscribed wrist watch, a pen and pencil set and a life membership card in the local.

Repercussions of the havoc caused by automation are now coming from across the sea. A report from England states that the Standard Motor Company in Coventry announced May 30 it would discharge 2,600 tractor workers no longer needed because of automated manufacturing processes. This use of machines to operate other machines, thus reducing the labor force required to perform a particular operation, became a national issue in England in April as a result of a two-week strike by 11,000 workers of the Standard Company. The strikers demanded that workers made redundant by the change-over to automation at the Standard Tractor Works be kept on the payroll through shorter work schedules until other jobs could be found for them. They also asked that management consult beforehand with labor on plans to introduce automation.

The strikers went back to work when the company agreed to negotiate on an original decision to discharge 3,500 workers. The company later announced that 1,000 of the men would be transferred to the automobile factories, where a four-day work week is now being introduced.

This situation is tragic, and one sympathizes with the workers' predicament.

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But it is clear that these employees, while fiercely trying to combat the machines geared to their own destruction, have at least the satisfaction of knowing they themselves have not been accessory to its manufacture. Musicians, on the other hand, are a necessary element in the production of the records which deprive them of their jobs. For in the end the records displace them. How logical, therefore, that musicians should seek to get under control this Frankenstein of their own handiwork. If this is not done quickly and effectively—and in terms of employment of the whole family of musicians—musicians will lose their incentive, will lose their skill, will lose their vitality. Even the machine will deteriorate. Record libraries will grow out of date. Master records will be no more than museum pieces. The country itself will suffer such a dearth of music as has never been imagined. The whole once-thriving scene of music making will become a waste devoid of life and of hope.

Six locals celebrate their fifty-fifth birthdays this month. Local 151, Elizabeth, New Jersey, on July 8; Local 48, Elgin, Illinois, and Local 150, Springfield, Missouri, on July 15; Local 153, San Jose, California, on July 22; and Local 141, Kokomo, Indiana, and Local 154, Colorado Springs, Colorado, on July 23.

Happy Birthdays to you!

On the occasion of his concluding his twenty-fifth year as director and guiding spirit of the National Orchestral Association, Leon Barzin was felicitated by Al Manuti, president of Local 802, New York. In a statement which appeared in *Allegro* for May, 1956, Mr. Manuti said, "I doubt if there is a major symphonic group in America which does not contain members who received their initial orchestral training under him. Hundreds of his 'graduates' have gone on to such posts." Mr. Manuti goes on to say, "I also have the opportunity to express my own appreciation, and that of Local 802, for the deep interest and practical assistance he has given us in developing and expanding our efforts to broaden the use of live music in the public schools. For although he is best known as a developer of musicians, he is equally interested in the creation of audiences to listen to

them—and he has generously given us, on many occasions, the benefit of his valuable experience in this field."

When V. Dahlstrand turned over the first shovel at the ground-breaking ceremonies of the new club house of Local 8, Milwaukee, all members felt they were well on the way toward having a dream come true.

Ground was broken on April 21 for the one-story brick building on the corner of North 45th and West Garfield Avenues planned so as to provide ample office space and a basement meeting hall with a seating capacity of one hundred and fifty. The structure will be of the latest design and will be equipped throughout with modern office furniture. The building is scheduled to be completed by September 1.

We have received word from Local 425, Monroe, Louisiana, that the first Musicians' Ball which they have put on in their entire history was a great success. There was standing room only on the Virginia Hotel roof May 11, 1956, when it took place. The local Executive Board plans to put on another around October of this year.

Drummer's note: A guy called on a psychiatrist complaining that he was troubled by a constant urge to play the bass drum. The doc assured him there was nothing wrong with that, that he liked to play the bass drum himself. "On the inside?" the guy asked.

From *The San Diego Sound Post Bulletin* for Local 325.

At a general meeting held recently, President Percy Belyea of Local 571, Halifax, Nova Scotia, Canada, presented an honorary life membership card to Trevor Jones in recognition of his work as composer of the first Nova Scotia Folk Opera, *The Broken Ring*, which was broadcasted over the Trans-Canada network of the C.B.C. and produced in the Halifax studios. Mayor Kitz of Halifax on the same occasion presented Mr. Jones with a set of cuff links bearing the Crest of the City.

Trevor Jones is an executive member of Local 571 and a former member of Local 802, New York City. He is the first person in that local to attain this honor.

Ad Libitum



Local 571, Halifax, Nova Scotia, Canada, presents an honorary life membership card to Trevor Jones. Left to right: President Percy Belyea, executive member Arno Benson, Vice-President Gerald Nauglar, Secretary-Treasurer Ervin Street, and Trevor Jones.

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EDUCATIONAL NOTES

★★ The Chicago Conservatory conferred the Honorary Degree of Doctor of Music on Maxwell Eckstein, music-educator and composer, at its annual commencement exercises on June 17.

★★ American conductor Antonia Brico has returned to San Francisco to conduct two advanced classes at Music and Arts Institute of San Francisco from June 25 to August 18.

★★ Nathan Gottschalk, violinist, conductor and teacher, has been appointed assistant to the director and chairman of the chamber music department at Hartt College of Music in Hartford, Connecticut. Dr. Moshe Paranov is director of the college.

★★ Donald T. Bryant has been made Director of Music at the Columbus Boychoir School in Princeton, New Jersey. Dr. T. Robert Bassett has joined the school as headmaster.

★★ William H. Mortensen, managing director of the Bushnell Memorial and honorary vice-president of the Connecticut Opera Association in Hartford, Connecticut, and William H. Schumann, American composer and president of Juilliard School of Music, have been awarded honorary degrees by Hartt College of Music in Hartford, Connecticut.

★★ Norman Dello Joio has been appointed to the staff of the Mannes College of Music, as teacher of composition and Patricia Neway has been appointed one of the stage directors of its Opera Workshop.

★★ Among the new faculty members at Aspen (Colorado) Music School (June 25-August 25) are conductor Izler Solomon, the members of the Juilliard String Quartet. Mme. Rosina Lhevinne, Jan Behr and Adele Addison.

★★ The fourteenth session of the Boston Symphony Orchestra's school, the Berkshire Music Cen-

ter, is being held at Tanglewood this summer in connection with the Berkshire Festival concerts. The composition department is headed by Aaron Copland, and guest teacher is Goffredo Petrassi, whose recent work, the Fifth Concerto for Orchestra, commissioned for the seventy-fifth anniversary of the Boston Symphony, is planned for the Berkshire Festival programs. Charles Munch is director of the school.

The Music Center's department for orchestra, including conducting, will have as its head the Brazilian conductor Eleazar de Carvalho. Instrumental students will also study chamber music under Richard Burgin, concert master of the Boston Symphony, William Kroll, violinist, and members of the orchestra.

★★ Tulane University has awarded Alexander Hilsberg an honorary degree of Doctor of Music. "Recognized here and abroad for his stature among orchestral conductors," the citation read, "he, with his fine orchestra (the New Orleans Philharmonic) has contributed brilliantly to the enterprise of music ambassadorship, reminding our friends and neighbors—and, indeed, reminding us—that America has for export, not only products of industry, but also inspiring achievements of art."

★★ The winners of the Northern California Harpists' Association Eighth Annual Harp Competition are Arkadie Kouguell of New York City (ensemble award for his Poeme, for harp and violoncello) and Lex Van Delden of Amsterdam, Holland (the winning harp solo, "Impromptu"). Judges were Enrique Jorda, Albert Elkus, and David Sheinfeldt. The 1957 competition offers a cash prize of \$200.00 for a harp solo and \$200.00 for a composition featuring harp with other instruments or voices.

Additional information may be obtained by writing to Yvonne LaMothe, 887 Grizzly Peak Boulevard, Berkeley 8, California.

INTERNATIONAL MUSICIAN

SYMPHONY AND OPERA

★★ The Boston Symphony will play in the Soviet Union between September 5 and 10. There will be a September 4 concert in Helsinki and a September 11 program in Prague. So the time in Russia must be carefully scheduled.

★★ The Worcester Orchestral Society has been formed in that Massachusetts town. It plans to support a fully instrumented and well-balanced ensemble of forty-five permanent players in an active symphony orchestra, to be known as The Worcester Orchestra. Harry Levenson, who has led the Little Symphony of Worcester from its inception in 1947 and who in 1948 organized the Youth Orchestra, will be the conductor of the new Worcester Orchestra.

★★ Guest conductors with the National Orchestral Association of New York next season will be Hugo Fiorato, John Barnett, Newell Jenkins and Joseph Hawthorne. Leon Barzin, the orchestra's musical director, is in Europe on a sabbatical leave.

★★ Ezra Rachlin, musical director and conductor of the Austin Symphony, has been engaged as guest conductor for a concert of the Orquesta Sinfonica de la Universidad of Mexico City on July 22.

★★ In the current season of "Symphonies Under the Stars" in Hollywood Bowl, "show nights" are set for three Friday evenings, while the Los Angeles Philharmonic will play the eight-week series on Tuesdays and Thursdays, with pop concerts on Saturday nights. Conductors Ormandy, Markevitch, Pelletier, Walter, Solomon, Stokowski, Green, Rose, Whiteman and Dragon have been announced.



Hollywood Bowl

JULY, 1956

★★ In its 1955-56 season the National Symphony Orchestra, of Washington, D. C., broke into the black for the first time. It made 115 appearances before an estimated 304,108 attendance, not counting radio and television audiences: 109 appearances were made in the District of Columbia, Maryland and Virginia, and six on tour in New York, North Carolina, South Carolina and Pennsylvania. The special 42 concerts given for young people were attended by 125,000.

★★ Twenty per cent of the performance time of the Charleston (West Virginia) Symphony Orchestra in its 1955-56 season was devoted to American works.

★★ The eleventh National Convention of the American Symphony Orchestra League was held from June 14 to 16 at the Sheraton Biltmore Hotel in Providence, Rhode Island. One day of the convention, June 15, was given over to discussions between about fifteen leading composers and the people who conduct, manage, finance and play in symphony orchestras. The composers participating in the sessions were Berger, Copland, Dahl, Dello Joio, Fine, Foss, Kirchner, Piston, Schumann, Thomson, Varese and Ward. The conductors were Richard Duncan of the Omaha Symphony, Arthur Bennett Lipkin of the Birmingham Symphony, Dimitri Mitropoulos of the New York Philharmonic, and Thomas Wilson of the Lafayette (Indiana) Symphony.

Musicians Workshops were conducted by the first chair players from Boston, New York, Philadelphia and Pittsburgh orchestras.

★★ Joseph Hawthorne will conduct at least five concerts of the Provincetown Symphony Orchestra this Summer in that Massachusetts city.

★★ A new opera written in that typical American musical idiom, jazz, will be given its premiere performance at Tamiment, Pennsylvania, on August 11 and 12, 1956. The opera is "Fat Tuesday" by Sol Berkowitz, composer and assistant professor of music at Queens College, New York.

★★ The "Pops" Concerts of the Cleveland Summer Orchestra opened July 7 and will run through September 1. Louis Lane, in his second year as the conductor, is presenting special nights — Gershwin, Viennese, Rogers and Hammerstein — as well as special attractions, among them Maria Tallchief in a ballet program; Duke Ellington and his Orchestra; piano soloists Earl Wild, Jean Geis and Vera Franceschi; marimbist Vida Chenoweth; and violinists Anshel Brusilow and Ernest Kardos.



FESTIVAL BRIEFS

(Continued from page twenty-one)

The summer opera festival in Salt Lake City July 2-7 and July 11-14, directed by Maurice Abravanel, will present *The King and I* in six performances and *Madame Butterfly* in three.

Conductors of the Grant Park series this season are Leo Kopp, Alfredo Antonini, Julius Rudel, Izler Solomon, Franz Allers, Milton Katims, and Joseph Rosenstock.

"Songs and Music of Vienna" was the opening program, June 9, of the Stony Brook, Long Island (N. Y.), Summer Music Festival in the Dogwood Hollow Amphitheatre. Franz Allers conducted.

The Minneapolis Symphony will be giving a summer series of concerts for the first time this year. Five are scheduled under the sponsorship of the Junior Chamber of Commerce's "Music Under the Stars" organization. Jerome Kern's *Show Boat* will be presented the opening night, July 26.

In Essex County, New Jersey, the taxis are carrying large signs advertising the Music Festival of the New Jersey Symphony "Concerts at Four o'Clock Sundays."

Samuel Antek, who is now in his ninth year as musical director of the New Jersey Symphony, is also the regular conductor of the Philadelphia Orchestra childrens' concerts.

The concerts presented from August 11 through August 26 at the fourth annual Peninsula Music Festival presented at Fish Creek, Wisc., will feature the Festival Orchestra and soloists William Dopman and Wayne Miller (pianists), Donald Gramm (bass), John Ehrlich (cello), Erik Kahlson and Edward Ormandy (violins), Lois Marshall (soprano), and Isidore Cohen (violin). Four world premieres will be given: Richard Cummings "The Crowne"; Uno Nyman's "A Northern Rhapsody"; Verne Reynolds' Music for Chamber Orchestra; and Grant Fletcher's Two Orchestral Pieces. These works have been commissioned especially for the festival. The festival's founder and musical director is Thor Johnson.

TECHNIQUE

OF PERCUSSION



by George Lawrence Stone

It's ten years now since I was given the opportunity of taking over this column, and through it I have made many new friends. Thanks to all those who have taken the trouble to agree with me or to enlarge upon something I have written! Thanks also to those who have disagreed with something they have read! Often in writing articles or playing an instrument, we learn more from criticism than from a pat on the back. In looking back at my own experiences through the years I realize more and more what an important factor criticism is to progress.

I remember when as a kid I played tympani in the Boston Festival Orchestra under the late lamented Emil Mollenhauer, rated at that time as one of the truly greats in the symphonic and choral fields. When at times I expertly juggled with the percussive thoughts of some of the old masters and he glared at me with the look and attitude of a mother bear about to be deprived of her cubs (he had an acid-tipped tongue, too) I was resentful. But not for long! For as time went on I began to realize that here I was, a green kid, sitting at the feet of one of the masters of his time, who was giving me the opportunity to play, giving me sadly needed experience on the job, and paying me money besides.

Rolling in 6-8

A Washington, D. C., instructor is having trouble in explaining the application of rolls in 6/8 to his pupils. He inquires if there isn't some simple approach to the problem.

The approach is simple enough, but the ramifications into which it leads are far from simple, for, to begin with, the pupil must now be taught to think in the basic rhythm of *threes* and *sixes* in place of the more easily comprehended *twos* and *fours* of binary measure. And this isn't as simple as it appears—for him, that is.

The easiest approach to the problem is first to get him to roll in the 6/8 measure at a given tempo. Thus he is given a definite pattern of hand alternation to follow. For example, in 6/8 played at the slow tempo indicated in Example 1, below, we roll (we tell him) in the rhythm of sixteenths:

Ex. 1 (M.M. ♩ = 72)



At a bright marching tempo (say, 144 or, as in the *Tarantella*, a much brighter tempo), we can roll in the rhythm of eighths:

Ex. 2 (♩ = 144 & 4♩)



But from here on ramifications enter the picture, and now we often find it expedient to roll, not *in* the rhythm, but *against* it. An example of this occurs at the standard marching tempo of 120. Here if we attempt to roll, employing the doubled sixteenths of Example 1, we have to alternate so fast that a scratchy, uneven roll results. Conversely, the doubled eighths of Example 2 are now too few and far between to be stretched out to fill their allotted time space and still sound the smooth roll our long tone should be. So here we find it expedient to settle for a roll midway between the two appearing above, namely, the seventeen-stroke roll:

Ex. 3 (♩ = 120)



To be sure, we now are rolling not *in*, but *against* the established ternary rhythm of 6/8 (and coincidentally we are using the same binary roll here as in 2/4 played at the same tempo), but this is only one of the many adjustments we have to make in ternary measure. But it follows that if one possesses a pair of well-trained hands and the rhythmic perception to combine contrasting figures (fours against threes in this instance), one of the drummistic hurdles of 6/8 has been overcome.

Pulsations

The question now comes up about pulsations in a roll played against the rhythm. Wouldn't the pulsations indicated in the binary

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roll shown in Example 3 disrupt the established rhythm of the 6/8 measure?

The answer is, they certainly would if they were made apparent, but such pulsations are primarily intended to inculcate a knowledge and observance of basic roll patterns in the mind of the elementary pupil. In actual playing, rolls like the above are conceived as long tones and here, except for natural accents, pulsations are submerged. Since the schooled drummer is, or should be, able to produce his rolls as smoothly and evenly as the often-referred-to "patter of raindrops on a tin roof," unpulsated rolls present no problem at all to him.

That Three-line Abbreviation Again

This question comes up once more, from another source, regarding the breakdown of drum rolls to the exact number of thirty seconds indicated by the three-line abbreviation shown in the examples above. The answer: While many rolls in many time signatures may be broken down to the exact number of thirty seconds indicated, there are many more that may not. Consequently, the drummer must needs accept this abbreviation as primarily indicating a roll—containing as few or as many beats as necessary to fill a given time value.

New Sounds Yet!

In the December 7, 1955, issue of *Variety* we read this one, hot from Hollywood:

"Drummer Jerry Friedman was worried when one of his tympani was damaged in transit and he had to show up for a scoring session on the CBS radio program 'Gunsmoke.' At rehearsal he showed the crumpled copper shell to conductor-arranger Rex Koury, who tapped the metal and was taken by its sharp, liquid-like sound.

"Koury told Friedman not to have the drum repaired, and he now writes passages for it. On the music sheet the instrument is listed as 'Dent'."

Won't the Amalgamated Federation of Dent Removers from Copper Kettles let out a howl when they find the bottom thus dropping out of their means of livelihood!

How High the Lift?

Nice letter received from my good friend Ray Churchman, Indianapolis. He inquires about the degree of stick-lift necessary to produce natural accents on the drum.

Sez he: "Before I met you I was told not to lift my sticks any higher for striking accented blows than for those of normal weight—merely to snap wrist and fulcrum down with more force. But now I find it better to strike accented blows from higher levels and softer blows from lower ones. However, how do you dispose of natural accents?"

While I believe that exaggerated accents call for a corresponding exaggeration in stick lift to produce them, I don't recommend lifting the sticks at all from the established norm in expressing natural accents, because their stress is so slight. The slightest additional downward pressure on the sticks is all that is necessary to express them.

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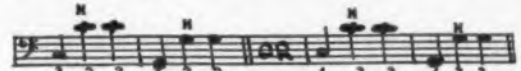
guide to accordion playing

FINGERING FOR THE LEFT HAND

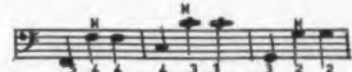
The right hand on the accordion is very much the same as the right hand on the piano. We, at least, have the years and years of piano technique to use as a model. However, on the left hand, we're still going through many stages of development; just about every authority in the field has his own notions and theories. I will here set forth my opinions. Take them for what they're worth. They're not the final say-so on the subject; they're merely my own likes and dislikes and my conclusions after years of playing and performing.

Two-Three or Four-Three

Here, in America, the camps are fairly equally divided as to how to finger the following:



The pendulum keeps swinging from one camp to another; each publication of a new method only seems to add more fuel to the fire. We, at least, only have the two camps. Abroad, they have still another thought on the subject:



I believe it is good to be acquainted with all patterns and all solutions. As the foreign solution implies, the context of the passage should be taken into consideration to allow a fair appraisal of the situation. Having had teachers from both camps, I can play in either fashion. However, after playing the various methods, *personally*, I prefer 3-2. My reasoning is that if we want to get a crisp, short-sounding accompaniment, we can best affect this with the strongest fingers 3-2; 4-3 works, but, frankly, this is the weaker section of the hand. Why work under a handicap? More can be said of 4-3 when used for alternating bass.



In this instance, too, I prefer 3-2.



For this alternating pattern, we should consider what precedes it and what follows.

A classic example of what I've just stated is the use of the I Chord in the 6/4 inversion. This is used most extensively and little is mentioned about it. I don't think any edition of accordion music should leave the fingering out. Here, where the passage moves *up*, button-wise, we should use the fingering 3-4:



When the passage is moving *down*, button-wise, we should utilize the

(Continued on page forty-seven)

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- Ephrata, Wash., Local 397—Marj Skinner.

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- Ephrata, Wash., Local 397—Wayne Pread, James Wilmot, Amos P. Yeager, Rose Thomsen, John A.

(Continued on the next page)

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(Continued from preceding page)

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St. Louis	Cubamerica Music Corp.	123					Roanoke	1480
Associated Orchestra Service	Curran, Tommy	2595					RADIO ARTISTS SERVICE	
Bellieves Music Service	Currie, Robert W.	2082					Bellingham	236
Cooper, Ted	Dauscha, Billie	114					Seattle	
Farrar, Mrs. Arthesma Downey	Durand & Lutz	667					Casura-Leigh Agency, James L.	207
Fisher, Clement E., Jr.	Edson, Robert H., Inc.	2325					Casura (alias Jimmie Leigh)	207
J.J.J. Company	Esva Artists Assoc., Hi Steger	1896					Field, Scott, Enterprises	2393
Padratzki, Victor	Evans & Lee	3658					Harvison, R. S., & Assoc.	2053
Rose, James K.	Flinck, Jack, Agency	99					Thomas, B. Miles	1951
MONTANA	Filmill Enterprises, Inc.	257					Wheeler, Bob	1221
Butte	Gait, John R.	3913					Spokane	
J. B. C. Booking Service	Gilman Artists	1120					Lyndel Theatrical Agency,	6077
NEBRASKA	Godfrey, George A.	2132					Lynn Lyndel	
Alliance	Greene, Beverly, Theatrical	500					WEST VIRGINIA	
Alliance Booking Agencies, Paul	Agency	1648					Huntington	
E. Davee, Harold D. Hackor	Grifenhagen, Wilber H.	3603					Brewer, D. C.	4538
Lincoln	Harlem Musical Enterprises, Inc.	114					Kingwood	478
Central Booking Service	Hart, Jack	3900					Martinsburg	1129
Omaha	Howard, Lu, Radio Productions	5625					Miller, George E., Jr.	1129
Amusement Service	Johnson, Don	2659					Parkersburg	2753
George, Gabriel	Kalchheim, Jack	3444					White Sulphur Springs	3027
Swanson, Guy A., Midwest	King, Gene, Theatrical Agency	2100					WISCONSIN	
Booking Agency	Lastfogel, Daniel T., Agency	2287					Baraboo	2439
Tri-States Entertainment Service	(Daniel T. Lastfogel)	3424					Madison	1474
NEVADA	Lia Theatrical Enterprises	381					Milwaukee	5914
Las Vegas	Lipskin, Jerry	2352					Sheboygan	801
Gordon, Ruth	Lustman, J. Allan	1544					Stevens Point	507
Nevada Artists Bureau, Inc.	Teddy McRae Theatrical Agency	2937					Central State Music Association	276
NEW HAMPSHIRE	Mel Theatrical Enterprises	1561					Watertown	3039
Manchester	Mitchell, Buddy	849					CANADA	
Knickerbocker Agency,	Morales, Cruz	2322					Calgary, Alberta	4090
Edw. F. Fitzgerald	National Entertainment Service	953					Ottawa, Ontario	4369
Lou Pratt Orchestra Service	National Swing Club of America	995					Edmonton, Alberta	5106
NEW JERSEY	Nat Nazario Management	293					McKenzie, Blake	5106
Asbury Park	(Personal Mgr.)	1577					(Prairie Concerts)	
Hagerman, Ray	Oshrin, Sidney	1028					Toronto, Ontario	4004
Atlantic City	Parker & Ross	3274					Mitford, Bert, Agency	4913
Universal Enterprises Co., Inc.	Pearl, Harry	69					Whetham, Katherine and	
Willamatos, Jimmie	Perch, Billy, Theatrical	1964					Turnbull, Winnifred	
Belleville	Enterprises	3513					MONTREAL, QUEBEC	
Atlantic Artists Agency	Perry, Lou	4098					Artistes de Montreal, Reg'd. (Ma-	43
Matt, John	Rheingold, Sid, Agency	2043					dame Albert Gosselin)	900
Jersey City	Robinson, Thomas (Atlas The-	2541					Renaud, P. D., Canadian	2973
Daniels, Howard J.	atrical Agency)	1774					Vancouver, B. C.	8540
Newark	Rogers and Ruggerio, Trixie	3326					Gaylorde Enterprises	
Mandala, Frank	Rogers, Rose Ruggerio	1801					L. Gaboriau	
Paterson	Rogers, Max	4345					R. J. Gaylorde	
Joseph A. Clamprone (New Jer-	Romm, Gene	4198						
sey's Music Agency)	Saunders, Hal	169						
NEW YORK	Scanlon, Matt	2660						
Albany	Shaw Theatrical Agency	1806						
Jack O'Meara Attractions	Shaw Entertainment Bureau	3738						
Bob Snyder	Singer, John	1528						
Auburn	Talent Corporation of America,	924						
Dickman, Carl	Times Square Artists Bureau	6140						
Bronx	Trent, Bob	1759						
Gallo, Joe	United Artists Management	487						
Buffalo	Universal Amusement Enterprises	4814						
Axelrod, Harry	Weiss, Norman - Gerber, Roy	164						
Empire Vaudeville Exchange	Weissman, Harry	1492						
Farrell, Ray J., Amusement	Wells, Abbott	3956						
Service	White, Lew, Theatrical	62						
Gibson, M. Marshall	Enterprises	915						
King, George, Productions	Rochester	591						
Smith, Carlisle "Tick"	Barton, Lee	2708						
Smith, Egbert G.	Utica	3568						
Cohoes	Niles, Benjamin E.	465						
White, Wm. P., Theatrical Agency	NORTH CAROLINA							
Fort Plain	Charlotte							
Union Orchestra Service	Pitmon, Earl							
Hampstead	Greenboro							
Walmetta Agency	Trianon Amusement Co.							
Ithaca	OHIO							
Causar, Bob	Akron							
Davies, Knapp	Cambridge							
Halsband, Jerome	Emery, W. H.							
2401	Martin, Harold L.							
	Cincinnati							
	Anderson, Albert							
	Carpenter, Richard							
	Rainey, Lee							
	Sive and Acomb							
	Cleveland							
	King, Ted, Agency							
	Manuel Bros. Agency							
	Columbus							
	Askins, Lane							

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Carlisle, Perry
Little Southern Restaurant, and Ralph Salita
Umbach, Bob

CULLMAN:
Terrell, Mrs. H. A.

DOTHAN:
Colored Elks Lodge (Club), and O. B. Purifoy, Employer
Jacobs, Shellie
Kings, David
Smith, Moses

ENTERPRISE:
Brooks, Bennett

FLORENCE:
Valentine, Leroy

MOBILE:
Am Vets Club, Inc., Garret Van Antwerp, Commander, George Paulk, Manager
Cavalcade of Amusements
Esquire House, Esquire Promotions, Wm. L. Appling and Besie Moulds
Moore, R. E., Jr.
Williams, Harold

MONTGOMERY:
Club Plamingo, and Anell Singleton, Manager
Montgomery, W. T.
Perdue, Frank

NEWBERN:
Love, Mrs. Gloria D.

NORTH PHENIX CITY:
Bamboo Club, and W. T. "Bud" Thurmond

PHENIX CITY:
Cocanut Grove Nite Club, Perry T. Hatcher, Owner
French Casino, and Joe Sanfrantello, Proprietor

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF:
Sunnyside Lounge, and George Nickard

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer
Drunkard Show, Homer Mott, Producer
Gaddin, Joe
Hosbor, John
Jones, Calvin B.
Malouf, Leroy B.
Smith, Claude V., Sec. Treas.
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.
Willett, B. Paul
Zanzibar Club, and Lew Kleis

TUCSON:
Griffin, Manly
Hutton, Jim
Mitchell, Jimmy
Severn, Jerry
Towncats
Williams, Marshall

ARKANSAS

BLYTHVILLE:
Brown, Rev. Thomas I.

PORT SMITH:
Willis, Sam

HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Petts, L. C.
Riverview Club, H. W. Thomas, Employer
Smith, Dewey

HOT SPRINGS NATIONAL PARK:
Mack, Bee

LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Offices
Bennet, O. E.
Civic Light Opera Company, Mrs. Bece Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.

MCGHEE:
Taylor, Jack

MOUNTAIN HOME:
Robertson, T. E., Robertson Rodeo, Inc.

NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owner

PINE BLUFF:
Arkansas State College Casino, and A. R. D. Thompson
Johnson, Eddie
Lowery, Rev. J. B.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles B.

TEXARKANA:
Hat Club, Roy Oliver, Owner
Oak Law Theatre, and Paul Ketchum, Owner and Operator

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

WARREN:
Moore, Fred

CALIFORNIA

ALAMEDA:
Sheets, Andy

ALBANY:
Cafe Windup

ARTESIA:
Carver, Ross
Doric Corporation, Jack R. Young, Owner, Tommy Thompson, Manager
Keene, Gene (Eugene Schweichler)

AZUSA:
Pease, Vance
Rosen, Joe

BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George

BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles
Wilson, Jimmy, Promoter

BEVERLY HILLS:
Bert Gevis Agency
Merriss, Paris
Rhapsody on Ice, and N. Ed-ward Beck, Employer

BIG BEAR LAKE:
Cresman, Harry E.

BRAWLEY:
Holtzman, Lester Warren

BUBBANK:
Elbow Room, and Roger Coughlin, Manager
Irvin, Frances

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Vi-Lo Records

COULTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner, Fungo Pango Club

DECATO:
Howard, George

DUNSMUIR:
McGowan, J. B.

EUREKA:
Paradise Steak House, and O. H. Bess
York Club, and O. H. Bess

FAIRFIELD:
Guardhouse Tavern, and Walter Jarvis, Employer

FONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer

FRESNO:
Plantation Club, and Joe Cannon
Valley Amusement Association, and Wm. B. Waggon, Jr., President

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Artists Booking Corporation, and Craig Smith, Pres., San Francisco, Calif., Wilford Hobbs, Vice-Pres. (Miscellaneous Listing); Claude V. Smith, Sec. Treas., Phoenix, Ariz.
Babb, Kroger
Birwell Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edward Kovacs
Club 22 (Trocadere), and Sam Einston, Pat Coleman, Turk Prujan, Employer
Confiture Guild, and Arthur E. Teal, and S. Tex Rose
Cunningham, Ralph
Eure Productions, Inc. (Not Encore Attractions)
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward J.
Freeman-Siegel Artist Corp.
Gayle, Tim
Grove, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Lanza, Mario
Morros, Boris
National Booking Corporation
Patterson, Trent
Ram, Buck
Robitsek, Kurt (Ken Robey)
Royal Room, and Irving King, Mrs. Thelma King, Bob King, Employers

Savoy Amusement Co., and Max Cohen, Employer
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Trocadere, and Sam Kineston, Employer
Universal Light Opera Co., and Association
Vogue Records, and Johnny Ans, Owner, and Bob Stevens, F. L. Harper
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable

LONG BEACH:
Anderson, John Murray, and Silver Screen, Inc.
Backlin, Frank and Beatrice
Blue Fox Enterprises, Gene Plyer, Employer, T. F. Komers, President
Jack Laitley's Cafe, and Jack Laitley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Pi-lippo, Sec., Evelyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director.
McDougall, Owen
Sullivan, Dave

LOS ANGELES:
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer
Blue Light Ballroom, and Bill Iroy
Briek Enterprises
Confiture Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Gradney, Michael
Halfont, Neily
Henneghan, Charles
Maxwell, Claude
Merry Window Company, and Eugene Haskell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Moylan, Andre
New Products Institute of America, and Joseph H. Schulte
Pierce, Pops
Royal Record Co.
Ryan, Ted
Willson, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. P. Stots, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wishaire Bowl

LOS GATOS:
Pulter, Frank

MARIN CITY:
Pickins, Louis

MONTEREY:
Roberts Club, and A. M. Kolvas, Owner

NEVADA CITY:
National Club, and Al Irby, Employer

NEWHALL:
Terry, Ted

NORTH HOLLYWOOD:
Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners
Lohmuller, Bernard

OAKLAND:
Arrow Club, and Joe Bronk, Frank Merion and Joy Shest, Owners
Bill's Rendezvous Cafe, and Wm. Matthews
Carlos, Jess
Ernest Jones Artists Agency
Mokhin, Roy
Moran
OCEAN PARK:
Frontier Club, and Robert Moran

OXNARD:
McMillan, Tom, Owner, Town House

PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Hall, Donald H.

PASADENA:
Hazelton, Mabel
Ware, Carolyn E.
Zebra Room, Lou Warren, Employer

PERRIS:
McCaw, E. E., Owner, Horse Folies of 1946

PITTSBURGH:
Delta Club, and Barbara Bliss

RICHMOND:
Downbeat Club, and Johnnie Simmons
Jenkins, Freddie

SACRAMENTO:
Casa Nellco, Nello Maserbi, Owner
Leisinger, George
O'Connor, Grace

SAN DIEGO:
Blues and Rhythm Attractions Agency
Hudson, Aline
Log, Robert E., Advertising Agency
Legan, Manly Eldwood
Millspaugh, Jack
Sanders, Bob
Top's, and Yake Kahn, Employer
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Blue Angel
Brown, Willie H.
Cable Car Village Club, and Barney DeSenan, Owner
Cafe Society Uptown (now known as Emanon Breakfast Club)
Champagne Supper Club, and Mrs. Mildred Mosby
Club Drift In, and Dan McCarthy
Deary, B.
Fox, Eddie
Giles, Norman
Jazz City, George Franges, Owner
Jumptrous, and Charles (Chink) Naditz
Nicomans, Gordon J.
Oronato, Vincent
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Geary and William Caribea
Primalton Ballroom, Mrs. Carrie C. McCoy, Prop.
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph

SAN JOSE:
Ariotto, Peter and Peggy
McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred

SAN LORENZO:
Somers, Walt

SANTA BARBARA:
Briggs, Don
Canfield Enterprises, Inc.
Costello, Mario
Tails of the Town Restaurant, Richard Lapiana, Prop.

SANTA CRUZ:
Righty, John

SANTA MONICA:
Lake, Arthur, and Arthur (Dagwood) Lake Show
McRae, H. D.

SEASIDE:
Corral Night Club, and Al Leroy

SHERMAN OAKS:
Gilson, Lee
Kraft, Ozzie

SIGNAL HILL:
Moeller, Al, Signal Hill

SOUTH GATE:
Ramos, Club, Sal DeSimon, Owner
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

STUDIO CITY:
Wignar Productions, Inc., and Wm. S. Orwig

VAN NUYS:
Lehr, Raynor

VENTURA:
Cheney, Al and Lee
WATSONVILLE:
Ward, Jedd W.

WINTERHAVEN:
Mueller, J. M.

COLORADO

DENVER:
Bennell, Edward

Johansen Enterprises, Inc., Starlite Pop Concerts, and Lou Johansen
Jones, Bill
Turf Club and Bill Bayern, Manager
Wagner Enterprises, and Geo. F. Wagner

GLENWOOD SPRINGS:
Owl Cafe, W. H. Woody
Frickley, Employer

LAMAR:
Main Cafe, and Robert Dunn, Proprietor

MORRISON:
Clarke, Al

TRINIDAD:
El Moro Club, and Pete Laangoi

CONNECTICUT

BRIDGEPORT:
Lunis, Edward

EAST HAMPTON:
Hotel Germansaug

EAST HAVEN:
Caravale, A. J.

HARTFORD:
Dubinsky, Frank

NEW HAVEN:
Madigan Entertainment Service

NEW LONDON:
Androsi, Harold
Biscotti, Anthony, Jr.
Marino, Mike
Schwarz, Milton
Williams, Joseph

NIANTIC:
McQuillan, Bob
Russell, Bud

POQUONNOC BRIDGE:
Johnson, Samuel

STAMFORD:
Glen Acres Country Club, and Charlie Lutz, Pres., Mr. Soum-mer, Sec. Treas.

STONINGTON:
Hanger Restaurant and Cab, and Herbert Pearson
Whewell, Arthur

WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Paskin, Owner
Veterans of Foreign Wars, LeRoy Rench, Commander
Williams, A. B.

ELLENDALE:
Heavy's Chicken Shack, and Isaac Jarmon

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lambson, Edward
Murphy, Joseph

SMYRNA:
Kent County Democratic Club, Solomon Thomas, Chairman

WILMINGTON:
Allen, Sylvester
Burt, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA

BRADENTON:
May's Bar, Buddy Mays, Employer
Strong, Merle, Bernice and Ronald

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Newmady Restaurant, and Pav Howe

DANIA:
Paradise Club, and Michael P. Slavin

DAYTONA BEACH:
Bethune, Albert
Cockrell, Chuck
Elks Lodge, Pen City No. 503, John L. Slack, Employer
Schmidt, Carl
Wagner, Maurice

DEL RAY BEACH:
Bon Air Hotel, Lou Baxian, Manager
Cassidy's Bar and Restaurant, Edw. Cassidy

FLORENCE VILLA:
Dan Laramore Lodge No. 1097, Garfield Richardson

FORT MYERS:
Bailey, Bill—All Star Minstrels, Inc., and Si Rubens
McCutcheon, Pat

GULF BREEZE:
Serrif Club, and Ernest W. Wright, Operator

HALLANDALE:
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus

JACKSONVILLE:
Blanc, Paul
Blumberg, Albert
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President, Paul Bice, Man-aging Agent

Forrest Inn, and Florida Amuse-ments, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
Zumpf Huff Associates

KEY WEST:
Allard, Genevieve C. (Jonane Dela)
Club Mardi Gras, and A. G. Thomas, Employer
Delta, Jeanne (Genevieve C. Allard)
Habana Madrid
Regan, Margot
Weavers Cafe, Joseph Bucks and Joseph Stabinshi

LAKELAND:
King, R. E.

MAITLAND:
Maitland Inn, Elmer Gunther, Owner

MELBOURNE:
Moonlight Inn, Jake Gunther, Owner

MIAMI:
Aboyoun, Tony
Brooks, Sam
City Club, Philip and Herbert Bertram
Club Jewel Box, Charles Nasio, Owner, Danny Brown, President
Corbit, Frank
Donaldson, Bill
Gard, Nicholas
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon

MIAMI BEACH:
Amros, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogdan Cohen, Sam
Copa City, Murray Weinger, Lou Chesler and Fannie Herman
Cromwell Hotel, Jack Yoches, Label Spiegel, Milton Lee
Edwards Hotel, and Julius Nathan, Manager
Friedling, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Lebnick, Max
Macomba Club
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Lebnick, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Perlmutter, Julius J.
Poinciana Hotel, and Bernie Frastrand
Scott, Sandy
Straus, George
Weills, Charles

ORLANDO:
Club Surocco, and Ray Baisden Pryor, D. S.
Hastings, W. J.
Redman, Arthur J.
Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speed-way

ORMOND BEACH:
Jul's Club, and Morgan Jul

PALM BEACH:
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orin, Secretary

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Or-chestra Syndicate and Amer-ican Booking Company, and Alexander Attractions
Miss Texas Club, and Richard Cooper, Owner and Prop.
Southland Restaurant, and I. Ollie Tidwell
Williams, Kent

QUINCY:
Monroe, Reg

ST. PETERSBURG:
Ciro's, and John A. Davis, Employer

SARASOTA:
Miller, Fred

SOUTH BAY:
Witherspoon, Leroy

STARBUCK:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hanaah

TAMPA:
Brown, Rum
Carousei Club, and Ahe Burkow and Norma Karn, Employers
Crystal Ball Restaurant, George Marcus, Manager
Merry-Go-Round Club, and Larry Ford

INTERNATIONAL MUSICIAN

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: Ballerina Club, and Bill Harris, Operator Larocco, Harry L. Parrish, Lillian P.

GEORGIA

ALBANY: Lemac Supper Club, and Gordon Leonard, Employer Robert A. McGarrity, Owner Seay, Howard ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager Montgomery, J. Neal Spencer, Perry AUGUSTA: Baxter, Joe Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince Dawson, Robert H., and Carle Lounge in Plaza Hotel Fortier, Mr. Kirkland, Fred Minnick Attractions, Joe Minnick J. W. Neely, Jr. Revel, Bob BRUNSWICK: Anderson, Jack Joe's Blue Room, and Earl Hill and W. Lee Oglethorpe Hotel Wigfalts Cafe, and W. Lee HINESVILLE: Plantation Club, S. C. Kiam and P. W. Taylor MACON: Capitol Theatre Lee, W. C. Swaabe, Leslie SAVANNAH: Caravan Club, Nick C. Alexander, Owner Hayes, Guy Hodges, Rocky Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager Thompson, Lawrence A., Jr. Young, George S. THOMASVILLE: Club Thomas, and Terry Mazy, Operator VALDOSTA: Dye, J. D. VIDALIA: Pal Amusement Co. WAYCROSS: Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE: (Randall, Earl Lachman, Isaac IDAHO FALLS: Griffiths, Larry, and Big Chief Corp., and Uptown Lounge LEWISTON: Canner, Sam ROSENBERG, Mrs. R. M. MOUNTAIN HOME: Club Alibi and Mr. J. T. Jeffers, Owner and Operator Gem Cafe, and Mr. J. T. Jeffers, Owner and Operator POCATELLO: Beck, Ruben Cummins, Bob Hvarika, Stan Pullas, Dan Reynolds, Bud SPIRIT LAKE: Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVILLE: Anderson, P. D. Davis, C. M. BERWYN: Hunt Club, Martin and Rose Hezel, Owners BLOOMINGTON: McKinney, James E. Thompson, Earl CAIRO: Sergeant, Eli CHAMPAIGN: Robinson, Bennie CHICAGO: Adams, Delmore and Eugene Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus Cadillac Bob's Toast of the Town Chance Records, Inc., Iwan O. Aber, Jr., Pres. Chicago Casino, and Harry Weiss, Owner Cole, Elsie, General Manager, and Chicago Artists Bureau Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner

Daniels, Jimmy Donaldson, Bill Elders, Cleo Evans, Jess Fine, Jack, Owner "Play Girls of 1938," "Victory Pollies" Gayle, Tim Glea, Charlie Hale, Walter, Promoter Hill, George W. Knob Hill Club, and Al Fenston Lullaby of Broadway, Harry G. Stollar, and Erwin (Pinky) Davis, Employers Mackie, Robert, of Savoy Ballroom Majestic Record Co. Mansfield, Philip Mason, Leroy Mays, Chester Mickey Weinstein Theatrical Agency Mocombo Club, Turin Acevedo, Owner Murray Concert Management, and George Wildeman Music Bowl, and Jack Peretz and Louis Cappanola, Employers Music Bowl (formerly China Doll), and A. D. Blumenthal Monte Carlo Lounge, Mrs. Ann Hughes, Owner Moore, H. B. Nob Hill Club, and Al Fenston O'Connor, Pat L., Pat L. O'Connor, Inc. Silhouette Club, and Joe Saletta Stanley, Mal Stoner, Harlan T. Teichner, Charles A., of T. N. T. Productions Whiteside, J. Preston Williams, Ward (Flash) Ziggle's Gridiron Lounge, and Ziggle Csarobski, Owner

DECATUR: Facea, James (Buster) EAST ST. LOUIS: Davin, C. M. FREEPORT: Eastwood Inn, Ralph Isely, Owner, Roger Mummert, Operator Marabel, George GULFPORT: Sunset Night Club, and Parrie Shambour KANKAKEE: Havener, Mrs. Theresa LA GRANGE: Hart-Van Recording Co., and H. L. Hartman MOLINE: Antler's Inn, and Francis Weaver, Owner MOUND CITY: Club Winchester, and Betty Gray and Buck Willingham MT. VERNON: Plantation Club, Archie M. Haines, Owner PEKIN: Candlelight Room, and Fred Romane PEORIA: Humane Animal Association Rutledge, R. M. Stinson, Eugene Streeter, Paul Thompson, Earl Wagner, Lou PRAIRIE VIEW: Green Duck Tavern, and Mr. and Mrs. Stillers ROCKFORD: Marino, Lawrence ROCK ISLAND: Barnes, Al Greyhound Club, and Tom Davels SOUTH BELOIT: Derby, Henry Piazza, Owner and Operator SPRINGFIELD: Pace, James (Buster) Shrum, Cal Terra Plaza, and Elmer Bartolo, Employer WASHINGTON: Thompson, Earl ZEIGLER: Zeigler Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON: Lanane, Bob and George Levitt's Supper Club, and Roy D. Levitt, Proprietor BEECH GROVE: Milli, Bud CENTERVILLE: Hagen-Wallace Circus, and Frank Martin, Owner EAST CHICAGO: Barnes, Tiny Jim East Chicago American Enterprises, and James Dawkins Morgan, Christine ELWOOD: Yankee Club, and Charles Sullivan, Manager EVANSVILLE: Adams, Jack C.

FORT WAYNE: Brummel, Emmett GREENSBURG: Club 46, Charles Holabouse, Owner and Operator INDIANAPOLIS: Bell, Richard Benbow, William, and his All-American Brownskin Models Carter, A. Lloyd Dickerson, Matthew Donaldson, Bill Entertainment Enterprises, Inc., and Frederick G. Schatz Ferguson Hotel, George Ferguson, Prop., Leo Lesser, Jr. Hicks, Jerry Lazar, Eugene and Alex Roller Rondo Skating Rink, and Perry Plick, Operator Sho-Bar, and Charles Walker Stover, Bill Tony's Supper Club, Tony Laurenzano, 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) Hoover, Wiley SPENCERVILLE: Kelly, George M. (Marquis) SYCACUSE: Waco Amusement Enterprises TERRE HAUTE: Terrell, Mrs. H. A.

IOWA

CARROLL: Brown Derby and Mabel Brown CLARION: Miller, J. L. CLINTON: Abbe, Virgil DENISON: Larby Ballroom, and Curtis Larby, Operator DES MOINES: Brookins, Tommy Dresser, Naomi Hollywood Productions, Inc., and H. W. Jacobson HARLAN: Gibson, C. Rex SHENANDOAH: Aspinwall, Hugh M. (Chick Martin) SIOUX CITY: Freeman, Lawrence SPENCER: Free, Ned VAIL: Hollywood Circus Corp., and Charles Jacobson WATERLOO: Hastings, W. J. Steptoe, Beon L. WOODBINE: Danceland, J. W. (Red) Brummer, Manager

KANSAS

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

KENTUCKY

BOWLING GREEN: Routace, Upton Taylor, Roy D. HOPKINSVILLE: Dabney, Louis B. LEXINGTON: Harper, A. C.

Rankin Enterprises, and Preston P. Rankin LOUISVILLE: Brainer, Charles Imperial Hotel, Jack Woolens, Owner King, Victor Spaulding, Preston OWENSBORO: Higgs, Benay PADUCAH: Vickers, Jimmie

LOUISIANA

ALEXANDRIA: Smith, Mrs. Lawrence, Proprietor, Club Plantation Stars and Bars Club (also known as Brass Hats Club), A. B. Conley, Owner, Jack Tyson, Manager Weil, R. L. CROWLEY: Young Men's Progressive Club, and J. L. Buchanan, Employer GONZALES: Johns, Camille LAFAYETTE: Hadacol Caravan LeBlanc Corporation of Louisiana Veltin, Toby Venables Cocktail Lounge LAKE CHARLES: Village Bar Lounge, and C. L. Barker, Owner LEESVILLE: Capell Brothers Circus MONROE: Club Delicia, Robert Hill Keith, Thomas, Son NATCHITOCHES: Burton, Mrs. Pearl Jones NEW IBERIA: Club La Louisiana, Billeus Broussard and Pilo Gonzales NEW ORLEANS: Barker, Rafe Club, and National Artists Guild Callico, Cro Conforto, Joseph, and Mildred Murphy Dog House, and Grace Martine, Owner El Matador Club, George Mariano, Prop. Gilbert, Julie Hurricane, The, Percy Stovall LeBlanc, Dudley J. Moonie, George OPELOUSAS: Cedar Lane Club, and Milt Delmas, Employer SHREVEPORT: Reeves, Harry A. Ropollo, Angelo Stewart, Willie SPRINGHILL: Capers, C. L.

MAINE

BIDDEFORD: Old Orchard Beach Playhouse, and Edward Gould FORT FAIRFIELD: Paul's Arena, Gibby Seaborne SACO: Gordon, Nick

MARYLAND

BALTIMORE: Bill Danube, and Wm. Kasarsky, Proprietor Byrd, Olive J. Capri 3 Club, Inc., David Jed, Employer Carter, Charles Cos, M. L. Dunmore, Robert I. Forbes, Kenneth (Skin) Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner Greber, Ben Jabot, Dawa Jolly Post, and Armand Moesinger, Prop. LeBlanc Corporation of Maryland Bernie Lit Theatrical Agency (formerly Playboy Talent Agency) Perkins, Richard, of Associated Enterprises Weiss, Harry CORAL HILLS: Hilltop Restaurant, and Theodore J. Schendel CUMBERLAND: Waingold, Louis EASTON: Hannah, John FENWICK: Repsch, Albert HAGERSTOWN: Bauer, Harry A. Glass, David Rainbow Room of the Hamilton Hotel, and Chris Transtules NORTH BEACH: Mendel, Bernard OCEAN CITY: Belmont, Lou, Gay Nineties Club, and Henry Epstein Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner

SALISBURY: Twin Lantern, Elmer B. Dabhiell, Operator TUNERS STATION: Thomas, Dr. Joseph H., Edgewater Beach

MASSACHUSETTS

AMHERST: Murphy, Charles Russell, William BLACKSTONE: Stefano, Joseph BOSTON: Ada Bullock's (also known as The Coral Room), Ada Carlos, Employer Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlwaine, President Bronsaban, James J. Caruso, Charles Coral Room (also known as Ada Bullock's), Ada Carlos, Employer Hargood Concerts, and Harry Goodman Harriott, Eric L. J. B. Productions, and Lou Brudnick E. M. Loew's Theatres Regency Corp., and Joseph R. Weiser Subrock, Larry, and his Rodeo Show Waldron, Billy Walker, Julian Younger Citizens Coordinating Committee, and George Mouszon BRAINTREE: Quintree Manor BUZZARDS BAY: Blue Moon, and Alexander and Chris Byron, Owners Mutt's Steak House, and Henry M. K. Arenovski, and Ceal Enterprises, Inc. CAMBRIDGE: Salvato, Joseph FALL RIVER: Andrade, William FITCHBURG: Bolduc, Henry HAVERTHILL: Assa, Joe HOLYOKE: Holyoke Theatre, Bernard W. Levy Kane, John LOWELL: Carney, John P., Amusement Company Crowe, Francis X. MILLERS FALLS: Rhythm Inn, and R. M. Thabault and James Del Nigro, Jr. MONSON: Canegallo, Leo NEW BEDFORD: The Derby, and Henry Correia, Operator Thiffault, Dorothy (Mimi Chevalier) NEWTON: Larkin, George, and Mary SHREWSBURY: Veterans Council TEWKSBURY: White Rock Club, Inc., Rocco De Pasquale, John Connolly, Employers WAYLAND: Steele, Chauncey Depew

MICHIGAN

ANN ARBOR: Charles, Rex (also known as Rex C. Esmond) Esmond, Rex C. (also known as Rex Charles) McLaughlin, Max McLaughlin, Ollie BATTLE CREEK: Smith, David BAY CITY: Walther, Dr. Howard CRYSTAL: Palladium Ballroom, M. B. Winkelman, Owner DETROIT: Adler, Caser Bel Aire (formerly Lee 'N' Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners Bibb, Allen Bibbs, David B. Briggs, Edgar M. Burdedy Records, Inc., and Art Sutton, General Mgr. Claybrook, Adolphus Club #9er, and Oscar Pruitt Cooners Lounge, and Joe Pallazolo, Operator Crystal Lounge and Bar, Edmour H. Bertram, Owner-Employer Daniels, James M. Dustin Steamship Company, N. M. Constant Gay Social Club, and Eric Scriven

Green, Goldman Harris, Percy N. (Bud) Hoffman, Sam Johnson, Ivory Kosmas, Hyman Minando, Nono Papadimas, Babie Payne, Edgar Pyle, Howard D., and Savoy Promotions Robinson, Wm. H. Thomas, Matthew B. Zakos, A. I. DOUGLAS: Harding's Resort, and George E. Harding FERRIS: Club Plantation, and Doc Washington FLINT: Grover, Tid Platter Lounge, and Earl West GRAND RAPIDS: Club Chez-Ami, Anthony Scalice, Proprietor Powers Theatre Town Pump and Poxee Yared Universal Artists and Phil Simon KAWAULAI: Old Mill Dance Hall, Ernest Fortis, Owner MUSKEGON HEIGHTS: Grifeca, James Wilson, Leslie PONTIAC: Henry's Restaurant, and Charles Henry SISTER LAKES: Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buzz" Miller TRAVERSE CITY: Lawson, Al UTECA: Spring Hill Farms, and Andrew Sneed WAYLAND: Macklin, Wm. and Laura

MINNESOTA

DETROIT LAKES: Johnson, Allan V. DULUTH: Lurye, Jay EASTON: Hannah, John HARMONY: Carson, Manford MANKATO: Becker, Carl A. MINNEAPOLIS: International Food and Home Shows Northwest Vaudeville Attractions, and C. A. McEvoy PIPESTONE: Coopman, Marvin Stolzman, Mr. RED WING: Red Wing Grill, Robert A. Nybo, Operator ROBBINSDALE: Crystal Point Terrace ROCHESTER: Co. B., State Guard, and Alvin Costello SLAYTON: E. E. Iverson Iverson Manufacturing Co., Bud Iverson WINONA: Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

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

MISSOURI

BOONEVILLE: Bowyer Rivers Williams, Bill CHILLICOTHE: Hawes, H. H. CLAYTON: Anderson, P. D.

FORT LEONARD WOOD:
Lewton, Sgt. Harry A.

INDEPENDENCE:
Casino Drive Inn, J. W. Johnson, Owner

KANSAS CITY:
Am-Vets and Bill Davis, Com-
mander
Babbitt, William H. (Bill)
Cantow, L. R.
Esquire Productions, and Ken-
eth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Dreye
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager

MACON:
Macon County Fair Association,
Mildred Sanford, Employer

NORTH KANSAS CITY:
Schult-Krocker Theatrical
Agency

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles
Mattlock

POPULAR BLUFFS:
Brown, Merle

ST. LOUIS:
All American Speed Derby, and
King Brady
Baraboltz, Mac
Brown Bombar Bar, James
Caruth and Fred Guinard,
Co-owners
Caruth, James, Operator, Club
Rhumboogie, Cafe Society,
Brown Bombar Bar
Caruth, James, Cafe Society
Chesterfield Bar, and Sam Baker
D'Agostino, Sam
Encore Club, and Ted Plaberry
Ford, Ella
Graf, George
Markham, Doyle, and Tune
Town Ballroom
New Show Bar, and John W.
Green, Walter V. Lay
Nierberg, Sam
Schimmel, Henry
Shapiro, Mel
Singer, Andy

VERSAILLES:
Trade Winds Club, and Marion
Buchanan, Jr.

MONTANA

BUTTE:
Webb, Ric

GREAT FALLS:
I. & A. Rollercoade, and
James Ausita

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

NEBRASKA

ALBION:
Boone County Fair

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis

FREMONT:
Wes-Ann Club, and Tanya
June Barber

KEARNEY:
Field, H. E.

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

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

OMAHA:
Camello's Dancing Academy,
and Larry Camello
Louie's Market, and Louis
Papery
Suchart, J. D.

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

VALENTINE:
Mundorf, Lyle

NEVADA

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

LAS VEGAS:
Adams Club, Inc., Clifton
Powell, Employer
Gordon, Ruth
Holtzinger, Ruby
Kogua, Jack
Lawrence, Robert D.
Moulis Rouge
Patio Club, and Max Stetzner,
Sid Slafe, Joe Cohen
Ray's Cafe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

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

RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

FABIAN:
Zaks, James (Zacker)

JACKSON:
Nelson, Eddy
Scheir, James

NEW JERSEY

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

ASBURY PARK:
Gervita, Irving
Gilmore, James E.
Richardson, Harry

ATLANTIC CITY:
Blue Angel (formerly Shangri
La or Wonder Bar), Roy
Dixon, Henry Brogden, Man-
agers, Charles Randall, Prop.
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Dantzier, G.
Eatin, Lew
Fassa, G.
Goldberg, Nate
Koster, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence
McCall, Employer
Olshon, Max
Pillman, Jacques

BEVERLY:
Olympia Lakes, Bernard L.
Brooks, Melvin Fox, and Mel-
vin Fox Enterprises

BLOOMFIELD:
Thompson, Putt

BRIGHTON:
Brisbane Hotel Corp., and
David Josephson, Owner

BURLINGTON:
American Legion Home and
Oscar Hutton, Chairman

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

CAPE MAY:
Anderson, Charles, Operator

EAST ORANGE:
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner

ELIZABETH:
Cutto, V.
Holiday Inn, Agnes and Jack
Cohen, Owners

FAIRLAWN:
Wells, Vicki (Dorothy Turpak)

PORT LEE:
Bell Club, and Lillian New-
bauer, Pres.

HILLSIDE:
Consumers Buying Service and
Arnold Sheff

HOBOKEN:
Mickey's Pizzeria Bar and Grill
Red Rose Inn, and Thomas
Monte, Employer
Sportsmen Bar and Grill

JERSEY CITY:
Bonito, Benjamin
Barco, Ferruccio
Triumph Records, and Gerry
Queen, present Owner, and
G. Statius (Gram) and Bernice
Levine, former Owners

LAKE HOPATONG:
Dunham, Oscar

LAKEWOOD:
Seldin, S. H.
Traymore Hotel, Leon Gardakel,
Employer

LITTLE FERRY:
Searce, John

LODI:
Cortez, Tony

LONG BRANCH:
Hoover, Clifford
Kitay, Marvin
La Martinique, Mario DeMeola,
Owner
McNeely, Leroy J.
McNeil, Bobby, Enterprises
Rappaport, A., Owner, The Blue
Room
Wright, Wilbur

MARLBORO:
Train's Paradise, and E. A.

MCKEE CITY:
Turk Club, and Nellie M. Grace,
Owner

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

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

MT. HOLLY:
Shinn, Harry

NEWARK:
Beedle, Janet
Coleman, Melvin
Forte, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl

Hays, Clarence
Holiday Corner, and Jerry
Foster, Employer
Ja-Da Club, Mario DeMeola,
Owner
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyds Manor, and Smokey
McAllister
Mariano, Tom
"Panda", Daniel Straver
Pecos City, Olde Pecos City,
Inc., Philip Cortazzo and
Charles Politano
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Venetian Club, Oliver C. Rus-
somanno, Employer
Wilson, Leroy
Zarcardi, Jack, Galasti A. A

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein
Eller, Jack

NORTH ARLINGTON:
Petrucci, Andrew

ORANGE:
Cook, Wm. (Bill)

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

PASSAIC:
Tico Tico Club, and Gene
DiVirgilio, Owner

PATERSON:
Club Elisea, and Joseph Hauser

PAULSBORO:
Cozy Corner Bar, Anthony Sco-
deri, Owner and Operator

PENNSAUKEN:
Beller, Jack

PENNS GROVE:
Club Mucho, and Joe Rizzo,
Owner

PLAINFIELD:
McGowan, Daniel
Nathanson, Joe

SOMERVILLE:
Harrison, Bob
Walker, William (Raymond
Williams)

Williams, Raymond (Wm.
Walker)

SOUTH RIVER:
Capitol Lounge, Samuel Nisim-
off, Prop.

SPRING LAKE:
Broadacres and Mrs. Josephine
Bell, Owner

SUMMIT:
Abrons, Mitchell

TEANECK:
Suglia, Mrs. Joseph

UNION CITY:
Biancamano, Anthony P.
Colony Theatre, and Vicki
Wells (Dorothy Turpak), of
Fair Lawn, N. J.
New Holly Club, Mario Cas-
massino, Owner

VAUX HALL:
Carillo, Manuel R.

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

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

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary
Green and David Time, Pro-
motors
Halliday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
Lepley, John
White, Farrell

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

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

HOBBS:
Devoian Supper Club, and
Pete Straface, Employer, and
Mr. Carson

REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Goazales

ROSWELL:
Russell, L. D.

RUIDOSO:
Davis, Denny W.

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

NEW YORK

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

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

AUSABLE CHASMS:
Antler, Nat
Young, Joshua P.

BINGHAMTON:
Stover, Bill

BOLTON LANDING:
Blue Mills Restaurant, Louis
Dallaga, Prop.

BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Raniford,
Manager
Club Delmar, Charles Marce-
lino and Vincent Delostia,
Employers
Elmire Theatre, and Israel
Rosenberg
Jugarden, Jacques I.
Katz, Murray
Miller, Joe
Miller, H. Walter
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarden
Perry Records, and Sam Rich-
man
Rosardo, Al
Satoro, E. J.
Sinclair, Carlton (Carl Parker)
Williams, J. W.

BROOKLYN:
Beckels, Lionel
Bello-Mar Restaurant, Felix Gar-
cia, Prop.
Bortriello, Carmino
Bran, Albert
Community Center, and Walter
C. Pinkston (NYC)
Ean, Jimmy
Globe Promoters of Hackleback
Revue, Harry Dixon and
Elmo Obey
Hall Edwin C.
Johnston, Clifford
Lemmo, Patrick
Morris, Philip
Rosenberg, Paul
Risman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anita
Birke
Soo Corporation, and Hyman
Robbins
Steuer, Eliot
Sussman, Alex
1024 Club, and Albert Friend
Thompson, Ernest
Williams, Melvin
Zaslou, Jack

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
DiStefano, Jimmy
Harmon, Lisa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Parisi, Joe
Ray's Bar-D, and Raymond C.
Demperio
Sportstown Bar, and Vera
Stevenson, and Mr. and Mrs.
Les Simon

Twentieth Century Theatre

DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager

EAST GREENBUSH:
Hughes, Richard P.

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

FERRANDALE:
Clarendon Hotel, Leon Gar-
funkel, Owner
Gross American House, and
Hannah Gross, Owner
Polack Hotel, and Elias Pol-
ack, Employer
Stier's Hotel, and Philip Stier,
Owner

FLEISCHMANN:
Churt, Irene (Mrs.)

FRANKFORT:
Reife, Frank
Tyler, Lenny

GENEVA:
Moore, Raymond J.

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

GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer

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

GLAHO ISLAND:
Williams, Ostan V.

GREENWOOD LAKE:
Mountain Lakes Inn, and
Charles Fatigati, Employer

HUDSON:
Goldstein, Benny
Gutto, Samuel

ILION:
Wick, Phil

ITHACA:
Bond, Jack

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

LAKE LUZERNE:
Munck, Svend A.

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

LIMESTONE:
Steak House, and Dave Oppen-
heim, Owner

LITTLE FALLS:
Corner Tavern, Al Dietlin,
Employer

LOCH SHELDRAKE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfield, Isadore, Jr., Estate

LONG BEACH:
Hamilton Club, and Mickey
Hasiuk

MALONE:
Club Restaurant, and Louis
Goldberg, Manager

MONTICELLO:
Hotel Anderson, Charles King,
Employer

MT. VERNON:
Rapkin, Harry

NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Allegro Records, and Paul Finer
Aidu, John R. (Indonesian
Consul)
Arnold, Sheila
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Karmaz
Bachelor House, and Joe Burn
Bender, Milton
Benrubi, Ben
Nevly Green Agency
Bradley Williams Entertainment
Bureau
Broadway Hofbrau, Inc., and
Walter Kirsch, Owner
Broadway Swing Publications,
L. Frankel, Owner
Browne, Bridget
Bruley, Jesse
Camera, Rocco
Cappola, Antoinette
Caruso, Mrs. Madelina
Castileholm Swedish Restaurant
and Henry Ziegler
Catala, Etarben
Chambour Restaurant, Phil
Rosen, Owner
Chanon, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Club Continental and Dave
Panzer
Club Pleasant Gents, Lee Cham-
bers and Rudolph Johnson
Coffey, Jack
Cohen, Marty
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Conlin Associates, and Jos. H.
Conlin
Connor, Chris
Consolidated Radio Artists,
and Charles Green
Continental Record Co., Inc.
Cook, David
Cooper, Ralph, Agency
Courtney, Robert
Crochert, Mr.
Cros, James
Croydon, Michael, Theatrical
Agency
Curtis, Lou
Cutter, George H., Jr.
Derby Records, and Larry
Newton
Dubonnet Records, and Jerry
(Jerome) Lipskin
Dynamic Records, Ulysses Smith
Fillet, Henry
Fontaine, Lon & Don
George, Betty
Gluckman, E. M., and Sport
Films Library, Inc., North
American Television Produc-
tions, Inc., and Broadway on
Parade
Goldberg (Garrett), Samuel
Goldstein, Robert
Gordon, Mrs. Margaret
Granoff, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Management
Hello Parce, Inc., and Wm. L.
Taub, Pres.
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Imps, Inc., and Ben Gradus
Isley, William
International Food Show, Ger-
don Saville, Pres.
Johnson, Donald E.
Kenny, Herbert C.
Kent Restaurant Corp., Anthony
Kessler, Sam, and Met Records
King, Gene
Knight, Raymond
Kushner, David and Jack
La Rue, James

Lasfotel Theatrical Agency,
Dan T. Lasfotel
La Vie (en Rose) Night Club,
Monte Proser Enterprises,
Inc., and Monte Proser,
Owner
Law, Jerry
LeBow, Carl
Levy, John
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Majestic Restaurant, and Paul
Bond
Mambo Concerts, Inc.
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Marchant, Claude
Markham, Dewey (Pigment)
Mayo, Melvin E.
McMahon, Jess
Metz, Phil
Metz Coat and Suit Co., and
Joseph Lupis
Meyers, Johnny
Millman, Mort
Mogle, Wm., and Assoc.
Montaner, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's Mill, William
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Orpheus Record Co.
Pargas, Orlando
Penckho, Walter C., and Com-
munity Center (Brooklyn)
Place, The, and Theodore
Costello, Manager
Rain Queen, Inc.
Regan, Jack
Ricks, James (leader of The
Ravens)
Riley, Eugene
Robinson, Charles
Robinson, Clarence
Rogers, Harry, Owner, "Prisco
Follies"
Sage, Miriam
Sandy Hook S. S. Co., and
Charles Gardner
Sawdust Trail, and Sid Silvers
Schwartz, Mrs. Morris
Scott, Roderick
Shaw, John
Singer, John
Sloyer, Mrs.
Southland Recording Co., and
Rose Santos
South Sea, Inc., Abner J.
Rubien
Steve Murray's Mahogany Club
Strouse, Irving
Stump, Stumpy (Harold
Crommer and James Cross)
Sunbrock, Larry, and his Rodco
Show
Tackman, Wm. H.
Talent Corp. of America,
Harry Weisman
Theater Mac's Theatrical
Agency, Inc.
Television Exposition Produc-
tions, Inc., and Edward A.
Corney, President
Textile Workers of Bridgeport,
Archie Katz, Pres.
United Artists Management
Variety Enterprises, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Warcapers, Inc.
Weir and Lavanthal, Inc.
Wellish, Samuel
Wilder Operating Company
Winley, Paul
Zakon, A. J.
Zaks (Zackers), James

NAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's Mel-
ody Bar), Joe and Nick Flory,
Props.

NORWICH:
McLean, C. F.

OLEAN:
Old Mill Restaurant, and Daniel
and Margaret Ferraro

PATCHOGUE:
Key's Swing Club, Kay
Angeloro

BAQUETTE LAKE:
Weinstein, Abe

ROCHESTER:
Glen Bar, Wm. H. Gormley,
Owner-Operator
Grigs, Nettie
Terrace Gardens, Robert and
Shirley Balmer, Employers
Valenti, Sam
Willows, and Milo Thomas,
Owner

ROME:
Marks, Al

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

SARANAC LAKE:
Bircher, The, Mont LaFontaine,
Employer, C. Randall, Mgr.

INTERNATIONAL MUSICIAN

Durgans Grill
SARATOGA SPRINGS:
 Clark, Stevens and Arthur
SCHENECTADY:
 Edwards, M. C.
 Fretto, Joseph
 Ruddy Beach Nite Klub or Cow
 Shed, and Magnus E. Ed-
 wards, Manager
 Silverman, Harry
SUFFERN:
 Armitage, Walter, President,
 County Theatre
SYRACUSE:
 Bagozzi's Fantasy Cafe, and
 Frank Bagozzi, Employer
TANNERSVILLE:
 Germano, Basil
UTICA:
 Block, Jerry
 Burke's Log Cabin, Nick Burke,
 Owner
VALHALLA:
 Twin Palms Restaurant, John
 Masi, Proprietor
WALDEN:
 Fireplace Restaurant, Warren
 Gould and Robert Gould
WATERTOWN:
 Duffy's Tavern, Terrance Duffy
WATERVLIET:
 Cortes, Rita, James E. Strates
 Shows
 Kille, Lyan
WEST SENECA:
 Stormy's Magic Bar, Roy
 Storms, Prop.
WHITEHALL:
 Jerry-Ann's Chateau, and
 Jerry Rumana
WHITE LAKE:
 West Shore Country Club, Max
 Landman, Employer
WHITE PLAINS:
 Brod, Mario
WOODBRIDGE:
 Waldorf Hotel, and Morris
 Signer
WURTSBORO:
 Mamakating Park Inn, Samuel
 Bliss, Owner
YONKERS:
 Babner, William
 Sinclair, Carl

LONG ISLAND
 (New York)

ASTORIA:
 Fello, Charles
 Guerra, John
 Hirschler, Rose
 Lobel, John
ATLANTIC BEACH:
 Normandie Beach Club, Alexan-
 der DeCicco
BAYSIDE:
 Moore, James J.
BAYSIDE:
 Mirage Room, and Edward B.
 Friedland
BELORE:
 Babner, William J.
COPIAGUE:
 Esanco Corporation
CORONA:
 Canary Cigar Corp., Ben Cas-
 kiane, Owner
ELMHURST:
 Miele, Mrs. P.
GLOBAL PARK:
 Black Magic, and Jos. Benigno
HEMPSTEAD:
 Mancari, Archille
 Turf Club
HUNTINGTON:
 Old Dutch Mill, and Frank
 Reid
KEW GARDENS:
 Boro Lounge, (Rea & Redsky
 Restaurant, Inc.), Joe Red-
 sky, Owner
MANHASSET:
 Caro's Restaurant, and
 Mark Caro
MONTAUK:
 Montauk Island Club, Harry
 Greenberg, Employer
SAVVILLE:
 Sayville Hotel and Beach Club,
 Edward A. Horowitz, Owner
 Sam Kalb, Manager
WESTBURY:
 Canning, Harold B.
WEST HEMPSTEAD:
 Club 33, Arthur Sinclair, and
 Sinclair Enterprises, Inc.

NORTH CAROLINA

BEAUFORT:
 Markey, Charles
BURLINGTON:
 Mayflower Dining Room, and
 John Loy
CAROLINA BEACH:
 Stokes, Gene
CHARLOTTE:
 Amusement Corp. of America,
 Edson E. Blackman, Jr.
 Hal-Mark Distributing Co.,
 Inc., and Sidney Pastner
 Jones, M. P.
 Karston, Joe
DURHAM:
 Gordon, Douglas
 Mitchell, W. J.
FAYETTEVILLE:
 Parker House of Music, and
 S. A. Parker

GREENSBORO:
 Fair Park Casino, and Irish
 Horan
 New Mambo Lounge, Wm. H.
 Taylor, Employer
 Ward, Robert
 Weingarten, E., of Sporting
 Events, Inc.
GREENVILLE:
 Hagans, William
 Ruth, Thermon
 Wilson, Sylvester
HENDERSONVILLE:
 Livingston, Buster
KINSTON:
 Hines, Jimmie
 Parks, David
MAXTON:
 Dunn's Auto Sales and
 Jack Dunn
RALEIGH:
 Club Carlyle, Robert Carlyle
REIDSVILLE:
 Ruth, Thermon
WALLACE:
 Strawberry Festival, Inc.
WILSON:
 McCann, Roosevelt
 McCann, Sam
 McEachon, Sam

NORTH DAKOTA

DEVILS LAKE:
 Beacon Club, Mrs. G. J.
 Christman
DICKINSON:
 Zenker, Art and John

OHIO

AKRON:
 Basford, Doyle
 Buddies Club, and Alfred
 Scrutnings, Operator
 Namen, Robert
 Pullman Cafe, George Subrin,
 Owner and Manager
 Thomas, Nick
 Tropicana Club, Martin M.
 Waters, Employer
 Zeallin, George
BUCHYUS:
 Lux Sports Arena, Inc., Bryan
 Smith, Promotional Manager
CANTON:
 Canton Grille, and Walter W.
 Holtz, Owner
 Huff, Lloyd
CHESAPEAKE:
 Valley Lee Restaurant, Richard
 (Dick) Deutsch
CINCINNATI:
 Alexander, James
 All Star Boosters Club, and
 James Alexander
 Anderson, Albert
 Bayless, H. W.
 Charles, Mrs. Alberta
 Meadows, Business
 McFatridge, James
 Smith, James R.
 Sunbrock, Larry, and his Rodeo
 Show
CLEVELAND:
 Atlas Attractions, and Ray Grau
 Bender, Harvey
 Bonds, Andrew
 Club Ron-day-Voo, and U. S.
 Dearing
 Dixie Grill, and Lenny Adelman
 Dixon, Forrest
 Gleason's Bar of Music, W. A.
 Gleason, Prop.
 King, Ted, Agency
 Lindsay Skybar, Phil Bash,
 Owner
 Lowry, Fred
 Manuel Bros. Agency, Inc.
 Salanci, Frank J.
 Spero, Herman
 Stutz, E. J., and Circle Theatre
 Swing Club, Wm. McDougall,
 President
 Tucker's Blue Grass Club, and
 A. J. Tucker, Owner
 Uptown Theatre, Urban Ander-
 son, Manager
 Walthers, Carl O.
COLUMBUS:
 Atkins, William
 Bell, Edward
 Beta Nu Bldg. Association, and
 Mrs. Emerson Check, President
 Charles Bloce Post No. 157,
 American Legion
 Carter, Ingram
 Mallory, William
 McDade, Phil
 Paul D. Robinson Fire Fighters
 Post 57, and Captain G. W.
 McDonald
 Turf Club, and Ralph Steves-
 on, Proprietor
DAYTON:
 Blue Angel, and Zimmer Ablon,
 Owner
 Boucher, Roy D.
 Byers, Harold, and Air Na-
 tional Guard of Ohio, 162nd
 Fighter Interceptor Squadron
 Daytona Club, and William
 Carpenter
 Green Lantern, Mrs. L. G.
 Belme, Co-owner
 Hungarian Village, and Guy M.
 Sano
 Rec Club, and Wm. L. Jackson,
 and James Childs and Mr. Stone
 Taylor, Earl

ELYRIA:
 Dance Theatre, Inc., and A. W.
 Jewell, President
EUCLID:
 Rado, Gerald
PINDLAY:
 Wilson, Mr. and Mrs. Karl
GERMANTOWN:
 Beechwood Grove Club, and
 Mr. Wilson
HOLGATE:
 Swiss Gardens, and George K.
 Bronson
LIMA:
 Colored Elks Club, and Gus Hall
 Grant, Junior
PIQUA:
 Sedgwick, Lee, Operator
PROCTORVILLE:
 Plantation Club, and Paul D.
 Reese, Owner
SANDUSKY:
 Eagles Club
 Mathews, S. D.
 Salles, Henry
SPRINGFIELD:
 Jackson, Lawrence
 Terrace Gardens, and H. J.
 McCall
STEUBENVILLE:
 Hawkins, Fritz
TOLEDO:
 Barret, W. E.
 Durham, Henry (Hank)
 JaCoca De Rio Music Publish-
 ing Co., and Don B. Owens,
 Jr., Secretary
 National Athletic Club, Roy
 Finn and Archie Miller
 Nightingale, Homer
 Rutkowski, Ted, T. A. R. Re-
 cording Company
 Tripodi, Joseph A., President,
 Italia Opera Association
 Whitley Gobrecht Agency
VIENNA:
 Hull, Russ
WARREN:
 Wragg, Herbert, Jr.
YOUNGSTOWN:
 Copa Casino, and Nick Costan-
 ti-
 Freeman, Dusty
 Miss Bronze America, Inc., and
 Wm. Stringer
 Summers, Virgil (Vic)
ZANESVILLE:
 Venner, Pierre

OKLAHOMA

ADMORE:
 George R. Anderson Post No.
 65, American Legion, and
 Floyd Loughridge
ENID:
 Norris, Gene
HUGO:
 Stevens Brothers Circus, and
 Robert A. Stevens, Manager
MUSKOGEE:
 Gutrie, John A., Manager Rodeo
 Show, connected with Grand
 National of Muskogee, Okla.
OKLAHOMA CITY:
 Dunlap, Leonard
 Randolph, Taylor
 Simms, Aaron
 Southwestern Attractions, M.
 K. Boldman and Jack Swiger
OKMULGEE:
 Masonic Hall (colored), and
 Calvin Simmons
SHAWNEE:
 DeMarco, Frank
TULSA:
 Bras, Harry B.
 Hollywood Supper Club, and
 Owen C. Glass
 Love's Cocktail Lounge, and
 Clarence Love
 Williams, Cargile

OREGON

ALBANY:
 Candlelight Club (Candlelight
 Fine Food), and D. A. Mc-
 Millan
EUGENE:
 Granada Gardens, Shannon
 Shaeffer, Owner
 Weinstein, Archie, Commercial
 Club
GARIBALDI:
 Marty de Joe Agency
 Pirates' Den, and Sue Walker
HERMISTON:
 Rosenberg, Mrs. R. M.
LAUREL:
 Bates, E. P.
MEDFORD:
 Hendricks, Cecil
NEWPORT:
 Hi-Tide Supper Club, Jack
 Coleman, Owner
PORTLAND:
 Acme Club Lounge, and A. W.
 Denton, Manager
 Harry's Club 1500, and Wm.
 McClendon
 Pacific Northwest Business Con-
 sultants, and J. Lee Johnson
 Stadium, Shirley H.
 Yank Club of Oregon, Inc., and
 R. C. Bartlett, President
ROGUE RIVER:
 Arnold, Ida Mae
ROSEBURG:
 Duffy, R. J.

SALEM:
 Loe, Mr.
SHERIDAN:
 American Legion Post No. 75,
 Melvin Agec

PENNSYLVANIA

ALTOONA:
 Quinn, Otis
ALLENTOWN:
 Hugo's and George Fidler and
 Alexander Altieri, Props.
BEAVER:
 Main Line Civic Light Opera
 Co., Nat Burns, Director
BLAIRSVILLE:
 Moose Club, and A. P. Sundry,
 Employer
BREWER:
 Mazur, John
BRYN MAWR:
 K. P. Cafe, and George Papala
CARLISLE:
 Grand View Hotel, and Arthur
 Nydick, Employer
CHESTER:
 Blue Heaven Room, Bob Lager,
 Employer
COOPERSTOWN:
 Hoff Brau, Adolph Toffel,
 Owner
DEVON:
 Jones, Martin
DONORA:
 Bedford, C. D.
DOWNINGTOWN:
 Swan Hotel, K. E. Shehaideh,
 Owner
ERIE:
 Hamilton, Margaret
EVERSON:
 King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
 Riverside Inn, Inc., Samuel
 Ottenberg, President
GLENOLDEN:
 Barone, Joseph A., Owner,
 202 Musical Bar (West
 Chester, Pa.)
GREENSBURG:
 Michelle Music Publishing Co.,
 and Matt Furin
HARRISBURG:
 Ickes, Robert N.
 Knipple, Ollie, and Ollie
 Knipple's Lounge
 Melody Inn Supper Club, Mil-
 dred A. Shultz, Employer
 P. T. K. Fraternity of John
 H. H. High School, and
 Robert Spitzer, Chairman
 Reeves, William T.
 Waters, B. N.
HAVERFORD:
 Fielding, Ed.
JOHNSTOWN:
 The Club 12, and Burrell
 Hissel
KINGSTON:
 Johns, Robert
LANCASTER:
 Barry, Guy
 Freed, Murray
 Samuels, John Parker
 Soule, James D.
 Sunset Carson's Ranch, and
 Sunset (Michael) Carson
LANSFORD:
 Richardo's Hotel and Cafe,
 and Richard Artuso
LEWISTON:
 Temple, Carl E.
LUZERNE:
 Fogarty's Nite Club, and Mrs.
 Thom Fogarty
MEADVILLE:
 Noll, Carl
 Power, Donald W.
 Simmons, Al, Jr.
MIDLAND:
 Mason, Bill
NANTICOKE:
 Hamilton's Night Club, and
 Jack Hamilton, Owner
NEW CASTLE:
 Natale, Tommy
PHILADELPHIA:
 Allen, Jimmy
 Amvets Post 178, and Norman
 G. Andrews
 Associated Artists Bureau
 Bileore Hotel, and Wm. Clore,
 Operator
 Boots, Tubby
 Bubeck, Carl F.
 Cabana Club, Morry Gold, Prop.
 Carlo's Bar and Restaurant,
 Carlo Rossi and Tony Bush
 Chateau Crillon
 Club Zel Mar, Simon Zelle,
 Owner and Operator
 Davis, Russell
 Davis, Samuel
 Delaware Valley Productions,
 Inc., Irving Pine, James
 Friedman, Lee Hasin, Bob
 London, Joseph Mashman,
 Louis Mashman, Harry Mo-
 gur and Jerry Williams
 Dupree, Hiram K.
 Dupree, Reese
 Erlanger Ballroom
 Eiser Records
 Gordon, Mrs. Margaret
LOYAL ORDER OF MOOSE, Lodge
 No. 54, and George Aten,
 Secretary

Masucci, Benjamin P.
 Melody Records, Inc.
 Morsalvo, Santon
 Musiani, Joseph
 Philadelphia Lab. Company, and
 Luis Colanunzio, Manager
 Pinsky, Harry
 Raymond, Don G., of Creative
 Entertainment Bureau
 Stanley, Frank
 Stiefel, Alexander
 Ukrainian League, Branch
 52, and Helen Strait, Sec-
 Victoria Melnick, Chairman
 of Music
 Veles, L.
 Warwick, Lee W.
PHOENIXVILLE:
 Melody Bar, and George A.
 Mol
PITTSBURGH:
 Bruno, Joseph
 Ficklin, Thomas
 Matthews, Lee A., and New
 Artist Service
 Oasis Club, and Joe DeFran-
 cisco, Owner
 Reight, C. H.
 Sala, Joseph M., Owner, El
 Chico Cafe
POTTSTOWN:
 Schroyer, Mrs. Irma
READING:
 Military Order of the Purple
 Heart, Berks County Chapter
 231, and Austin P. Schaeffer,
 H. Edward Stafford, Chester
 Skorazinski, Employers
SCRANTON:
 McDonough, Frank
SLATINGTON:
 Flick, Walter H.
STAFFORD:
 Ponsette, Walter
UNIONTOWN:
 Polish Radio Club, and Joseph
 A. Zelasko
VERONA:
 Bruno, Joseph
WASHINGTON:
 Athens, Pete, Manager Wash-
 ington Cocktail Lounge
 Lee, Edward
WEST CHESTER:
 202 Musical Bar, and Joseph A.
 Barone, Owner (Glenolden,
 Pa.), and Michael Iezzi, Co-
 Owner
WILKES-BARRE:
 Kaban, Samuel
WILLIAMSPORT:
 Picella, James
WORTHINGTON:
 Conwell, J. R.
YORK:
 Daniels, William Lopez

RHODE ISLAND

WOONSOCKET:
 One O'Clock Club, and Charles
 E. Nicholson, Manager
GONZALES:
 Daily Bros. Circus
GRAND PRAIRIE:
 Club Bagdad, R. P. Bridges and
 Miriam Teague, Operators
HENDERSON:
 Wright, Robert
HOUSTON:
 Costa, Paul
 Jetson, Oscar
 McMullen, E. L.
 Revis, Bouldin
 Singlettery, J. A.
 World Amusements, Inc., Thos.
 A. Wood, President
LAREDO:
 Laredo Country Club, Dan
 Faucher and Fred Bruni
LEVELLAND:
 Collins, Dee
LONGVIEW:
 Club 26 (formerly Rendezvous
 Club), and B. D. Holiman,
 Employer
 Curley's Restaurant, and M. E.
 (Curley) Smith
 Ryan, A. L.
MEKA:
 Payne, M. D.
ODESSA:
 Baker, George
 The Rose Club, and Mrs. Har-
 vey Keller, Bill Grant and
 Andy Rice, Jr.
PALMISTINE:
 Earl, J. W.
 Griggs, Samuel
 Grove, Charles
PARIS:
 Ron-Da-Voo, and Frederick J.
 Merkle, Employer
PORT ARTHUR:
 Demland, William
ROUND ROCK:
 Rice's Hall, Jerry Rice, Em-
 ployer
SAN ANGELO:
 Specialty Productions, Nelson
 Scott and Wallace Kelton
SAN ANTONIO:
 Porrett, Thomas
 Obledo, P. J.
 Rockin' M. Dude Ranch Club,
 and J. W. (Lee) Leahy

NASHVILLE:
 Brentwood Dinner Club, and H.
 L. Waxman, Owner
 Carrethers, Harold
 Chavez Chick
 Coconut Lounge Club, and Mrs.
 Pearl Hunter
 Courte, Alexander
 Fesic, Bill
 Grady's Diner Club, and
 Grady Floss, Owner
 Hayes, Billie and Floyd, Club
 Zanzibar
 Jackson, Dr. B. B.
 Roberts, John Porter
 Terrell, Mrs. H. A.
PARIS:
 Cavette, Eugene

TEXAS

AMARILLO:
 Mays (Mayer), Willie B.
AUSTIN:
 El Morocco
 Jade Room, and E. M. Funk
 Von, Tony
 Williams, James
 Williams, Mark, Promoter
BEAUMONT:
 Bishop, E. W.
BOLING:
 Falls, Isaac A., Manager Spot-
 light Band Booking Coopera-
 tive (Spotlight Bands Book-
 ing and Orchestra Manage-
 ment Co.)
BROWNWOOD:
 Junior Chamber of Commerce,
 and R. N. Leggett and Chas.
 D. Wright
CORPUS CHRISTI:
 Canabahn, R. H., Sr.
 Kirk, Edwin
 Vela, Fred
DALLAS:
 Fred's Bar, Fred Smith,
 Operator
 Morgan, J. C.
DENISON:
 Club Rendezvous
EL PASO:
 Bowden, Rivers
 Gateway Lodge 855, and C. P.
 Walker
 Merlin, Coyal J.
 Peacock Bar, and C. F. Walke-
 Rusty's Playhouse, Rusty E.
 Kelly, Owner-Manager
 Williams, Bill
PORT WORTH:
 Clemons, James E.
 Famous Door, and Joe Earl,
 Operator
 Florence, F. A., Jr.
 Jenkins, J. W., and Parrish Ian
 Rendezvous Club, and C. T.
 Boyd, Operator
 Snyder, Chic
GALVESTON:
 Evans, Bob
 Shiro, Charles
GONZALES:
 Daily Bros. Circus
GRAND PRAIRIE:
 Club Bagdad, R. P. Bridges and
 Miriam Teague, Operators
HENDERSON:
 Wright, Robert
HOUSTON:
 Costa, Paul
 Jetson, Oscar
 McMullen, E. L.
 Revis, Bouldin
 Singlettery, J. A.
 World Amusements, Inc., Thos.
 A. Wood, President
LAREDO:
 Laredo Country Club, Dan
 Faucher and Fred Bruni
LEVELLAND:
 Collins, Dee
LONGVIEW:
 Club 26 (formerly Rendezvous
 Club), and B. D. Holiman,
 Employer
 Curley's Restaurant, and M. E.
 (Curley) Smith
 Ryan, A. L.
MEKA:
 Payne, M. D.
ODESSA:
 Baker, George
 The Rose Club, and Mrs. Har-
 vey Keller, Bill Grant and
 Andy Rice, Jr.
PALMISTINE:
 Earl, J. W.
 Griggs, Samuel
 Grove, Charles
PARIS:
 Ron-Da-Voo, and Frederick J.
 Merkle, Employer
PORT ARTHUR:
 Demland, William
ROUND ROCK:
 Rice's Hall, Jerry Rice, Em-
 ployer
SAN ANGELO:
 Specialty Productions, Nelson
 Scott and Wallace Kelton
SAN ANTONIO:
 Porrett, Thomas
 Obledo, P. J.
 Rockin' M. Dude Ranch Club,
 and J. W. (Lee) Leahy

VALARCO:

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

WACO:

Circle R Ranch, and A. C. Solberg
Cooper, Morton
WICHITA FALLS:
Dibbles, C.
Johnson, Thurmond
Whaley, Mike

UTAH

SALT LAKE CITY:
Sutherland, M. F.

VERMONT

BUTLAND:
Brock Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph Burko, and Seymour Spelman

Dove, Julian

BUENA VISTA:
Rockbridge Theatre

COLONIAL BEACH:
Monte Carlo Club, Robert Hershey, Employer

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Mazey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton

McClain, B.
Terry's Supper Club

NORFOLK:
Big Trek Diner, Percy Simon, Proprietor

Cashvan, Irwin

Meyer, Morris

Rohanna, George

Winfree, Leonard

PETERSBURG:
Williams Enterprises, and J. Harriell Williams

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton

Fox, Paul J., Jim and Charles

Melody Inn (formerly Harry's Jr., Employer)

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

WASHINGTON

SEATTLE:
Grove, Sirless

Harrison, R. S.

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner

El Patio Boat Club, and Charles E. Powell, Operator

White, Ernest B.

CHARLES TOWN:
Bishop, Mrs. Sylvia

FAIRMONT:
Gay Haven Supper Club, Jim Ribel, Owner

HUNTINGTON:
Brewer, D. C.

Padgett, Ray, and Ray Padgett Productions, Inc.

INSTITUTE:
Hawkins, Charles

LOGAN:
Coats, A. J.

MARTINSBURG:
Miller, George E.

MORGANTOWN:
Niner, Leonard

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

WHEELING:
Mardi Gras

WISCONSIN

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

BEAR CREEK:
Schwafler, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Franklin, Allen

Galst, Erwin

Peasley, Charles W.

GREENVILLE:
Reed, Jimmie

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

HURLEY:
Club Francis, and James Francis Fontecchco, Mrs. Elcey, Club Fiesta

MILWAUKEE:
Bethus, Nick Williams

Continental Theatre Bar

Cupps, Arthur, Jr.

Dimaggio, Jerome

Fun House Lounge, and Ray Howard

Gentili, Nick

Goor, Seymour

Maniacci, Vince

Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner

Rizzo, Jack D.

Scala's House of Jazz, and Mike Albano

Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando

Suber, Bill

Tin Pan Alley, Tom Bruno, Operator

Weinberger, A. J.

NEOPIT:
American Legion, Sam Dickenson, Vice-Commander

RACINE:
Miller, Jerry

SHINELANDER:
Kendall, Mr., Manager, Holly Wood Lodge

ROSHOLT:
Akavickas, Edward

SHEBOYGAN:
Sheboygan County Harness Racing Association, Orlando Thiel, Pres.

SICILIA:
N.

SUN PRAIRIE:
Hulitzer, Herb, Tropical Gardens

Tropical Gardens, and Herb Hulitzer

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE:
Kline, Hazel

Wagner, George F.

DUBOIS:
Harter, Robert H.

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

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

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben

Alvis, Ray C.

Andrus, Rose Marie (Mary Toby)

Archer, Pat

Cherry Club, and Jack Staples

Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell

China Clipper, Sam Wong, Owner

Clare, Lewis

Clare's Musical Bar, and Jean Clare

Club Afrique, and Charles Liburd, Employer

Club Cimarron, and Lloyd Von Blaine and Cornelius R. Powell

Club Trinidad, Harry Gordon and Jennie Whalen

D. E. Corporation, Herb Sachs, President

duVal, Abae

Dykes Stockade, John Dykes, Owner

Five O'Clock Club, and Jack Staples, Owner

Gold, Sol

Hoberman, John Price, Pres., Washington Aviation Country Club

Hoffman, Edward F., Hoffman's 3 Ring Circus

Kirsch, Fred

Kavakos Fred and Restaurant, and Wm. Kavakos

Little Dutch Tavern, and El Brookman, Employer

Loren, Frederick

Manfield, Emanuel

Maynard's Restaurant, Michael Friedman and Morton Foreman, owners

Moore, Frank, Owner, Star Duet Club

Mokey, Bert

Murray, Louis, La Comeur Club, W. S. Holt and James Manning

Perruso's Restaurant, and Vito Perruso, Employer

Purple Iris, Chris D. Cassimus and Joseph Cannon

Robinson, Robert L.

Rosa, Thomas N.

Rumpus Room, and Elmer Cooke, Owner

Smith, J. A.

Steven's Cafe, Herbert Kelsor, owner.

T. & W. Corporation, Al Simonds, Paul Mann

Walters, Alfred

Wilson, John

Wong, Hing

Yesterday Club

ALBERTA CANADA

CALGARY:
Al San Club, A. W. Bertram, Operator

Fort Brisbois Chapter of the Imperial Order Daughters of the Empire

Simmons, Gordon A.

EDMONTON:
Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
DeSantis, Sandy

Gaylorde Enterprises, and L. Garrigan, Manager

H. Singer and Co. Enterprises, and H. Singer

Stars of Harlem Revue, and B. Lyle Baker and Joseph Kowan Attractions, Operators

NOVA SCOTIA

GLACE BAY:
McDonald, Marty

ONTARIO

CHATHAM:
Taylor, Dan

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

GALT:
Duval, T. J. (Dubby)

GRAVENHURST:
Webb, James

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

HAMILTON:
Nutting, M. R., Pres., Merrick Bros. Circus (Circus Productions, Ltd.)

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:
Ayoite, John

Parker, Hugh

OWEN SOUND:
Sargent, Eddie

Thomas, Howard M. (Doc)

PORT ARTHUR:
Curran, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darway and Solo

Habler, Peter

Kesten, Bob

Langford, Karl

Local Union 1452, CIO Steel Workers Organizing Committee

Miqueloni, V.

Mitford, Bert

Wetham, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hiliare

QUEBEC

DRUMMONVILLE:
Grenik, Marshall

HUNTINGTON:
Peters, Hank

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufer

Astor Cafe, George Gavaris, Owner

"Aubege du Cap" and Rene Deschamps, Owner

Auger, Henry

Berian, Maurice, and LaSociete Artistique

Canfield, James (Spizzie)

Carmel, Andre

Coulombe, Charles

DeGinet, Roger

Haskett, Don (Martin York)

Le Chateau Versailles

Lusser, Pierre

Pappas, Charles

Ray, Sunny

Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show

QUEBEC CITY:
LaChance, Mr.

ST. EMILE:
Monte Carlo Hotel, and Rene Lon

THREE RIVERS:
St. Maurice Club

SASKATCHEWAN

REGINA:
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith

FAIRBANKS:
Brewer, Warren

Casa Blanca, and A. G. Muldoon

Cowtown Club, and Thornton R. Wright, Employer

Flamingo Club, Casper Miller, F. deCosta Flemming, Employers, Freddie W. Flemming, Operator

Glen A. Elder (Glen Alvin)

Grayson, Phil

Hut Club, Lorna and Roy Stoltz, Owners

Johnson, John W.

Nevada Kid

Shangri La Club, Lorna and Roy Stoltz, Owners

Stampede Bar, Byron A. Gillam and The Nevada Kid

KETCHIKAN:
Chancel Club

SEWARD:
Life of Riley Club, Riley Ware, Employer

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner, Pango Pango Club

Matsuo, Fred

Thomas Puna Lake

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

SOUTH AMERICA BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abernathy, George

Alberts, Joe

Al-Dean Circus, F. D. Freeland

All American Speed Derby, and King Brady, Promoter

Allen, Everett

Anderson, Albert

Andros, George D.

Anthe, John

Arnet, Eddie

Arwood, Ross

Askew, Helen

Aulger, J. H.

Aulger Bros. Stock Co.

Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon

Bali, Ray, Owner, All Star Hit Parade

Baugh, Mrs. Mary

N. Edward Beck, Employer,

Rhapsody on Ice

Blumenfeld, Nate

Bologhino, Dominick

Bolster, Norman

Bosserman, Herbert (Tiny)

Brandenburg, E.

Braunstein, Frank

Bruce, Howard, Manager, "Crazy Hollywood Co."

Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus

Owner and Managers

Buras, L. L., and Partners

Burton, John

Capell Brothers Circus

Carlson, Ernest

Carroll, Sam

Charles, Mrs. Alberta

Cheney, Aland Lee

Chew, J. H.

Collins, Dee

Conway, Stewart

Cooper, Morton

Curry, Benny

Dale Bros. Circus

PINOLE:

Pinole Brass Band, and Frank E. Lewis, Director
PITTSBURG:
 Bernie's Club
 Litteria, Bonnie (Tiny)
RICHMOND:
 Galloway, Kenneth, Orchestra
 Lavender, Wm. (Bill)
RIDGECREST:
 Pappalardo's Desert Inn, and Frank Pappalardo, Sr.
SACRAMENTO:
 Capps, Roy, Orchestra
SAN DIEGO:
 American Legion Post 6 Hall
 Black and Tan Cafe
 San Diego Speedboat Club
 Southwestern Yacht Club
 Spanish Village No. 2, and Belas Sanchez
 Thursday Club
 Town and Country Hotel
 Uptown Hall
 Vaia Club House
 Wednesday Club
SAN FRANCISCO:
 Freitas, Carl (also known as Anthony Carle)
 Jones, Cliff
 Kelly, Noel
SAN LUIS OBISPO:
 Seaton, Don
TULARE:
 T. D. S. Hall
UKIAH:
 Forest Club
VALLEJO:
 Vallejo Community Band, and Dana C. Glaze, Director and Manager

COLORADO

RIFLE:
 Wiley, Leland
CONNECTICUT
DANIELSON:
 Pine House
HARTFORD:
 Buck's Tavern, Frank S. DeLuca, Prop.
MOOSUP:
 American Legion Club 91
NAUGATUCK:
 Zembruski, Victor—Polish Polka Band
NORWICH:
 Polish Veteran's Club
 Wonder Bar, and Roger A. Bernier, Owner
SAYBROOK:
 Pease House
WATERBURY:
 Palace Theatre
 State Theatre

DELAWARE

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

FLORIDA

DAYTONA BEACH:
 El Rio Club, and E. C. Phillips
 Lido Club
 Martinique Club
 Pier Casino and Ocean Corp.
 Taboo Club, and Maurice Wagner, Owner
DEERFIELD:
 El Sorocco
FORT LAUDERDALE:
 Aloha Club
FORT MYERS:
 Rendezvous Club
HALLANDALE:
 Ben's Place, Charles Dreisenz
JACKSONVILLE:
 Standor Bar and Cocktail Lounge
KENDALL:
 Dixie Belle Inn
KEY WEST:
 Raul's Club
MIAMI:
 Heller, Joseph
MIAMI BEACH:
 Fred, Erwin
ORMOND BEACH:
 Ormond Club
PANAMA CITY:
 White Circle Inn, and Mrs. Matie B. Shehans, Cedar Grove
PENSACOLA:
 Stork Club, and P. L. Doggett, Owner
POMPANO:
 Juliana
SARASOTA:
 "400" Club
TAMPA:
 Diamond Horseshoe Night Club,
 Joe Spicola, Owner and Manager
 Grand Oregon, Oscar Leow, Manager
WINTER PARK:
 Park Avenue Bar, and Albert Kausch

GEORGIA

Macon:
 Jay, A. Wingate
 Lowe, Al
Savannah:
 Bamboo Club, and Gene Dean
IDAHO
BOISE:
 Emerald Club
 Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
MOUNTAIN HOME:
 Hi-Way 30 Club
TWIN FALLS:
 Radio Rendezvous
WEISER:
 Sportsman Club, and P. L. Barton and Musty Braun, Owners

ILLINOIS

CAIRO:
 51 Club, and Jack Tallo Little Club, and Al Green
 The Spot, Al Dennis, Prop.
CALUMET CITY:
 Calumet City Post 330, American Legion
CHICAGO:
 Harper, Lucius C., Jr.
 Kryl, Bohumir, and his Symphony Orchestra
CHICAGO HEIGHTS:
 Swing Bar
DANVILLE:
 Knight, Willa
DARMSBURY:
 Sinn's Inn, and Sylvester Sinn, Operator
EAST ST. LOUIS:
 Sportsman's Night Club
FAIRFIELD:
 Eagles Club
GALESBURG:
 Carson's Orchestra
 Mecker's Orchestra
 Townsend Club No. 2
HOMEWOOD:
 Junior Woman's Club
JACKSONVILLE:
 Chatelet Tavern, in the Illinois Hotel
MARISSA:
 Triefenbach Brothers Orchestra
MT. VERNON:
 Jet Tavern, and Kelly Greenalt
NASHVILLE:
 Smith, Arthur
OLIVE BRANCH:
 44 Club, and Harold Babb
ONEIDA:
 Rova Amvet Hall
PEORIA:
 Belmont Lounge, and Troy Palmer
 Harold's Club, and Harold Parker
SCHELLER:
 Andy's Place and Andy Kryger
STERLING:
 Bowman, John E.
 Sigman, Arlie

INDIANA

ALEXANDRIA:
 Ballroom and Bar of Eagles Lodge
ANDERSON:
 Adams Tavern, John Adams
 Owner
 Romany Grill
HAMMOND:
 Polish Army Veterans' Post 40
INDIANAPOLIS:
 Sheffield Inn
MISHAWAKA:
 VFW Post 360
NEW CHICAGO:
 Green Mill Tavern
SOUTH BEND:
 Chain O'Lakes Conversation Club
 D. V. F. German Club
 PNA Group 83 (Polish National Alliance)
 St. Joe Valley Boat Club, and Bob Zaff, Manager

IOWA

BOONE:
 Miner's Hall
BURLINGTON:
 Burlington Hawkeye (Des Moines County) Fair, and Fair Ground
CEDAR FALLS:
 Women's Club
COUNCIL BLUFFS:
 Smoky Mountain Rangers
DUBUQUE:
 Hanten Family Orchestra (formerly Ray Hanten Orchestra of Key West, Iowa)
FAIRFIELD:
 Hifi, Lew (Lew)
FILLMORE:
 Fillmore School Hall
PEOSTA:
 Peosta Hall
SIOUX CITY:
 Eagles Lodge Club
ZWINGLI:
 Zwingli Hall

KANSAS

MANHATTAN:
 Fraternal Order of the Eagles
 Lodge, Aerie No. 2468
TOPEKA:
 Boley, Don, Orchestra
 Downs, Red, Orchestra
 Vinewood Dance Pavilion
SALINA:
 Wagon Wheel Club, and Wayne Wise
 Woodman Hall
WICHITA:
 Silver Moon
 West Street Supper Club

KENTUCKY

BOWLING GREEN:
 Jackman, Joe L.
 Wade, Golden G.
LOUISVILLE:
 Cross Roads Club, Carl Coomes, Prop.
PADUCAH:
 Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

LEESVILLE:
 Capell Brothers Circus
NEW ORLEANS:
 Five O'Clock Club
 Forte, Frank
 418 Bar and Lounge, and Al Bresnahan, Prop.
 Fun Bar
 Happy Landing Club
 Opera House Bar
 Treasure Chest Lounge
SHREVEPORT:
 Capitol Theatre
 Majestic Theatre
 Strand Theatre
MAINE
LEWISTON:
 Pastime Club
SKOWHEGAN:
 O Sol Mio Hotel
WATERVILLE:
 Jefferson Hotel, and Mr. Shiro, Owner and Manager

MARYLAND

BALTIMORE:
 Knowles, Nolan P. (Aetna Music Corp.)
BLADENSBURG:
 Bladensburg Arena (America on Wheels)
EASTON:
 Startt, Lou, and his Orchestra
FREDERICK:
 Fraternal Order of Eagles
 Loyal Order of Moose

MASSACHUSETTS

CHICOPEE:
 Palais D'Or Social and Civic Club
FALL RIVER:
 Durfee Theatre
GARDNER:
 Florence Rangers Band
 Heywood-Wakefield Band
HOLYOKE:
 Walck's Inn
LAWRENCE:
 Zajec, Fred, and his Polka Band
LOWELL:
 Golden Nugget Cafe
LYNN:
 Pickfair Cafe, Rinaldo Cheverini, Prop.
 Simpson, Frank
METHUEN:
 Central Cafe, and Messrs. Yama-koni, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD:
 Polka, The, and Louis Garston, Owner
NORTH READING:
 Lavaggi Club, Inc.
SHIRLEY:
 Rice's Cafe, and Albert Rice
SPENCER:
 Reardon, Bernard
WEST WARREN:
 Quabog Hotel, Ernest Dross-dall, Operator
WORCESTER:
 Gedymin, Walter
 Holmes, Alva Gray
 Rio Restaurant
 Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

ALGONAC:
 Sid's Place
DETROIT:
 Roosevelt Lounge, and Roy Principalli
INTERLOCHEN:
 National Music Camp
ISHPEMING:
 Congers Bar, and Guido Bonetti, Proprietor
MARQUETTE:
 Johnson, Martin M.
NEGAUNEE:
 Bianchi Bros. Orchestra, and Peter Bianchi

MINNESOTA

DEER RIVER:
 Hi-Ho Club
MINNEAPOLIS:
 Lollies, Wea
 Milkes, C. C.
 Twin City Amusement Co., and Frank W. Patterson
ST. PAUL:
 Barb, Jay
 Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

VICKSBURG:
 Rogers' Ark

MISSOURI

CARTHAGE:
 Golden Door, and John B. Garrison
KANSAS CITY:
 Club Matinee
 Coates, Lou, Orchestra
 El Capitlan Tavern, Marvin King, Owner
 Gay Fad Club, and Johnny Young, Owner and Proprietor
 Green, Charles A.
 Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson
LOUISIANA:
 Rollins, Tommy, Orchestra
POPULAR BLUFF:
 Lee, Duke Doyle, and his Orchestra "The Brown Bombers"
ST. JOSEPH:
 Rock Island Hall

NEBRASKA

GURLEY:
 American Legion Hall, Harold Lesig, Manager
HASTINGS:
 Eagles Club
KIMBALL:
 Servicemen's Center and/or Veterans Building
LINCOLN:
 Arena Roller Skating Club
 Dance-Mor
 Lees Drive Inn, Lee Pranks, Owner
 Royal Grove
 Sunset Party House
OMAHA:
 March, Al
 Melod. Ballroom
SIDNEY:
 City Auditorium

NEVADA

ELY:
 Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

BOSCAWEN:
 Colby's Orchestra, Myron Colby, Leader
PITTSFIELD:
 Pittsfield Community Band,
 George Freese, Leader
WARNER:
 Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

BAYONNE:
 Knights of Columbus (Columbian Institute)
 Polish American Home
 Sonny's Hall, and Sonny Montanez
 Starke, John, and his Orchestra
CAMDEN:
 Polish-American Citizens Club
 St. Lucius Choir of St. Joseph's Parish
CLIFTON:
 Bockmann, Jacob
DENVILLE:
 Young, Buddy, Orchestra
EAST PATERSON:
 Gold Star Inn
ELIZABETH:
 Matulonis, Mike
 Reilly's Lounge, and John Reilly
 Szyka, Julius
 Twin Cities Arena, William Schmitz, Manager
HACKENSACK:
 Mancinni's Concert Band,
 M. Mancinni, Leader
HACKETTSTOWN:
 Hackettstown Fireman's Band
Jersey City:
 Band Box Agency, Vice Giacinto, Director
KEYPORT:
 Stager, Walter, Orchestra
MAPLEWOOD:
 Maplewood Theatre
MILFORD:
 Meadowbrook Tavern, R. M. Jones, Prop.
MONTCLAIR:
 Montclair Theatre
NETCONG:
 Kiernan's Restaurant, and Frank Kiernan, Prop.

NEWARK:
 House of Brides
 Palm House
 Pelican Bar
 Treat Theatre
NEW BRUNSWICK:
 Carlano, John
 Krug, George S.
OAK RIDGE:
 Van Brundt, Stanley, Orchestra
ORANGE:
 Dudley's
PASSAIC:
 Blue Room, and Mr. Jaffe
 Haddon Hall Orchestra,
 J. Baron, Leader
PATERSON:
 Airship
 American Legion Band,
 B. Sellitto, Leader
 Paterson Symphony Band
ROCHELLE PARK:
 Swiss Chalet
SOUTH RIVER:
 Barrows, Charles
 Saunders, Lee, Orchestra, Leo Moken, Leader

NEW MEXICO

ANAPRA:
 Sunland Club
CARLSBAD:
 Lobby Club
CLOVIS:
 Williamson Amusement Agency,
 Howard Williamson
RUIDOSO:
 Davis Bar

NEW YORK

BRONX:
 Aloha Inn, Pete Mancuso, Proprietor, and Carl Manford, Manager
 Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN:
 All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie
BROWNVILLE:
 Brownville Hotel, Joseph Monnat, Prop.
BUFFALO:
 Hall, Art
 Lafayette Theatre
 Wells, Jack
 Williams, Buddy
 Williams, Orsan
CATSKILL:
 Jones, Stevie, and his Orchestra
COHOES:
 Sports Arena, and Charles Gup-till
ELMIRA:
 Hollywood Restaurant
ENDICOTT:
 The Casino
FISHKILL:
 Cavalcini's Farm Restaurant,
 Edw. and Daniel Cavalcini, Managers
FREEDPORT:
 L. L. Freepoot Elks Club, and Carl V. Anton, Mgr.
GENEVA:
 Atom Bar
HARRISVILLE:
 Cheesman, Virgil
HUDSON:
 New York Villa Restaurant,
 and Hazel Uson, Proprietor
KENMORE:
 Basil Bros. Theatres Circuit, including Colvin Theatre
KINGSTON:
 Killmer, Carl, and his Orchestra (Lester Marks)
MAMARONCK:
 Seven Pines Restaurant
MECHANICVILLE:
 Cole, Harold
MOHAWK:
 Hurdic, Leslie, and Vineyards
 Dance Hall
MT. VERNON:
 Hartley Hotel
NEW YORK CITY:
 Disc Company of America
 (Arch Recordings)
 Norman King Enterprises, and Norman King
 Manor Record Co., and Irving N. Berman
 Morales, Cruz
 Richman, William L.
 Solidaires (Eddy Gold and Jerry Isacson)
 Willis, Stanley
NORFOLK:
 Joe's Bar and Grill, and Joseph Biggs, Prop.
OLEAN:
 Wheel Restaurant
RAVENA:
 VFW Ravens Band
RIDGEWOOD, L. I.:
 Joseph B. Garity Post 562,
 American Legion, Commander
 Edmund Brady
ROCHESTER:
 Loew's Rochester Theatre, and Lester Pollack
 Mack, Henry, and City Hall
 Cafe, and Wheel Cafe
SALAMANCA:
 State Restaurant

SCHENECTADY:
 Top Hat Orchestra
SYRACUSE:
 Miller, Gene
TROY:
 Gairor's Restaurant
UTICA:
 Russell Ross Trio (Salvatore Coriale, Leader, and Frank Ficarro)
VESTAL:
 Vestal American Legion Post 89
WELLSVILLE:
 VFW Club
NORTH CAROLINA
ASHEVILLE:
 Propec, Fitzhough Lee
KINSTON:
 Peter, David
WILMINGTON:
 Village Barn, and E. A. Lehto, Owner

OHIO

ALLIANCE:
 Lexington Grange Hall
CANTON:
 Palace Theatre
CINCINNATI:
 Steamer Avalon
DAYTON:
 Mayfair Theatre, and Dwan Esper
 The Ring, Meura Paul, Operator
GENEVA:
 Blue Bird Orchestra and Larry Parks
 Municipal Building
HARRISBURG:
 Hubba-Hubba Night Club
HOLGATE:
 Swiss Gardens, George K. Bronson
LIMA:
 Higer, Lucille
MILON:
 Andy's, Ralph Acterman, Mgr.
 Eagles Lodge
NEW LYME:
 Fawn Ballroom
PAINEVILLE:
 Chagor Tavern
PIERPONT:
 Lake, Danny, Orchestra
RAVENNA:
 Ravenna Theatre
RUSSELL'S POINT:
 Indian Lake Roller Rink, and Harry Lawrence, Owner
SALEM:
 Gold Bar, and Chris Paporadis, Jr.
TOLEDO:
 Blue Heaven Night Club
VAN WERT:
 B. P. O. Elks
 Underwood Don, and his Orchestra
WAPAKONETA:
 Veterans of Foreign Wars
YOUNGSTOWN:
 Shamrock Grille Night Club,
 and Joe Stuphar

OKLAHOMA

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

OREGON

GRANT'S PASS:
 Fruit Dale Grange
MILTON-FREEWATER:
 Ralph's Cafe
 T. P. Room
SAMS VALLEY:
 Sams Valley Grange, Mr. Pefley,
 Grange Master

PENNSYLVANIA

AMBRIDGE:
 Loyal Order of Moose No. 77
 VFW Post 165
ANNVILLE:
 Washington Band
ASHLAND:
 Eagles Club
 VFW Home Association,
 Post 7654
BADEN:
 Bredale Hotel
BEAVER FALLS:
 VFW Post No. 48
 White Township Inn
BRADFORD:
 Evan's Roller Rink, and John Evan
BUTLER:
 Skateland
CARBONDALE:
 Loftus Playground Drum Corps,
 and Max Levine, President
CLARITON:
 Schmidt Hotel, and Mr. Harris,
 Owner, Mr. Kilgore, Mgr.
EAST STROUDSBURG:
 Locust Grove House

FAIRCHANCE:
Sons of Italy Hall

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.

FREEDOM:
Sully's Inn

GIBRARDVILLE:
St. Vincent's Church Hall

LATROBE:
White Eagles

LEBANON:
Mt. Zion Fire Company and
Grounds

LEIGHTON:
Zimmerman's Hotel, and Wm.
Zimmerman, Prop.

MEADVILLE:
I. O. O. F. Hall

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

NEW KENSINGTON:
Gable Inn

NORRISTOWN:
Fort Side Inn, and H. E.
Larzelere

PHILADELPHIA:
Allen, James, Orchestra
Dupree, Hiram

PHOENIXVILLE:
Slovak Club and Hall

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and
Jim Passarella, Proprietors

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

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maine Fire Company

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

SUNBURY:
Shamokin Dam Fire Co.

TARENTUM:
Frazier Township Fire Hall

UNIONTOWN:
Melody Rink and W. Guseman

WHITNEY:
Pipetown Hotel

WILKINSBURG:
Lunt, Grace

YORK:
14 Karat Room, Gene Spangler,
Proprietor
Reliance Cafe, Robert Klime-
kist, Proprietor

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jack's Lucky Seven, Jack Mas-
zarella, Prop.
Jacob, Valmore

SOUTH CAROLINA

SPARTANBURG:
Spartanburg Country Club, J. B.
(Whitey) Harling, Manager

TENNESSEE

BRISTOL:
Knights of Templar

JACKSON:
SPO Fraternity
Supper Club

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villa Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
La Terraza Club, and Florencio
Gonzalez
The Lighthouse
Santikos, Jimmie
Tinan, T., and his Band

EL PASO:
Club Society, and Melvin Om-
rett, Owner-manager

FORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham

GALVESTON:
Sons of Herman Hall

FORT ARTHUR:
LeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Club Bel-Air, and John W.
Moreland
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

OGDEN:
Chic Chic Inn
El Chicco Club

BALT LAKE CITY:
Avalon Ballroom

VIRGINIA

ALEXANDRIA:
Nightingale Club, and Geo.
Davis, Prop., Jas. Davis
Manager

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

WASHINGTON

SEATTLE:
Tuxedo Club, C. Battec, Owner

SEQUIM:
King's Tavern

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louis Rick, Operators

FAIRMONT:
Armets, Post No. 1
Fireside Inn, and John Boyce
Gay Spots, and Adda Davis and
Howard Weekly
Ulton, A. B.

GRAFTON:
City View, Tony and Dairy
Olivio, Prop.

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Moore, Wayne

WISCONSIN

ANTIGO:
Tune Twisters Orchestra, Jas. I.
Jeske, leader

APPLETON:
Kuehne's Hall

AVOCA:
Avoca Community Hall
Melody Kings Orchestra, John
Marshall, Leader

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Miller, Earl, Orchestra
Peckham, Harley
Sid Earl Orchestra

COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator

CUSTER:
Truda, Mrs.

DUBAND:
Weiss Orchestra

JEFFERSON:
Collegiate Booking Agency, and
Gerald Matters

MENASHA:
Trader's Tavern, and Herb
Trader, Owner

MILWAUKEE:
Moede, Mel, Band

MIDWAY POINT:
Mineral Tavern and Hall, Al
Laverty, Proprietor

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orches-
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Co-Prop.

PEWAUKEE:
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Baxits, Operator

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

TREVOR:
Stork Club, and Mr. Aide

WISCONSIN RAPIDS:
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Johnny's Grill
National Arena (America on
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Star Dust Club, Frank Moore,
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20th Century Theatrical Agency,
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Wells, Jack

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SYLVAN LAKE:
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Dominion Theatre
Patterson's Ranch House, and
Andy Patterson

ONTARIO

AYR:
Ayr Community Centre
Hayes Orchestra

BEVERLY HILLS:
Canadian Bugle and Trumpet
Band Association and mem-
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Secretary

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CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Len
Lajoie, Proprietor

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MERRITON:
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McGregor, Mrs. Helen
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Ukrainian Greek Orthodox Hall
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Winters, Tex (Hector Fangeat)
Zabor, Ralph, and his Or-
chestra

OSGOODE:
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OWEN SOUND:
Scott, Wally, and his Orchestra

SARNIA:
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Polymer Cafeteria

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McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
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Taylor, Manager
Gregory, Ken, and Royal Vaga-
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LEVIS:
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WANTED—Strings, especially viola and cello for
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GUIDE TO ACCORDION PLAYING

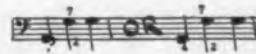
(Continued from page thirty-seven)

usual pattern of 3-2. This generalization should be used with major chords only. For minor, we still use 3-2 in either instance.



The fingering for minor chords is generally the same as major: 3-2. If you use the 4-3 system, with the minor row you might play 4-2.

When we move on to the fingering of the Seventh Chord Row, we have some differences of opinion as to 3-2 or 4-2.



I like both systems and I usually recommend practicing the two approaches. The use of four is recommended by many because of the greater distance the fingers must extend. Work with both methods and see what you, personally, prefer. There are many differences in the length and pliability of the fingers.

With the diminished chord row, there is no question. Due to the extreme expanse from the fundamental bass to the last row of chord buttons, 4-2 is almost universally accepted.

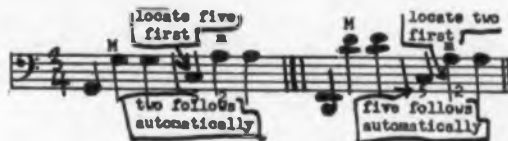


Fingering Used as a Pattern; Easy Location Method

Too many of us do not learn the left hand in a pattern manner; if we do, we can then locate many buttons mechanically and through force of habit. The minor chord in the first inversion, for example, should be practiced endlessly in order to play 5-2 with a great deal of ease.



In the early days, many teachers taught 4-2 for this stretch. However, the great length of distance makes 5 a more logical choice; also, why limit the left hand to the use of three fingers when we can learn to use four just as easily? Bach revolutionized piano fingerings when he added the use of the thumbs. The use of the left hand fifth finger is almost as important for the accordionist. It also balances the hand a bit better. By the way, not too much is mentioned about hand balance. At any rate, when you have mastered this 5-2 pattern, you'll find that the location of either digit will aid in securing the other finger. In other words, if you locate 5 first, 2 should be found automatically if you've practiced or trained yourself sufficiently. The same is true if you find 2 first.



I see many arrangements where 5-2 is used for inversions of V4/2.



To be continued

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