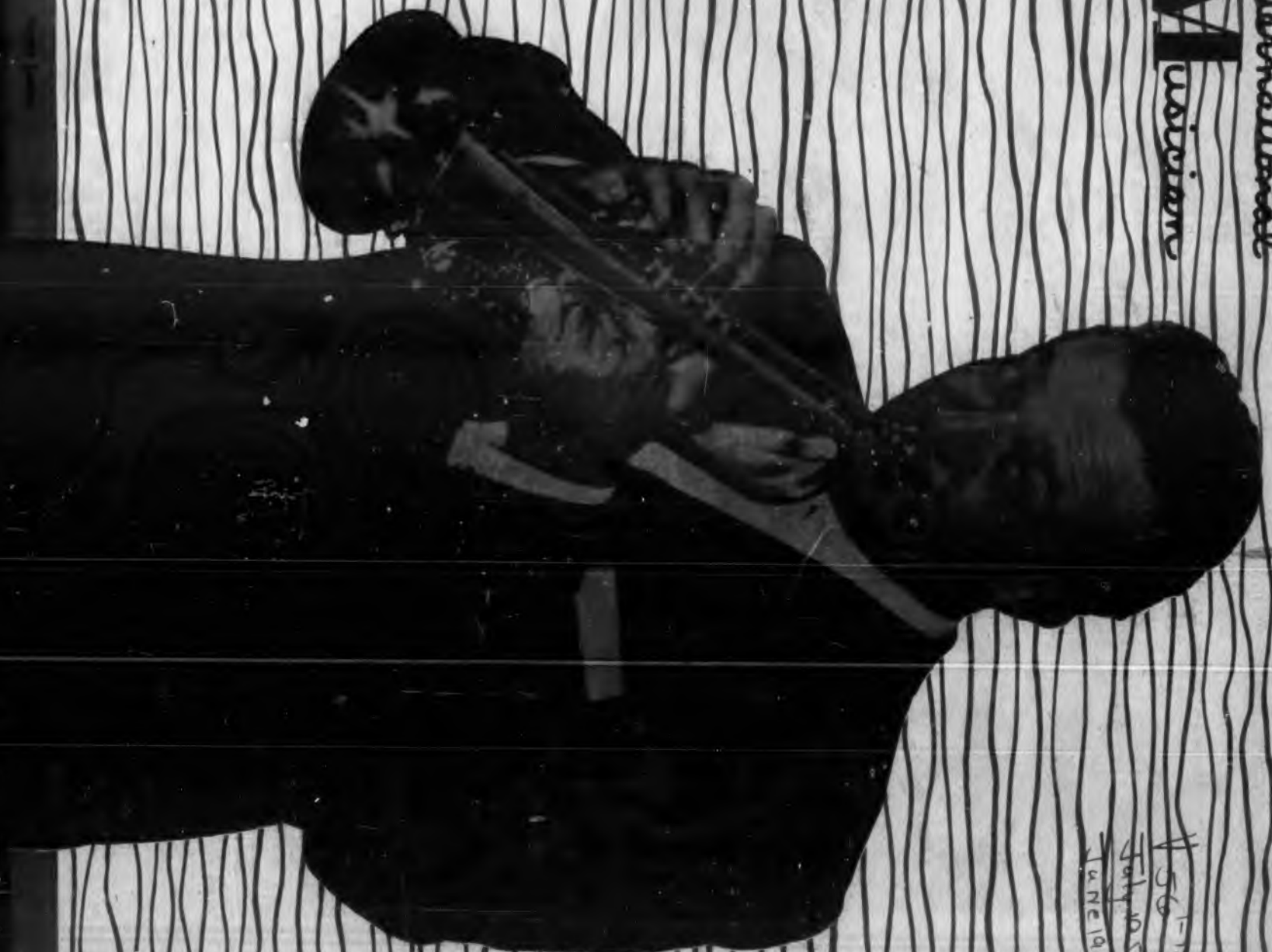


International Musicians

July 1957

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NEW LAWS AND CHANGES

The following actions were taken by the 1957 Convention in Denver, Colorado. Those which constitute New Laws or Changes in the Constitution and By-laws will become effective September 15, 1957, unless otherwise specified. Members are directed to govern themselves accordingly.

The law requiring individual members or leaders to file contract with the local union, or in the absence of contract, a written statement must be furnished outlining the conditions of the engagement, as contained in Article 17, Section 1 of the By-laws, pertaining to traveling engagements, has been incorporated also under Article 16 pertaining to miscellaneous out-of-town engagements.

Article 19, Section 7 of the By-laws has been amended to read: "But at no time shall he receive less than ten cents per mile for his car while same is in use."

This law applies to member of a traveling organization who owns and operates an automobile being used for said organization.

Duties of Local Secretaries—Article 11, Section 2:

This section of the By-laws has been amended so that it is no longer required of local secretaries to furnish the International Secretary, monthly, by mail, the names of the members who are suspended or erased, for publication in the International Musician.

The law will now read: "Local secretaries shall furnish the International Secretary monthly, by mail, a correct list of new members, traveling members, etc., which shall be printed in a circular letter and furnished monthly to all locals by the International Secretary."

The wage scale for traveling theatrical engagements (including ice shows), concerts and symphony orchestras, fairs, circuses, rodeos and carnivals, have been increased or amended as follows:

Article 20: The wage scale of Article 20, Section 1, Section 2, Section 3, Section 4, Section 5 and Section 6, is increased by ten per cent in all categories.

(Article 20, Section 7-A to be deleted.)

Note: Article 20, Section 8—This section which now provides for seven performances per week of seven days to be changed to read seven performances per week of six days. Price to remain the same.

Article 21: Ten per cent increase.

Article 22: Article 22, Section 14 (traveling symphony orchestras) is raised ten per cent. This section which now provides for three free rehearsals per week of two and one-half hours each, is changed to one rehearsal per week limited to two and one-half hours.

Article 22, Section 11—The last sentence of this law has been amended to read: "provided, however, if said member remains in the jurisdiction for six consecutive months beginning with the third season, then the local must accept his application for full membership in accordance with the transfer law."

Article 27: Ten per cent increase.

Note: Article 27, Section 6, which now reads "In this instance the wage includes the board charge" change to: "plus meals and lodging."

Article 28, Section 12, of the By-laws, which provides that locals acting as hosts of A. F. of M. Conventions are directed to provide a band and/or orchestra during the Convention, etc., has been amended so that the International Executive Board shall set the time of such sessions and the number of members to perform same. (This to take effect with the 1959 Convention.)

In order to cooperate with the Committee on Political Education (COPE) for the purpose of having a registration program which will be more effective than that carried on in the past, a resolution was adopted providing for certain procedure which will insure a fuller registration by members of organized labor. This to be brought about by checking the names of all members against the roll of registered voters to determine the eligibility of such members to vote.

The Convention endorsed HR 6874, HR 6440 and S 2081.

Congressman Frank Thompson, Jr., of New Jersey, has introduced various measures in the Congress of the United States, having for their purpose some form of subsidy for the cultural arts. If these measures become law, it would be a great step forward for music and our Federation. In addition to the endorsement of the above three bills, our members are urged to furnish any other assistance which may insure passage of this legislation. The matter will also be taken up with the A.F.L.-C.I.O. in order to secure the support of the entire labor movement.

Article 24 of the By-laws relating to records and transcriptions was amended by adding the following:

"Section 6(a). No Federation member may perform services (whether as composer, arranger, copyist, proof reader, instrumentalist, leader, contractor, cutter, editor, or in any other capacity) (1) where the product of such

services is intended to result in or be embodied in recorded music made outside of the United States and Canada and the possessions of either; or (2) for the purpose of producing, editing or dubbing recorded music except when expressly authorized and covered by a contract with the Federation or when expressly authorized in writing by the Federation.

"(B) A violation of this section shall be punishable by a fine not exceeding \$5,000.00, or by loss of membership rights up to and including expulsion, or both."

Article 34 of the By-laws was amended by adding the following:

"Section 5. See Section 6(a) of Article 24, which limits the rendition of services resulting in recording abroad and the making and use of recording. No employer may use the services of any Federation member or other person in a classification covered by a contract with the Federation to perform services of a type prohibited by such Section 6(a) of Article 24."

NOTE: The above becomes effective July 1, 1957.

The President and the International Executive Board are requested to use the full political power of the Federation to implement and enforce legislation which will prevent and prohibit further importation or use in this country of any foreign "canned" music or sound track in the radio or television industries.

The Convention endorsed the recent actions of the Executive Committee of the A.F.L.-C.I.O. in their expulsion of the president of the Teamsters Union. The Convention also went on record to cooperate wholeheartedly with the aims and policies of the Ethical Practices Committee of the A.F.L.-C.I.O., but at the same time to protest vehemently and rigorously the introduction of national labor legislation aimed at undermining the inherent right of labor to bargain collectively, such as a national "Right to Work" law.

The Federation is to exert its influence through the A.F.L.-C.I.O. and all its agencies to abrogate the Lea Bill.

At future Conventions of the Federation, a printed pamphlet will be included in the folder furnished each delegate, listing the names and addresses of those union places using live talent in the host city, as well as other pertinent information.

In line with advertising live music and our profession, delegates or interested persons will be furnished with stickers to be placed on their luggage or automobile.

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in a precedent-shattering appeal to the Convention to vote out Article 1, Section 1, paragraph (b), of the A. F. of M. By-laws. President Petrillo told the delegates, "This law has been thrown in my face so many times that I sleep with it. I beg of you to reconsider and get rid of this law and at least make our enemies happy." He pointed out that this law was enacted twenty years before he became International President and that he had nothing to do with the law in the first place. Amid shouts of "No, no, Jimmy, we trust you—we want you to have all the power you now have" from the floor, Petrillo threw up his hands in defeat. "That is all I can do," he said, "I am recommending that you do this." Thus the Convention overwhelmingly overrode Petrillo on a major lawmaking decision for the first time in seventeen years. However, it was a vote of confidence in President Petrillo proving that the Convention will trust him with any kind of power. Responding warmly to the appeals for unity made by AGVA's Bright and IATSE's Walsh, President Petrillo promised, "We'll work together."



William F. Schatzler, secretary-treasurer of the AFL-CIO, complimented the musicians on their leadership, saying, "President Petrillo has rendered distinguished and important service, not only to your own union but to the entire labor movement." Commenting on criticism of President Petrillo as a "dictator" he said, President Petrillo's "tolerance demonstrated the falsity of any charges of dictatorship." He stated that the democratic procedures he has always followed give the lie to any question of dictatorship.



Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators, also appearing before an A. F. of M. Convention for the first time, brought the greetings of his entire membership, and noted, "We need the actor, the technician, the musician and the stage employe to work together so that the employer will know that when we choose up sides, Jimmy Petrillo, Jack Bright and Dick Walsh will stand together. And if the time ever comes when someone yells 'Hey Rubo' we'll all be there to fight together."



AGVA National Administrative Secretary Jackie Bright speaking for the first time before an A. F. of M. Convention, and at the invitation of President Petrillo, pledged "complete cooperation of the American Guild of Variety Artists to the American Federation of Musicians," and said further, "No member of AGVA will ever work with instrumentalists who are not members of the Federation of Musicians."

60th annual convention

OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

Conclusive evidence of greater trade union cooperation in the entertainment field developed during the sixtieth annual Convention of the American Federation of Musicians in Denver when Richard F. Walsh, President of the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators, and Jackie Bright, National Administrative Secretary of the American Guild of Variety Artists, spoke before the Convention. Appearing at the invitation of President Petrillo, Mr. Bright pledged a common front with the musicians in dealings with employers, while Mr. Walsh announced the forging of a new bond of unity with both the musicians and A.G.V.A. Secretary-Treasurer William F. Schnitzler of the A.F.L.-C.I.O. gave a forty-five-minute address which was of tremendous interest to every delegate present.

In introducing A.G.V.A.'s leader to the Convention on the opening day, President Petrillo told how a new era of understanding and cooperation now exists between the two unions.

In responding, Mr. Bright said he would have offered long odds a year ago against his ever being invited to address the Federation, but that he was proud and gratified to accept Mr. Petrillo's invitation.

Bright pointed out that A.G.V.A. had been plagued by an inept leadership that had been responsible in large part for the strife that existed between the A. F. of M. and A.G.V.A. a year or more ago.

Mr. Petrillo, Bright said, had opened the door to complete cooperation. Leading A.G.V.A. "back to the house of labor" and paying debts incurred in the jurisdictional war had been the main objectives of his administration, Bright said.

Today, the A.G.V.A. spokesman said, the actors' union has firm union contracts and useful pension funds as well as a hospitalization program under way.

This maturity could not have been reached by A.G.V.A. without Petrillo's cooperation, and in return A.G.V.A. has responded completely, Bright said.

The A.G.V.A. leader praised President Petrillo as having already done more for his union and labor generally than most labor

leaders. He complimented the A. F. of M. on being a "clean union," led by a man who is not a "yes man" but who sits high in national labor councils.

Bright said that the A. F. of M. has been helpful to A.G.V.A. in winning a bargaining representation decision vital to the actors' union and continued "The musicians and the actor contribute together to the American way of life."

"For the future," he concluded, "I pledge the complete cooperation of the American Guild of Variety Artists to the American Federation of Musicians and to that end no member of A.G.V.A. will ever work with instrumentalists who are not members of the Federation of Musicians."

Warm applause followed Mr. Bright's address.

Introducing William F. Schnitzler, Secretary-Treasurer of the A.F.L.-C.I.O., on the second day of the Convention, President Petrillo said all labor is fortunate to have such a leader, and saluted him for the tremendous role he played in bringing about the merger of the A.F.L. and C.I.O. The following are excerpts from Mr. Schnitzler's speech:

Speech by William F. Schnitzler

One of the most enjoyable aspects of my job is the opportunity it affords me to meet with and talk with delegations such as this. Today I am especially pleased to have this opportunity, for I have long meant to extend to the American Federation of Musicians my heartiest thanks for the hours of real pleasure that you men and women, and the members you represent, have provided for me and for every other American through your free concerts.

It seems to me that every city I visit, as I travel around this great country of ours, I read stories about such concerts—a band concert or a philharmonic concert—arranged and provided for by the Trustee of the Music Performance Trust Funds, without charge, as a service to the community. Just the other day, for example, I noticed in the Washington papers—and I think you should know that you got a good play in all three papers—the story about the free concerts that musicians

in the District of Columbia will be playing at our beautiful Watergate, and I made up my mind to be there as many evenings as my schedule permits.

It seems to me—and I'm speaking as a trade unionist—that one of the excellent results of this campaign of yours is to sharpen the public's interest in live music from live musicians. As you enhance the public's appreciation of music—and live concerts—you, of course, enhance the opportunities for private employment of musicians.

Yes, you have done a fine job, not only by providing employment and employment opportunities for your members, but in contributing to the cultural growth of our communities. I consider it one of the soundest examples of the countless ways in which American trade union members aid their individual communities; build a better America; make this great land of ours an even more wonderful place in which to live.

So, I say to you, in the age-old word of commendation for all artists:

"Bravo! Bravo!"

I also want to take a moment to publicly thank your great president and my good friend, Jimmy Petrillo. I want to say, President Petrillo, in the presence of your fellow union members, what I have often said on other platforms. You, Jimmy, have rendered distinguished and important service—not only to your own union, but to the entire labor movement.

You know, Jimmy, I've sometimes heard you referred to as a "dictator," probably by the very same people that contend musicians should play at their own economic wake.

I recommend to all those who insult this great union and its president by that false libelous tag, that they read the complete proceedings of the highly publicized internal trial of those members of your Los Angeles local which occupied so much time and mature attention at your last Convention.

The entire handling of this matter—the careful procedures which in fact anticipated the very codes which the A.F.L.-C.I.O. has adopted for the insurance of democratic procedures—the maturity, the deliberation, the thoughtful handling of the entire matter—all those demonstrate the falsity of that charge of "dictatorship."

And, mind you, President Petrillo abstained from those discussions and deliberations.

I suppose, Jimmy, that this must have confounded those critics of the labor movement who believe their own false propaganda—but the facts speak louder than the lies.

Yes, Jimmy Petrillo has been an excellent leader of this union. He has been, as well, a tower of strength in the councils of the A.F.L.-C.I.O. which he serves with distinction as a vice-president.

The A.F.L.-C.I.O. makes a lot of demands on its vice-presidents, the members of the Executive Council, who spend long hours on the problems of the united labor movement . . .

In the trade union movement, we have two historic, time-proven mottoes: "United we stand" and, "The strong shall help the weak."

(Continued on page fifteen)

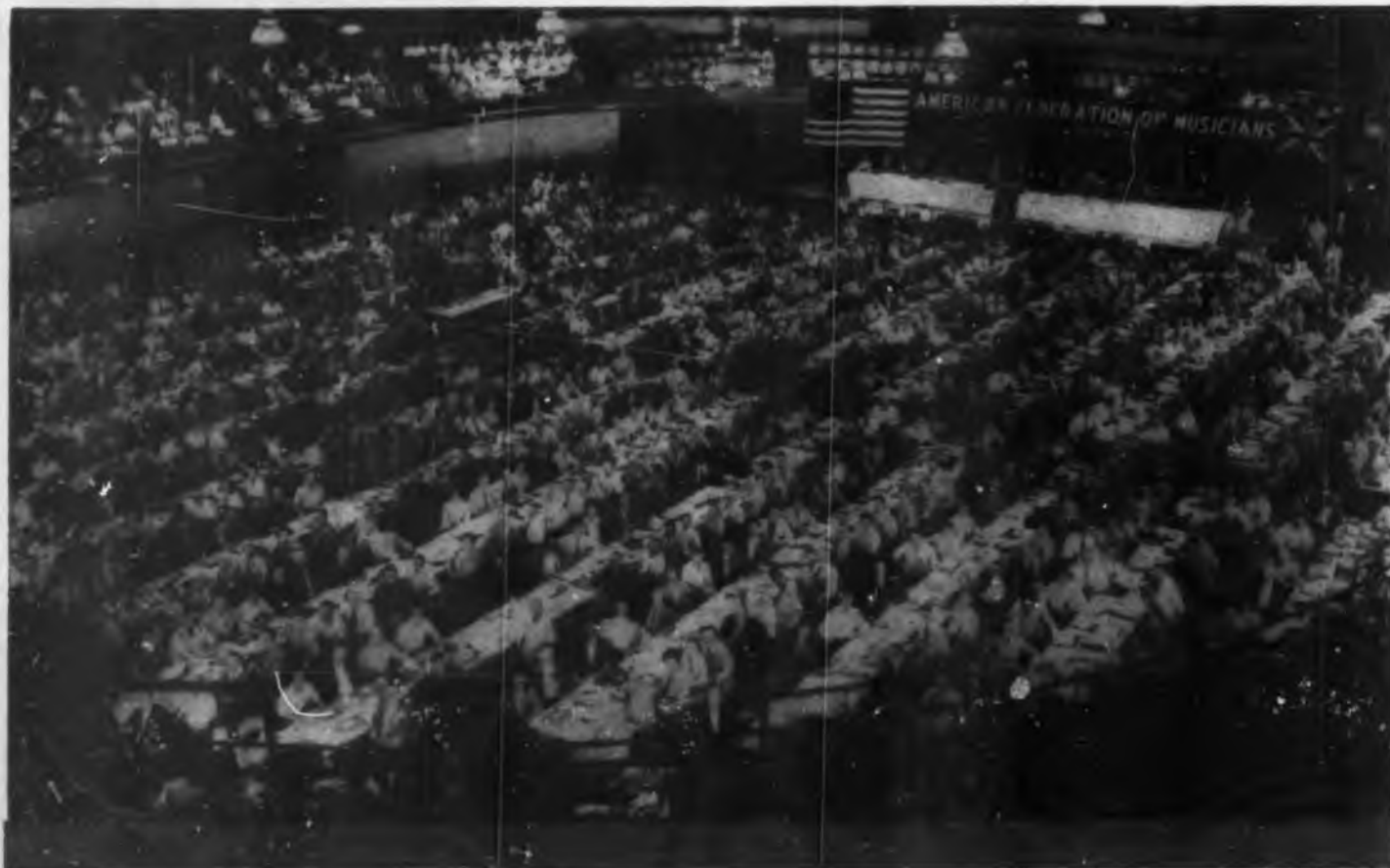
KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



Officers of the Southern Conference reelected for another term are congratulated by members of the International Executive Board at the termination of their two-day session which brought unanimous approval of the Federation's stand in opposing opposition to the Music Performance Trust Funds.

An emotional note was injected when George Gorody, a Hungarian refugee musician who fled his country during the October revolt against Communism and was taken into membership by the San Francisco local, appeared to thank President Petrillo and the union for enabling him and other Hungarian musicians to "enjoy a new freedom."

Largest Convention in the history of the American Federation of Musicians, seating 1191 delegates, assembled in the Denver City Auditorium for the four-day session.





Unopposed officers—President Petrillo, Vice-President Bagley, Secretary Cluettmann and Treasurer Clancy—take the oath of office for another term together with members Rapp, Harris, Ballard, Kenin and Murdoch of the International Executive Board, following their unanimous election by the Convention.

Members of the Canadian delegation representing thirty-six locals of the Federation show their staunch support of President Petrillo and Walter M. Murdoch, Canadian representative on the International Executive Board, at the Sixtieth Annual Convention.



E. E. Stokes, left, of Local 65, Houston, Texas, who started his musical career fifty years ago as a member of Local 20, Denver, receives a gold life membership card from Kenneth Plummer, president of the host local. Stokes also served as Chairman of the Law Committee and officiated at the swearing in of the International officers and board members.



Top to bottom:

Delegates from the forty-eight states, Alaska, Hawaii, Puerto Rico and the Virgin Islands, register at the Cosmopolitan Hotel in Denver on Sunday prior to the opening of the Convention.

Denver Symphonic Band, conducted by John T. Roberts, director of music education in the Denver public schools, opens the Convention with a one-hour concert.

Delegates cast secret ballot for officers, members of the International Executive Board and delegates to the A.F.L.-C.I.O. Convention.



Members of six different locals serenade President Petrillo with hot Dixieland music to dispel the published charge that Convention delegates are "non-playing musicians." This impromptu "combo" was one of the surprise entertainment hits of the Convention.

In a loud and lively musical rebuke to critics of the Federation who have described delegates to the musician's Convention as non-playing musicians "who couldn't make their living by music," a group of Convention delegates opened Tuesday and Wednesday's sessions by impromptu but exceedingly professional Dixieland jazz concerts which brought down the house.

Dressed in cowboy hats and heralded by a large sign inscribed "Jimmy Petrillo's Non-Playing Card Holders Band," the pick-up combo, containing five local presidents, reamed up for half-hour jam sessions of the hottest "Dixieland" heard in Denver in a long time.

Marching down the center aisle they saluted President Petrillo as they filed on the stage which was soon thronged by delegates and guests as they crowded around to watch and cheer as number after number was beat out in perfect rhythm.

Setting the pace was a solo Symphonic bass player, president Leslie R. "Tiny" Martin, of Local 76, Seattle, Washington. Others in the "combo" included, president Mike Isabella and secretary Larry Vori, Local 27, New Castle, Pa.; president Vic Fuentesalba, Local 40, Baltimore, Md.; Bobby Doran, Local 161, Washington, D. C., president Don Jacoby, Local 284, Waukegan, Ill., president Frank Cascio's, Local 655, Miami, Fla.



Harry James

His career started almost at his birth and he has steadily pursued it ever since.

When Harry James' admirers hear he was born in Albany, Georgia, they immediately conjure up a little cottage with a rose-clustered veranda and banjo players singing folk songs to a wide-eyed youngster perched on the railing. However, it wasn't quite so romantic as all that. One has to stretch a point even to call James a "native son" of Georgia. He was born in Albany in that State, it is true, but he was born there, rather than in Schenectady, New York, or Portland, Oregon, merely because the Mighty Haag Circus with which his parents were connected—his father as bandmaster and his mother as trapeze performer—was playing a two-week stand in that town at the time, that is, on March 15, 1916.

James got his middle name, "Haag," incidentally, because his father, Everette Robert James, wanted to commemorate his long connection with the circus — his own and his wife's — in some sentimental way.

It's All in the Timing

By the time young Harry was four years old, he was trouping along with his parents, and by the time he was eight, he was a working member of the circus. His father let him fill in, in the circus band, and coached him in the intricacies of cuing. The boy used to watch the tight-wire performer climb the wires and attempt that backward somersault four times while his father led the band in proper crescendo and decrescendo exactly in rhythm with the movements. At the fifth try, bandmaster Everette James, using that sixth sense that long years in the circus develops, would have the band come in with a triumphant chord, and of course the tight wire performer would make it! The youngster learned that every act is done to counts, and that it was the music that made the counting possible. Today his stream-lined, seemingly effortless programs show the result of this training.

Harry's time sense was further developed when, at the age of ten, in an act billed as "The Youngest and Oldest Contortionists in the World," he held his own as co-performer with a sixty-five-year-old expert in the art.

By this time, too, he was doing trumpet solos and giving circus audiences samples of that full, warm tone which later was to send youngsters rug-cutting up and down the aisles.

James' circus days ended when he was fourteen and his family retired and moved to Beaumont, Texas. The boy was soon looking around for some outlet to his ambitions in that town. First he played dates with the local orchestra of Joe Gale. Then, at the age of nineteen, he joined Benny Pollack's band. The Pollack band, it will be remembered, though it was the real "hot jazz" of those days, got its effects chiefly by playing a sort of arranged Dixieland music.

Then came the Benny Goodman era. Benny Goodman happened to hear Harry's trumpet playing on one of Pollack's records. He visited a live performance of the band and realized here was a find. One night after James had given a particularly vivid description of what a trumpet can do, given a jazzist's instincts and a showman's éair, Goodman went backstage and offered the young man a job with his own band. Krupa, Ziggy, Hampton and Benny's brother, Harry, were other members of the group. James was really in the big-tent now.

James stayed with the Goodman band two years, 1937 to 1939, and they were fruitful years. That new word, "swing" had just given jazz a fresh impetus, and Goodman was one of its most expert interpreters. In fact, it has been said that this band leader almost singlehandedly ushered in the big-band "swing" craze. Goodman, by the bye, had been a member of Benny Pollack's band at an earlier date, and had benefited from that leader's craft.

As a member of Benny Goodman's orchestra, James had a try at all kinds of jobs: dance, radio studio, night club, ballroom, one-nighters. After these years with Goodman whom he credits with putting the finishing

touches on his style, his success as a trumpeter-leader was a foregone conclusion. Goodman at least felt that way and proved it by putting up the money to set up James with an orchestra of his own. James has never ceased to praise Goodman for his generous gesture.

At first the going was hard. The James band played anywhere, filled any kind of engagements, in order to eat. But James was anything but downhearted. "Here I was," he reminisces, "twenty-three years old and leading my own band. I was thrilled every minute of the time. The rough going didn't matter."

That first year a young singer came to prominence through his singing with the band: Frank Sinatra caught the attention not only of his colleagues but of most of the playing musicians around the country.

He Arrives

After gaining popularity through his recording, "You Made Me Love You," James began to build up a sound reputation. It was in the Spring of 1943 that he really arrived. His appearance at the Paramount Theatre in New York City resulted in such traffic jams and riots that he made the front page of all the big newspapers. The crowds started to appear every day at 1:00 A. M. By 8:00 A. M. special policemen had to be called to handle the 5,000 to 8,000 swing-crazy youngsters swarming the sidewalks.

On July 5, 1943, James married Betty Grable. They now have two daughters in school. James' oldest son, Harry Jeffrey James, a few months ago won top honors for his trumpet playing in a statewide contest in Texas.

In a recent interview Hal Spector put three very pertinent questions to James. James' answers are significant.

Question No. 1. Why are you still playing the trumpet?

"That's a funny question to ask a musician. I am still playing the trumpet because I love and enjoy it. If I wanted to, I could

(Continued on page fifteen)

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HARRY JAMES

(Continued from page thirteen)

give up the band business right now. But when you enjoy something, you don't want to give it up."

Question No. 2. If you had your life to live over again, would you take up the trumpet?

"Don't even say it. I would again and again! It's a great feeling to know that you have accomplished something on this earth which has brought pleasure to millions of people throughout the world."

Question No. 3: Have you any advice to give to youngsters?

"Yes. The only way anyone gets to the top in this business is by honest devotion to music. If a youngster thinks there is something else he would like to do, in addition to music, then he really isn't there. You've got to eat, sleep and live music twenty-four hours a day."

James has a forward-looking attitude for the whole field of music. Unlike so many jazzmen who mourn the "good old days" he looks forward to a rich and eventful future for jazz. His words ring with confidence. "The band business is here to stay! You can count on that!"

The Harry James Band is certainly here to stay and each year widens its scope. For the first time this Fall it has been engaged to tour Europe. The starting date will be October 1 and they will be over there approximately six weeks.

BAND NOTES

Chester Elks Band

With 1,200 persons looking on, the Chester Elks Band played the first of its series of free band concerts at Chester Park in that Pennsylvania city on June 18. It is also playing a series (Thursday evenings) in Glen Providence Park in Media, Pennsylvania. The band's manager is Robert B. Keel, its conductor, Thomas G. Leeson. J. Wharton Gootee is its associate director and Robert Holm its assistant director. All are members of Local 484.

Kansas City, Missouri

Loose Park is the site of the band series put on this summer through sponsorship of the MPTF of the Recording Industries in Kansas City. Dee Courtney is directing the concerts, which started June 30 and are being presented each Sunday night.

Conference Prelude

At the forty-third annual session of the Penn-Del-Mar Conference held at the Yorktown Hotel in York, Pennsylvania, on May 18 and 19, the delegates were entertained for an hour before the opening by a fine concert presented by the Spring Garden Band of York.

Queens Series

The twentieth season of summer concerts in Forest Park, Queens, New York, began June 23 with a concert by the Fordham University Band conducted by George F. Seuffert. This program featured Leona May Smith as cornet soloist. It was the first of twelve concerts to be presented on successive Sunday afternoons under the joint sponsorship of the Workmen's Benefit Fund of Ridgewood and the Music Performance Trust Funds of the Recording Industries obtained with the cooperation of Local 802, New York.

Buys "Sells"

The Hagerstown Municipal Band in that Maryland town, opened its forty-second season of summer concerts and its thirty-seventh under the direction of Dr. Peter Buys, on June 16, in the City Park amphitheatre.

The band of fifty members, all of Local 770, is a well-rehearsed, competent organization. It takes part in all civic and patriotic parades and events in the Hagerstown area, and, through the Music Performance Trust Funds of the Recording Industries spreads goodwill as well as good music throughout the area of Local 770.

60th Annual Convention

(Continued from page nine)

Merger has proven once again the complete validity, the basic truth of these slogans, which are our traditional guideposts.

It is because of this new strength that has come with unity that we can look with confidence toward eventual victory in the legislative arenas on so many of the grave issues that face the entire trade union movement, and victory as well on those issues that are of paramount importance to our individual affiliates.

In working, in fighting for legislative improvements such as repeal of the infamous Taft-Hartley law and adoption of a fair and just labor-management relations statute, we are never unmindful of individual issues such as the cabaret tax, which has so plagued your industry.

The A.F.L.-C.I.O. has joined and it will continue to work with the Musicians Union for relief from this unjust tax, this hold-over from a long-vanished wartime economy, this law which is not so much a tax on admissions as it is a tax on jobs.

You know, the position of the big-business Administration on this particular issue is a clear example of how ludicrous is their battle cry that business men can provide this nation with a better government than any other group.

Let's examine the issue from a business standpoint.

I am sure you know that the most this tax yields is about 40 million dollars annu-

ally. But do you know that a tremendous percentage of this income is spent just trying to enforce this tax; that it is a king-size headache to the Treasury Department because of the paperwork and the man-hours which must be spent in policing this section of the tax law?

Now if a business corporation had a product that costs so much to distribute that it was really uneconomical to handle, that corporation would get rid of the product pronto. It would look for a product where the return was more commensurate with the effort.

But not the big businessmen who administer the affairs of the Treasury Department. They don't want to budge. They aren't interested in simple justice.

They aren't interested for example in collecting the income that this nation would have if we imposed a just and righteous tax on the oil millionaires of Texas by eliminating or reducing the depletion allowance for oil wells.

Oh, no! They would much rather keep a tax like this without regard for the smothering effect it has upon not only your industry but upon the jobs of waiters, and cooks and bartenders—and yes, upon all other workers who service the cabarets.

I am confident that you will win this fight because your cause is just. I promise you that the A.F.L.-C.I.O. will work with you consistently for the achievement of that cause . . .

Mr. Schnitzler was given a standing round of applause at the conclusion of his address.

On the final day of the Convention, President Petrillo introduced President Walsh of the International Alliance of Theatrical Stage Employes and Motion Picture Machine Operators as the head of a union which, while one of the smallest in the A.F.L.-C.I.O. is second to none in economic strength. It is a union, he said, which enjoys a mutual understanding with the A. F. of M., because its problems are similar and deserving of mutual cooperation.

In his address Mr. Walsh said he had been a member of his union since 1917 and for a long time thought of the A. F. of M. as part of his own union because they worked so closely together. In late years, he said, the two unions had drifted apart through petty misunderstandings. In order to remedy this, Mr. Walsh said, he had invited Jimmy Petrillo to address his Convention last year. When prior commitments on Mr. Petrillo's part had prevented his acceptance, Mr. Walsh said he had welcomed the invitation to speak to the musicians.

Extending the greetings of his entire membership, Mr. Walsh said, "I think we need to draw closer together. We need the actor, the musician, the technician and the stage employe to work together so that the employer will know that when we choose up sides, Jimmy Petrillo, Jackie Bright and Dick Walsh will stand together. And if the time ever comes when someone yells 'Hey, Rube' we'll all be there to fight together."

Mr. Walsh received a great ovation, after which Mr. Petrillo thanked him for attending and backed up the I.A.T.S.E. President's remarks by pledging, "We will work together."

over
FEDERATION
 field

Meeting together of groups of persons to discuss common woes and devise common cures is in itself a stimulant, and the delegates departing from the Denver Convention showed on their faces new spirit and new resoluteness. They will have need of this strength in the days to come. We doubt that any representative body of labor union members has ever before had such crucial and complex problems to solve. How they were acted on at the Convention and how the enactments will be carried through in the months to come is a test not only of business instincts and legal acumen but of the very spirit of humanity. Our heartfelt thanks for the impartiality of outlook, the patience and the judgment evidenced by the A. F. of M. officers in these dark and difficult times.

More than four hundred were present May 13 at the dinner dance held at the Martinsville Inn, New Jersey, to celebrate the fifty-fifth birthday of Local 204, New Brunswick. Special guests were International Secretary Leo Cluesmann, International Treasurer George V. Clancy, and County Court Judge Charles M. Morris, Sr., whose father was an early president of the local. The two officers, in their brief talks, stressed the importance of member participation in the activities of the Federation. The value of good public relations was explained in terms of getting before the public the Federation's side in controversies, so that judgment might come as a result of complete presentation.

Ossie Walen was toastmaster and Rose Anklowitz played the piano during the assembled singing of the National Anthem. Edward Pochinski, as general chairman, was ably assisted by Albert Quaranta, John Honywill, Bernard Siegel, Donald R. Rockhill, Russell Locandro and John Templin.

The Detroit Local's Bulletin, "The Keynote," tells about the city's lively band situation. "On Belle Isle we have fifty-three men," the item reads, "the rotating Parks Band thirty-nine men, C. Leroy Smith's Band of thirty-five men and the Detroit Symphony at the Fair Grounds with almost ninety

men." This is a most satisfying array of free musical entertainment for metropolitan Detroit—and, above all, it is LIVE MUSIC!

A gold and mahogany plaque was presented on June 6 to Brother Guillermo Pomares, President of Local 468, Puerto Rico, in rec-



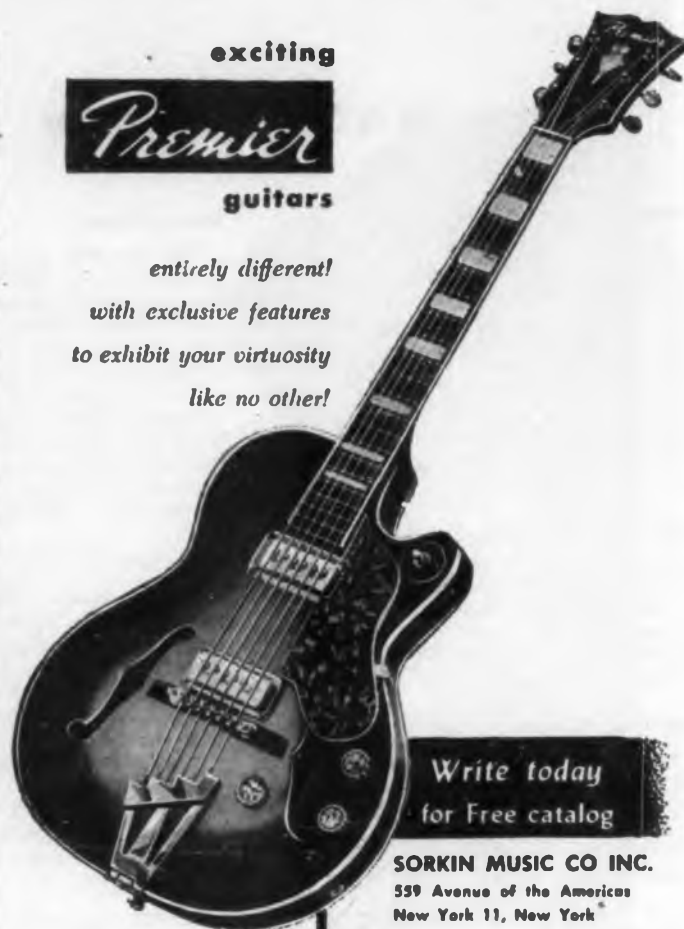
A plaque honoring the services rendered to Puerto Rican musicians by Guillermo Pomares, president of Local 468, San Juan, Puerto Rico, is presented him by the mayoress of San Juan during ceremonies on June 6 at the San Juan Municipal Building.

ognition of the excellent and outstanding services rendered by him to the musicians of Puerto Rico.

The presentation was made at a ceremony in the Municipal Building of San Juan by the Mayoress of that city, the Hon. Felisa Rincon Gautier, on behalf of Local 468 membership.

A reception at the Roof Terrace of the Municipal Building given by the Mayoress followed the ceremony, which was attended by outstanding figures from Puerto Rican music circles. A further reception was given by Local 468 at El Patio Espanol.

John Pulverenti, proprietor of the Tropical Inn, Port Ewen, New York, has come up with a happy idea, and, what's more, has put it into action. Realizing the trouble traveling units have in securing rooms when they arrive in any jurisdiction outside metropolitan areas, not to speak of the expenses entailed in room rental, eating out, and paying transportation to



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and from the place of performance, he has purchased a house near his Tropical Inn, for the sole use of units playing his club. For instance, the Mel-O-Dots, shown on the opposite page, pay him eight dollars per man per week. In return they are in full possession of a home with all facilities,

clean changes of linen every day, TV, radio, cooking, heating—all at no extra cost. All they have to do is to purchase whatever food they wish, cook it "at home" and enjoy a good meal.

The Tropical Inn, by the bye, is considered one of the most beautiful clubs in the East. Mr. Pul-

INTERNATIONAL MUSICIAN



The residence purchased by John Pulveranti, Port Ewen, New York, for housing traveling units playing at the Tropical Inn of which he is the proprietor. The "McI-O-Dots" are shown here receiving the keys from Mr. Pulveranti. On the extreme left is the vocalist of the band. Continuing to the right are Billy Wells, Local 294, Lancaster, Pennsylvania; Michael J. Marchuk, secretary of Local 215, Kingston, New York; John Pulveranti; Fred Costa, Local 294; Haskell Ross, Local 655, Miami, Florida; Rickey Wells, Local 802, New York.

verenti has hired traveling units for the past ten years every week-day night, in conjunction with local bands on Saturdays. His thoughtful gesture in providing them with a home deserves to be copied by other night-club managers throughout the country.

September is only two months away, a fact that has a particular significance to members of Local 203, Hammond, Indiana. For some time in September occupancy is scheduled in their new "Musicians' Hall" which they have been busily constructing at 173rd and Indianapolis Boulevard in that city. In fact, ground was broken for this project on February 17, 1957 (see photograph), on a one-hundred-foot site in the Woodmar District.

The building now assuming shape consists of an office for the local's secretary, a board of directors' room, kitchen, bar room and hall. Built by union crafts, its cost with furnishings will be well over \$100,000.

Why is it that when a man retires and time is no longer a matter of urgent importance, his colleagues usually present him with a watch?

From "Fanfare,"
Local 73, Minneapolis.

As celebration on reaching its half-century mark this month, Local 443, Oneonta, New York, will hold a chicken barbecue at Angellotti's Grove in that city.



Members of Local 203, Hammond, Indiana, foregather at the ground-breaking ceremonies for their new Musicians' Hall. Kneeling, left to right: Joe Matton, member building committee; Hal Morris, member building committee; Ken Newlan, director; Derian "Dodo" Klompner, director; Mel Arnold (Mokhieri), member building committee. Standing, left to right: Peter Gindl, member board of governors; Percy Glover, treasurer; Pete Skafish, member building committee; Joe Shep, president; Ross Lloyd, secretary; Len Zuffa, member building committee; George Czarnicki, member board of directors.

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● **LEON RAPER**, first trumpet of the Louisville (Kentucky) Orchestra, was born in Tyler, Texas, in 1923. He received both his B.A. and M.A. degrees from the Eastman School of Music. Before joining the Louisville Orchestra in 1954 he played first trumpet in the New Orleans Symphony and the Baton Rouge Symphony. He has also been a member of the Rochester (New York) Philharmonic Orchestra and the North Carolina State Symphony. For several seasons he has played in the Peninsula Music Festival in Fish Creek, Wisconsin, under the direction of Thor Johnson.

He has had wide teaching experience. He was assistant professor of music at Louisiana State University. He taught in the Louisville and Jefferson County (Kentucky) public schools as well as the Southern Baptist Theological Seminary. He now teaches trumpet, orchestration and ensemble at the University of Louisville School of Music. During the current season he is on the faculty of the summer session at the Eastman School of Music and is a member of the Eastman Chamber Orchestra.

His wife, Mary Mitchell Raper, is official pianist of the Louisville Orchestra as well as teacher of piano at the University of Louisville School of Music.



● **PEGGY SCHUMACKER**, solo harpist with the Buffalo Philharmonic, started playing the violin at the age of three—with plenty of encouragement both from her teacher mother and from her lawyer father. That was in Philadelphia in 1937. At five she started piano and at nine began her study of the harp under the instruction of Marjorie Tyre. She entered Curtis in 1952 and spent the four following years, winters at Curtis, summers in Camden, Maine, as a member of Salzedo's harp colony.

Her orchestral experience began in 1949 when she became a member of the Symphony Club in Philadelphia, of which Arthur Cohn was the conductor. This training continued until 1954. Then in 1955 she joined the Philadelphia Little Symphony. She also played with the Civic Opera Company and with the La Scala Opera Company, both in Philadelphia as well as with the Ballet Russe de Monte Carlo during its Philadelphia run.

In 1956 she was engaged by Josef Krips as harpist of the Buffalo Philharmonic. She plans also to play in chamber groups in that city.

Miss Schumacker is an expert swimmer and has "a big box of medals and a shelf of trophies stowed away somewhere."

● **WERNER LYWEN**, concertmaster of the National Symphony, was born in Berlin, Germany and studied at the State Academy of Music there. His debut recital also took place in that city, at the Singakademie.

Coming to America in 1937, Lywen played for Artur Bodanzky, then musical director at the Metropolitan Opera, and was engaged as a member of that orchestra. He resigned in order to accept at the New York City Center, the position of concertmaster both for the opera orchestra and for the New York City Symphony under Leonard Bernstein. Here he performed as soloist on various occasions.



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After the New York City Symphony was discontinued due to financial difficulties, Lywen became concertmaster of the Radio City Music Hall under Alexander Smallens. However, when Smallens resigned in 1950, Lywen was approached by Howard Mitchell, conductor of the National Symphony and asked to become concertmaster of that orchestra. He has been there ever since.

Lywen has frequently appeared as soloist with the National Symphony in the home city and on tour. He has also been soloist in Brahms' Double Concerto—with the first cellist of the orchestra, John Martin, as his companion—under the baton of Bruno Walter.

In 1956 Lywen performed with Richard Dirksen all the Mozart works for violin and keyboard, in eight recitals, at the Phillips Gallery in Washington, D. C. These were given in chronological order, covering Mozart's creative work from his sixth to his thirty-second year.

Mr. Lywen is especially proud of one of the newspaper comments the cycle received: "The Lywen-Dirksen performance was pretty close to perfection," the critic stated. "During the days when Bernard Shaw was a music critic, he remarked about the great fiddler, Ysaye, that he 'came triumphantly through the highest test a violinist can face—a Mozart sonata.' Mr. Lywen triumphed not once but five times last night."



● **GAETANO MOLIERI**, principal violist of the Minneapolis Symphony Orchestra, carried considerable experience into his job in the Twin Cities. A native of Philadelphia—he was born there in 1924—he first studied the violin under Angel Petrella and, later, under Eudice Shapiro. It was only later he became fascinated by the more mellow sound of the viola and seriously took it up. His teacher was Max Aronoff of the Curtis Quartet.

After completing a four-year scholarship course at the Curtis Institute of Music, where he studied under William Primrose, he was appointed solo violist of the Kansas City Philharmonic. In 1948, after three years there, he went to Houston to fill a similar position with that city's Symphony Orchestra for seven years. In 1955, at Antal Dorati's invitation, he became first violist of the Minneapolis Symphony.

Molieri has appeared as soloist with the symphony orchestras of Houston and Minneapolis, and has performed over the CBS, the ABC and WOR networks in New York City. He collaborated with pianist Albert Hirsh in recitals through the Southwest. In Houston he was a member of the Music Guild quartet for three years.

After the regular season Molieri devotes his time to learning new works, reading, outdoor sports: swimming, boating and tennis.

● **THOMAS KENNY**, first horn of the Baltimore Symphony, has at one time or another been identified with six of our major symphony orchestras. Born in Albany, New York, thirty-one years ago, he fell in love with the horn at the age of fourteen while listening to Rudolph Puletz when the Cleveland Orchestra came to his home town. He at once obtained a horn from the school orchestra and soon began to study in the summer of 1942 at Tanglewood with William Valkenier, then solo horn of the Boston Symphony. After serving with the navy in the South Pacific from 1942 to 1946 he returned to the study of the horn at Tanglewood. However, the navy re-called him until 1949. Again resuming the horn at Tanglewood in 1949, he got a job as assistant first horn in the Baltimore Symphony for two seasons and studied with Pietro Antonelli, formerly of the Philadelphia Orchestra. He left to play assistant first horn with the Cleveland Orchestra for two seasons, meanwhile studying with Ernani Angelucci. He then went to the New Orleans Symphony for one season, then returned to the Baltimore Symphony as first horn. He played two summer seasons with the Virginia Symphony, two summer seasons with the North Carolina Symphony, and four summers with the Miami Summer Symphony. He taught summer classes at the University of Miami. In the summer of 1955 he went as alternate first horn with the NBC Symphony on its tour of Asia and the Far East.

Mr. Kenny has been first horn with the Baltimore Symphony for the last three seasons. Besides his orchestra work, he teaches at the Peabody Conservatory and is an active member of the Baltimore Woodwind Quintet.



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CHICAGO

Grant Park Concerts, Chicago's eight-week series (June 26 to August 18) of Music Under the Stars presented free by the Chicago Park District, is bringing to Chicagoans another season of classical music together with popular selections of contemporary composers.

This, the twenty-third consecutive season of the concerts, include Haydn's *Creation*, "An Evening in Old Vienna," "Music of the Nations," Highlights of Italian and French Operas, "An Evening With Offenbach," and, concluding the season, Verdi's *Rigoletto* in concert form.

Of the thirty-eight musical programs of the Ravinia Park (Chicago) series, June 27 to August 10, twenty-one are symphony performances, four jazz, seven chamber music and six, ballet. Composer-conductors Virgil Thomson, Roy Harris, Lukas Foss and Walter Piston are scheduled to conduct their own works.

CINCINNATI

Now in its thirty-sixth season, the Cincinnati Summer Opera is living up to its reputation for presenting opera at its best both in music and in staging. The operas are given nightly, except Mondays and Tuesdays. Managing director, Robert L. Sidell—he is also president of Local 1—has engaged many favorites from past seasons, among them Eleanor Steber, who returns to star in *La*

Tosca, July 11 and 13, and in *Der Rosenkavalier*, July 17 and 20, and Nadine Conner, to sing the lead in *Faust*, July 12 and 14. He has also engaged many fine singers for their first appearances at the Zoo. Antonietta Stella made her Cincinnati debut with the opening opera of the season, June 29, appearing as Leonora in *Il Trovatore*. Local debuts of Frances Bible and James Pease are other highlights of the season.

PHILADELPHIA

The Robin Hood Dell season, from June 17 to July 25, has already had Wallenstein, Paray, Zeller, Allers and Hilsberg on the podium. During the fifth week Golschmann will conduct, and during the sixth week Iturbi. Instrumental soloists of the season have been Brailowsky, Stern, Morini, and Luboshutz and Nemenoff. Still to come are Jorge Bolet, pianist, who will be soloist at the July 22 concert, and Michael Rabin, violinist, who will be soloist on July 25.

CHAUTAUQUA, NEW YORK

The twenty-ninth season of the Chautauqua Symphony Orchestra opened July 5, with its musical director, Walter Hendl, on the podium in his fifth season there. Mischa Mischakoff returned as concertmaster for his twenty-ninth season.

Symphony concerts will be heard four times

a week during the seven-week period of the Chautauqua Institution. Howard Hanson will act as guest conductor of his own Symphony No. 5, and Alberto Bolet, conductor of the Havana, Cuba, Philharmonic, will be guest conductor August 4 and 6.

The Chautauqua Opera Association, also in its twenty-ninth season, opened July 12 with a performance of Sigmund Romberg's *The Student Prince*. This, and the other offerings—*La Traviata*, *Carmen*, *La Bohème*, *Lucia di Lammermoor* and *The Tales of Hoffmann*—will each be given two performances.

MILLBURN, NEW JERSEY

The final concert of the New Jersey Summer Music Festival, advertised (via stickers on automobiles) as "Sundays at 4," will take place in Millburn's Paper Mill Playhouse, on July 14. Soloists will be John Corigliano, violinist, and William Lincer, violist. Samuel Antek is the orchestra's conductor.

SANTA FE, NEW MEXICO

From July 3 to August 29, a company of sixty-five singers and instrumentalists will perform opera in Santa Fe, in the new Music Pavilion, which consists of a roof supported on six pillars above outward-fanning side walls of redwood. Advantage is taken of the Jemez Mountains as a natural backdrop. A crescent-shaped reflecting pool between the

INTERNATIONAL MUSICIAN

orchestra pit and the audience is not only visually satisfying but improves the acoustics. The 480 seats are under the stars. The money for the theater itself as well as for the summer's season has been forthcoming from the citizens of Santa Fe.

The productions are *Madame Butterfly*, *The Barber of Seville*, *Così fan Tutte*, *Ariadne auf Naxos*, *The Rake's Progress* and Pergolesi's *La Serva Padrona* billed with *The Tower*, a new comic opera by David Marvin Levy. Stravinsky will supervise the production of *The Rake* and Robert Craft will conduct it.

John Crosby is the general director, Dr. Leopold Sachse the artistic director, and Vernon Hammond the conductor and chorus master.

FISH CREEK, WISCONSIN

In an atmosphere that is favorable to the hearings of new American works, the Peninsula Music Festival will again this year present premieres and new arrangements, commissioned by the festival's music director, Thor Johnson. It will also have a special program honoring Dr. Rudolph Ganz on his eightieth birthday.

The premieres are Benjamin Lees' *Divertimento Burlesca* and Marion Board's *Siblings*. Caix d'Hervelois' Suite in A major for Viola and Orchestra will be given in a new arrangement by Doris Bogen Preucil; and Three Songs for Bass and Orchestra by Edward Collins will be presented as orchestrated by Verne Reynolds.

Soloists will include violinists Daniel Guilet, Isidore Cohen and Raymond Gniewek; violists William Preucil and Erik Kahlson; cellists Bernard Greenhouse and John Ehrlich; harpist Ann Bukay; pianists Menahem Pressler and Mayne Miller; trumpet, Eugene Blee; flute, John Krell; clarinet, Nicholas Kilburn; bassoon, Isidore Cohen. Most of these are instrumentalists also in the forty-two-member orchestra at Fish Creek, and, in their winter schedules, of major orchestras throughout the nation. Well-known vocal soloists will also take part.

Two works commissioned for earlier Festivals will be repeated, Vittorio Giannini's *Divertimento* of 1953 and Wallingford Riegger's *Dance Rhythms* of 1955.

CARMEL, CALIFORNIA

A Bach festival will be held in Carmel July 15 to 21, complete with trombone choirs sounding before each concert, organ recitals, and chamber music, harpsichord recorder, baroque flute and viola da gamba offerings. The *St. Matthew Passion* will be presented July 21.

ASPEN, COLORADO

Three concerts weekly for the ten weeks between June 26 and September 1 is the schedule for Aspen. The concerts will include first performances of Charles Jones' Symphony (August 11) and of Darius Milhaud's *Aspen Serenade* (August 18); ten appearances of the Juilliard Quartet; a guest appearance of the duo-pianists Vronsky and Babin (August 24); and seven orchestral Sunday performances, conducted by Izler Solomon, the festival's director.

Through a \$15,000 grant from the Eda K. Loeb Fund of New York to the Aspen Music School, to be used at the rate of \$5,000 per year, sixteen string players have already been awarded scholarships at the Aspen School: Arnold Bronson, Laurance W. Fader, Wom Mo Kim, Gudrun Schultz, Allan Schiller, George Mester, Donna Mae Lerew, Richard B. Johnson, Benjamin Neal Smith, John M. Korman, Kay Brainerd, Larry Alan Thies, Cornelia Bonhoeffer, Nicholette Ganshaw, Richard L. Kilmer, and Beverly C. Shores.

Norman Singer is the executive director of the festival and dean of the Aspen Music School. Paul Vellucci is music director of the opera studio and conductor of the chorus.

PROVINCETOWN, MASSACHUSETTS

A symphony orchestra which operates solely in the summer season might well come under the heading of a festival orchestra. Anyway, as it now enters on its third successful season, the spirit of the Provincetown Symphony is festive. For in two short summers it has achieved a permanent status as a well-integrated orchestra. This summer it will give concerts in Chatham and at the Coonamessett Music Festival, as well as in Provincetown. In fact, the whole Cape is richer for its existence.

The orchestra's conductor is Joseph Hawthorne, who has also been for the past two years conductor of the Toledo Orchestra.

STRATFORD, ONTARIO

Benjamin Britten will conduct his opera, *The Turn of the Screw*, at the Stratford (Ontario) Shakespearean Festival this summer. It will be produced by Basil Coleman. This, the North American premiere of the opera, will take place in seven performances August 20, 23, 28, 30, and September 3, 4, and 6.

The music festival which runs from July 31 to September 6 will also feature the C. B. C. Symphony in four Wednesday night concerts, conducted successively by Heinz Unger, Walter Susskind, Geoffrey Waddington and Thomas Mayer. Each program will include a work by a Canadian composer. Betty-Jean Hagen and Lois Marshall will be soloists.

Jazz concerts will feature the Count Basie Band, Billie Holiday, the Ron Collier Quintet, the Gerry Mulligan Quartet and the Teddy Wilson Trio.

NEW ORLEANS

July 12 is the starting date of the eight-week Crescent City Concert season. This, the fourth season of "Summer Pops" in New Orleans, uses a fifty-three-piece orchestra. The conductors will be Milton Bush, Paul Weston, George Jansen, Peter Dombourian, and James Yestadt.

YELLOW SPRINGS, OHIO

The Shakespeare Under-the-Stars Festival has widened its activities to include a series of music-dramas. An opera company, directed by Dr. Benno D. Frank, is preparing Benjamin Britten's *The Rape of Lucretia*, Kurt Weill's *Lost in the Stars*, a double bill of Stravinsky's *The Soldier's Tale* and Leonard Bernstein's *Trouble in Tahiti*. The performances will take place in one of two halls—the Antioch Auditorium or the Toledo Zoo Amphitheater, depending on which is not being used on that day for the Shakespeare productions. Associate conductor is David M. Epstein. The series runs from July 3 to September 8.

(Continued on page thirty-four)



John Corigliano



Betty-Jean Hagen



Thor Johnson



Igor Stravinsky

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VIEWES AND REVIEWS

By SOL BABITZ

ON WARMING UP

Readers have written occasionally requesting an article on warming up exercises. Because the functioning of the muscles and nervous system is so personal a matter there can be no simple answer to these requests. One violinist, for example, may need an extended series of slow exercises before he begins to function at his best while another will be able to plunge into the most difficult music almost immediately after taking his instrument out of the case.

Warming up implies not only physical but mental preparation. After years of playing the individual may find that a certain familiar scale or melody can put him into the mood for playing much more quickly than a sensible technical warm-up. Thus the warm-up becomes more of a ritual than a physical preparation. While this is useful it may shut the door to much technical development by depriving the muscles of the preparation they need.

Need for Difficulty in Warm-Up

I have found that for myself the best procedure is to do something extremely difficult at first so that the subsequent playing will seem easier.

For the right hand this may consist of a very slow bow *pianissimo* (1 to 1½ minutes per stroke) or *fortissimo* (slightly faster). Also playing with the bow wrong end to, that is, with the hand holding the tip, makes the regular position seem quite easy. For the left hand, stretching provides good preparation. Fingered octave scales in tenths and unisons are good as well as the following:



The preceding exercises in unisons are very useful because they force the hand to use simultaneously the four basic ingredients of technic, namely, *right hand*—changing of bows and changing of strings—and *left hand*—lifting and lowering of fingers and shifting of positions.

In doing all of these things simultaneously the most important and most neglected aspect of technic is improved, namely, coordination between the movements of the two hands.

All of these exercises may be done with endless combinations and variants of bowings, rhythms, speeds and bow types.

Noumi Fischer of Los Angeles uses an extended series of exercises, some of which may serve to suggest further useful exercises to the reader:

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Scales in broken thirds on two strings starting first on the lower string and then on the upper one. This may be varied by starting up and down-bow, using spiccato and mixing various slurred groups with flying staccato.

The following chromatic scale, played with the first and second fingers alone and then with 232323, 123123123, and other combinations, provides excellent shifting practice:



The following types of patterns used by Mr. Fischer may be used as a guide for inventing further exercises. Note the accent combined with legato which is very useful for developing coordination, inasmuch as the same bow accent does not always occur with the same finger:



The foregoing exercises may also be played with thirds, trilled double stops in various combinations. Another useful exercise is the silent practice recommended by Harold Berkley in his Basic Violin Technic. This consists in placing the fingers on the strings with light pressure as though for harmonics and then applying strong pressure on various fingers in rhythmic patterns.

With such a vast choice of published and unpublished exercises to choose from it is necessary to choose the daily warm-up intelligently. The best way to choose is to ask oneself before beginning to practice: "In which phases of technic was I weakest yesterday?" It is usually easy to recall some one item which did not go smoothly and then to devise exercises to improve the weakness. Only in this way is it possible to start practicing with a purpose instead of from mere force of habit.

While inventing exercises to suit one's own needs one learns how to invent exercises to suit the individual needs of pupils as well. It is impossible to go through the literature hunting for an exercise perfectly suited to correct a pupil's faults. However, the teacher skilled in devising his own warm-up exercises should have no difficulty in devising an exercise precisely suited to the stage of the pupil's technical and mental advancement.

CONTESTS AND AWARDS

—A cash prize of \$300 is being offered by the Northern California Harpists' Association for a harp solo or for a work for harp in a solo capacity in combination with one or more instruments. Both a legible manuscript and a recording of the work are required. Entries are to be sent by December 31, 1957, to Yvonne LaMothe, 687 Grizzly Peak Boulevard, Berkeley 8, California.

—Howard Mitchell, conductor of the National Symphony Orchestra

in Washington, D. C., has been singled out to receive the Alice M. Ditson Award for 1957 for his "distinguished services to American music."

—The competition of the Horn Club of Los Angeles closes December 31, 1957. First prize is publication or \$250 cash; second prize, \$100 cash. For further information write to: Wendell Hoss, Chairman of Contest Committee, P. O. Box 1069, Glendale, California.

JULY, 1957

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NEWS NUGGETS

★ Santa Barbara, California, has been made the ninth regional audition center for the National Council of the Metropolitan Opera. The judges will be Lotte Lehmann, Richard Crooks and John Gutman, and the auditions will be open to singers from California, Arizona and Nevada.

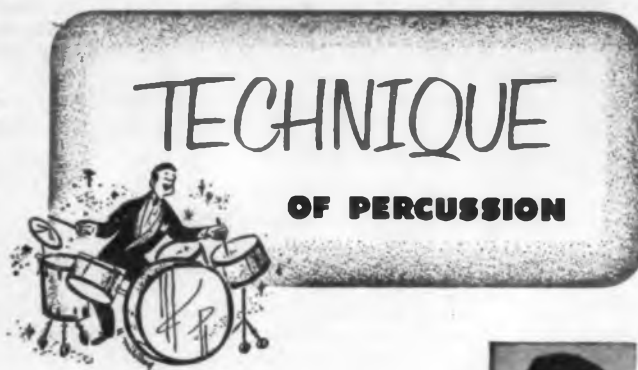
★ William Palmer and William Hughes will perform as an accordion duo at the Annual Trade Show of the National Association of Music Merchants held in Palmer House, Chicago, in July.

★ The Harpsichord Music Society, Inc., will sponsor harpsichord recitals throughout the country, award scholarships for harpsichord studies, and commission new works for the instrument in an effort to bring the instrument back to usefulness in the contemporary scene. The base of the Society's activities is the Mannes College of Music, 157 East 74th Street, New York, New York.

★ The University of Denver recently gave the premiere of *Venus in Africa*, a three-act opera by George Antheil.

★ Pablo Casals, convalescent from his recent heart attack, is again practicing his cello and taking short walks along the seashore back of his house in Isla Verde, a suburb of San Juan, Puerto Rico.

★ In its tenth convention held August 5, 6, 7, and 8 at Hotel Statler, New York City, the International Piano Teachers Association will hold teacher training courses on such subjects as "sight reading," "music Kindergarten," "business helps for the piano teacher," "the art of practicing," "technics for teaching children," "how to determine musical aptitude," and "psychology in music teaching." Speakers will be Robert Whitford, Ida Elkan, Don Day, Bill Balduzzi, Sister M. Clement, Ernest Weidner, Julia Broughton, Herman J. Rosenthal and Lawrence Schaufli.



by George Lawrence Stone



I probably have answered more questions about the drummer's flam than any other rudiment, but still they come. This is a new one, asking about the placement of the flam grace-note in relation to the measure count.

There are many ways of writing and expressing grace-notes on other instruments but, owing to the manner in which the drum is struck, we are limited to just one: the short grace-note (*acciaccatura*) a very short sharp accessory note placed before its principal note. And since in drumming the principal note of the flam is struck on its notated beat, its grace-note (which is given no value in the summing of the measure) must be played on time borrowed from its preceding note or rest.

Hence the general custom of writing or engraving a grace-note within a measure or within the value of its principal note but striking it elsewhere can be confusing to the elementary sight-reader not acquainted with the customary drum notation.

The following example shows the flam as written and as played:



The doubled grace-note of the ruff is treated similarly:



Also the three graces of the four-stroke ruff:



Some writers treat the five-stroke roll the same way when notated with grace-notes:



And the seven-stroke roll:

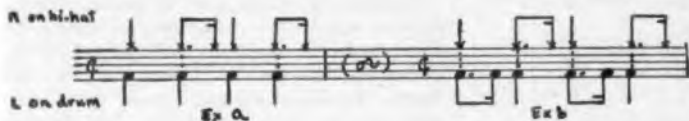


Yes, answering another correspondent, you are right. The flam is not considered too effective in modern soloing, but in other branches of music it is an extremely important rudiment, and one not at all difficult to master. Then, too, the flam is a stepping-stone into the ruff which, together with its allied figures, is indeed effective in modern playing.

The rudimental flam, played on a drumhead, is not to be executed with both sticks striking simultaneously. The grace-note should, as the instruction books say, be struck a fraction of a second before its principal note. The simultaneous attack is taboo because it chokes the drum tone, producing something resembling a rim shot.

INTERNATIONAL MUSICIAN

But there is a place for the simultaneous attack; for instance, where one stick strikes, say, a cymbal and the other the drum in unison. This really is no longer a flam, but a double blow, with the two sticks striking two surfaces at exactly the same time, viz:



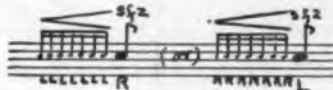
Here, especially in figure b, the side-sway of the rudimental flam is out—definitely out—and is replaced by the double blow in which both sticks rise and fall in unison. To the dyed-in-the-wool rudimental flammer this double blow, which we might call the *jazz flam*, entails some practice.

Roughing Up the Ruff

The ideal ruff is played as shown in the following, with two distinct grace-notes, usually executed by tap-and-rebound. But, as in the flam, there are exceptions to rules, and often the ruff grace-notes are buzzed or crushed onto the drumhead by a slight additional downward hand pressure as the stick strikes them. This buzz in the ruff is comparable to the buzz in the roll, about which so much has been written.



the ideal ruff



"slapstick"

With the graces really buzzed down into the drumhead and the principal note accented a *la slapstick*, the buzz ruff becomes a handy device in show drumming for producing an explosive for pointing up some stage action. And, by the way, this is but one of the many devices employed by the pit man, who so often has to "throw the book out the window" to get some special effect.

The Metronome

Comes now a question about the use of the metronome. A drummer reader who believes in coming right to the point asks if the metronome is "good or bad?" And that, friends, is a shining example of how to ask a question briefly and let it go at that, without the embellishment or superfluity of prolonged and extraneous verbosity!

As a timekeeper the metronome is an invaluable aid to the practicing drummer. It marks the time at any speed at which it is set. Its clocklike action enables a player to play his rhythmic figures along with it in time, slow or fast, hot or cold. Here it could well be called a *measuring stick*.

Use of the metronome enables a drummer who conceives solos and breaks, for instance, to execute them not only at his pet tempo, but at any tempo. This is important, for many a modern falls into the habit of working up his solos at one tempo—the one most playable for him. His hands don't work as well at other tempos, he thinks. He forgets that a leader has ideas of his own about tempos. The practice of solos timed by the metronome sometimes set slower, sometimes faster, helps to impart the flexibility needed to streamline his drumbeats into the beat of any band at any tempo.

For the speedhound the metronome is a *must*. This character makes a practice of working on exercises to develop speed until, as Joe Morello puts it, "it hurts." Then or later he checks his efforts against the metronome and, when he finds he has advanced his speed another notch and can still hang on, he is for the moment a *most happy fella*.

If, in the endeavor to reach an extra notch, he practices so hard, so fast or so long that he becomes tangled up into a mental knot plus a physical tension, all he has to do is to slow down the good old timekeeper a few notches, relax at the slower tempos and begin the upward climb again.

The one thing to avoid is excessive use of this instrument—as a timekeeper, that is. One shouldn't depend on it to the extent that accurate timing cannot be maintained without it.

Thus, used sparingly, the metronome can be "good," while if leaned on too much it can become "bad."

(Continued on page twenty-nine)

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CHAMBER MUSIC

Chamber music is, for me, always a workshop. It is a place where laboratory experiments in the field of abstract music can be made without great difficulty; and it has the great advantage of being able to get a soon performance so that one does not have to wait forever (as with opera) to hear what one has attempted, and to hear it before an audience. Therefore, despite its super-light construction, it still has the breath of fresh air, experiment, the working out of an attempted new world, a small but compact vision of the future of one's own direction. I always feel very happy and satisfied when I write a chamber work; it is challenging at every turning; its very barrenness compels the composer to be lucid—a quality which has almost disappeared from much of contemporary experimental music. "Much with little" must always be its motto; yet it often becomes more interesting to me with what it leaves out, rather than with what it puts in. It can be many things, a "modello" for another larger work (which eventually, will not copy it at all) or a tight little poem.

—George Antheil :

★★ During the month of July, on Sunday, Monday and Thursday nights, the American Wind Ensemble is playing a series of concerts in Pittsburgh from a barge located near the New Point Park on the Allegheny side of the river. This group of fifty players, assembled by Robert Austin Boudreau, is being sponsored by Duquesne University and the Howard Heinz Foundation of Pittsburgh.

★★ Another unusual site selected for performance area is a tower. From the top of a ten-story building (New York University Judson Residence for Women) the Chamber Brass Players, a group of five members of Local 802, played eight June concerts, these held in conjunction with the Greenwich Village Outdoor Art Show. The ensemble is under the direction of Maurice Peress, who, besides playing trumpet in the ensemble, is a student of musicology at New York University's Graduate School of Arts and Science. Other members of the group are: Gary Goren, trumpet; Brooks Tillotson, French horn; Alan Raph, trombone; and Jay McAllister, tuba.

Actually the idea of performing brass music from a tower is not new. It is an old seventeenth century custom. The tower of the town hall or church was used by a choir of brass

to signal the time or to give an extra tang to some important event.

The concerts were provided through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 802, New York.

★★ The Juilliard String Quartet has received the Laurel Leaf Award, given annually by the American Composers Alliance, for "distinguished service to American music." Robert Mann, Robert Koff, Raphael Hillyer and Klaus Adam, of this quartet, have won universal acclaim, not only for their musical excellence but for their definitive performance of contemporary works. Through extensive tours they have brought a long list of American string quartets to the public.

★★ The Kruger Sinfonietta, made up of leading players from the Atlanta Symphony, was the performing unit at the Arts Festival of Atlanta, held at Piedmont Park, May 15 to May 19.

★★ Chamber music in Washington Square will have the fifth annual series of chamber orchestra concerts on four successive Monday evenings in August under the sponsorship of the Washington Square Association. Fritz Rikko, consultant and coordinator for the committee, will conduct the Collegium Musicum, a group of first-desk calibre players in the first and fourth programs on August 5 and 26. Otto Lehmann will conduct it in the program of August 12, and Frederique Petrides that of August 19. The first concert is sponsored by the West Side Savings Bank, the second by the Music Performance Trust Funds of the Recording Industries, the third by the New School for Social Research, and the last by two Greenwich Village residents. New York University will print the programs.

Fritz Rikko, founder (in 1951) of the Collegium Musicum, was a member of various chamber groups in his native Germany. A violist as well as a conductor, he studied at the Musik Hochschule in Cologne, Berlin, and Leipzig. Since arriving in the United States in 1941, he has been a member of the

Busch Chamber Players, and is now on the faculty of the Juilliard School of Music, Greenwich House Music School, and Rutgers University. He is an authority on old music.

Otto Lehmann, also born in Germany, came to America—after extensive conducting experience in Europe—in 1937. He has conducted the Boston Grand Opera, the San Carlo Opera, the International Opera, the Cincinnati Summer Opera and the San Antonio Grand Opera Festival.

★★ A \$15,000 grant from the Eda K. Loeb Fund of New York has been made to the Aspen Music School to stimulate the development of chamber music ensembles and string instrumentalists. The grant will be used, at the rate of \$5,000 a year, in scholarship awards to string players for study during the nine-week summer session.

★★ Darius Milhaud will himself conduct his newest chamber work, at the Aspen Festival on August 18. It is written for flute, oboe, clarinet, bassoon, horn, trumpet, violin, viola, cello, and bass, and will feature Albert Tipton, Lois Wann, Reginald Kell, Harold Goltzer, James Chambers, Wesley Lindskoog, Eudice Shapiro, William Primrose, Nikolai Graudan, and Stuart Sankey.

★★ Pro Musica Antiqua, whose members—eleven Local 802 men and women—are dedicated to the playing of medieval and Renaissance music, specialize in viols, recorders, tambourines, triangles, tiny cymbals worn on the fingers, hand bells and little drums (that are heated over sternos just before the concerts to make the skins tight) as well as a harpsichord. They play, as opportunity offers, at the Cloisters (in the suburbs) at Town Hall (in the center of town) at the Ninety-second Street "Y," at the Metropolitan Museum of Art, and at a growing number of campus auditoriums around New York and on tour. Their director is Noah Greenberg.

★★ Two of the four "Free Garden Serenade Concerts" being presented this summer by the Chicago Chamber Orchestra, conducted by Dieter Kober, in McKinlock Court of the Art Institute of Chicago, are yet to be given, those of July 21 and August 18. They are sponsored jointly by the Art Institute of Chicago and the Music Performance Trust Funds of the Recording Industries, with the cooperation of Local 10.

The orchestra of twenty-five of the finest young instrumentalists of the area last year joined Local 10 as a body in order to carry out their ideals to the fullest.

★★ For the past three years the Jordan String Quartet, which is in residence at Butler University's Jordan College of Music in Indianapolis, Indiana, has presented a five-week season of summer music concerts in Butler's Holcomb Gardens. Audiences average between 500 and 600 persons.

★★ For the third successive season the Starlight Festival of Chamber Music is being offered in the Sculpture Courtyard of the Yale University Art Gallery in New Haven, Connecticut. The ensemble was formed three years ago by Julius Scheir, violinist with the New Haven Symphony. John Riley, cellist,

INTERNATIONAL MUSICIAN

and Robert Helps, pianist, form with Scheir the Starlight Trio. Mr. Helps has been featured as guest soloist with the San Francisco Symphony. Mr. Riley, who in 1952 received a Fulbright Grant for study in Paris, is a composer of parts and will have his Suite for Oboe Quartet performed this summer at the Starlight Festival.

July 9, July 23, and August 6 are the dates of three concerts yet to be played by the group.

★★ At the Berkshire Festival, in Tanglewood, Massachusetts, six concerts of chamber music will be presented on Wednesday evenings in the Theatre-Concert Hall, the net proceeds of the concerts going to the Tanglewood Revolving Scholarship Fund to assist students at the Berkshire Music Center. The series will include classics of chamber music by Haydn, Beethoven and Schubert, contemporary works by Ginastera, Janacek, Robert Casadesu and Shostakovich, and several unusual features including a concert of piano duets by Seymour Lipkin and Ralph Berkowitz, a performance of Brahms' "Liederlieder" waltzes by a vocal quartet, both on July 10, a song recital by the baritone, Gerard Souzay, on July 31, and a concert by the Zimble Sinfonietta just prior to their forthcoming South American tour. Other groups in the series are the Paganini String Quartet, the Beaux Arts Trio, and the Kroll String Quartet.

★★ The Beaux Arts Trio—Daniel Guilet, violin; Bernard Greenhouse, violoncello; and Menahem Pressler, piano—will be the feature in the opening program of the Peninsula Music Festival, August 10. The program will include *Divertimento* by Vittorio Giannini.

★★ Chamber orchestra concerts will be offered at Bennington College in Vermont from August 11 through 25.

★★ At Music Mountain near Falls Village, Connecticut, Sunday chamber music concerts are being presented from June 30 through September 1. The Berkshire String Quartet is the performing unit.

★★ Chamber units at the Summer Outdoor Concert Series of the George Peabody College for Teachers in Nashville, Tennessee, are the Paganini String Quartet (July 11) and the New Art Wind Quintet (July 25).

★★ The Phoenix Quartet was the performing body in the cloistered Spanish courtyard on the Caramoor estate at Katonah, New York, at the annual Caramoor June Festival on June 15. A Boccherini guitar quintet had as soloist Rey de la Torre.

★★ The Special Events Series, of the Royal Conservatory of Music of Toronto, in the 1957-58 season will include concerts by the Juilliard String Quartet, November 7, 8, and 9 and by the Amadeus String Quartet, February 20, 21 and 22.

★★ The thirty-fourth Summer Music Festival at Redlands Bowl, Redlands, California, will include a program by the Fine Arts Cello Ensemble, directed by Wendell Hoss. Vera Jean Vary will be the soloist.



The WQXR Quartet has just been celebrating its tenth anniversary. This foursome—left to right: Harry Glickman, violin; Hugo Firate, violin; Harvey Shapiro, cello; Jack Braunstein, viola—has remained unchanged since the group was established in 1947. In string quartets where the temperamental balance has to be as delicate as the musical, this is something of a record.

★★ From July 24 through August 28, at a music festival held in Morningside Park, New York City, Borough of Manhattan, several chamber units will be presented. The Knickerbocker Chamber Players will be conducted by Robert Mandell, and the Morningside Festival Orchestra will be conducted by Charles Schiff. The children's concerts will feature the Fine Arts Wind Quartet and the New York Brass Ensemble.

★★ The Mischa Mischakoff Quartet is appearing in three programs at Chautauqua Institution this summer. The other members are Laszlo Varga, cellist; Leon Rudin, second violinist; and Nathan Gordon, violist.

★★ The Juilliard Quartet in its appearance at the Aspen Festival this summer will honor the two featured festival composers: Joseph Haydn and Igor Stravinsky.

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THE DENTURE VENTURE

Thanks to all readers who have taken the time, and the thought, to write in ideas and comments that have been constructive, beneficial and helpful to the presentation of material of interest to the followers of this column.

A number one topic of concern (according to an analysis of incoming mail to 519 West 27th St., Minneapolis) is the playing of brass instruments *after* a performer has dentures, bridges or braces.

In order to give readers *authentic* information on this subject, I suggest that:

1. All performers who have experience handling and conquering this problem write in your story, stated in brief and condensed form, such as would be suitable for reprinting in this column.

2. Members who are also in the *dental profession*, please take the time to contribute through this medium some advice and professional counsel that will be of benefit to a large and appreciative audience.

3. If any member knows a dentist who does not normally see this article, but who has the knowledge we seek, show him this request, and get his "contribution to the cause."

A composite of this material will then be presented to our membership in a future column as a professional service to help satisfy those who are now immediately concerned with a dental problem and to inform the rest of us who will conceivably eventually face it.

Mouthpiece Warm-up

To Dr. S. H. Haigler, M. D., Denver. Relative to your inquiry about reactivating an embouchure unused for several years, other readers have inquired about this. Again, with utmost enthusiasm I would recommend the use of *mouthpiece warm-ups*, as described in the four previous issues of this column. The plan is simple, painless, gradual. No gimmicks are involved. Open the jaws and teeth; form the lips *around* a small "air hole"; hold lips moderately firmly inward against the teeth and gums. Inhale plenty of air and then blow it out—without force. If the hole is small enough, the lips will buzz easily. It may help to have the feeling that you are just barely hooking the center of the lips over the edge of the teeth a little, to give them support, and to bring them close enough together to vibrate easily.

At first practice for thirty minutes on the *mouthpiece alone*—anything and *everything* you later expect to play on the instrument. Blow plenty of air aimed through the "little hole" so that the "mouthpiece tone" will be solid and sonorous, not skinny or hissy. "Play" simple things—scales, chords, easy melodies. Now repeat, this time using the instrument. Later, if you are satisfied with your tone production on the instrument, reduce the "mouthpiece time" to ten minutes.

Whenever again dissatisfaction sets in, go back to the same process. *Work it out first on the mouthpiece.* It is good for (1) your ear, (2) retraining your muscles without strain.

The Buzz

To Gene Villiar, Pensacola: The problem of not being able to produce a buzz is much more common with beginners than with "veterans." An analysis of many young students shows that there are three big causes for this inability:

1. Not blowing enough air (mentally inhibited exhale).
2. Tongue too high in mouth, or throat closed by *excessive* muscular tensions (physically impeded exhale).

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3. Lips too far apart. The relatively high pitched vibrations of the trumpet's range cannot be made with a "large opening" such as may be perfectly suited to the trombone range.

Check yourself on these points. Be patient. Allow yourself time to acquire new habits.

Insecurity of Attack

Analysis here reveals so many players do not rely upon *their ear* to guide their *muscular set* of (a) the embouchure (b) the abdominal and chest muscles.

Exercise: (1) Sing *any note*. (2) Duplicate this exact same pitch on the mouthpiece—immediately. (3) Remove mouthpiece from lips each time and play this same note five times in a row, hitting none of the notes a "little low" or a "little high."

Another lip and ear coordinator. Stand with your back to a piano keyboard so you *cannot see it* (and thus get a "visual clue"). Plunk out notes in the middle of the keyboard just at random with your right hand. Hold mouthpiece gently in the left hand, using thumb and forefinger only to help discourage reliance upon arm pressure. The trick is to reproduce *immediately* with full tone and *absolutely accurate pitch* the same note you strike on the piano. Hop quickly from note to note. Avoid any attempt to reproduce any "common pattern," thus demanding that the ear alone and unaided tells you what pitch to play and consequently what muscular sets to establish.

As discussed in the previous series, many trumpeting problems are traced to a very slighted and neglected program of *ear training* and *ear using*.

Special acknowledgment for the letters from the following, whose ideas will be incorporated into future paragraphs:

Illinois: Phil Farkas, Chicago; Vincent Malek, Evanston; Ed Koseluh, Lyons; John Bronk, Elgin.

New York: Jean Thorp, N. Y. C.; Charles Gouse, Hicksville.

Iowa: Louman Colton, Denison; Karl Holvik, Cedar Falls; Robert Lowry, Sioux City.

California: James Stamp, Hollywood; Charles Hall, San Pedro; Pat Bredice, L. A.

Pennsylvania: Dr. E. I. Shirk, Harrisburg; Bob Bechtold, Wilkinsburg. Ohio: Dr. Donald McGinnis, Jack Renner, W. E. Christ, all of Columbus.

Texas: John Haynie, Denton; Joe Bellamah, Alpine.

and: Robert King, North Easton, Mass.; William Cramer, Tallahassee, Florida; Phil Cox, Superior, Arizona; Paul Rosenberg, Savannah, Georgia; Frank Cipolla, Columbia, Missouri.

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TECHNIQUE OF PERCUSSION

(Continued from page twenty-five)

Specific Versus General Questions

Often letters addressed to this column are received from the parents of some young hopeful who burns to become a professional drummer. When a personal reply is requested to some specific question that I can answer in a similarly specific way, I am glad to do so, especially if return postage is included.

However, there are some questions that cannot be answered, either in the column or by mail. For instance, when I receive a letter from some fond father who states that "my son plays the drums in his school band, keeps perfect time and wants to make drumming a career—and how can this be done?", I find myself at a loss to come up with a worth-while answer.

There are so many fields in drumming and the associated instruments, so many potentials and so many approaches thereto, that it would be a dis-service for an outsider, a thousand miles away, to even presume to intelligently chart a course for a boy to pursue.

Of course I assume that such a boy has had the advantage of personal instruction from some qualified drum instructor. In this case, his teacher, possessing first-hand knowledge of the circumstances, would be the logical one to go to for advice.

In case he has not had such personal instruction (at least, I can answer this part of the question specifically), he should proceed without delay to avail himself of it at the hands of the best instructor procurable before planning his career. The many branches of drumming, whether they be along rudimental lines, symphonic or what today we call *modern progressive jazz*, are too varied and complex to be picked up without a great deal of professional advice and counsel at first-hand.



Vladimir Golschmann

● Vladimir Golschmann, who for over a quarter of a century has been conductor of the St. Louis Symphony, finds it impossible to get excited over this record. Mere continuity does not interest him. It is the variety in life that is intriguing: new compositions; new light shed on old ones; new friends made in and out of the musical world; new hobbies developed; new insights gained. He is a man who relishes life in all its aspects.

If this is due to French exuberance, Golschmann has come by it naturally. By birth and by training, he is a Frenchman. His father at twenty years of age came from Russia to Paris and gained recognition there as an author, mathematician, and physician. He translated some ninety books from Russian into French. His mother, a member of a highly musical family, came to Paris when she was fourteen, also from Russia. They met and were married in the French capital and brought up their family of four sons there. It was their dearest wish that their eldest son, Vladimir, born December 16, 1893, should adopt music as a profession.

First Studies

As he recalls his early life Golschmann's mobile face almost tells the story for him. He was taking piano lessons at four. At seven he began the violin, and adored this instrument as any other child would a favorite toy. He studied under the best teachers and progressed rapidly. What interested his parents particularly was his way of knowing what he wanted and his resourcefulness in getting it. He had already decided on his career when as a boy of ten he wrote in his diary, "I love piano and I love violin but I want to become a conductor." When he told his parents this, they put before him the joys of being a violin virtuoso.

He was not to be tempted. He would study the violin, yes, but in order to get into an orchestra and thus learn more about ensemble playing. Already in his violin practice he was supplying the missing parts in an imagined symphony. Already after every concert he was arranging chairs and "conducting" them through the program he had heard.

Orchestral Experience

The boy did get into an orchestra when he was twelve. Vladimir's piano teacher, Paul de Saunières, was responsible for this. A conductor of a semi-professional orchestra that held its concerts in the Sorbonne church, he let the boy play in the last row of the second violins. Gradually Vladimir worked up to the first row, then over to the "firsts." As for the academic side of his career, he studied piano successively with Madame Sitri, de Saunières, and Braud at the Schola Cantorum; violin with Moller, Berthelmer, Capet; harmony and counterpoint with Dumas, Caussade, Berthelin.

Paris was a good place for a budding conductor. Here, at cafés with their awnings extended over little round tables, students held forth in endless discussions of the relative merits of Debussy and Ravel; of cubism in painting; of theories of art in general. Vladimir also stood in line for concerts—one could buy a ticket for as little as twenty cents—and was a top-balcony participant on première nights when opposing groups of self-appointed "critics" sometimes went at each other with their fists.

From the age of fifteen Vladimir earned his way with his music. First it was in the Sechiari Orchestra. Then it was in the Concerts Rougè, an ensemble of nineteen members with the pianist filling in the missing parts,

which played for the highly intellectual and discriminating coterie assembled in a hall in the Rue de Tournon. Every member of this group was an expert. José Iturbi was then the pianist. Jacques Thibaud and Lucien Capet had been concertmasters. "You had to be a terrific sight reader!" Golschmann shakes his head and rolls his eyes as he tells about it. "Everything was played without rehearsals." At intermission they played poker with the same zest with which, during the program, they attacked the classics. The conductor warned them, thrusting his head through the door backstage just in time for them to scramble back into their seats.

Francis Touche, a famous cellist who had played at the Concerts Rougè, decided to form an orchestra of his own and move over to the Right Bank. Golschmann went along with him. Since Touche continued to play the cello, sitting on a raised platform center-front, the members took the opening beat from his bow descending on the strings. After that they followed his long black beard bobbing up and down.

Golschmann was enjoying life to the full, but he still dreamed of becoming a conductor. Though he spent all his spare time studying scores, he had little real hope of finding a podium. To hire an orchestra was too expensive, and in France then there was almost no other way to make oneself known.

However, his circle of friends was widening. He had been introduced to Ravel, and through Ravel he had met Erik Satie. This contact was to bring him unexpected returns.

Satie, a man of genius and so far away from anything academic that the thought of his devoting time to the severe task of teaching was fantastic, still had one pupil. This man, Albert Verley, who was a genius in science and had made a small fortune through his inventions, was also a gifted composer. One day he told Satie that he wanted to find someone to play over his compositions on the piano and on the violin. Did Satie know of anyone who could fill the requirements? Satie knew just the man—a fine sight reader and a very likable fellow. So started a professional relationship between Golschmann and Verley, which was to prove a turning point in the young man's career.

Entering Wedge

Golschmann had been playing over Verley's compositions for almost a year when one day in 1918, as he sounded the final chord of a Verley composition, his employer said, "You know, when I listen to you, I get an impres-

INTERNATIONAL MUSICIAN

sion of an orchestra. Have you ever thought of becoming a conductor?"

"I've never thought of anything else!" Golschmann answered. "I've just never had the money to start!"

"Tell you what we'll do," said Verley, rubbing his hands. "We'll make a splash and have a lot of fun for ourselves. I'll put down 25,000 francs for an orchestra for you. You decide who's to be in it and where the concerts are to be given. Then let me know."

Before the next meeting Golschmann did some hard figuring. This amount was the equivalent in buying power of \$5,000 in those days, and would approximate \$10,000 now. It was the chance of a lifetime. He dared not muff it. There was enough money to give three concerts with a large orchestra. But if these failed, then the whole project would fail. Just then was a bad time to start any musical enterprise. World War I was drawing to a close, and Paris, severely bombed, was not thinking of concerts.

Suddenly he had a plan. He would wait until the end of the war. Then he would get together, not a large orchestra—that would be too expensive—but a small one, thirty or so men, the best available. He'd manage to pick the best by holding the concerts on Saturday afternoons—an open time for most musicians. This way the money would do for ten concerts.

Verley approved the plan. The year 1919 dawned on a world at peace. Golschmann was ready to begin.

The Salle des Agriculteurs, which he chose for the concerts, was a lovely hall seating six hundred. The orchestra was hand-picked. To stretch out those precious francs, Golschmann managed everything himself, from ordering the posters to selling the tickets. As he struggled through the two rehearsals before the first concert, he consoled himself with the thought that, whether the concert succeeded or not, at least he would know whether he had the makings of a conductor.

Critic's Prophecy

The concert, presented early in 1919, was a success. One prominent critic wrote, "Here is an unknown, who will soon be known all over the musical world." Recalling it, Golschmann says, with the nearest he ever comes to boasting, "Well, I never was clumsy with the stick!"

Things began to happen fast. For ten Saturday afternoons the public's attention was focused on the "Concerts Golschmann." Now Verley was ready to put more money down. (Later another sponsor was to appear—the Princess Edmond de Polignac.) They moved to the larger Salle Gaveau. By 1920 the Concerts Golschmann had become a part of Paris musical life.

Golschmann has always believed one should present works of one's own time. At that period, though, this was a more daring procedure than it is now. In the Paris of the 1920's, the fate of new composers was fought out right in the concert halls. One evening Golschmann included Four Studies for Piano and Orchestra by Darius Milhaud. "As soon

as I started," he relates, "the audience began to riot. The pianist turned pale, turned white, turned green. I could not even hear the work myself, but I finished it. Then I turned to the audience and said, 'I think it is perfectly wonderful that there is so much life, so much artistic vitality, here. But may I suggest that you first listen to the work and then show your reactions? After the intermission we shall play it a second time and I expect you to hear it through!' They listened in absolute silence to the end. Then pandémonium broke loose!"

Talent Unearthed

Verley next offered two prizes for compositions, one for voice and orchestra, one for orchestra alone. This contest unearthed much new talent. At Golschmann's suggestion, Honegger sent in *Pastorale d'Été*, which won the prize and which has since become famous. In the 1921-22 season Golschmann conducted seventeen new works with his group.

His activities were not limited to his own orchestra. Jean Cocteau, organized a "Spectacle of the Group," built about the works of six famous composers of the day, and asked Golschmann to conduct it. It took place at the Comédie des Champs-Élysées and included *Le Boeuf sur le Toit* (*The Nothing Doing Bar*) by Milhaud, "imagined and arranged" by Cocteau. Stravinsky attended and was impressed with the young conductor. He invited him to his home in Brittany, tested him out with various musical assignments, and, on his return to Paris, introduced him to the director of the Russian Ballet, Sergei Diaghilev.

Diaghilev engaged him as conductor of his ballet. One of his outstanding programs of this time was the revival in 1921 of Stravinsky's *Le Sacre du Printemps*. Years before, when it was first performed, the ballet had caused violent and contrary reactions. This time it was unanimously acclaimed. It was a personal triumph for Golschmann.

From the year 1923 he mounted podiums not only in Paris—the Symphony Orchestra of Paris, the Concerts Pasdeloup, the concerts of the Cercle Musical Universitaire at the Sorbonne, and the electrifying festivals of contemporary music—but also in other parts of France—Lyons, Marseilles, Nantes—and in other countries—Spain, Portugal, Belgium, Norway, and England.

The Diaghilev engagement had sent ballet companies begging to Golschmann's doorstep. He conducted for Anna Pavlova and for Loie Fuller both in Paris and on tour. Then Rolf de Maré, sponsor of the Swedish Ballet, asked him to conduct it in France and during its forthcoming American tour.

This was the candle flame to the moth, but with the difference that Golschmann knew caution. Ever since he had made a nationwide tour of America as violinist of the Paris Conservatory Orchestra in 1918, he had dreamed ceaselessly of conducting a symphony orchestra in America. Many of his best friends in Paris—George Antheil, Aaron Copland, Virgil Thomson—were Americans. He had

consistently championed their music. Gershwin's Piano Concerto had its Parisian première under his baton.

Now, however, he hesitated. "Ballet won't help me in America," he kept reminding himself. "I have to wait my chance to conduct a symphony orchestra there." Still—de Maré's offer was very tempting. Finally he gave in.

The tour started early in 1924, in the old Century Theater in New York City. The program was all modern ballet, and this before even classical ballet had caught on in America! Anyone with a finger to the wind of public opinion could have predicted the result. But, though the company suffered terribly at the hands of critics and public alike, Golschmann was singled out for praise. This brought him to public attention. Just before he sailed for France, Walter Damrosch asked him to be guest conductor of the New York Symphony. His reception was spectacular. He was recalled for fifteen minutes. He was invited again for the following season. At last—a toe hold in America!

However, it took four years (1926-30) for plans to mature. Meanwhile he conducted throughout Europe, and in Paris was musical director of the Theatre Beriza. He continued his encouragement of American works. At the performance of Antheil's *Ballet Mécanique* in 1926 in Paris, the faction in favor of it, led by Satie, James Joyce, and Ezra Pound, cheered lustily, while the "conservative" element threw things from the balcony and staged a couple of fist fights in the aisles.

A Question Answered

Then in 1930 the man who had his finger on the pulse of most of the major orchestras in America, Arthur Judson, came to Paris with the New York Philharmonic on tour under Toscanini, and on arrival called Golschmann and said he would like to have a talk with him. The St. Louis Symphony was getting restive under its four-year diet of guest conductors, and Golschmann had been highly recommended for the post. Judson put it point-blank to him, "Are you a good conductor?"

"What's the use of answering that?" shrugged Golschmann. "Let the St. Louis people hear me and decide for themselves."

They did decide. At the concert he directed there, they clapped and stamped their approval. When Golschmann appeared in Judson's New York office some days later, he held a three-year contract.

In the fall of 1931 Golschmann brought his bride, Odette Le Cointe, from France and began a conductorship that was to prove one of the longest in the annals of American musical history. The same year he substituted for Toscanini on the podium of the New York Philharmonic. Francis Perkins of the New York *Herald Tribune* praised his "clearly outlined interpretative ideas," Grena Bennett of the New York *American* "his well-placed emphases," and Oscar Thompson of the *Evening Post* his "brilliant and exact" style.

(Continued on page thirty-four)



● **Fausto Cleva:** When the Cincinnati Summer Opera opened its thirty-sixth season June 29 with Antonietta Stella making her Cincinnati debut as Leonora in *Il Trovatore*, Fausto Cleva was on the podium. Of the twenty-one performances offered during its four-week season, he is conducting five, namely *Il Trovatore*, *La Traviata*, *Der Rosenkavalier*, and *La Bohème*.

This widely-experienced conductor was born in Trieste in 1902 and first studied music at the conservatory in his home city before continuing his training in Milan. Posts with several principal opera houses in Italy preceded his engagement as chorus master at the Metropolitan Opera House in 1920, a position he held until 1942. Between 1938 and 1942 he was also an associate conductor at the Metropolitan, directing *The Barber of Seville* as well as many of the company's Sunday Night Concerts.

In 1950, Rudolf Bing engaged Mr. Cleva to return to the Metropolitan as a full-fledged conductor, and he was chosen to direct the new production of *Aida* which opened the following season (1951-52). He was again chosen to open a Metropolitan season (1956-57) as the conductor of *Norma* and also directed the newly produced *La Traviata* in February, 1957. Since rejoining the Metropolitan, Mr. Cleva has conducted almost all of the principal Italian works of the regular repertory.

Mr. Cleva conducted seven performances of *Aida* at the Arena of Verona, Italy, in 1954. In January of 1957 he guest conducted the San Antonio Symphony.

Mr. Cleva has been conductor of the Cincinnati Summer Opera since 1934 and, since 1955, its musical director. Also, in the 1942-43 season and from 1949 to 1955 he conducted at the San Francisco Opera. For three years he was general artistic director of the Chicago Civic Opera Company, thus rounding out a career which embraces most of the important opera companies in this country.

● **Max Steindel:** A conductor who has also successfully furthered a career both as cellist and personnel manager, Max Steindel has much to do with providing St. Louis with good music during the summer months. Since 1934 he has been one of the conductors of the St. Louis Little Symphony (Summer Symphony), and now, besides being its personnel manager, he conducts at least one of its concerts each summer season. These are held at the Washington University Quadrangle in the

open, six Friday nights, starting the middle of June and ending around the first of August. Mr. Steindel is also personnel manager of the St. Louis Symphony, and before that was solo cellist with the orchestra for thirty years.

He comes of a family that for three hundred years has followed the musical profession with the greatest enthusiasm. His father, Alvin Steindel, was the Royal Musical Director in Munchen-Gladbach and director of that city's symphony. As a five-year-old youngster, Max began studying cello with the elder Steindel in 1897, and, by the time he was eight, had become a sensation in the leading capitals as cellist in the Steindel Trio, and, later, the Steindel Quartet. In 1908 he was invited to come to America, and almost immediately took the post of solo cellist of the Seattle Symphony. He continued his cello study, this time under his uncle, Bruno Steindel, and in 1912 became solo cellist with the St. Louis Symphony, a position he held for thirty years. Annually he acted as soloist with the orchestra.

In 1921 he organized his own concert orchestra, and after that a quartet, quintet and trio. St. Louis was by now accepting him as one of its nuclear musical forces. So when, in 1934, the St. Louis Little Symphony (now the Summer Symphony) was organized he was naturally called to be one of its conductors. He has since conducted each summer one at least of its concerts. Moreover he acts as its personnel manager.

In 1948 he became conductor of the Alton (Illinois) Civic Symphony, a post he still holds.

Shortly after Mr. Steindel relinquished his post as cellist of the St. Louis Symphony he

became personnel manager of the St. Louis Symphony—that is, in 1946. Since then he has conducted this orchestra several times. He also is often guest conductor of the Belleville (Illinois) Philharmonic Orchestra.

Mr. Steindel's Summer schedule is a full one. However, he enjoys his contacts with the members of the orchestra and he is glad to have so significant a part in bringing music to citizens of St. Louis during the season in which music is usually relegated to the background.

● **Edwin McArthur:** Now mid-way through its thirty-ninth annual season of twelve weeks, the St. Louis Municipal Opera has clocked up its 3,000th performance and, since its founding in 1919, total attendance has soared over the 2,500,000 mark.

During the past June it presented eleven nights of *South Pacific*, seven of *Plain and Fancy*, and seven of *Damn Yankees*. Seven performances of *New Moon* and seven of *Guys and Dolls* brought the schedule to July 14. Still to be performed (seven nights each) are *Irene*, *Naughty Marietta*, *Can-Can*, *Great Music*, *Wizard of Oz* and *Pajama Game*, the latter for fourteen nights. Some ninety leading singers, dancers and comedians; an orchestra of fifty members, most of them from the St. Louis Symphony; and a staff of some twenty specialists in the department of production are engaged. The performances are given in a theater holding 12,000 people, and capacity audiences are frequent occurrences.

For thirteen seasons the musical director of this notable operatic enterprise has been Edwin McArthur. Having had wide experience in many choral, operatic and symphonic enterprises for many years, Mr. McArthur is eminently suited by training and temperament for this important assignment.

Born in Denver, Colorado, Mr. McArthur started early as a pianist and a choir boy in the Episcopal Cathedral in that city. His first important professional assignment was at the age of fifteen, when he served as accompanist to Richard Crooks on that great singer's first concert tour of the West. Shortly thereafter McArthur went to New York for study, and in the years that followed he toured this country and other parts of the world as accompanist for such artists as Kirsten Flagstad, Ezio Pinza, Elisabeth Rethberg, Gladys Swarthout, Giovanni Martinelli, and other great stars of the musical world.

(Continued on page thirty-five)

Max Steindel



Edwin McArthur



Fausto Cleva



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CLOSING CHORD

JAMES C. BURKETT

James C. Burkett, president of Local 21, Columbia, South Carolina, died suddenly of a heart attack on May 20.

He was a life member and a capable and loyal president for the past six years. He was also affiliated with Local 44 of the Railroad Machinists. Mr. Burkett was to be a delegate from Local 21 at the Convention of the Federation held this past June in Denver, Colorado.

BENJAMIN JOSE DACOSCOS

Benjamin Jose Dacoscos, a member of the Board of Directors of Local 677, Honolulu, Hawaii, since 1945, assistant business representative for the neighbor islands, and delegate to the AFL-CIO Central Labor Council of Honolulu since 1946, died of cancer May 11, 1957, at a Honolulu hospital.

Mr. Dacoscos was recommended for membership in Local 677 on April 1, 1943. He played all the reed instruments, guitar, piano and violin, and arranged music for several band leaders throughout the territory.

CHARLES H. THIRNBECK

Charles H. (Taps) Thirnbeck, honorary life member of Local 191, Peterborough, Ontario, Canada, passed away on May 22. He joined this local at the age of sixteen (April 15, 1918) and performed with a local theater orchestra for eight years until 1926. He then played for twenty-five years with Hal MacFarlane and his Orchestra.

He was president of Local 191 during 1948 and 1949. In 1950 he received his life membership card. He was a delegate from this local to the 1938 Convention in Tampa, Florida.

ALBERT N. HUMPHREY

Albert N. Humphrey, noted musician and teacher of Local 109, Pittsfield, Massachusetts, passed away on May 3 after a brief illness.

Mr. Humphrey was the oldest member of the local, having joined the same year the charter was given that local (March 12, 1900). He was voted an honorary life membership on March 21, 1937, and served with distinction during the local's formative years.

He has been a member of the various symphony orchestras in this area over a half-century, and at the time of his passing was a teacher of the flute at the Berkshire Community Music School.

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FESTIVALS HOLD SWAY

(Continued from page twenty-one)

CLEVELAND

Held in the air-conditioned Public Auditorium in Cleveland, where tables are available for refreshments and smoking is permitted, the Cleveland Summer Orchestra is presenting music of the lighter variety but of unimpeachable quality, for instance, the Mozart Concerto for Two Pianos and Orchestra, in which Arthur Loesser and Ward Davenny are the guest artists.

ST. LOUIS

The thirty-ninth season of the St. Louis Municipal Opera draws its principal actors, singers, comedians and dancers from the fields of stage, screen, radio, and television. Its orchestra of fifty members is comprised mostly of members of the St. Louis Symphony. The repertory includes latest Broadway musical

plays, operettas, light operas, and modernized versions of grand operas.

The eighty-eight nights comprising the current season, June 6 to September 1, offer eleven productions including four recent Broadway musicals being presented for the first time in Forest Park: *Plain and Fancy*, *Damn Yankees*, *Can-Can*, and *The Pajama Game*. Hits of previous years—*South Pacific*, *Guys and Dolls*, *New Moon*, *Irene*, *Naughty Marietta* and *The Wizard of Oz*—are also on the schedule. All shows are under the supervision of John Kennedy, in his fourteenth year as productions director. Edwin McArthur is returning for his thirteenth straight season as musical director.

This season the audiences—usually capacity in a theater holding 12,000—are listening in cool comfort. In operation for the first time are giant blower fans which bring cool air by

ducts from outside the theater to the lower sections of the huge amphitheater. They function so noiselessly that they do not interfere in the least with audience listening. In addition four giant dehumidifying dispersal fans are on in early evening and during intermissions to draw cool air down from high in the atmosphere to replace humid air at ground level. During the hottest days water is trickled over the concrete tiers to prevent the storing up of heat that would ordinarily be given off at night.

BETHLEHEM, PENNSYLVANIA

Bethlehem has been twice blessed this season in musical visitations. Not only was the Bethlehem Bach Festival presented there in early May, but, also, in late June, the early American Moravian Music Festival and Seminar was held there.

This latter festival and seminar highlighted, through concerts and lectures, the extraordinary musical life of Bethlehem's yesteryears.

(Continued on page thirty-six)

VLADIMIR GOLSCHMANN

(Continued from page thirty-one)

As soon as Golschmann took over the conductorship in St. Louis, the musical atmosphere there underwent an invigorating change. There were, of course, the standard works. But what charged the cultural air and made it good to breathe were the stimulating contemporary compositions. And it was not only the works but the way they were played. Golschmann's brand of discipline generously sprinkled with humor seemed just the right prescription for the orchestra. "Let's see," he said of the Prokofiev *Alexander Nevsky*, "the Russians are supposed to win this battle. The way you play it, they are losing it"; and, during a play-through of Ravel's *Daphnis and Chloe*, "Chloe is supposed to throw herself into Daphnis' arms here. Now maybe these sounds coming to my ears are your idea of making love. Mine is different!"

Through the orchestra's tours, more than two hundred cities became acquainted with it. On March 8, 1950, midway in the seventieth anniversary tour, it played for the first time in New York's Carnegie Hall. "A tightly knit,

unified interpretive medium," Howard Taubman wrote of it in *The New York Times*. "The orchestra played with lovely sculpturing of the melodic designs," said Olin Downes. Harriett Johnson commented, "Its string section is surprisingly full, warm and beautiful and there was an exuberance of mood throughout which was refreshing."

When it went to Chicago, Edward Barry, in the *Chicago Daily Tribune*, mentioned as one of Golschmann's qualities, "a fanatical care for the effects of phrasing, with intense vividness as the end in view," and added, "the rhythmic urge of the music grows in consequence. It takes on strength and inevitability."

All through his St. Louis tenure Golschmann has kept busy guest conducting. In fact he has conducted practically every major orchestra on this and the European continents.

But to speak only of premières, tours, and tenures, however successful, seems to understate the case of Vladimir Golschmann. He is so much the human being in everything life

offers that to picture him in his professional capacity alone is to give an incomplete portrait.

It is his outgoing quality that especially marks him. Just to give one of many examples: A soloist new to appearances with symphony orchestras felt unsure about her preparation of the Rachmaninoff Third. Golschmann went over it with her at the piano bar by bar, explaining exactly what the orchestra did, playing a facsimile of the orchestral score on a second piano.

Such an approach is not to be laid to kindness alone. Golschmann's chief joy is in encounters with human beings. He talks science with scientists, journalism with reporters, world affairs with politicians. He has ideas about art, city planning, sports, travel, engineering. He is an avid collector of modern paintings, of African and archaic Greek sculpture. He talks his head off and is glad to listen to anyone else talking his head off.

André Coeuroy, a Paris critic, described him as "the most complete conductor of our time." Certainly, though a member of a calling particularly conducive to one-sidedness, he has retained balance, breadth of outlook, a sense of humor, and an ever fresh taste for life.

—Hope Stoddard.



St. Louis Symphony Orchestra, Vladimir Golschmann, conductor

Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies, up to and including June 21, 1957. Do not record for any company 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.

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Local 10—Chicago, Illinois
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Stereo Age Recordings

Local 47—Los Angeles, Calif.
Anex Records (subsidiary
Rex Productions)
Beat Records
Congress Records
Dee Publishing Company
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Keen Records (subsidiary
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Mode Records, Ltd.
Playboy Music Corp.
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Starfire Records
(formerly Piv Records)
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Surf Records

Local 65—Houston, Texas
Custom TV, Inc.

Local 60—Pittsburgh, Pa.
Spectaculars, Inc.

Local 71—Memphis, Tenn.
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Local 76—Seattle, Wash.
Knotty Music, Inc.

Local 400—Hartford, Conn.
Frankie Records

Local 406—Montreal, Canada
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Local 510—San Leandro, Calif.
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Athenaeum Recordings
Bow Records (subsidiary
Arrow Records, Inc.)

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KNOW YOUR CONDUCTORS

(Continued from page thirty-two)

Mr. McArthur began his career as a conductor in 1938 in Sydney, Australia. Upon his return to the United States he made his American debut as a conductor in San Francisco, and in the 1938 season of the Chicago Opera Company made his bow as an operatic conductor with *Lohengrin*. Then followed appearances as guest with most of the leading symphony orchestras in America. In addition to subsequent performances of opera in Chicago, he conducted the Wagnerian repertoire with the San Francisco Opera Company, and in both seasons

1940 and 1941 conducted several performances of *Tristan and Isolde* with the Metropolitan Opera Company.

For two seasons Mr. McArthur was musical director of the Columbia (South Carolina) Musical Festival, and while there organized one of the largest choruses (1,500 voices) in the history of the Army. Then came a two-year stint of squeezing an accordion on practically every island in the Pacific during the war. Following this he took up his duties in St. Louis. For eight seasons now he has also been the musical director and conductor of the Harrisburg (Pennsylvania) Symphony Orchestra.

This past season Mr. McArthur was a guest conductor of the St. Louis Symphony Orchestra, and on Easter Sunday last (April 21) conducted a symphony concert in the Sculpture Court of the Metropolitan Museum of Art in New York City.

Another outstanding event of the past season was his being made a life member of Local 2, St. Louis. He was the second person in the history of that local to be so honored.

FESTIVALS HOLD SWAY

(Continued from page thirty-four)

Thor Johnson, director of the festival—he is himself a Moravian—conducted a chamber orchestra made up of members from nearly twenty major American symphony orchestras and conservatories, a large mixed chorus and soloists in the presentation of a number of compositions which have not been performed in over a century. This is in line with the policy of the Moravian Church in America to revive the best of its own 18th and 19th century music. In the words of the late Olin Downes, this has resulted in "the most significant music research ever undertaken in America."

Features of the festival were symphonies by famous European composers which have been preserved only in the Bethlehem Archives of the Moravian Church as well as other rare works: the Symphony in B-flat Major by Johann Ernst Bach (cousin of the great Bach); a Divertimento by Luigi Boccherini; a Concerto for Viola by August Heinrich Gehra; a Sonata for Viola and Cello by Franz Koczwara; a Sonata for Two Violins and Harpsichord by Alessandro Besozzi; a quartet for Flute and Strings by Haydn's friendly rival, Ignace Pleyel; a Concerto for Harpsichord by Johann Christian Bach, and symphonies by Franz Krommer, J. C. Roehner and Franz Xavier Richter. For an example of modern creative output of the Moravian Church, the festival was climaxed by the world premiere of the *Canticum of the Martyrs* by the contemporary American composer, Vittorio Giannini. This work was especially commissioned by Dr. Johnson for the 1957 festival.

PUERTO RICO

In the Festival of Opera just concluded in Puerto Rico, eight operas were presented: *La Tosca*, *Barber of Seville*, *Andre Chenier*, *Faust*, *Otello*, *Rigoletto*, *Boris Godunov*, and *La Traviata*. Albert B. Gins was the director general, and the season was sponsored by El Mundo, Inc., the principal newspaper of Puerto Rico.

ANCHORAGE, ALASKA

A late summer festival (August 22-September 3) in Alaska will include such offerings as Honegger's *King David* and Bach's *St. John Passion*. The conductors will be Robert Shaw and Julius Herford, the guest soloists John Wustman, Florence Kopleff, Paul Ukena, Paul Anderson, Adele Addison, Blake Stern, Robert Gerle and Donald Leake. The Anchorage Symphony and the Anchorage Community Chorus will help make this a festival with "Music to Match Our Mountains."

ROCHESTER, NEW YORK

"Opera Under the Stars," sponsored by the city of Rochester, gives free of charge in Highland Park Bowl two performances each this season of *Hansel and Gretel* (July 4 and 6), *Die Fledermaus* (July 24 and 27), and *Martha* (August 14 and 16). The artistic director, producer and stage director is Leonard Treash. The conductors are Dr. Herman Genhart and Evan Whallon.

CENTRAL CITY, COLORADO

Rigoletto and *The Gypsy Baron* are the operas chosen for Central City production this summer, in its twenty-sixth annual festival. Stage direction, scenery and costume design for *Rigoletto* are under the guidance of Dr. Elemer Nagy. Leading artists of the Metropolitan and New York City opera companies appear in the seventeen performances of *Rigoletto* and in the sixteen performances of *The Gypsy Baron*.

Both operas will be sung in English and performed under the musical direction of Mr. Emerson Buckley. Mr. Walter Taussig of the Metropolitan Opera Company will serve as associate conductor. Mr. Roger Dexter Fee, director of the University of Denver's School of Music, is chorus master. The season extends from June 29 to July 27.

DENVER, COLORADO

The Red Rocks Music Festival, besides its symphonic offerings, will have an operatic performance this summer. On July 23 and July 25, Wagner's *Die Walküre* will be presented there, with Herbert Graf the stage director and Saul Casten the conductor. It would be hard to think of a more natural setting for this music drama laid among rocky passes and mountain peaks.

The all-American cast will include soprano Margaret Hawshaw.

ELLENVILLE, NEW YORK

The Empire State Music Festival, held from July 4 to July 28, has the Symphony of the Air as its resident orchestra. Igor Markevitch conducted it in the opening concert, and Leopold Stokowski will conduct it in a double bill, Carl Orff's *Carmina Burana* and Stravinsky's *Canticum Sacrum*. Richard Strauss' *Elektra*, a full stage production, will be conducted by Laszlo Halasz on July 11 and 13.

On July 25 and 27 *Madame Butterfly* will be presented with Elaine Malbin singing the title role and David Poleri the Pinkerton. Fausto Cleva will conduct.

Frank Forest is the general manager of the festival.

SAVANNAH, GEORGIA

The Music Performance Trust Funds of the Recording Industries, Local 447, Savannah, Georgia, and the Savannah Symphony Society have made possible a "first" for Savannah—a free symphony concert in the park there. Presented June 2, the event marked another milestone in the development of the orchestra since its inception in 1953. The concert provided the Coastal Empire section of Georgia with the only opportunity this summer to enjoy the live concert music of a full-fledged symphony orchestra.

TANGLEWOOD, MASSACHUSETTS

The 1957 Berkshire Festival, directed by Charles Munch, is emphasizing three aspects: the music of one of the great composers each weekend; music of contemporary importance; and performances with Isaac Stern of violin classics. It is too late now to hear the first two weekends, all-Bach and all-Mozart respectively. However, still to be heard are four weekends of concerts by the full Boston Sym-

phony in the Music Shed. These will be devoted principally to music of Tchaikovsky (July 19, 20, 21); Berlioz (July 26, 27, 28); Brahms (August 2, 3, 4); and Beethoven (August 9, 10, 11). Besides conductor Munch, Pierre Monteux and Carl Schuricht will be on the podium, the former in the July, the latter in the August programs.

MIAMI, FLORIDA

In its seventh season, the Miami Beach Pop concerts this year are featuring soloists Jesus Maria Sanroma, Jean Bedetti, Beverly Sills, Martha Perez, John Sebastian, Jeanette Labianca, William McGrath and Donna Maria Hankla. Conductors are John Bitter (permanent), D'Artega, Leroy Anderson, Ethel Stark, Alberto Bolet and Arthur Fiedler.

NEW YORK CITY

Forty-three soloists, eleven conductors and seven group attractions are being featured with the Stadium Symphony Orchestra in the thirty programs of its fortieth anniversary series, June 24 to August 3 this summer. The conductors are Markevitch, Rudel, Fracht, Smallens, Villa-Lobos, Scherman, Antonini, Rudolf, Allers, Levine and Dell'Isola. The instrumental soloists are pianists Brailowsky, Segall, Slenczynska, List, Cone, Lympany, Deering and Bolet; violinists Stern, Fuchs and Elman; cellist Parisot; harmonica soloist Sebastian, and clarinetist Drucker. The Stadium Symphony Orchestra is composed mainly of members of the New York Philharmonic.

ATLANTA, GEORGIA

At the Municipal Theatre-Under-the-Stars season this summer in Atlanta, Georgia, the musical director, now in his third season there, is Sherman Frank. The shows planned between July 9 and August 18 are *Plain and Fancy*, *Carousel*, *Where's Charlie*, *Wizard of Oz*, *Damn Yankees* and *Pajama Game*.

HOLLYWOOD

The Symphonies Under the Stars series at Hollywood Bowl was opened July 9 by Paul Paray, conductor of the Detroit Symphony, on the podium and pianist Alexander Brailowsky acting as soloist. The eight-week season will see the American debut of coloratura soprano Rita Streich, as well as the reappearances of numerous famous artists.

DETROIT, MICHIGAN

Detroit's Metropolitan Beach will be the site of a series of summer concerts, performed by the Detroit Little Symphony, conducted by Francesco Di Blasi. The concerts are co-sponsored by the Musical Performance Trust Funds of the Recording Industries and the Huron-Clinton-Metropolitan Authority, a park and parkway agency.

CHICAGO

The Chicagoland Music Festival at Soldiers' Field is to be celebrated on August 24. The cast will include 8,000 performers; the featured performers will be Roberta Peters and Gordon MacRae. The festival symphony will be under the baton of Henry Weber. The event is sponsored by the Chicago Tribune Charities, Inc.



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

Above: DON McKINNEY plays six nights per week at the Riviera Restaurant in Monroe, Mich. . . . EDDIE HAZELL'S recent engagements included the Europa Lounge in Scranton, Pa., and the Jolly Fisherman in Norwalk, Conn.

CANADA

An additional jazz concert, featuring Duke Ellington and his Orchestra, will be presented on September 5 during the Stratford (Ontario) Music Festival. Mr. Ellington will perform "Such Sweet Thunder," his own jazz suite dedicated to the Stratford Shakespearean Festival, and excerpts from "A Drum is a Woman," his recently recorded history of jazz.

The Stan Bankley Orchestra is booked for the summer in the Chantecler. Laurentian Mountain resort, Montreal, Quebec. The assemblage includes Lou Hamilton, Mike Feher, Wally Dunbar, Henrie Christie, Ferdi Blouin, Bill Good, Barbara James, Art Arduini, Tony Sabetta, Saul White, Freddy Nichols, Rae Honess and Stan Bankley.

WEST

The Paul Bley Quartet is employed at Zucca's Cottage in Pasadena, Calif., for an indefinite period . . . Pee Wee White Wing, former steel guitarist with Hank Thompson and his Brazo Valley Boys, is currently playing with the Western All-Stars at the Napridak Hall in San Jose, Calif. . . . Billy Williams holds forth with his western jamboree every Friday night at the Alpine Hall in San Jose . . . Dave Brubeck began a ten-day stand at the Crescendo in Hollywood, Calif., on June 26 . . . Louis Armstrong will be presented

JULY, 1957



DON McKINNEY



EDDIE HAZELL

in a jazz night at the Hollywood Bowl on August 2 . . . Ray Noval and Orchestra opened an engagement at the Casino in Santa Catalina Island, Calif., on June 1. They continue there until September 2. Personnel includes Ray Noval, leader; Pat Noval, sax; Ray Long, sax; Bill Carson, sax; Jerry Kadovitz, trumpet; Wilson McGrath, piano; Abe Kahn, drums; Charles Gonzales, bass.

Johnny Duke and his Orchestra began a summer-long engagement at the St. Anthony Hotel, San Antonio, Texas, on May 21.

The Claude Gordon Liberty Recording Orchestra will function at the Salt Air Ballroom in Salt Lake City, Utah, from July 25 through August 3.

SOUTH

The Reg Makins Trio is currently at the Shore Club in Hollywood Beach, Fla. . . . Smiling Jack Collins (pianist-vocalist) is located at the Pit Cocktail Lounge in Fort Lauderdale, Fla. . . . Sir Judson Smith opened a summer-long engagement in mid-June in the Plantation Lounge of the Cavalier Hotel in Fort Lauderdale. He appears nightly except Tuesdays . . . Harry Taylor (piano and vocals) is at the Cavalier Hotel under the same ownership - management in Virginia Beach, Fla.

Stoney Cooper and Wilma Lee Cooper are featured with the Clinch Mountain Clan Band on the Grand Ole Opry Show broadcast over station WSM in Nashville, Tenn.

CHICAGO

Duke Ellington highlights the Blue Note, July 10 to 21, followed by Dizzy Gillespie, July 24 to August 4 . . . The Dan Belloc Orches-

tra is booked for a four-week appearance at the Aragon Ballroom beginning August 20 . . . Dolph Hewitt, western guitar player and singer, is featured on the National Barn Dance on WLS radio and television station.

MIDWEST

Paul Wireman and the Gadabouts are currently playing in Illinois and Wisconsin and will soon make a personal appearance tour in the East . . . Organist Bea Peters entertains at Krier's Restaurant in Skokie, Ill., after completing a five-year stay at The Ship in Chicago . . . Buddy Pressner and his Orchestra will be at the Chevy Chase Country Club in Wheeling, Ill., every Friday and Saturday

for the entire month of July. During August they will be at the Midway Ballroom at Cedar Lake, Ind., on August 30 and 31 at the Centennial Terrace in Sylvania, Ohio, and then back to the Chevy Chase Country Club for the month of September.

The Ernie George Quartet (Ernie George, drums and vocals; Paul Wiedman, bass and vocals; Paul Plummer, tenor sax; Martin Harris, piano) is based at the Club 31 in South Bend, Ind.

The O'Brien and Evans Duo booked into the Empire Lounge in Bay City, Mich., on June 17 . . . Helen Scott's contract at the new Sapphire Room of the Park Shelton Hotel, Detroit, Mich., has

(Continued on page thirty-nine)

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Peniger, Eddie, member of Local 5, Detroit, Mich.

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Watkins, Douglas, member of Local 802, New York, N. Y.

Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

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LEO CLUESMANN,
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★ William Max Fiedler, son of the former conductor of the Boston Symphony Orchestra, conducted one of his father's compositions "Lustspiel Overture" at the June 2 concert of the Boston Pops. Mr. Fiedler is a teacher in the fine arts department at Chico State College in that California town.

★ Two native New Yorkers were featured in the second concert of the fifty-second Summer Season by the Naumburg Symphony Orchestra on The Mall in Central Park, New York City, July 4. They were Henry Denecke, the conductor of the day and George Ricci, the cello soloist. Denecke is a third generation New Yorker who received his entire musical training in that city and has since been tympianist successively of the Cleveland Orchestra, the Pittsburgh Symphony and the Minneapolis Symphony. In Minneapolis he organized the Northwest Sinfonietta, and later he created a training orchestra, the Civic Orchestra of Minneapolis. Since 1952 he has been Musical Director of the Cedar Rapids (Iowa) Orchestra.

George Ricci, who has given several recitals in Carnegie and Town halls is the brother of the violinist Ruggiero Ricci.

★ The Vancouver Festival Competition for Canadian composers is offering a \$1,000 prize for a work for piano quartet or for any combination of piano, violin, viola and cello. The Festival Quartet—its members Szymon Goldberg, William Primrose, Nikolai Graudan and Victor Babin—have agreed to give the world premiere of the prize-winning work. December 15, 1957, is the closing date for entries. For further information write John Avison, Chairman, Music Committee, Vancouver Festival Society, 6409 Larch Street, Vancouver 13, B. C.

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JULY, 1957

WHERE THEY ARE PLAYING

(Continued from page thirty-seven)

been extended. She's been there for the past seven months now . . . Boyd Senter and his Senterpedes continue at Claude and Aldora Thorpes Sand Show Bar at Houghton Lake, Mich., until September 2.

The Jack Medell Orchestra opened June 24 at the Duluth (Minn.) Hotel for the fifth consecutive summer season. The band is due to return to the Schroeder Hotel in Milwaukee, Wis., in September.

Bob Nolan is going into his second year at the piano bar of Cerami's Island View Resort. Brown's Lake, Burlington, Wis.

NEW YORK CITY

Music of twenty-five countries was heard at the third annual World Jazz Festival held on the Mall of Central Park on June 30. The festival was sponsored by Mayor Wagner's Committee for Living Music, through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 802, New York City, and a group of New York business firms.

For the second time in its forty-year history a "Jazz Jamboree" was given at New York's Stadium Concerts on July 6. Louis Armstrong and his All-Stars, whose participation last summer brought a record crowd into the Lewisohn Amphitheatre, were again on hand. In addition, the Erroll Garner Trio and George Shearing and his Quintet made their Stadium debuts on this occasion.

EAST

Louis Armstrong, Lionel Hampton and Ella Fitzgerald joined forces for a one-week beginning July 9 at the Warner Theatre, Atlantic City, N. J. The trio is giving two shows nightly and three on Saturday . . . Ned Brill and his Orchestra are playing for the Creole Follies Show at the New Lawn Tavern, Delair, N. J. . . . The "Colortones," with Ted Aurand at the Hammond organ and Marty Landis featured on Spanish electric guitar, Hawaiian steel guitar and banjo, remain at Schillig's Black Horse Farms in Mt. Ephraim, N. J., six nights a week until Labor Day . . . Lew Koppelman and his Dixieland All-Stars checked into the Rendezvous in Trenton, N. J., on July 5 for an eight-week run. Personnel includes Hank Damico, clarinet; Charlie Queener, piano; Miff

Sines, trombone; Joe Florentine, trumpet; Bill Brito, bass; Lew Koppelman, drums . . . Leo Sunny and Stan Keller team with Seymour Hoffman and his Orchestra at the Essex and Sussex Hotel in Spring Lake, N. J., for the entire summer, after which they will return to The Keys in Indianapolis, Ind., for thirteen weeks.

Reese Markewich and the Fourmost (Nick Brignola, baritone sax; Art Grossman, drums; Bill Schoch, bass; Reese Markewich, piano and flute) perform for fraternities, clubs and jazz concerts in Central New York . . . Joe Argentieri and the Four Scores have been engaged in the dining room of the new Sherwood Hotel in Hornell, N. Y., since December, 1956. Members include Bob Burdick, alto, tenor clarinet and marimba; Dick Duryed, drums; Leo Cox, bass and guitar; Alan Schmidt, piano and electric piano; Joe Argentieri, trumpet and leader . . . The Four Brothers' Orchestra of Buffalo, N. Y. (Frank, Ted, Big Cat and E-Jay), started June 14 at Walt's Mexianda after five and one-half years at the Post . . . Eddie Ashman began his tenth year as musical director at Grossinger's, Grossinger, N. Y., on July 2. The programs are varied with an accent on modern jazz.

Edwin Andriani is again featured on the organ . . . Martin Roman and his Orchestra have signed a contract until Labor Day at the Takanassee Hotel in Fleischmanns, N. Y. The next day they return to the Cafe Sahbra in New York City.

The Three Jacks (Bill Abernethy, piano and accordion; James Calomeris, sax and clarinet; Joe Burch, drums and comedy) are in their third year at the Wheel Bar in Colmar Manor, Md. They also play Sunday afternoons at the Redskin Lounge in D. C.

At the Berkshire Music Barn in Lenox, Mass., jazz concerts will be given Sunday evenings and folk music concerts on Saturday afternoons through September 1.

ALL OVER

The Richard Maltby Orchestra, which recently marked its second birthday, is currently on tour from New York to Salt Lake City.

Jack Teagarden's All-Star Sextet will make their British bow at the Royal Festival Hall in London on September 28. The Dave Brubeck Quartet will arrive six weeks later.

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Miller, J. L.
DES MOINES:
Brookins, Tommy
Dreaser, Naomi
Hollywood Productions, Inc.,
and H. W. Jacobson
HARLAN:
Gibson, C. Rex
MUSCATINE:
Kivans Club, The
ASHLAND:
Hugh M. (Chick)
Martin

SIOUX CITY:
Freeman, Lawrence
VAIL:
Hollywood Circus Corp., and
Charles Jacobson

WATERLOO:
Hastings, W. J.
Steppe, Benton L.

WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

COFFEYVILLE:
Ted Blake
HOLCOMB:
Golden Key Club, and H. R.
Allen (also known as Bert
Talon; Bert Talon, Bert Allen)

KANSAS CITY:
White, J. Cordell
LIBERAL:
Liberal Chapter No. 17, Dis-
abled American Veterans, and
H. B. Allen

MARYSVILLE:
Randall, George
PRATT:
Clements, C. J.
Wyle, L. W.

WICHITA:
Aspinwall, Hugh M. (Chick
Martin)
Ebony Club, and Elroy Chand-
ler, Employer
Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Rountree, Upton
Taylor, Roy D.
HOPKINSVILLE:
Dabney, Louis B.

LOUISVILLE:
Bramer, Charles
Imperial Hotel, Jack Woolcum,
Owner
King, Victor
Spaulding, Preston

OWENSBORO:
Higgs, Benny
Mastic, Robert C., Jr.
Vickers, Jimmie

WINCHESTER:
Bell, William

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor,
Club Plantation
Stars and Bars Club (also known
as Brass Hat Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Weil, R. L.

BATON ROUGE:
Broussard, Bruce
Clairborne, Billy
Huddle Cocktail Lounge, and
Rip Collins

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

GONZALES:
Jobas, Camille
LAFAYETTE:
Hedacal 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:
Keith, Jessie
Thompson, Son
MATCHITOCHES:
Burton, Mrs. Pearl Jones

NEW IBERIA:
Club La Louisiana, Bilkeus
Broussard and Pilo Gonzales
NEW ORLEANS:
Barber, Rand
Berna, Harry B., and National
Artists Guild
Callico, Curo
Conforto, Joseph, and Mildred
Murphy
Dog House, and Grace Mar-
tinez, Owner
El Masador Club, George Mari-
abo, Prop.
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
Carl Liller's Lounge, and Carl
Liller, Prop.
Moanick, George

OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
PORT ALLEN:
Pedigree Lounge, Rip Collins
and Brother Schenznyder

SHREVEPORT:
Reeves, Harry A.
Roppolo, Angelo
Stewart, Willie

SPRINGHILL:
Capers, C. L.

MAINE

PORT FAIRFIELD:
Paul's Arena, Gibby Seaborne

MARYLAND

BALTIMORE:
Blue Danube, and Wm. Kan-
sky, Proprietor
Byrd, Olive J.
Cagri 3 Club, Inc., David Jed,
Employer
Carr, Charles
Cox, M. L.
Dunmore, Robert J.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
Jabot, Dawn
Jolly Foot, and Armand Mo-
singer, Prop.
LeBlanc Corporation of Maryland
Miss Universe Contest, and
W. J. Adams
Perkins, Richard, of Associated
Enterprises
Weiss, Harry

CENTREVILLE:
Palador Inn (now known as
the Blue Moon Cafe), and
Theodore James, Owner

CORAL HILLS:
Schendel, Theodore J.

CUMBERLAND:
Waingold, Louis

EASTON:
Hannah, John

FENWICK:
Resch, Albert

HAGERSTOWN:
Baser, Harry A.
Rainbow Room of the Hamilton
Hotel, and Chris Trantules

HAVRE DE GRACE:
Fireside Inn, and R. B. (Bud)
Delp, Employer

NORTH BEACH:
Mendel, Bernard

OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
Sea Scape Motel, and Robert S.
Harmam, Employer

TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach

MASSACHUSETTS

BEVERLY:
Madden, James H.

BLACKSTONE:
Stefano, Joseph

BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIvaine, President
Bronnaban, James J.
Calypso Room, The
Caruso, Charles

Hargood Concerts, and Harry
Goodman
Harriott, Eric
L. J. B. Productions, and Lou
Brodnick
Regency Corp., and Joseph R.
Weisser
Sanbrook, Larry, and his Rodco
Shows
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mossman

BRAINTREE:
Quintroz, Master
BUZZARDS BAY:
Blue Moon, and Alexander and
Chris Byron, Owners
Mutt's Steak House, and Henry
M. K. Aronovski, and Canal
Enterprises, Inc.

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Andrade, William
Circus Lounge, and Mabel D.
Cosgrove

HAVERHILL:
Asud, Joe

HOLYOKE:
Kane, John

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

MILLERS FALLS:
Rhythm Inn, and R. M. The-
rault and James Del Negro,
Jr.

MONSON:
Canegallo, Leo

NANTASSETT BEACH:
Seabreeze, The, and Kallis,
Nicholas J.

NEW BEDFORD:
The Derby, and Henry Correis,
Operator

NEWTON:
Thiffault, Dorothy (Mimi)
Chevalier

SALEM:
Larkin, George and Mary

SHREWSBURY:
Veterans Council
TEWKSBURY:
White Rock Club, Inc., Room
De Parquette, John Cunnolly,
Employer

WAYLAND:
Steele, Chauncey Depew

MICHIGAN

ALPENA:
Globe Hotel, The, and R. E.
Fitzpatrick, Employer

ANN ARBOR:
McLaughlin, Max
McLaughlin, Ollie

BATTLE CREEK:
Smith, David

CHARLEVOIX:
Charcoal Pit, The, and Anthony
Ferritta, Owner

CRYSTAL:
Palladium Ballroom, M. B.
Winkelman, Owner

DETROIT:
Bibb, Alka
Briggs, Edgar M.
Burgundy Records, Inc., and
Art Satton, General Mgr.
Cody, Fred
Crystal Lounge and Bar, Ed-
mour H. Bertram, Owner
Employer
Finks, Arthur W.
Payne, Edgar
Zakon, A. J.

DOUGLAS:
Harding's Resort, and
George E. Harding

FERRISDALE:
Club Plantation, and Doc
Washington

FLINT:
Grover, Tim

GRAND HAVEN:
Black Angus Cafe (formerly
McNeal's Cocktail Lounge),
and Cecil S. McNeal, Owner

GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalce, Proprietor
Powers Theatre
Town Pump and Foxe Yerd

GREENBUSH:
Greenbush Inn, and Dr. Mas
Rosenfeld, Prop.

IDLEWILD:
Flamingo Club, The, and Phil
Giles, Owner

KALAMAZOO:
Tompkins, Tommy
MUSKOGON HEIGHTS:
Griffen, James
Wilson, Leslie

INTERNATIONAL LAKES:
Kendallwood Hotel, and Kendal-
wood Inn (or Club), Gordon
J. "Buz" Miller
UTICA:
Spring Hill Farms, and Andrew
Seeed
WAYLAND:
Macklin, Wm. and Laura

MINNESOTA

DEYBOAT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John
HARMONY:
Carson, Manfred

MANKATO:
Becker, Carl A.

MINNEAPOLIS:
International Food and Home
Shows
Northwest Vandeville Attrac-
tions, and C. A. McEvoy

PIPETON:
Coopman, Marvin
Stolsman, Mr.

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

ROBBINSDALE:
Crystal Point Terrace

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

WINONA:
Interstate Orchestra Service, and
L. Porter Juag

MISSISSIPPI

BELZONI:
Thomas, Jake

BILOXI:
Joyce, Harry, Owner, Pilot
House Night Club
Elph, Lloyd
Wesler, John (John W. Rainey)

CLEVELAND:
Hardin, Drexel

COLUMBUS:
Blue Room Night Club, The,
and J. B. Evans

GREENVILLE:
Pollard, Flenord

GULFPORT:
Plantation Manor, and Herman
Burger

JACKSON:
Carpenter, Bob
Pete Richards, and Richard K.
Head, Employer
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)

Kosciusko:
Fisher, Jim S.

LELAND:
Lillo's Supper Club and Jimmy
Lillo

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie Koerber

POPULARVILLE:
Ladner, Curtis (Red)

MISSOURI

CHILLICOthe:
Hawes, H. H.

ELDON:
Hawes, Howard H.

FESTUS:
The Golden Rule Hotel, and
N. J. McCullough and Wayne
Beck, Employers

PORT LEONARD WOOD:
Lawbon, Sgt. Harry A.

INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner

KANSAS CITY:
Harding's Resort, and
George E. Harding
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw

MACON:
Macon County Fair Association,
Mildred Sanford, Employer

OAKWOOD (HANNIBAL):
Club Belvedere, and Charles
Mattlock

POPLAR BLUFFS:
Brown, Merle

ST. LOUIS:
All American Speed Derby, and
King Brady
Barnholts, Mac
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Co-owners
Caruth, James, Operator, Club
Bharboogie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
Chairman, Charles
Chesterfield Bar, and Sam Baker
D'Agostino, Sam
Encore Club, and Ted Fishery

Ford, Ella
Graft, George
Markham, Doyle, and Tuna
Town Ballroom
New Show Bar, and John W.
Green, Walter V. Lay
Nieberg, Sam
Schimmel, Henry
Shapiro, Mel
Singer, Andy

MONTANA

BILLINGS:
Skyline Club, and Wes Hughes,
Employer
BUTTE:
Webb, Ric
GLENDIV:
Andrews, Lee K. (Bucky)
MILES CITY:
Dodson, Bill
Morton, H. W.

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.
Charles D. Davis
FREMONT:
Wes-Ann Club, and Tanya
Jusc Barber
KEARNY:
Field, H. E.
LODGEPOLE:
American Legion, and American
Legion Hall, and Robert
Spragel, Chairman
MC COOK:
Gateway Ballroom, and Jim
Corcoran
Junior Chamber of Commerce,
Richard Gruver, President
OMAHA:
Camello's Dancing Academy,
and Larry Camello

NEVADA

LAKE TAHOE:
Club Monte Carlo, Joby and
Helen Lewis, Owners
LAS VEGAS:
Adevaus Club, Inc., Clifton
Powell, Employer
Burnbaum, Allen (Al Burn)
Meredith, Gene
Moulin Rouge
New Frontier Hotel
Patio Club, and Max Sestner,
Sid Slat, Joe Cohen
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Tomney, Dora
NEW HAMPSHIRE

FABIAN:
Zaks, James (Zacher)
PORTSMOUTH:
Assad, Joe
NEW JERSEY
ATLANTIC CITY:
Blue Angel (formerly Shanghai
La or Wonder Bar), Roy
Dixon, Henry Brogden, Man-
agers, Charles Randall, Prop.
Bobbins, Abe
Butler, James, and The Musical
Bar
Casper, Joe
Cheatham, Shelby
Etra, Lew
Goldberg, Nate
Kotter, Henry
Little Brown Jug, and Frank A.
Irby, Operator
Lockman, Harvey
Mack's Mambo Inn, Lawrence
McCall, Employer
Olshon, Max
Pilgrim, Jacques
BERNARDSVILLE:
Faur, James, Jr.
BEVERLY:
Olympia Lakes, Bernard L.
Brooks, Melvin Fox, and Mel-
vin Fox Enterprises
BLOOMFIELD:
Thompson, Pult
BRIGANTINE:
Briantine Hotel Corp., and
David Josephson, Owner
BURLINGTON:
Hutton, Oscar
CAMDEN:
Downey's, Jack Downie and
Frank Crane, Prop.
Embassy Ballroom, and George
E. Chipo (Geo. DeGeronzo),
Operator
New Camden Theatre, and
Morris Lev, Operator
CAMDEN COUNTY:
Somerdale Inn, and Albert
Pavia and Albert Aitken
CAPE MAY:
Anderson, Charles, Operator
EAST ORANGE:
Hutchins, William

EAST RUTHERFORD:
Club 159, and Angelo Pucci,
Owner
ELIZABETH:
Cairo, V.
FAIR LAWN:
Wells, Vicki (Dorothy Tirpak)
HILLSIDE:
Consumers Buying Service and
Arnold Sheff
HOBOKEN:
Sportsmen Bar and Grill
JERSEY CITY:
Bonito, Benjamin
Burco, Ferruccio
Triumph Records, and Gerry
Quinn, present Owner, and
G. Statira (Grant) and Bernie
Levine, former Owners
LAKE HOPATCONG:
Dunham, Oscar
LAKEWOOD:
Traymore Hotel, Leon Gardinzel,
Employer
LITTLE FERRY:
Scarne, John
LODI:
Cortese, Tony
LONG BRANCH:
The Landmark Hotel, and
David Greene
McNeely, Leroy J.
McNeil, Bobby, Enterprises
MARGATE:
The Margate Casino, and
James Schott, Employer
MARLBORO:
Train's Paradise, and E. A.
Emmons
MCKEE CITY:
Turf Club, and Nellie M. Grace,
Owner
MONTCLAIR:
Co-Hay Corporation, and Thos.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
MT. HOLLY:
Shina, Harry
NEWARK:
Beards, Janet
Buce, Harmon
Coleman, Melvin
Forte, Nicholas
Graham, Alfred
Hall, Emory
Harris, Earl
Hays, Clarence
Hi-Li Club, The, and Artie
Sarica, Employer
Holiday Corner, and Jerry
Foster, Employer
Johnson, Robert
Jones, Carl W.
Kline, Terri
Levine, Joseph
Lloyd Manor, and Smokey
McAllister
Mariano, Tom
William Natale, and Century
Round Bar and Restaurant
Newark Revue Enterprises,
and Vic Lane
Oetgen, Herbert
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaccardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Andy's Hotel, and Harold Klein
NORTH ARLINGTON:
Petruzzi, Andrew
Wilson's Tavern, and Elmer
Wilson
NORTH BERGEN:
Lavalier, Frank
Kay Sweeney, and 1200 Club
OCEAN CITY:
Pontiere, Stanley
ORANGE:
Cook, Wm. (Bill)
PASSAIC:
Tico Tico Club, and Gene
DiVirgilio, Owner
PATERSON:
Club Elena, and Joseph Hanson
PAULSBORO:
Cusy Corner Bar, Anthony Scan-
deri, Owner and Operator
PENNSAUKEN:
Beller, Jack
PENNS GROVE:
Rizzo, Joe
PLAINFIELD:
McCowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
Walker, William (Raymond
Williams)
Williams, Chester
Williams, Raymond (Wm.)
SPRING LAKE:
Broadacre and Mrs. Josephine
Ward, Owner

RUMFITT:
Abrons, Mitchell
TEANICES:
Suglia, Mrs. Joseph
TRENTON:
Weinmann, John
UNION CITY:
Bucanano, Anthony P.
Colony Theatre, and Vicki
Wells (Dorothy Tirpak), of
Fair Lawn, N. J.
Pan Bar and Grill
Melody Club, and Peter J.
Kluwick, Owner
VAUX HALL:
Carillo, Manuel R.
WESTFIELD:
Cohen, Mack
Samurac, Jardine
WEST NEW YORK:
B'nai B'rith Organization, and
Sam E'rich, Employer, Harry
Boorstein, President
WILDWOOD:
Equire Club, and Iray Bushhof
Hunt's Ballroom
WILLIAMSTOWN:
Pippo, Rocco

NEW MEXICO

ALBUQUERQUE:
Mary Green Attractions, Mary
Green and David Time, Pro-
moters
Halliday, Finn
Lalona, Inc., and Margaret
Ricardi, Employer
Lepley, John
Richardson, Gary D.
White, Parsell
CARLSBAD:
Riverside Country Club, G. G.
Hollinger, Employer
CLOVIS:
Denton, J. Earl, Owner, Plaza
Hotel
HOBBS:
Richard's Tavern, and Pete
Straface, Pete
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Huber Gonzales
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 Pedie-
nick
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
Snyder, Robert
States, Jonathan
ALDER CREEK:
Burke's Manor, and Harold A.
Burke
ANGOLA:
Hacienda Cafe, The
AUSABLE CHASME:
Antler, Nat
Young, Joshua P.
BINGHAMTON:
Slover, Bill
BOLTON LANDING:
Blue Mills Restaurant, Louis
Dallings, Prop.
BRONX:
Accevedo, Ralph
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Ranford,
Manager
Bell, Murray
Club Delmar, Charles Marce-
lino and Vincent Delostia,
Employer
Hernandez, Harry
Jugardena, Jacques I.
Katz, Murray
Miller, H. Walter
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugardena
Rosardo, Al
Rosenberg, Israel
Santero, F. I.
Stioaletti, Michael
BROOKLYN:
Arnovich, Ira (Mr.)
Balinese Club, and Sid Rosen-
thal
Beckels, Lionel
Bello-Mar Restaurant, Felix Garcia,
Prop.
Borriello, Carmine
Bryan, Albert
Community Center, and Walter
C. Pinkston (NYC)
Eam, Jimmy
Globe Promoters of Hucklebock
Revue, Harry Dixon and
Elmo Obery
Hall, Edwin C.

Jacobs, Jacob
Johnson, Clifford
Kelly, Ralph E.
Lemano, Patrick
Morris, Philip
Rosenberg, Paul
Roman, Gus, Hollywood Cafe
Sigma Tau Delta Sorority,
Brooklyn College, and Anis
Burke
Sea Organization, and Hyman
Robbin
Stewer, Eliot
Jussman, Alex
1024 Club, and Albert Friend
Williams, Melvin
Zaslou, Jack
BUFFALO:
Bourne, Edward
Buffalo Paramount Corp.
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Discafano, Jimmy
Harmon, Lisa (Mrs. Rosemary
Humphrey)
Jackson, William
Nelson, Art and Mildred
Parisi, Joe
Ray's Bar-D, and Raymond C.
Denperio
Sportstowne Bar, and Mt. and
Les Simon
Twentieth Century Theatre
EAST GREENBUSH:
Hughes, Richard P.
FAIR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurland, Proprietor
FREEDALE:
Clarendon Hotel, Leon Ger-
sattel, Owner
Gross, Hannah
Pollack Hotel, and Elias Pol-
lack, Employer
FLEISCHMANN:
Churs, Irene (Mrs.)
FRANKFURT:
Reik, Frank
Tyler, Leany
GLENDWILD:
Lewis, Mack A.
GRAND ISLAND:
Williams, Ossian V.
GREENWOOD LAKE:
Mountain Lakes Inn, and
Charles Fatigati, Employer
HUDSON:
Goldstein, Beany
Guito, Samuel
HUDSON FALLS:
New Yorker Pavilion, and
Alfred J. Einstein
HURLEYVILLE:
King David Hotel
ILION:
Wick, Phil
JACKSON HEIGHTS:
Griffiths, A. J., Jr.
LAKE LUZERNE:
Munck, Sved A.
LAKE PLACID:
Carrage Club, and C. B.
Southworth
LOCH SHELDRAKE:
Capitol Hotel and Day Camp
Chester, Abe
Mardenfeld, Isadore, Jr., Estate
LONG BEACH:
Hamilton Club, and Mickey
Hansky
MALONE:
Club Restaurant, and Louis
Goldberg, Manager
MARCY:
Riviera Club, The, and John
Long (Anquill), Owner
MONTICELLO:
Hotel Anderson, Charles King,
Employer
NEW YORK CITY:
Adams, Jack, and Co.
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Allegro Records, and Paul Piner
Arnold, Sheila
Bachelor's Club of America, and
John A. Talbot, Jr., and
Leonard Kartzmar
Bachelor House
Barbieri, Al, Agency
Bender, Milton
Benarubi, Ben
Beverly Green Agency
Bradley Williams Entertainment
Bureau
Broadway Swing Publications,
L. Frankel, Owner
Brown, Bridget
Bruly, Jesse
Butler, John
Cameo
Camera, Rocco
Cappola, Antoinette
Carlin, Roger
Caruso, Mrs. Madeline
Castleholm Swedish Restaurant
and Henry Ziegler
Catala, Estaban

**CHAMBOUR RESTAURANT, Phil
Singer, John
Sloyer, Mrs.
South Sea, Inc., Aber J.
Rubin
Strouse, Irving
Stump & Stumpy (Harold
Crommer and James Cross)
Sunbrook, Larry, and his Rodeo
Show
Talent Corp. of America,
Harry Weisman
Teddy McRae Theatrical
Agency, Inc.
Television Exposition Produc-
tions, Inc., and Edward A.
Comes, President
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Wallach, Joel
Watercapra, Inc.
Wellish, Samuel
Wilder Operating Company
Winley, Paul
Zak, A. J.
Zaks (Zackers), James
NIAGARA 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
**ONONDAGO COUNTY,
DEWITT:**
Meadowbrook Restaurant, s/k/a
Brookside Rest., Leo Ferris
and Ronald Casciano
PATCHOGUE:
Kay's Swing Club, Kay
Angello
RAQUETTE LAKE:
Weinstein, Abe
ROCHESTER:
Band Box, and Leo Noco
Cotton Club, The, and Harry
Spiegelman, Owner
Griggs, Nettie
Valenti, Sam
Willows, and Milo Thomas,
Owner
ROME:
Marko, Al
SABATTIS:
Sabattis Club, and Mrs. Vera
V. Coleman
SARANAC LAKE:
Bircher, The, Mose LaFontaine,
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRING:
Clark, Stevens and Arthur
SOUTH FALLSBURG:
Silvers, Abraham
SUFFERN:
Armitage, Walter, President,
County Theatre
SYRACUSE:
Mabie, Joseph T.
TANNERSVILLE:
Germano, Basil
UTICA:
Block, Jerry
WALDEN:
Warren Gould, and Robert
Gould
WATERTOWN:
Duffy's Tavern, Terrance Duffy
WATERVILLE:
Cortes, Rita, James E. Strates
Show
Kilck, Lynn
WHITEHALL:
Jerry-Ann's Chateau, and
Jerry Rumania
WHITE PLAINS:
Brod, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris
Signer
WURTSBORO:
Mamakating Park Inn, Samuel
Bliss, Owner
YONKERS:
Sinclair, Carl**

**CLAMBOUR RESTAURANT, Phil
Singer, John
Sloyer, Mrs.
South Sea, Inc., Aber J.
Rubin
Strouse, Irving
Stump & Stumpy (Harold
Crommer and James Cross)
Sunbrook, Larry, and his Rodeo
Show
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Teddy McRae Theatrical
Agency, Inc.
Television Exposition Produc-
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Comes, President
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Wallach, Joel
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Wellish, Samuel
Wilder Operating Company
Winley, Paul
Zak, A. J.
Zaks (Zackers), James
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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
**ONONDAGO COUNTY,
DEWITT:**
Meadowbrook Restaurant, s/k/a
Brookside Rest., Leo Ferris
and Ronald Casciano
PATCHOGUE:
Kay's Swing Club, Kay
Angello
RAQUETTE LAKE:
Weinstein, Abe
ROCHESTER:
Band Box, and Leo Noco
Cotton Club, The, and Harry
Spiegelman, Owner
Griggs, Nettie
Valenti, Sam
Willows, and Milo Thomas,
Owner
ROME:
Marko, Al
SABATTIS:
Sabattis Club, and Mrs. Vera
V. Coleman
SARANAC LAKE:
Bircher, The, Mose LaFontaine,
Employer, C. Randall, Mgr.
Durgans Grill
SARATOGA SPRING:
Clark, Stevens and Arthur
SOUTH FALLSBURG:
Silvers, Abraham
SUFFERN:
Armitage, Walter, President,
County Theatre
SYRACUSE:
Mabie, Joseph T.
TANNERSVILLE:
Germano, Basil
UTICA:
Block, Jerry
WALDEN:
Warren Gould, and Robert
Gould
WATERTOWN:
Duffy's Tavern, Terrance Duffy
WATERVILLE:
Cortes, Rita, James E. Strates
Show
Kilck, Lynn
WHITEHALL:
Jerry-Ann's Chateau, and
Jerry Rumania
WHITE PLAINS:
Brod, Mario
WOODBRIDGE:
Waldorf Hotel, and Morris
Signer
WURTSBORO:
Mamakating Park Inn, Samuel
Bliss, Owner
YONKERS:
Sinclair, Carl**

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Sloyer, Mrs.
South Sea, Inc., Aber J.
Rubin
Strouse, Irving
Stump & Stumpy (Harold
Crommer and James Cross)
Sunbrook, Larry, and his Rodeo
Show
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Harry Weisman
Teddy McRae Theatrical
Agency, Inc.
Television Exposition Produc-
tions, Inc., and Edward A.
Comes, President
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Wallach, Joel
Watercapra, Inc.
Wellish, Samuel
Wilder Operating Company
Winley, Paul
Zak, A. J.
Zaks (Zackers), James
NIAGARA FALLS:
Greene, Willie
Palazzo's (formerly Flory's Mel-
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Props.
NORWICH:
McLean, C. F.
OLEAN:
Old Mill Restaurant, and Daniel
and Margaret Ferraro
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and Ronald Casciano
PATCHOGUE:
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Angello
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Teddy McR**

BELMONT:

Baber, William J.
COPIAGUE:
Enaco Corporation

CORONA:
Canary Cage Corp., Ben Can-
kiane, Owner

ELMHURST:
Miele, Mrs. F.

FLORAL PARK:
Black Magic, and Jos. Benigno

HEMPSTEAD:
Manciar, Archille
Tennyson, Bill, and Hot Jazz
Turf Club

HUNTINGTON:
Old Dutch Mill, and Frank
Reid

JACKSON HEIGHTS:
Spiering, Joseph, and
Orchid Room

KEW GARDENS:
Boro Lounge, (Res & Rodesky
Restaurant, Inc.), Joe Re-
dsky, Owner

MANHASSET:
Caro's Restaurant, and
Mark Caro

MONTAUK:
Montauk Island Club, Harry
Greenberg, Employer

SAYVILLE:
Sayville Hotel and Beach Club,
Edward A. Horowitz, Owner
Sam Kalb, Manager

WESTBURY:
Canning, Harold B.

WESTHAMPTON:
Skyway Cafe, and Mr. Billings

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.
Kerston, Joe
Kemp, T. D., and Southern
Attractions

DURHAM:
Gordon, Douglas
Mitchell, W. J.

FAYETTEVILLE:
Lincoln, Ollie
Parker House of Music, and
S. A. Parker

GREENSBORO:
Fair Park Casino, and Irish
Horn
New Mambo Lounge, Wm. H.
Taylor, Employer
Ward, Robert
Weingarten, E., of Sporting
Events, Inc.

GREENVILLE:
Hagan, William
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Hines, Jimmie
Parker, David

MAXTON:
Dunn's Auto Sales and
Jack Dunn

RALEIGH:
Club Carlyle, Robert Carlyle

REIDSVILLE:
Ruth, Therman

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Andrews, Lee K. (Bucky)

DEVILS LAKE:
Beacon Cdb, Mrs. O. J.
Christianson

GRAND FORKS:
Seay, J. J.

WHITE EARTH:
Royer, F. W.

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Holloway, Fred R.
Namen, Robert
Thomas, Nick

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

BRID:
Norris, Gene

CANTON:
Caston Grille, and Walter W.
Holte, Owner
Huff, Lloyd
State Theatre, and Frank Engle

CHESAPEAKE:
Valley Lee Restaurant, Richard
(Dick) Deutsch

CINCINNATI:
Bayless, H. W.
Sunbrock, Larry, and his Rodeo
Show

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Bonds, Andrew
Club Day-day-Voo, and U. S.
Dearing
Dixie Grill, and Lenny Adelman
Dixon, Forrest
The Hanna Lounge, and Olet
Lowry, Jr., Employer
King, Ted, Agency
Lindsay Skybar, Phil Bash,
Owner
Lockett, Ray
Lowry, Fred
Manuel Bros. Agency, Inc.
Salauci, 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
Walters, Carl O.

COLUMBUS:
Pen and Pencil, and Homer
and Doris Storerock, Owners

DAYTON:
Apache Inn, and Jessie and
John Lowe
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Eyers, Harold, and Air National
Guard of Ohio, 162nd
Fighter Interceptor Squadron
Daytona Club, and William
Carpenter
Farm Dell Nite Club, Inc., and
C. J. McLin, Employer
Hungarian Village, and Guy M.
Sano
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

ELYRIA:
Jewell, A. W.

EUCLED:
Rado, Gerald

GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson

HOLGATE:
Swiss Garden, and George K.
Bronson

LIMA:
Colored Elks Club, and Gus Hall
Grant, Junior

LORAIN:
Whitler's Club, The, and Don
Warner

MANSFIELD:
Catalina Night Club, The, and
Irving Steinberg, Manager

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

SANDEUSKY:
Egkitt Club

SPRINGFIELD:
Jackson, Lawrence

STEUBENVILLE:
Hawkins, Fritz

TOLEDO:
Barret, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
Rutkowski, Ted, T. A. R. Re-
cording Company
Whitney Gobrecht Agency

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Copa Casino, and Nick Constan-
tino
Freeman, Dusty
Miss Bronze America, Inc., and
Wm. Stringer
Summers, Virgil (Vic)

OKLAHOMA

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

BRID:
Norris, Gene

Tropicana Club, Martin M.
Winters, Employer
Zenalia, George

BUCTRU:
Lutz Sports Arena, Inc., Bryan
Smith, Promotional Manager

CANTON:
Caston Grille, and Walter W.
Holte, Owner
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Salauci, 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
Walters, Carl O.

COLUMBUS:
Pen and Pencil, and Homer
and Doris Storerock, Owners

DAYTON:
Apache Inn, and Jessie and
John Lowe
Blue Angel, and Zimmer Ablon,
Owner
Boucher, Roy D.
Eyers, Harold, and Air National
Guard of Ohio, 162nd
Fighter Interceptor Squadron
Daytona Club, and William
Carpenter
Farm Dell Nite Club, Inc., and
C. J. McLin, Employer
Hungarian Village, and Guy M.
Sano
Rec Club, and Wm. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

ELYRIA:
Jewell, A. W.

EUCLED:
Rado, Gerald

GERMANTOWN:
Beechwood Grove Club, and
Mr. Wilson

HOLGATE:
Swiss Garden, and George K.
Bronson

LIMA:
Colored Elks Club, and Gus Hall
Grant, Junior

LORAIN:
Whitler's Club, The, and Don
Warner

MANSFIELD:
Catalina Night Club, The, and
Irving Steinberg, Manager

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

SANDEUSKY:
Egkitt Club

SPRINGFIELD:
Jackson, Lawrence

STEUBENVILLE:
Hawkins, Fritz

TOLEDO:
Barret, W. E.
Durham, Henry (Hank)
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
Rutkowski, Ted, T. A. R. Re-
cording Company
Whitney Gobrecht Agency

VIENNA:
Hull, Russ

WARREN:
Wragg, Herbert, Jr.

YOUNGSTOWN:
Copa Casino, and Nick Constan-
tino
Freeman, Dusty
Miss Bronze America, Inc., and
Wm. Stringer
Summers, Virgil (Vic)

OREGON

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

GARIBALDI:
Marty de Joe Agency
Walker, Joe

HERMISTON:
Roseberg, Mrs. E. M.

LAKESIDE:
Bates, E. P.

MEDFORD:
Hendricks, Cecil

PORTLAND:
Harry's Club 1500, and Wm.
McClendon
Osark Supper Club, and Fred
Baker
Pacific Northwest Business Con-
sultants, and J. Lee Johann
Stadium, Shirley H.

ROGUE RIVER:
Arnold, Ida Mae

ROSEBURG:
Duffy, R. J.

PENNSYLVANIA

ALTIQUIPPA:
Quinn, Otis

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

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

BRAEBURN:
Mazur, John

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

CARLISLE:
Grand View Hotel, and Arthur
Nydyck, Employer

CHESTER:
Lager, Bob
West End Who's Who Women's
Club

COLUMBIA:
Golden Eagle, The
Kelley, Harold

COOPERSBURG:
Hoff Bran, Adolph Toffel,
Owner

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

DOWNINGTOWN:
Swan Hotel, K. E. Shestidch,
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:
Knipple, Ollie, and Ollie
Knipple's Lounge
Melody Inn Supper Club, Mil-
dred A. Shultz, Employer
Tia Juana Club, and Thomas
Jones, Employer

HAVERFORD:
Fielding, Ed.

JOHNSTOWN:
The Club 12, and Burrell
Haeslrig

KINGSTON:
Johas, Robert

LANCASTER:
Barry, Guy
Freed, Murray
Samuels, John Parker
Soule, James D.
Sunset Carson's Ranch, and
Sunset (Michael) Carson

HUGO:
Stevens Brothers Circus, and
Robert A. Stevens, Manager

MUSKOGEE:
Gestre, John A., Manager Rodeo
Shows, connected with Grand
National of Muskogee, Okla.

OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Beras, Harry B.
Glasa, Owen C.
Love's Cocktail Lounge, and
Clarence Love
Williams, Cargile

LANFORD:
Richard's Hotel and Caf.,
and Richard Arzoo

LEWISTON:
Temple, Carl E.

LUZBURN:
Fogarty Nite Club, and
Mrs. Thos. Fogarty

MALDEN:
White Elephant, Jack Feldman,
Owner

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

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

PHILADELPHIA:
Allen, Jimmy
Amvett Post 178, and Norman
G. Adittes
Boots, Tobby
Cobana Club, Morty Gold, Prop.
Club Zel Mar, Simon Zelik,
Owner and Operator
Davis, Samuel
Delaware Valley Productions,
Inc., Irving Pine, James
Freedman, Lee Wania, Bob
London, Joseph Mashman,
Louis Mashman, Harry Me-
gure and Jerry Williams
Dupree, Hiram K.
Dupree, Reese
Essex Records
Gordon, Mrs. Margaret
La Perlic, and Thoms W.
Malone, Owner
Masucci, Benjamin F.
Montalvo, Santos
Muziani, Joseph
Pacey's
Pinsky, Harry
Stiefel, Alexander
Ultrasian Junior League, Branch
52, and Helen Strait, Sec.,
Victoria Melnick, Chairman
of Music
Veles, L.
Warwick, Lee W.

PHOENIXVILLE:
Melody Bar, and George A.
Mole

PITTSBURGH:
Bruno, Joseph

READING:
Military Order of the Purple
Heart, Berks County Chapter
231, and Austin F. Schaeffer,
H. Edward Stafford, Chester
Skorazinski, Employers

SCRANTON:
McDonough, Frank

SHARON:
Diamond Cafe, The, and
D. W. Zdydk, Manager

SLATINGTON:
Flick, Walter H.

STRAITFORD:
Foinette, Walter

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

UPPER DARBY:
Delaware County Athletic Club,
and Lou Lambert, Manager

WASHINGTON:
Lee, Edward

WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, Owner (Glenolden,
Pa.), and Michael Iezzi, Co-
Owner

WILKES-BARRE:
Kahan, Samuel
Williams, Sargent
Piacella, James

YORK:
Daniels, William Lopes

RHODE ISLAND

PROVIDENCE:
Auto Previews, Inc., and
Arthur L. Mousovitz, Treas.
Columbia Artists Corp.

SOUTH CAROLINA

CHARLESTON:
Bass, Tom
Kline, George H.
Pike, Chet

CHESTER:
Mack's Old Tyme Minstrels,
and Harry Mack

FLORENCE:
City Recreation Commission,
and James C. Petnam

GREENVILLE:
Harlem Theatre, and Joe
Gibson
Towers' Restaurant, and J. L.
Melancon

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

MYRTLE BEACH:
Hewlett, Ralph J.

SOUTH DAKOTA

ARMOUR:
Smith, Coy

BROOKINGS:
DeBlack, Mat W.

SIOUX FALLS:
Haar, E. C.

TENNESSEE

HUMBOLDT:
Ballard, Ebert

JOHNSON CITY:
Burton, Theodore J.

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

MADISON:
Riley, Norm

MEMPHIS:
Beck, Harry E.
Goodenough, Johnny
Lepley, John

NASHVILLE:
Fessie, Bill
Roberts, John Porter
Terrell, Mrs. H. A.
Western Corral, The, J. W.
Long and D. S. DeWesse

PARIS:
Cavette, Eugene

TEXAS

ALTAIR:
Cervenka's Night Club, and
August Cervenka

AMARILLO:
Mays (Mays), Willie B.

AUSTIN:
Jade Room, and E. M. Fank

BEAUMONT:
Bishop, E. W.

BOLING:
Pails, 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:
Carabao, R. H., Sr.
Kirk, Edwin
Vela, Fred

DALLAS:
Morgan, J. C.
Myner, Jack

DENISON:
Club Rendezvous

EL PASO:
Gateway Lodge 855, and C. F.
Walker
Marlin, Coyal J.
Peacock Bar, and C. F. Walker
Rusty's Playhouse, and E.
Rusty Kelly, Operator

FORT WORTH:
Clemmons, James E.
Covey, Paul
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Jenkins, J. W., and Parrish Inn
Meadowbrook Drive-In Theatre,
and Oscar R. May
Rendezvous Club, and C. T.
Boyd, Operator
Snyder, Chic

GONZALES:
Daitley Bros. Circus

GRAND PRALUE:
Club Bagdad, R. P. Bridges and
Miriam Teague, Operators

HENDERSON:
Wright, Robert

HOUSTON:
Ott, Richard

LAREDO:
Laredo Country Club, Dan
Faucher and Fred Bruhl

LEVELLAND:
Collins, Lee

LONGVIEW:
Club 26 (formerly Rendezvous
Club), and B. D. Holman,
Employer
Curley's Restaurant, and M. E.
(Curley) Smith
Ryan, A. L.

LUFKIN:
East Texas Cotton Club, and
Clemence Carter, Owner

MEKIA:
Payne, M. D.

ODessa:
Baker, George
The Rose Club, and Mrs. Har-
vey Kellar, Bill Grant and
Andy Rice, Jr.

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

PAINE:
Bon-Da-Voo, and Frederick J.
Merkle, Employer

PORT ARTHUR:
Demland, William

ROUND ROCK:
Rice's Hall, Jerry Rice, Em-
ployer

SAN ANTONIO:
Forrest, Thomas
Lestly, J. W. (Lee)
Linton, Guy
Mission Hills Country Club,
and Eric Lipke, Employer
Obledo, F. J.

VALASCO:
Pails, Isaac A., Manager Spot-
light Band Booking Coopera-
tive (Spotlight Bands Book-
ing and Orchestra Manage-
ment Co.)

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MORGANTOWN:
Niser, Leonard

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

WHEELING:
Mardi Gras

WISCONSIN

COUDERA:
Pize Club, The, and Frank Martin, Employer

GREENVILLE:
Reed, Jimmie

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

MILWAUKEE:
Bethia, Nick Williams
Cogg, Isaac
Continental Theatre Bar
Cupps, Arthur, Jr.
Dancer, Earl
Dunagoo, Jerome
Fun House Lounge, and Ray Howard
Gentili, Nick
Goer, Seymour
Maniaci, Vince
Melody Circus Theatre, Inc., and Milton S. Padway
Rio Club, and Samuel Douglas, Manager, Vernon D. Bell, Owner
Rizzo, Jack D.
Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando
Suber, Bill
Tin Pan Alley, Tom Bruno, Operator
Weinberger, A. J.

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

ROSHOLT:
Abavichas, Edward

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

TOMAH:
Veterans of Foreign Wars

WYOMING

CASPER:
S & M Enterprises, and Sylvester Hill

CHEYENNE:
Klieo, Hazel
Wagner, George P.

DUBOIS:
Harter, Robert H.

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

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Andrus, Rose Marie (Mary Toby)
Archer, Pat
Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Ransel
Clark, Lewis
Club Afrique, and Charles Libard, Employer
Club Cimmarron, and Lloyd Von Blaine and Cornelius B. Powell

D. E. Corporation, Herb Sechs, President
duVal, Anne
Gold, Sol
Gordon, Harry
Kavakos Grill and Restaurant, and Wm. Kavakos
Kelso, Herbert
Kirsch, Fred
Little Dutch Tavern, and El Brookman, Employer
Loren, Frederick
Mansfield, Emanuel
Maynard's Restaurant, Michael Friedman and Morton Foreman, owners
Moore, Frank, Owner, Star Duet Club
Motley, Bert
Murray, Louis, Le Comere Club, W. S. Holt and James Manning
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassamus and Joseph Cassano
Robinson, Robert L.
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred
Whalen, Jennie
Wilson, John
Woag, Hing
Woag, Sam

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

PORT ARTHUR:
Curtis, M.

TORONTO:
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Haber, Peter
Keece, Bob
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Wetnam, Katherine

WEST TORONTO:
Ugo's Italian Restaurant

WINCHESTER:
Bilow, Hillaire

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

HUNTINGTON:
Peters, Hank

MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouis, and Antoine Dufur
"Auberger du Cap" and Rene Deschamps, Owner
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Cassefield, James (Spizain)
Carmel, Andre
Coulombe, Charles
DeGinet, Roger
Gilles, Leticie
Haskett, Don (Martin York)
Le Chateau Versailles
Lussier, Pierre
Pappas, Charles
Sunbrock, Larry, and his Rodeo Show

POINTE-CLAIRE:
Oliver, William

QUEBEC:
Sunbrock, Larry, and his Rodeo Show
Turcotti, B. A., and Dronel Aid Bureau

QUEBEC CITY:
LaChance, Mr.

ST. EMILIE:
Monte Carlo Hotel, and Rene Lord

STE. GERARD DES LAURENTIDES:
Moulin Rouge

SASKATCHEWAN
Judith Enterprises, and G. W. Haddad

CUBA

HAVANA:
Sans Soeci, M. Trisy

ALASKA

ANCHORAGE:
Casa Del Rosa Night Club, and Doan Stevenson
Montana Club, The, and Norman H. Dahl, Owner
Sage Coach Inn, and Midge Staras, Employer

FAIRBANKS:
Brewer, Warren
Club El Rancho Motel, and Miles F. Beaus, Employer
Fairbanks Golf and Country Club, and James Ing.
Employer
Flemming, F. DeCosta
Flemming, Freddie W.
Glen A. Elder (Glen Alvin) Grayson, Phil
Johnson, John W.
Miller, Casper
Nevada Kid
Players Club, Inc., and Jean Johnson
Stamper Bar, Byron A. Gillam and The Nevada Kid
Stoltz, Loran and Roy

KETCHIKAN:
Channel Club

SEWARD:
Life of Riley Club, Riley Ware, Employer

HAWAII

HONOLULU:
Hal Tabara, and Mr. Wm. Spallas, Mr. Tommy Coose and Mrs. Angeline Akamine
Kennison, Mrs. Ruth, Owner, Pango Pango Club
Matau, Fred
New Brown Derby, and Sidney Wight, III, Employer
Thomas Puna Lake

KAILUA, OAHU:
King, Mrs. W. M. (Beta Ray), and Mrs. Edith Kubar and Entertainment, Ltd. (Frank Poedle)

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

SOUTH AMERICA

BRAZIL

SAO PAULO:
Alvarez, Baltasar

MISCELLANEOUS

Abbe, Virgil
Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
All American Speed Derby, and King Brady, Promoter
Allen, Everett
Anderson, F. D.
Andros, George D.
Anthe, John
Arnett, Eddie
Arwood, Ross
Askew, Helen
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner, All Star Hit Parade
Rough, Mrs. Mary
N. Edward Beck, Employer.
Rhapsody on Ice
Blumenfeld, Naze
Bologhino, Dominick
Bolster, Norman
Bosterman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager, "Crazy Hollywood Co."
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-ton, John

Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Charles, Rex (Rex C. Esmond)
Cheney, Aland Lee
Chew, J. H.
Collins, Doc
Conway, Stewart
Cooper, Morton
Cooper, Richard
Curry, Beav
Davis, Clarence
Davis (Kleve), Dick
Debye, William
Deviller, Donald
DiCarlo, Ray
Dison, Jas. L., Sr.
Dodson, Bill
Delan, Roby
Drake, Jack B.
Dunlap, Leonard
Eckhart, Robert
Edwards, James, of James Edwards Productions
Fechas, Gordon F.
Ferris, Mickey, Owner and Mgr., "American Beauties on Parade"
Fesario (Texano), Frank
Field, Scott
Finkeltine, Harry
Ford, Mr.
Forrest, Thomas
Fortson, Jack, Agency
Fox, Jesse Lee
Freich, Joe C.
Frickey, W. H. Woody
Friendship League of America, and A. L. Nelson
Garces, C. M.
George, Walter
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gordon, Harry
Gould, Hal
Grayson, Phil
Gutire, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla.
Hall, Mr.
Hewlett, Ralph J.
Hobbs, Wilford, Vice-Pres., Artists Booking Corp., Hollywood, Calif.
Hollander, Frank, D. C. Restaurant Corp.
Moran, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome Circus, Arthur and Hyman Strumak
Hugs, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kent, Jack
Kirk, Edwin
Kleve (Davis), Dick
Kline, Hazel
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leathy, J. W. (Lee)
Leveson, Charles
Levin, Harry
Mack, Bee
Magen, Roy
Mann, Floyd
Mann, Paul
Markham, Dewey (Pigment)
Matthews, John
Maurice, Ralph
McCarthy, E. J.
McCaw, E. E., Owner, Horse Follies of 1946
McGowan, Everett
McKea, D. C.

Meredith, Gene
Merry Widow Company, Eugene Haskell, Raymond E. Manro, and Ralph Ponzessa, Managers
Miller, George E., Jr., former Booker's License 1125
Miquelon, V.
Mitchell, John
Montalvo, Santos
Morton, H. W.
Mynace, Jack
Nelson, A. L.
Newbauer, Lillian
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners
Nison, Elsworth
Oliveri, Mike
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Pappa, Charles
Patterson, Charles
Peth, Iron N.
Pian, William H.
Pister, Frank
Pope, Marion
Raney, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Redd, Murray
Reid, R. A.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Map Roberts or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Rodgers, Edw. T.
Rogers, C. D.
Rosa, Hal J., Enterprises
Salsman, Arthur (Art Henry)
Sargeon, Selwyn G.
Seay, J. J.
Shambour, Farris
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Coy
Smith, Ora T.
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stover, Bill (also of Binghamton, N. Y.)
Strover, William
Straface, Pete
Straus, George
Stump & Stumpy (Harold Coomer and James Cross)
Summerlin, Jerry (Mara)
Summers, Virgil (Vic)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Tambor, Stuart
Taylor, R. J.
Thomas, Mac
Thomas, Ward
Tomplins, Tommy
Travers, Albert A.
Wallin, Bob
Walters, Alfred
Ward, W. W.
Watson, N. C.
Wells, Charles
Wentrub, Dr.
Wesley, John
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Williams, Ward (Plash)
Willin, Sam
Wilson, Ray
Wimberly, Otis
Young, Robert

UNFAIR LIST of the American Federation of Musicians

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

ALABAMA

MOBILE:
McGee, Montoy

ARIZONA

DOUGLAS:
Top Hat Club

NOGALES:
Colonial House

PHOENIX:
Prateral Order of Eagles Lodge Aerie 2957
Plantation Ballroom

TUCSON:
El Tanque Bar

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hardware, Prop.

CALIFORNIA

BAKERSFIELD:
Jurez Salon, and George Benita

BEVERLY HILLS:
White, William B.

EL CAJON:
Casper's Ranch Club

FRINGO:
Eliam Cross, Mr. and Mrs.

HOLLYWOOD:
Norris, Jorge

IONIA:
Watts, Don, Orchestra

JACKSON:
Watts, Don, Orchestra

LA MESA:
La Mesa American Legion Hall

LONG BEACH:
Cladarella Ballroom, John A. Barley and Jack P. Merrick, Proprietors

Cotton Club, and George Underwood
Tabone, Sam
Workman, Dale C.

LOS ANGELES:
Fouce Enterprises, and Million Dolla Theatre and Mayan Theatre

MARTINEZ:
Copa Cobanna Club

MENDOCINO COUNTY, CALIFORNIA:
Big Oaks, The

NAPA:
Monte, Bob
Gus Sauer's Steak House

OCEANSIDE:
Town House Cafe, and James Cuevas, Owner
Wheel Cafe

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

PITTSBURG:
Bernie's Club

RICHMOND:
Galloway, Kenneth, Orchestra
Lavender, Wm. (Bill)

RIDGECREST:
Pappalardo's Desert Inn, and Frank Pappalardo, Sr.

SACRAMENTO:
Capps, Roy, Orchestra
Conulo, Nat

SAN DIEGO:
American Legion Post 6 Hall
Black and Tan Cafe
Cotton Club, and Belas Sanchez
San Diego Speedboat Club
Thursday Club
Uptown Hall
Vasa Club House
Wednesday Club

SAN FRANCISCO:
Freitas, Carl (also known as Anthony Carle)
Jones, Cliff
Killy, Noel

SAN LUIS OBISPO:
Section, Don

TULARE:
T D E S Hall

VALLEJO:
Vallejo Community Band, and Dana C. Glaze, Director and Manager

WARNER SPRINGS:
Warner's Hot Springs

COLORADO

RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House

HARTFORD:
Buck's Tavern, Frank S. DeLasco, Prop.

MIDDLETOWN:
American Legion Club 91

NAUGATUCK:
Zembruski, Victor-Polish
Polka Band

NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner

SAYBROOK:
Peate House

DELAWARE

WILMINGTON:
Cousin Lee and b's Hill Billy Band

FLORIDA

DEERFIELD:
El Sorocco

FORT LAUDERDALE:
Aloha Club

FORT MYERS:
Rendezvous Club

HALLANDALE:
Ben's Place, Charles Dreiman

JACKSONVILLE:
Standor Bar and Cocktail Lounge

KENDALL:
Dixie Belle Inn

MIAMI:
Heller, Joseph

MIAMI BEACH:
Fried, Erwin

DUBLING:
Burlingot
Moind
Fair O

CEDAR PA:
Women's

OUNCIL:
Smoky E

DUBUQUE:
Hasten (former

SIoux CI:
Egles C

CHANUT:
Egles C (Form

PANAMA CITY:
White Circle Inn, and Mrs. Marie B. Sheana, Cedar Grove

GULF BEACH:
Old Dutch Inn, and Harold Laughn and Cliff Stiles

POMPANO:
Julenes

TAMPA:
Diamond Wreath Night Club, Joe Spicola, Owner and Manager

WINTER PARK:
Park Avenue Bar, and Albert Kanack

GEORGIA

SAVANNAH:
Bamboo Club, and Gene Deas

IDAHO

BOISE:
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)

MOUNTAIN HOME:
Hi-Way 30 Club

TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
51 Club, and Jack Tallo Turf Club, The, and Ed McKee

CHICAGO:
Harper, Lucius C., Jr. Kryn, Bohumir, and his Symphony Orchestra

FAIRFIELD:
Eagles Club

GALESBURG:
Carson's Orchestra Meeker's Orchestra

JACKSONVILLE:
Chalet Tavern, in the Illinois Hotel

MARISSA:
Triefenbach Brothers Orchestra

MT. VERNON:
Jet Tavern, and Kelly Greenalt

NASHVILLE:
Smith, Arthur

PEORIA:
Marshall-Putnam County Fair Assn. and the Henry Fair Silverleaf Pavilion WPEO Radio Station Y. M. C. A.

SCHILLER:
Andy's Place and Andy Kryger

INDIANA

ALEXANDRIA:
Ballroom and Bar of Eagles Lodge

ANDERSON:
Adams Tavern, John Adams Owner Romany Grill

FORT WAYNE:
Fort Wayne Festival Music Theatre, Inc., Louis Culp, Gen. Mgr., and Robert Drummond, Musical Director

GARY:
Caribou Tap

INDIANAPOLIS:
Sheffield Inn

MISHAWAKA:
VFW Post 360

MUNCIE:
Kratzer, Manuel Mikesell, Gerald

NEW CHICAGO:
Green Mill Tavern

SOUTH BEND:
Chain O'Lakes Conversation Club PNA Group 83 (Polish National Alliance) St. Joe Valley Boat Club, and Bob Zaff, Manager St. Joseph County 4-H Association

IOWA

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:
Lid, Lew (Lew)

SIoux CITY:
Eagles Lodge Club

KANSAS

CHANUTE:
Eagles Club No. 521 (Formerly Club Forrest)

SALINA:
Woodman Hall

TOPEKA:
Downs, Red, Orchestra Kansas Free Fair Association and Grounds Vinewood Dance Pavilion

WICHITA:
Silver Moon West Street Supper Club

KENTUCKY

BOWLING GREEN:
Jochman, Joe L. Wade, Golden G.

PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor

LOUISIANA

BUNNIE:
Blue Moon Club, and Vines Harris Huey, Oliver

LEESVILLE:
Capell Brothers Circus

MARYLAND

BLADENBURG:
Bladenburg Arena (America on Wheels)

EASTON:
Starrt, Lou, and his Orchestra

MASSACHUSETTS

EVERETT:
Parkway Club, The

FALL RIVER:
Durtce Theatre

LAWRENCE:
Zajec, Fred, and his Polka Band

LOWELL:
Golden Nugget Cafe

LYNN:
Pickfair Cafe. Rinaldo Cheverini, Prop. Simpson, Frank

METHUEN:
Central Cafe, and Messrs. Yankonis, Driscoll and Gagnon, Owners and Managers

NEW BEDFORD:
Polka, The, and Louis Garston, Owner

NORTH READING:
Levaggi Club, Inc.

SHIRLEY:
Rice's Cafe, and Albert Rice

SPENCER:
Reardon, Bernard

WEST WARREN:
Quabog Hotel, Ernest Dronald, Operator

WORCESTER:
Gedymia, Walter Holmes, Alan Gray Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido Bonetti, Proprietor

MARQUETTE:
Johnson, Martin M.

NEGAUNEE:
Bianchi Bros. Orchestra, and Peter Bianchi

PONTIAC:
Spadafora Bar

MINNESOTA

MINNEAPOLIS:
Lollies, Wes Milkes, C. C.

ST. PAUL:
Winter, Max

MISSISSIPPI

VICKSBURG:
Rogers' Ark

MISSOURI

KANSAS CITY:
Club Matinee Coates, Lou, Orchestra El Capitan Tavern, Marvin King, Owner Gay Pad Club, and Johnny Young, Owner and Proprietor Green, Charles A.

DUBUQUE:
Mell-O-Lane Ballroom, and Leonard (Mell-O-Lane) Robinson

LOUISIANA:
Rollins, Tommy, Orchestra

POPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

NEBRASKA

ARLINGTON:
Arlington Ballroom, and Floyd Paul

CRETE:
Blue River Lodge Dance Hall, and Henry Zaboureck, Mgr.

LINCOLN:
Arena Roller Skating Club Les Drive Inn, Lee Franks, Owner Royal Grove Shar-Mar Sunset Party House

NEVADA

ELY:
Little Casino Bar, and Frank Pace

LAS VEGAS:
Soukup, Robert

NEW HAMPSHIRE

BOSCAWEN:
George's Orchestra, Myron Colby, Leader

KEENE:
Veterans of Foreign Wars

PITTSFIELD:
Pittsfield Community Band, George Freese, Leader

WARREN:
Flanders' Orchestra, Hugh Flanders, Leader

NEW JERSEY

BAYONNE:
Knights of Columbus (Columbian Institute) Polish American Home Sonny's Hall, and Sonny Montasz Starke, John, and his Orchestra

CAMDEN:
Polish-American Citizens Club St. Lucius Choir of St. Joseph's Parish

CLIFTON:
Boeckmann, Jacob Clifton Casino

ELIZABETH:
Matuloni, Mike Reilly's lounge, and John Reilly Swyka, Julius Twin Cities Arena, William Schmitz, Manager

HACKENSACK:
Mancini's Concert Band, M. Mancini, Leader

HACKETTSTOWN:
Hackettstown Fireman's Band

KEYPORT:
Sager, Walter, Orchestra

MANVILLE:
Al Tobias and His Orchestra

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Montclair Theatre

MT. HOLLY:
Fireside Restaurant, and Mr. and Mrs. Warren Leary, Props.

NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Prop.

NEWARK:
House of Brides Newark Opera House Palm House Pelican Bar

NEW BRUNSWICK:
Carlano, John Krug, George S.

NEW MARKET:
Nick's Grove

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe Haddon Hall Orchestra, J. Baron, Leader President Palace

PATERSON:
Airship American Legion Band, B. Sellitti, Leader Pateron Symphonic Band

ROCHELLE PARK:
Swiss Chalet

SOUTH RIVER:
Barrows, Charles Saunders, Lee, Orchestra, Leo Moken, Leader

SOUTH SOMERVILLE:
Polish Falcons of America

UNION:
Club Royale, and Harold Ricks

WEST ORANGE:
Club Cabana

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

RUIDOSO:
Davis Bar

NEW YORK

BRONX:
Aloha Inn, Pete Mancuso, Proprietor, and Carl Ranford, Manager

BROOKLYN:
All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie

BROWNVILLE:
Monatt, Joseph

BUFFALO:
Hall, Art Lafayette Theatre Wells, Jack Williams, Buddy Williams, Ossian

CATEKILL:
Jones, Stevie, and his Orchestra

CONHOES:
Sports Areas, and Charles Gattill

CUBA LAKE:
Evans Roller Rink

ELMIRA:
Hollywood Restaurant

FISHKILL:
Cavalcini's Farm Restaurant, Edw. and Daniel Cavalcini, Managers

FREEPORT, L. I.:
Freeport Elks Club, and Carl V. Anton, Mgr.

HARRISVILLE:
Cheesman, Virgil

HUDSON:
Clermont Inn, and Messrs. Gerald Griffen, Sr. and Jr. New York Villa Restaurant, and Hazel Unson, Proprietor

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON:
Killmer, Carl, and his Orchestra (Lester Marko)

MAMARONECK:
Seven Pines Restaurant

MEDINA:
Moore Lodge No. 789

MOHAWK:
Hurdik, Leslie, and Vineyards Dance Hall

MT. VERNON:
Harley Hotel

NEW YORK CITY:
Disc Company of America (Auch Recordings) Norman King Enterprises, and Norman King Manor Record Co., and Irving N. Berman Morales, Crus Richman, William L. Solidaires (Eddy Gold and Jerry Jackson) Stork Club Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph Briggs, Prop.

OLEAN:
Wheel Restaurant

POUGHKEEPSIE:
Borst, Kermit F., and The Polka Dots

RAVENA:
VFW Ravens Band

RIDGEWOOD, L. I.:
Joseph B. Garity Post 562, American Legion, Commander Edmund Rady

ROCHESTER:
Loew's Rochester Theatre, and Lester Pollack Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
State Restaurant

SCHENECTADY:
Top Hat Orchestra

BYRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio (Salvatore Coriale, Leader, and Frank Picarro)

VESTAL:
Vestal American Legion Post 89

WELLSVILLE:
VFW Club

NORTH CAROLINA

ASHEVILLE:
Propes, Fitzhough Lee

KINSTON:
Parler, David

WILMINGTON:
Village Bar, and K. A. Lehto, Owner

OHIO

AKRON:
American Legion Post 209, and American Legion Hall South Akron Eagles Club and Hall

ALLIANCE:
Lexington Grange Hall

CANTON:
Palace Theatre

CONCINNATI:
Steamer Avalon

CUYAHOGA FALLS:
Fraternal Order of Eagles Club and Hall

DAYTON:
Mayfair Theatre, and Dwsia Esper The Ring, Maura Paul, Operator

GENEVA:
Blue Bird Orchestra and Larry Parly Municipal Building North Center Tavern

HARRISBURG:
Hubba-Hubba Night Club

HOLGATE:
Swiss Gardens, George E. Bronson

LIMA:
Colby, Lucille

MIDDLETOWN:
Homestead Inn, and Bertha Weidner

NEWARK:
Eagles Lodge

NEW LYME:
Pawa Ballroom

PAINESVILLE:
Chagrin Tavern

PORTSMOUTH:
Rose, Robert

RAVENNA:
Baveman Theatre

RUSSELL'S POINT:
Indian Lake Roller Rink, and Harry Lawrence, Owner

VAN WERT:
Underwood, Don, and his Orchestra

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Peffley, Grange Master

STANFIELD:
Jesse James Club, and James Mosso

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club

BADEN:
Byerdale Hotel

BEAVER FALLS:
VFW Post No. 48 White Township Inn

CARBONDALE:
Loftus Playground Drum Corps, and Max Levine, President

CENTRAL CITY:
American Legion

EAST STROUDSBURG:
Lorust Grove House

ERIE:
Hazen Orchestra, The

FALLSTON:
Valley Hotel

FREDERICKSBURG:
Vernon Volunteer Fire Co.

LEBANON:
Sholly's Tavern

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

MEADVILLE:
J. O. O. F. Hall

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

MT. PLEASANT:
American Legion Post No. 446

NEW FLORENCE:
Veterans of Foreign Wars

NEW KENINGTON:
American Folk Musicians Association Gable Inn

PHILADELPHIA:
Allen, James, Orchestra Palladium Ballroom, and Moe Greenberg

PITTSBURGH:
Club 22 Lunt, Grace

PUNESUTAWNEY:
American Folks Musicians Association, and Bud Moore

READING:
Beer, Staples S., Orchestra

ROBINSON:
Fork's Taverna

ROULETTE:
Brewer, Edgar, Roulette House

SCOTTDALE:
Moose Lodge No. 194

SHAMONKIN:
Maine Fire Company

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

SUNBURY:
Shamokin Dam Fire Co. Polka Bar

UNIONTOWN:
Melody Rink and W. Guesack

VINTONDALE:
V. F. W.

WHITNEY:
Pipetown Hotel

YORK:
14 Karat Room, Gene Spangler Proprietor Beliance Cafe, Robert Klimek, Proprietor

ZELIENOPLE:
Blue Flame Tavern, and Michael Sera

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

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

TENNESSEE

BRISTOL:
Knights of Templar

JACKSON:
SPO Fraternity Supper Club

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villita Club

CORPUS CHRISTI:
Brown, Bobby, and his Band La Terraza Club, and Florencio Gonzales The Lightness Sanktos, Jimmie Titan, T., and his Band

EL PASO:
Club Society, and Melvin Gerrett, Owner-manager

PORT WORTH:
Cunningham, H. H.

GALVESTON:
Sons of Herman Hall

HOUSTON:
Morningtide Club, and Jimmy Broquette, Manager

PORT ARTHUR:
DeGrane, Leane

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

UTAH

OGDEN:
Chic Chic Inn

SALT LAKE CITY:
Avalon Ballroom

VIRGINIA

ALEXANDRIA:
Alexandria Arena (America on Wheels) Nightingale Club, and Geo. Davis, Prop., Jas. Davis Manager

BRISTOL:
Knights of Templar

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

WINCHESTER:
VFW Ladies Auxiliary

WASHINGTON

OMAK:
Moran, Rita Pauls Cafe Schaller, Carl A.

SEATTLE:
Tuzedo Club, C. Bantz, Owner

WEST VIRGINIA

FAIRMONT:
Gay Spots, and Adda Davis and Howard Weekly Ulton, A. B.

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

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Moore, Wayne

WISCONSIN

ANTIGO:
Tune Twisters Orchestra, Jas. J.
Jaska, leader

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

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Miller, Earl, Orchestra
Perkham, Harley
Sud Earl Orchestra

DURAND:
Wetis Orchestra

MENASHA:
Trader's Tavern, and Herb
Trader Owner

MILWAUKEE:
Moede, Mel, Band

MINERAL POINT:
Midway Tavern and Hall, Al
Lavery, Proprietor

NORTH FREEDOM:
American Legion Hall

OSBORN:
Village Hall

OSSEO:
Osseo City Hall

PARDREVILLE:
Foa River Valley Boys Orches-
tra, and Phil Edwards

PORT WASHINGTON:
Lone Acres Ballroom, and
Helen Thomas and Dan Jones

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

DISTRICT OF COLUMBIA

WASHINGTON:
Elmer's Franklin Park Cafe
Johnny's Grill
National Arena (America on
Wheels)
Star Duet Club, Frank Moore,
Proprietor
20th Century Theatrical Agency,
and Robert B. Miller, Jr.
Wells, Jack

HAWAII

HONOLULU:
9th State Recording Co.
Serenio, Eddie

CANADA ALBERTA

CALGARY:
Calgary Stampeder Football
Club, and Calgary Quarter-
back Club

SYLVAN LAKE:
From Dance Hall

BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

WINNIPEG:
Patterson's Ranch House, and
Andy Patterson

ONTARIO

ATY:
Ayr Community Centre
The Tartans Orchestra

BELLEVILLE:
Rosemore
Tobes Gardens, and Hogo Dig-
gins and his Orchestra

BRANTFORD:
Silver Hill Dance Hall

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Proprietor

INGERSOLL:
Beacham, Wm., and his Melody
Rambler

MERRITON:
Grenadiers Trumpet Band

NIAGARA FALLS:
McGregor, Mrs. Helen
Radio Station CHVC, Howard
Bedford, President and Owner
Ross, Bob
Ukrainian Greek Orthodox Hall
Ukraine Sam's Hotel, Ivan Popo-
vich, Owner

WATERLOO:
Winters, Tex (Hector Faegast)
Zabor, Ralph, and his Or-
chestra

OSGOODE:
Lighthouse

OTTAWA:
Navan Community Centre, and
Wesley Savage, Mgr.

TORONTO:
Argonaut Football Club, Inc.
Argonaut Rowing Club
John D. Bradley Co. Advertis-
ing, and John D. Bradley
Canadian Bugle and Trumpet
Band Assoc. and members,
Chas. F. Waldrum, Secretary
Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
McIntyre, Don, Instructor,
Western Technical School
Trumpet Band
Mercury Club
Mitford, Bert
Second Division Signals
Trumpet Band
Three Hundred Club
Toronto Ladies' Pipe Band

WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Gregory, Ken, and Royal Vaga-
bonds Orchestra

QUEBEC

AYLMER:
British Hotel, and Anton J.
Lazarewicz and Joe
Tchorewski, Props.
Chamberland Hotel, and Mrs.
Noranda Chamberland,
Operator

EAST TEMPLETON:
The R-100, and Ernest
Denault, Prop.
Williams, Russell

GATINEAU:
Manoir Papineau, and owners
George Beinevaux and
Russell Williams

HUDSON:
Chateau De Lac

LAPRAIRIE:
Boulevard Hotel

L'ASSOMPTION:
Au Miami Hotel, Roland Allis,
Owner

LEVIS:
Auberge de la Colonne, Paul
Bouret and Romeo Drolet,
Co-Props.

MONTREAL:
Beardi, Cafe
Bal Tabarin
Clover Cafe, and Jack Horn
Continental Club
Gagnon, L.
Gaucier, O.
Havana Club
Lantern Cafe
Lapierre, Adrien
Main Cafe
Arthur Murray School of
Dancing
Orleans Agency, and Paul
Paquin
Rainbow Grill

QUEBEC:
Canadian and American Book-
ing Agency
Konstantinides, Nick

ROUYN:
Radio Hotel

ST. ROSE DE LIMA:
Greber's Hotel, and Geo. Bris-
son, Owner, and Geo. La-
fontaine, Manager.

VAUDREUIL:
Vaudreuil Inn

MEXICO

MEXICO CITY:
Marin, Pablo, and his Topics
Orchestra

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Sanford, J. Warren
Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—Buffet Crumpon Paris Bb clarinet:
articulated, C, G-sharp key, no cracks, in fine
condition; good case. Will sell for best offer.
Albert Philip, 245 West Cambridge, Alliance,
Ohio. 6-7

FOR SALE—Hammond home model B-2 organ;
two years old, Leslie speaker, canvas covers,
small trailer; organ and speaker on platform
mounted on wheels; best offer takes it. David
Dillon, 3213 Pennsylvania, Colorado Springs,
Colo. ME 2-1284.

FOR SALE—Two tuba mists, 42 shorts, fine con-
dition, \$15.00. George Brandman, 1638 Popham
Ave., Bronx 53, N. Y.

FOR SALE—Baritone sax (Buescher), two years
old, gold lacquer, adjustable stand, case, reeds,
harness, reed clipper; all like new, terrific sound.
Red McKay, 56246 Orchard Road, South Bend,
Indiana.

FOR SALE—Slide cornet, C. G. Conn, very good
condition; slide good, \$100.00. Clarence Forster,
198 Vichl Ave., Lemay 23, Mo. Phone: TW 2-3575.

FOR SALE—Overhauled and newly lacquered
Buescher tenor saxophone outfit, \$175.00. Also
Vega baritone saxophone outfit, \$165.00. Both
are used. J. Perry, 535 Slocum Road, North
Dartmouth, Mass. 7-8

FOR SALE—Genuine K-2 Turkish cymbals, sizes
10 to 16 inch; few large trunks, boxes, some
chimes, etc. A. Schmehl, 358 East 138th St.,
New York 34, N. Y.

FOR SALE—Schmidt model Geyer French horn;
excellent condition, fine tone and intonation,
\$300.00. Also, Conn B8, almost new, \$450.00.
Write or call Irving Rosenthal, 2064 Watsonia
Terr., Hollywood 28, Calif. HOLLYWOOD 2-7005.

FOR SALE—Fender bassman amplifier, 15 inch
speaker model, for use with either upright or
electric bass. Very good condition, \$135.00. Also
Pentron tape recorder, good condition, \$50.00.
Garland Dye, Carlisle, Iowa.

FOR SALE—Dave Pell styled arrangements for
trumpet, trombone, tenor sax, alto doubling
baritone sax, piano, bass, and drums. Bob Eber-
hart, P. O. Box 323, East Lansing, Mich.

FOR SALE—D'Angelico guitar (Excel), D'Armond
pickup and Gibson G-90 amplifier with tremolo
and two speakers. All in perfect condition, \$300.
Eddie De Cesare, 1466 Grand Concourse, Bronx
57, N. Y. LUdlow 8-3999.

FOR SALE—Four octave Simone Celeste, excellent
condition, with casters and canvas cover, \$225.
Carl Alzheimer, 111 Main St., Waterville, N. Y.

FOR SALE—DeAngelico N. Y. guitar, blonde
finish, three years old, needs fret job, \$300.00.
Phone Hamburg, Pa. 4034 or write R. Wolf,
State and Church Sts., Hamburg, Pa.

FOR SALE—Genuine Excelior Symphony 120 bass
black accordion; 1 year old, like new, made
in U.S.A., electrified. Cost \$1,500, cash price
\$750.00. Franklin Tibaido, 27 Perkins St.,
New Haven, Conn. UN 5-4304. 7-8

FOR SALE—Three superb concert violins; Antonio
Stradavari, J. B. Guadagnini, J. B. Vuillaume.
Owner must sell at once; consider trade. Ted
Marchetti, 1275 Westwood Ave., Columbus, Ohio.

FOR SALE—Complete set of W. F. L. Drums in
white pearl and chrome; one year old and in
excellent condition; includes bass drum, snare
drum, two tom-toms, cymbal, two bop cym-
bals (Zildjian), covers, traps case and drummers
throne, plus accessories. Mrs. S. Caldwell, 223
South Blvd., Salisbury, Md.

FOR SALE—Ab bass clarinet, Boehm system, Buf-
fert, Paris; like new, in perfect tone. This in-
strument used in symphony and opera to facilitate
hard passage. Will send C.O.D. three days trial;
\$400.00. Louis Noble, 12711 Carwell Ave., Los
Angeles 66, Calif.

WANTED

WANTED—Inexpensive five-string banjos and
flat-top center hole guitars; in any condition,
for my Folk Music Club. State make, condition,
and lowest price. Sidney Locker, 4326 Pine St.,
Philadelphia, Pa. 6-7-8

WANTED—Bass sax, Bb, and case; must be in
good condition. Hilding A. Johnson, 1800 Wil-
mette Ave., Wilmette, Ill. DI 8-1300 (Chicago
office).

WANTED—Bb soprano sax, curved model. Harry
Sara, Redwood Ave., Lionhead Lake, Paterson
2, N. J.

WANTED—Approximately 50 band uniforms in
red and gray for use with Junior High School
band. Contact Sanford Mason, 41 Morrison Ave.,
Morgantown, W. Va. 7-8-9

WANTED—Harp, please send complete informa-
tion to Alice Dillon, 1899 Catalina Ave., Berke-
ley 7, Calif.

WANTED—Silent practice keyboard, four octaves,
preferably with tension control. Must be in
perfect condition. Miss G. Golub, % Roosevelt
University, 430 South Michigan Ave., Chicago, Ill.

WANTED—For nationwide bookings; girl pianist
and organist, not over 32 years of age in
appearance. Excellent salaries, class spots, steady
engagements; piano bars and lounge music. Mail
recent photo and experience data. Ralph Williams
Music Service, 203 North Wabash Ave., Chicago,
Illinois.

HELP WANTED

WANTED—Orchestras, combos, singles, vaude-
ville acts, etc., for Mid-West bookings of both
single and weekly basis. Send full information,
8 x 10 pictures, prices and open dates in first
letter. Contact State Entertainment Agency, 109
Hazel Court, Greve Coeur, Ill. 7-8-9

WANTED—Trumpets, sax (doubling clar.), piano,
bass, drummer. This is a ten piece two
beat styled orchestra. One niters and some loca-
tions. Will offer living wage but cannot pay name
band salaries. All chairs are open; if you are in-
terested in a territory band, not a sleeper bus,
contact: The Gadabouts Orchestra, 109 Hazel
Court, Greve Coeur 8, Ill. (Write only).

WANTED—A \$1,200.00 assistantship is available
at the University of Mississippi for a violinist,
violin or cellist interested in studying for a
M. A. in music. Arthur Kreutz, Dept. of Music,
The University of Mississippi, University, Miss.

WANTED—Commercial bassist, two beat and
some bowing for dinner hour. Must be very
reliable and sober. Gene Pringle (Orch. Leader),
Van Cleve Hotel, Dayton, Ohio.

WANTED—Girls interested in making music a
profession. Write Lanny Charles, Troc Night
Club, Lacrosse, Wis.

WANTED—Bands and combos for good engage-
ments. Star Orchestra Service, 2226 McDonald
Ave., Brooklyn 23, N. Y. HI 9-0858.

WANTED—18 piece College Dance Band has open-
ings for tenor, bar, sax, piano, bass and drums.
State musical experience. Write: Alabama Cav-
aliers, Box 1566, University, Ala. 7-8

WANTED—Someone interested in writing lyrics.
Preferably close enough for personal contact
while collaborating. Experience not essential,
only desire to learn. Henry Will, 391 Quinipiac
Ave., North Haven, Conn.

WANTED—The Calgary Philharmonic will have
openings for oboe, bassoon, harp, flute, French
horn and strings. If qualified we will help
secure the additional type of employment desired.
Address Henry Plukker, 2011 Tecumseh Road,
Calgary, Alberta, Can.

AT LIBERTY

AT LIBERTY—Young girl guitarist; read, fake;
jazz, Latin, commercial, etc. Prefer work in
and around Chicago. Rosemary Fontaine. Phone:
KI 5-2802 Chicago. 6-7

AT LIBERTY—Drummer, 802 card, cut good
shows, jazz, commercial and Latin, good beat.
Desires steady work N. Y. C. or vicinity. Contact:
Drummer, 1317 Jefferson St., Toledo, Ohio.

AT LIBERTY—Tenor man, double alto and clarinet;
desires steady work with society combo
who work at hotel, resort or yacht club. Bob
Boels, 12939 East Canfield, Detroit 15, Mich.
VA 1-9503.

AT LIBERTY—Trumpet, some xylophone, vocals;
read, fake, dance, show; desires connection in
and around Philadelphia and Atlantic City
(Locals 77 and 661). Edward J. Boreas, 6236
Washington Ave., Philadelphia 43, Pa.

AT LIBERTY—Bass violinist, vocals, read or fake,
experienced; willing to travel. James E. Peebles,
Jr., 2015 Broderick St., San Francisco 15, Calif.

AT LIBERTY—Trumpet man, 26, who doubles on
bass, cocktail drums, arranges and sings parts
and solos. Interested in established modern vol-
l. Bill Rogers, 23355 Nowlin, Dearborn, Mich. Phone
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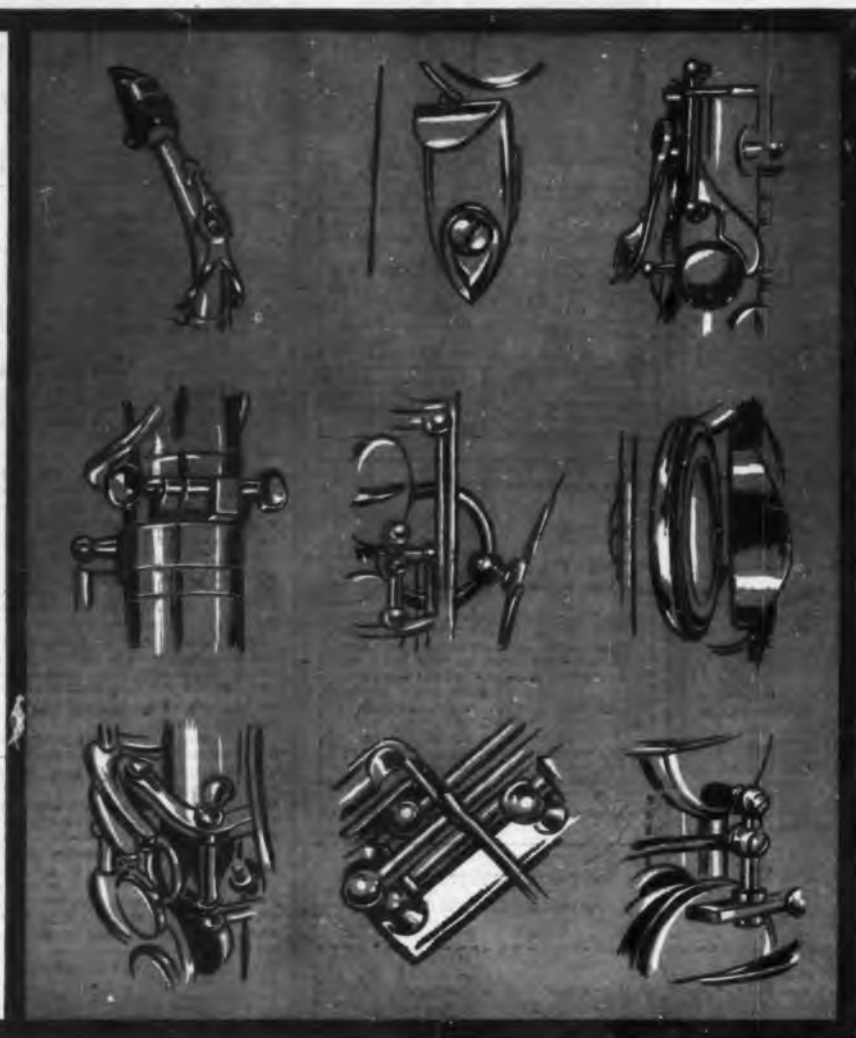
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