

International Musician



May, 1952



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Journal of the International Musician Association

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OFFICIAL JOURNAL OF THE
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Entered as Second Class Matter July 28, 1922,
at the Post Office at Newark, N. J.
"Accepted for mailing at special rate of postage
provided for in Section 1103, Act of
October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street,
Newark 2, New Jersey.



LEO CLUESMANN.....Editor and Publisher
S. STEPHENSON SMITH.....Managing Editor
HOPE STODDARD.....Associate Editor

Subscription Price

Member.....60 Cents a Year
Non-Member.....\$1.00 a Year

ADVERTISING RATES:

Apply to LEO CLUESMANN, Publisher
39 Division Street, Newark 2, N. J.

Vol. I MAY, 1952 No. 11

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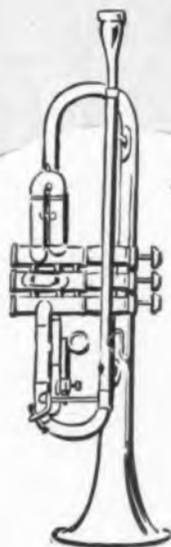
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Affairs of the Federation

SCALE INCREASE FOR TRAVELING THEATER MUSICIANS

Resolution No. 25 introduced at the 1951 Convention in New York City called for a 10% increase in the scales for traveling theatrical engagements. In the August, 1951, issue of the *International Musician* I stated that in my opinion this increase would not be in the best interests of the members of the Federation in the traveling theatrical field.

However, upon further investigation, I find that the cost of living, especially for traveling musicians, has increased to the extent that an increase in scale is now urgently needed.

Therefore, effective September 1, 1952, all scales for traveling musicians in musical shows, dramatic shows, stage presentations, burlesque, etc., will be increased 10%. This includes the leaders as well as the sidemen.

JAMES C. PETRILLO,
President.

NOTICE TO MEMBERS

On numerous occasions members of the Federation have expressed a desire for some form of insignia that could be worn in a coat lapel.

Gold-filled lapel buttons with the seal of the Federation are now available and may be secured at a cost of 90 cents each by applying to Harry J. Steeper, Treasurer, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, N. J.

Report of Delegates to AFL Convention

The Seventieth Convention of the American Federation of Labor was held in the Civic Auditorium at San Francisco, California. Beginning at 10:15 A. M. Monday, September 17, 1951, it adjourned sine die at 4:20 P. M., September 25.

Before the opening session an excellent military band from the membership of our Local No. 6, under direction of Philip Sapiro, enlivened the occasion. Each day thereafter Local 6 furnished another excellent group which played at various periods outside the Auditorium.

When the delegates were called to order by temporary chairman Jack Goldberger, President of the San Francisco Labor Council, an appropriate invocation was pronounced by His Excellency, Most Reverend Hugh A. Donohoe, Bishop of San Francisco. He was followed by the usual addresses of welcome, in which were heard: George W. Johns, Secretary, San Francisco Labor Council; C. J. Haggerty, Secretary, California State Federation of Labor; Thomas L. Pitts, President of same; Hon. Elmer E. Robinson, Mayor of San Francisco; Hon. Earl Warren, Governor of California; Frank Havenner, a California Congressman; Thomas Lynch, District Attorney, and others.

President Green made a fitting response and the convention was on its way.

The Credentials Committee established the makeup of the convention as follows:

Number of Unions	Name	Number of Delegates	Number of Votes
95	National and International Unions	389	72,030
4	Departments	4	4
37	State Branches	37	37
128	Central Labor Unions	128	128
42	Local Trade and Federal Labor Unions	38	420
2	Fraternal Organizations	3	3
308		599	72,622

The fraternal delegates were Thomas Yates and James Kelly from the British Trades Union Congress, and Bernard Shane from the Canadian Trades and Labor Congress, each of whom, later on, made a splendid address to the convention.

The total membership of the American Federation of Labor was stated to be 7,846,245. On

By C. L. BAGLEY, Vice-President, American Federation of Musicians

roll call the American Federation of Musicians had 2,397 votes.

Committee Assignments

Our delegates were given committee assignments in the order of their announcement, as follows:

Rules and Order of Business, Frank B. Field; Laws, Harry J. Steeper; Organization, Albert A. Greenbaum; Adjustment, Charles L. Bagley; Local and Federated Bodies, Peter J. Kleinkauf; Education, James C. Petrillo; Legislation, Edward P. Ringius.

Resolution on the Lea Act

The Executive Council submitted a detailed report in a pamphlet of about 230 pages. Resolutions numbered 113, and a considerable number of recommendations and other matters from the Executive Council were assigned to the proper committees and disposed of later by the convention. Among the resolutions was one of interest to the musicians in that it referred to the Lea Act. It read as follows:

LEA ACT

Resolution No. 18—By Delegate Thomas A. Murray, New York State Federation of Labor.

WHEREAS, The Musicians Union is not only subject to the unfair and inequitable restraints of the Taft-Hartley Act, but is also subject to the provisions of the Lea Act, and

WHEREAS, The Lea Act represents the only piece of legislation specifically directed against one labor organization and against the leadership of one labor union, and

WHEREAS, The result of the enforcement of the Lea Act has deprived a large segment of organized labor from protecting their employment and the conditions and terms thereof, therefore, be it

RESOLVED, That this convention call upon the representatives in the Congress of the United States to immediately repeal the Lea Act.

Referred to Committee on Resolutions.

This resolution was on September 25th reported favorably and unanimously adopted by the convention. It is of course well intended, but I apprehend that it will be a considerable time before the Lea Act is repealed. To accomplish that desired result will require more intensified action.

Addresses

It is impractical to give much account of the speeches made to the convention. As to the latter, it must be remembered that it is an open forum in which are heard the devout cleric, the soldier-trades unionists, both domestic and foreign; officials of the government, statesmen, politicians, officers and members of civic, fraternal and patriotic groups. One hears a great variety of elocution—some great orators, some not so great. But all are interesting and portray the kaleidoscopic variations of human life. Among the "top" persons who spoke to us I mention: Maurice S. Tobin, Secretary of Labor; Oscar Ewing, Administrator of Social Security; Hon. Sidney S. McMath, Governor of Arkansas; Eric Johnston, then Economic Stabilization Director; Erle Cocke, Jr., Commander of the American Legion; Paul Scharrenberg, Secretary of the Department of Industrial Relations of California; Albert Woll, Counsel for the A. F. of L.; representatives from Tunisia, Turkey, Pakistan, Japan, China's underground, and others. Captain Gene Bradley introduced three soldiers: Sergeants H. J. Schafer, Carl K. Reed, and Ecidor Duran from the Korean war experience. One was in a wheel chair. They made a plea for blood donations.

Invocations

Practically all the religious groups of our country are represented in these conventions. Consequently in the daily invocation (the opening session each day hears one) the denomination varies. We heard prelates of every belief, Roman Catholic, Episcopal, and the various other Protestant churches, as well as rabbis of the Hebrew faith. Some beautiful thoughts were voiced by these clerical gentlemen—thoughts, ideas and representations to the Deity well worth remembering. All this was indicated

(Continued on page thirty-six)

Your Pocketbook the Issue in 1952

Corruption, tax increases and the high cost of living are the three top issues of the 1952 election according to a recent newspaper poll.

After an experience I had recently, I am inclined to agree with this poll. Just a short time ago while talking to the steward in the hotel where I was stopping, the steward, who was an AFL member, said to me: "Isn't it awful the way they are doing all that stealing down in Washington?" The newspapers had succeeded in convincing him that every employee on the Federal payroll had his hand in some petty graft. Of course that isn't the case. But every reactionary newspaper in the country is doing its best to convince the voting public that petty corruption is the issue.

Legalized Grand Larceny

Their purpose is obvious . . . to get the voters to forget the multibillion dollar stealing that this Congress is doing legally by enacting weak price control laws and unfair tax laws full of loopholes for the wealthy. For every ten cents that some weakling on the public payroll steals, Congress takes a hundred dollars right out of your pocket legally by loading the laws in favor of the wealthy and against you.

My answer to the hotel steward was this. Keeping thieving bureaucrats out is a problem that every administration must contend with. Naturally everybody wants honest government. But just because a government is honest that does not necessarily mean it is a good government. After all, it might be possible to have a Communist or a Fascist government in which all the bureaucrats obeyed the laws and kept their hands out of the public till. But that wouldn't make those governments good. You have to look beyond the question of technical honesty and see what the government stands for. Does it assure democratic rights, fair prices, fair taxes, security and prosperous employment for the people? Those are the real issues on election day.

Taxes, Prices, and Take-Home Pay

As for increased taxes and high prices, the next two top issues listed by the newspaper poll, I don't think there is any doubt about their importance in people's minds. The average man is more concerned about the size of his take-home pay and how far it will go than anything else.

On these two issues the AFL and the political friends of the AFL are on the side of fair taxes and fair prices. To make the voting public understand the truth on these issues is our political education job for 1952.

First, increased taxes were needed to stop Communist aggression. When you hear talk about cutting the budget, remember that the only place they can cut is in military and foreign commitments to fight the Communists. The proposed 1952 budget runs to 68.4 billion dollars, 48 billion of which is for military and national security measures to contain the Communists, 4.9 billion for veterans of past wars, and 5.6 billion for interest on past war debts. Only 9.5 billion is left for all other government

By **JAMES L. McDEVITT**, Director,
Labor's League for Political Education.

functions. When you hear the political hacks talking about cutting our so-called wasteful social-welfare measures, remember only three per cent of the entire budget is for social welfare measures such as old age assistance, unemployment insurance, public housing, and the like.

When you hear that it is these social welfare programs enacted in the past twenty years that have caused the huge debt, remember this: The National debt was at an all-time peak of \$257 billion in 1946. Of this, \$217 billion was added on during World War II because Senators

question is . . . will this be added to the debt, will the wage earners have to make up the difference in higher taxes, or will it be borne by plugging the tax loopholes enjoyed by the wealthy?

Recently, the AFL came out with a tax program that would balance the budget without any new sales tax or income tax on the consumer.

The AFL pointed out that \$5.25 billion dollars in taxes are lost every year through unfair loopholes. For instance, the split income provision in the present law means that a single wage earner pays five per cent more taxes than in World War II while a married couple with \$25,000 pays 28 per cent less. By correcting this provision and plugging such loopholes as the depletion allowance for oil speculators, taxing dividends at the source and taxing inheritances there would be no need for further debt.

With regard to high prices, the other top issue, every effort will be made by reactionaries to shift the finger of blame away from the people who actually wrecked the price control law.

You hear on every hand that prices went up because the Administration didn't use the powers Congress gave them. Nothing could be further from the truth. The first law passed after the Korean War broke out was in the Fall of 1950. But the law ordered the President to try voluntary controls first. He did. The first big company he asked not to raise prices was General Motors. You know what happened. General Motors said it intended to raise prices anyway. So that was the end of voluntary controls, and price ceilings were slapped on. However, it was too late by then. The big price boosts came before that. After establishing controls, prices have leveled off.

However, in the summer of 1951 when the price control bill was up for extension, Senator Capehart of Indiana slipped a ripper amendment into the bill at four o'clock in the morning in a conference session trying to iron out differences in the House and Senate Bills. No record vote was ever taken on his amendment, but it became the law of the land. What it did was forbid rollbacks and provide that every manufacturer could add onto his price all the increases in his costs up to that time. In short it was a price support rather than a price roll-back bill. Since each of hundreds of thousands of manufacturers could figure his own price under this amendment, it was unworkable. So the only thing the Price Administrator could do was set for each article the highest price that the least efficient producer might conceivably be able to charge for his product. For that amendment the American public has already paid 750 million dollars, and the total is expected to be twice that before all the pending price requests are through.

The record of the AFL is clear. Our members want a government which administers the laws honestly. But we also want a government which has fair laws to administer. The only way to get fair laws is to elect the right kind of Congressmen on election day.

Each of us will play an important part in this election year by giving \$1.00 to join LLPE, registering every member of our families and then voting on election day.

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

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

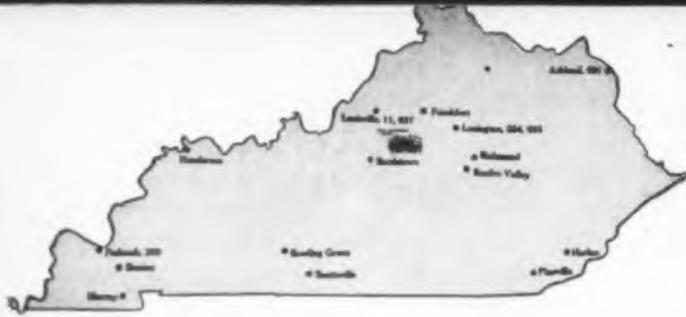
Tait, Vandenberg, George and Byrd, who dominated the powerful Senate Finance Committee, refused to enact "pay as you go" tax measures. In spite of the President's request they delayed passing an excess war profits tax until ten months after Pearl Harbor. The newspapers would have you believe the debt continued to increase after the war. Actually, it was reduced by 7.5 billion dollars in the five years after 1946.

Now, faced with a new military threat our arms budget is up again. This year our country faces a five to six billion dollar deficit. The

International Musician

MAY, 1952

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Robert Whitney

Music in

MOST State songs—and these are usually a pretty fair index of their inhabitants' gauge of values—are in praise of mountains, valleys, goldenrod, corn, rock-bound coasts, brave sons, fair maids, hardy pioneers, sage brush, meadowlarks and magnolias. The State song of Kentucky, Stephen Foster's "My Old Kentucky Home," is from beginning to end a eulogy of the home—a home, that is, enlarged to take in the whole State. This communal instinct, this folk feeling, so prevalent in Kentucky, is exactly what brings its inhabitants together in those gigantic song-fests held annually in Benton, Murray, Scottsville, Bowling Green, Pineville, Bardstown, Ashland, Renfro Valley and other communities—jamborees at which thousands—guitar-strumming mountaineers, mothers carrying their babies, young girls, bearded grandfathers, gangling youths—meet, merge and melodize. The singing lasts through the day and often far into the night. At some of these festivals the fun does not end even then. The participants spread blankets over piled logs and sleep out-of-doors, then, when dawn spins its cobwebs over valley and hill, rise to another day of singing, followed by a giant feed—slabs of barbecued beef, smoked hams, cakes big as drums, pies in a hundred varieties.

Other Days — Other Lands

Many of the songs one hears at these festivals reflect Old World backgrounds and customs of long ago: Lord Randel telling the story of the poisoned lover; "Queen Jane" recounting how Henry VIII followed Jane Seymour to the grave. Such ballads as *Barbara Allen*, *Lord Lovel*, *Fair Eleanor* are on the tongue-tips of many an old-timer. Some singers add verses to reflect current events: inroads of tax collectors, miners' grievances, World War II happenings.

Quite as established a custom as the singfests are the barn dances. Night-driving tourists in Kentucky come on low buildings—rural schoolhouses, barns, any structure indeed that can stand the wear and tear—glittering from every crevice and all but rocking to the rhythmic stamp of feet. The music for these dances is provided by a variety of instruments: fiddle,

banjo, guitar, bass viol, mandolin, accordion, castanets, even dulcimers.

Communal feeling is reflected also in the Kentuckian's pride in his musical history. The first performance in America of a Beethoven symphony, he'll tell you, occurred at Lexington in 1817. In 1822, in Louisville, the Saint Cecilia Orchestral Society was already functioning. The "Liederkrantz" singing society was organized in the 1840's, stimulated by newly-arrived German immigrants. In 1846 Ole Bull came to Louisville for a series of concerts. Five years later Jennie Lind gave three concerts there at which the seats were auctioned off (admission, ten cents, proceeds going to charity). The first seat sold for a hundred and seventy-five dollars. The Swedish Nightingale's program might have included one of the Kentucky ballads, but she could not have sung "My Old Kentucky Home," because Foster didn't get around to writing it until two years later, that is, in 1853. This was the year, too, in which Kentucky suffered a financial panic, but there is no indication that this mishap decreased by one decibel the lustiness with which Kentuckians proclaimed "the sun shines bright in my old Kentucky home..."

In 1854, to accommodate flourishing church music, a hymnbook, "The Singer's Choice," was published in Louisville—its "notation" the figures, "1" to "7," indicating notes of the scale, and arranged in a straight line.

In 1866, the first National *Saengerfest* was held in Louisville, in a building especially erected for the purpose. The forty-two singing societies which took part later journeyed to Mammoth Cave where their 1,000 voices, supplemented by an orchestra of ninety-nine instrumentalists, resounded in a concert presented in the caverns.

Serenading a Discovery

In 1883, at the opening of the Southern Exposition in Louisville, Cappa's military band and Damrosch's orchestra added glamour even to that wonder of wonders, electricity, used for the first time as illumination for a public affair after nightfall. In the 1890's the Mandolin and Guitar Club of Louisville serenaded Adelina Patti on her visit there.

While these events were making for gracious living in Kentucky towns, the rural districts were expressing themselves musically, too. From the earliest years, even in the most remote communities, the singing class flourished—its meeting place usually the village schoolhouse. By 1835, a book of songs called "Singin' Billy Walker's Book," had become so popular in the uplands of the southeastern States that it had to be kept in stock in the general stores like salt and tobacco. All of 600,000 copies were sold before the Civil War, these given center-table prominence in homes along with the Bible and the family album. The edition printed in

1852 as "The Southern Harmony" is the one that is still carried, frayed and all but disintegrated, to "The Old Southern Harmony Singing Festival," held in Benton annually on May 4th.

Kentucky mountain folk gatherings such as this have been the means of preserving for all America much of its rich cultural heritage. Renfro Valley—that wide strip of green sixty miles southeast from Lexington—has an outstanding record in this regard. John Lair, who grew up in this region, didn't like to see good old customs die out—the songs be forgotten, the neighborly ways become any different. He wanted to make Renfro Valley a place where Americans of today and tomorrow could have a look-in on America in the making. Radio gave him the means of accomplishing this aim. The "Renfro Valley broadcasts" begun in 1943 have been going strong ever since. On Saturday nights the rustic auditorium of the famous barn is usually crowded to its lantern-hung rafters with enthusiastic visitors. The twenty-five performers carry on in the manner of a group of old-time neighbors getting together to sing the old songs, tell the old jokes, dance the old hoe-downs. Girls are dressed in long, frilly dresses, and men wear plaid shirts and plain trousers.



John Lair

UNIVERSITY OF KENTUCKY CONCERT BAND, PROFESSOR FRANK J. PRINDL, CONDUCTOR



Kentucky

Another broadcast, the Sunday morning "Getherin'," is centered about the log schoolhouse on Redbud Hill. Here Ruth Mullins plays on the old parlor organ and Mr. Lair (as did his father and grandfather before him) speaks on such topics as "folks who try to live beyond their means" and "keeping the young ones out of mischief." The hymns sung are those the valley has known for centuries. The third program, the Country Store, features loafers around the cracker barrel competing with tall stories and harmonizing, barber-shop quartet fashion. Mirrored in these programs are the songs, the dances, the instrumental music of old Kentucky. The note of hospitality on these radio programs is not bogus. It is just another evidence of the home spirit of the Kentuckian. Mr. Lair is telling the honest truth when he says "this is not a radio program in the usual sense. It is a neighborhood gathering picked up by radio and brought to your home so that you can be with us."

Host to Composers

That same outgoing spirit—the deep-lying desire to be hospitable—started a musical enterprise of a quite different sort in Kentucky: "The Louisville Orchestra Plan." Unique in the annals of American symphony orchestras, this plan for an orchestra's and a town's development started back in 1948, when the board of directors got together with some interested citizenry, including one of the orchestra's staunchest supporters, Mayor Charles T. Farnsley, and decided something special had to be done to make the orchestra more fully the concern of the citizens of Louisville. (It had been carrying on a hand-to-mouth existence since 1937.) They decided, in order to make the concerts a real part of the local scene, to add the Louisville Orchestra to the list of educational and cultural groups which are sponsored by the Louisville Fund. (This fund raises money, city-wide, for such cultural projects as the Dance Council, the Chorus, preservation of historical buildings, the Little Theatre Company and others.) Also it was decided that composers were to be commissioned to write works for the orchestra to premiere, the composers themselves to be invited to Louisville to conduct their works. The only stipulation was that the works be tailored to fit the fifty-member orchestra and that they should not exceed twenty minutes in playing time.



RENFRO VALLEY FOLKS

Here was the Louisville Orchestra, then, not only acting host but also actually being stimulated to creative effort through this host's encouragement—a role suited exactly to the taste of Kentuckians. The fact that every one of the fifty members of the orchestra is a resident of the town also augments local pride.

A success from its very inception, the system has already brought forth twenty-one new works from as many composers' pens, works which have many of them since appeared on symphony programs in the United States and Europe. When in December of 1950 the orchestra flew to New York to present in Carnegie Hall some of these commissioned works, New Yorkers blinked their wonder at the unusualness and the extent of this achievement in musical pioneering.

Recognition of Mr. Whitney's services has included two recent awards: the Alice M. Ditson Award bestowed on him for "the most outstanding contribution to American music for the year," and the Henry Hadley Medal, presented to him for "distinguished service." The Ditson citation praised him "for developing an integrated community musical life in his city," and for bringing "honor to himself, to the City of Louisville, and to his country."

This policy of commissioning composers to be continued in the 1952-53 season when works by Roy Harris, Peter Mennin, Tom Scott, Carlos Chavez and Lukas Foss are to be premiered.

A City Thanks Its Orchestra

It is natural that Louisville residents should feel gratitude and affection for their orchestra and for their "Bob" Whitney. "They have brought recognition and distinction to Louis-

ville," editorializes *The Louisville Times*, "and the city is grateful." Mayor Charles Farnsley writes, "I am in this because, as Mayor of Louisville, I am convinced that the Louisville Philharmonic Orchestra improves the city. It gives us a reputation as a city that believes in fostering creative talent, and it helps our musicians. Also, oddly enough, it helps business."

Orchestra, conductor and management of the orchestra feel in return a distinct responsibility toward Louisville. Their youth concerts—two series, elementary and high school—tend considerably to brighten the town's musical picture. On each of the four afternoons of these concerts, the programs are presented three times to accommodate the 8,000 young listeners that crowd into the large Memorial Hall after being transported in busloads from all over Kentucky. Naturally the twenty-five-cent ticket of each child, even when multiplied by 8,000, is by no means sufficient to pay for these concerts. So the City of Louisville, through its Department of Parks and Recreation, makes an annual appropriation as a service to the school children.

Each concert is built around a central theme, the children studying beforehand what they are to hear. In the auditorium they delightedly call out answers to the questions of conductor Whitney, wave programs when they hear a rhythmic march, join in when, as is done at each program, one of the schools sings a song from the stage. Indian dances are presented with Boy Scout "Indians" in costume. At the end of the season pictures on orchestral subjects drawn by the pupils are judged and prizes awarded. Youthful composers are encouraged. In a single season as many as twenty-seven works have been re-

THE LOUISVILLE ORCHESTRA. ROBERT WHITNEY, CONDUCTOR



ceived. The three or four works judged the best are played by the orchestra at the last concert of the season. Sometimes the composer himself conducts. Last year a seven-year-old composer proudly stood on a chair in Memorial Hall and led the Philharmonic in a sixteen-bar tune he had written.

At the children's concerts given in villages throughout the State—there are several of these a year—bus-loads of children, many of whom have never seen a musical instrument before, arrive to absorb the music.

Summer opera is another way in which Louisvillians, according to their slogan, "make a good town better." In the coming season, beginning July 5th, six operettas and musicals will be given: *Where's Charley*, *Carousel*, *Up in Central Park*, *The Great Waltz*, *Finian's Rainbow* and *Brigadoon*. Local 11 of that city has been one of the opera series' guarantors for the past two seasons, but has not as yet been called on to make up any deficits.

Singing Society

The choral tradition is strong in Kentuckian cities. The Louisville Philharmonic Chorus, Inc., is a municipal group formed for the dual purpose of bringing the great choral masterworks to the people of the town and to give an opportunity for local singers to learn new music and experience the delight of actually making it. Both members and soloists are residents of the town or surroundings. The "Choral Foundation" commissions new works in much the same way as does the Louisville Orchestra.

Both youth and age are well served culturally also in Lexington in the Blue Grass region. Three years ago the Central Kentucky Youth Symphony Orchestra was organized, its aim to give young musicians of Central Kentucky a chance to participate in the performance of the best in orchestral literature. Under the direction of Marvin Rabin of the University of Kentucky music department, a series of concerts was given last year by the members of the Youth Orchestra in the home town as well as in Lexington, Harrodsburg, Winchester, Millersburg and Richmond. Sixty-five young people of junior

high and senior high school ages are in the orchestra.

In Lexington's city schools there are 115 students studying string instruments, 255 students studying wind instruments and nearly 1,500 studying vocal music.

University Enterprise

The University of Kentucky music department is a well-rounded organization staffed by eminent musicians. It furthers such enterprises as the U. of K. Symphony Orchestra, directed by Dr. Edwin E. Stein, the U. of K. Concert Band, directed by Frank J. Prindl, the U. of K. Glee Club directed by Earl Holloway, and the U. of K. Choristers, directed by Mildred Lewis.

Local 554 of Lexington must be cited for particular service to the community. Through the Music Performance Trust Fund of the Recording Industry many programs have been provided at hospitals and other public institutions. Under their auspices several concerts were given in Woodland Park last summer. Concerts were given also at Veterans Hospital, Shrine Hospital, Kentucky Houses of Reform, Cardinal Hill Convalescent Home, Florence Crittenton Home, St. Joseph's Hospital, Good Samaritan Hospital, Eastern State Hospital, Odd Fellows Home, United States Public Health Service Hospital and the Teen Tavern.

Another force in Lexington's musical life is the Woman's Club of Central Kentucky, which always had had as one of its objectives the support of young local artists. During the past year the Woman's Club has sponsored the appearance of John and Florence Richardson, duopiano team (John Richardson was formerly a member of the University music faculty); Boris Goldovsky, operatic interpretive artist, and Bernard Izzo, Chicago baritone.

The Lexington Chamber Music Society, entirely self-supporting, is witness that this type of music flourishes in that city, too. Though the Society has visiting groups, the bulk of the music presented is the responsibility of the resident quartet: Dr. Kenneth Wright and William Scott, violins; Marvin Rabin, viola, and Gordon Kinney, cello.

Note on Lexington's high cultural level (and we quote from an article by Frank J. Prindl in *The Herald Leader* for January 13, 1952): "The Central Kentucky Community Concert and Lecture Series boasts 12,500 members, and programs of the highest quality . . . In the fine support of a Chamber Music Society and a Youth Orchestra, in an assured audience for the Sunday afternoon musicales, and the community concert series, we see Lexington as a growing cultural community, reestablishing itself as 'The Athens of the East'."

Pride of the State

A State so inclined to artistic achievement naturally evinces pride in its musical sons and daughters: Carl E. Bricken (Shelbyville) who has made a name for himself in the field both of orchestral and chamber music; William J. Reddick (Paducah) who has won recognition for his fine settings of Negro spirituals; John J. Becker (Henderson) who has written symphonies, chamber works and stage works; Edwin Franko Goldman (Louisville) who has a long list of marches to his credit and has as well distinguished himself as a band conductor; and John Jacob Niles (also born in Louisville) who is a collector and arranger of Negro folk songs and the Anglo-American ballads of the Southern Appalachians. Other collectors and arrangers of the ballads have been Joseph McGill (of Louisville) and Jack Lyles, who has been active in reviving interest in the frontier instrument, the dulcimer. Roland Hayes, though a native of Georgia, came to Louisville in his youth and considers this city his home. The song which he has helped to make famous, "Water Boy," was written by another Louisvillian, Avery Robinson.

Going into the past, one discovers that "The Arkansas Traveler" was composed by the Kentuckian, Colonel "Sandy" Faulkner and that, curiously enough, the ubiquitous "Happy Birthday to You!" and "Good Morning, Dear Teacher!" originated with Misses Patty S. Hill and Mildred J. Hill, the former superintendent of the teachers and the latter in charge of the music at the first kindergarten unit in Louisville, founded in 1887.

"Kentucky Home"

The composer who expressed Kentucky most fully, though, was Stephen Collins Foster, born in Pittsburgh, Pennsylvania. Kentuckians, properly grateful, have turned the Royan home at Bardstown—it was built by Foster's father's cousin—into a shrine for the composer. Though it cannot be proved he ever visited it, it would be difficult to believe he did not. For one of Foster's temperament, it is unthinkable that he should have lived for three years in Cincinnati (where he worked as bookkeeper in his brother's office) just across the river from Kentucky's green hills and not have spent at least one vacation there with his relatives. This Bardstown home, then, stands as a sort of symbol of the Foster who often must have raised tired eyes from the ponderous ledgers to turn them longingly toward the Southland and the "old Kentucky home." To the thousands who visit the shrine today, it stands also as a symbol of a Kentucky which is a home in itself, where human relationships—loyalty, honesty and love—are held above all else, where "the sun shines bright," and "the birds make music all the day."

—Hope Stoddard.



Kentucky has a proud tradition in opera. Already in the 1880's regular opera performances were being given at the old Auditorium on Fourth and Hill. Summer opera has flourished there for a number of years. Above, the Summer Opera Orchestra of Louisville.

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SUMMER A week prior to the opening June 23rd of the Stadium Concerts series in New York, ministers, priests and rabbis of the city will use as a theme for their sermons, "the ministry of music" . . . The Berkshire Music Center, maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will hold its tenth session this summer from June 30th to August 10th under the direction of Charles Munch with Aaron Copland as assistant director . . . Pierre Monteux, who will guest-conduct the Boston Symphony in Europe and at Tanglewood this summer, will again hold classes in orchestral conducting at his summer estate in Hancock, Maine, in August. Inquiries should be directed to Dr. Joseph Baroné, Bryn Mawr, Pennsylvania . . . Jerome Kern and Gian-Carlo Menotti will have evenings dedicated exclusively to their works this summer, at the Stadium Concerts, New York.

CURTAIN CALLS Rossini's *The Barber of Seville* and Verdi's *Falstaff*—both in new English translations by Boris Goldovsky and Sarah Caldwell—will be additions for the 1952-53 season of the New England Opera Theater's repertoire . . . Everett Lee, young Negro conductor, has distinguished himself this past season in two respects: he was named head of the Opera Department of Columbia University and he conducted a notable series of concerts with the Cosmopolitan Symphony Orchestra, which he organized several



Everett Lee

years ago. A native of Wheeling, West Virginia, Lee came to Broadway after his honorable discharge from the Army Air Force, on call from Billy Rose. After conducting *Carmen Jones* he became conductor of *On the Town*. In his present work as head of the Opera Department of Columbia

University he points out that today "it isn't enough for workshop students to be able to sing beautifully. That is expected of them. With today's fusion of drama and music, I would like them to study dancing, to give them grace of movement; diction, and foreign languages . . . Also, singers should do a lot of ensemble work so that they may get the feel of working with others" . . . *Singin' Billy*, a two-act folk opera by Charles Faulkner Bryan (librettist, Donald Davidson), received its premiere April 30th at the Vanderbilt University Theater, in Nashville, Tennessee . . . Premiere of Alberto Bimboni's *In the Name of Culture* was an event of the Festival of the Arts at the University of Redlands in California late in April . . . May 5th was the date for the premiere of *The Snow Queen* by Kenneth Gaburo and Margery Wilson; the place, Lake Charles, Louisiana; the group, the city's Little Theatre in collaboration with McNeese State College . . . Stanislaw Moniuszko's opera *Halka* was performed April 27th at Carnegie Hall, New York. The conductor was Walter Grigaitis. Its premiere at Warsaw in 1848 marked the beginning of Polish national opera . . . A run of five performances of the opera *Aves of Sky* by Arthur Kreutz opened May 7th at the Brander Mat-

Podium and Stage

thews Theatre, New York, with Otto Luening the musical director. It was presented by the Columbia Department of Music and the Columbia Theatre Associates. The plot is laid in present-day Arkansas . . . A relatively large number of performances of the Metropolitan Opera Company next season will be presented in English . . . In its Spring tour the Metropolitan Opera Company will visit seventeen cities in twelve states. The second half of the tour comprises: Dallas, May 9-11; Houston, May 12-13; Oklahoma City, May 14; Des Moines, May 15; Minneapolis, May 16-18; Bloomington, Ill., May 19-20; Lafayette, Ind., May 21; St. Louis, May 22-24; Toronto, May 26-29; and Montreal, May 30-31.

TRIUMPH The New Jersey Symphony Orchestra has rounded off a season of great events with the greatest of all, a vital performance of Verdi's *Requiem*. An audience of 1,100 filled the auditorium of the Orange High School in that town on April 28th, to hear the Orchestra, the New Jersey Festival Chorus and soloists of the highest calibre give a performance that would have done credit to New York City itself. Not only was it a finished presentation. It was an inspired one. Each element of the ensemble, through the dynamic conducting of Samuel Antek, became a perfect channel for the power, the solemnity, the passion, of the work. Here was great music. Here was evidence that outlying communities, united by a common desire to produce great and beautiful works, can achieve that desire, using resources (\$8,000 has recently been contributed by the newly-organized Friends of the New Jersey Symphony Orchestra) quite within their own confines.

FINALE The Babylon Symphony at its last concert on May 15th will present Virgil Thomson's opera, *The Mother of Us All*, in concert form. This orchestra of the Town of Babylon on Long Island has consistently championed American works during the five years of its existence . . . For the third consecutive year, the Little Orchestra Society of New York has presented post-season programs featuring operas in concert form. This year Musical Director Thomas Scherman selected Vivaldi's *Judith Triumphant* (April 21st) and Bizet's *The Pearl Fishers* (April 20th) . . . Sheldon Lubow of Pittsburgh played the Piano Concerto in G Minor by Mendelssohn at the closing concert of the season of the Clarksburg (West Virginia) Symphony on April 8th . . . At the final concert of its season the Civic Symphony Orchestra of Boston, conducted by Paul Cherkassky, presented Phyllis Know as soloist in the Mozart Concerto in A Major. This orchestra, during the twenty-six years of its existence, has placed sixty musicians in major symphony orchestras throughout the country . . . The New York Philharmonic-Symphony Orchestra ended its 110th season April 20th with a concert (its 5071st) directed by Dimitri Mitropoulos . . . A performance of Beethoven's Ninth brought to a close the current season of the Cleveland Orchestra . . . The Fort Collins (Colorado) Civic Symphony Orchestra is completing its third successful season under conductor Will Schwartz. The orchestra is solidly established with a subscription series and pop and youth concerts totaling six per season.

PREMIERES Ralph Vaughan Williams has written a Romance for Harmonica and String Orchestra. Larry Adler for whom it was written played it in Town Hall, New York, May 3rd . . . Trombone Concerto by Ribor Serly will receive its premiere when it is played August 17th by Davis Shuman as soloist with the Chautauqua Symphony . . . On April 22nd, at Town Hall, New York, a new Oratorio, *Ezkerah* ("I Shall Remember") by
(Continued on page thirty-seven)



The Little Symphony Orchestra (Worcester, Massachusetts) conducted by Harry Levenson, made its debut in January, 1949, sponsored by the Worcester Inter-Racial Council and financed by Local 143 of that city via the Recording and Transcription Fund. Since then the orchestra has been heard extensively in that area, in forty-five concerts, to be exact. The membership has been increased to thirty-five musicians.

Speaking of Music:



The Coon Creek Girls (the Ledford sisters) Susan, Lily May, and Rosie, a trio which features centuries-old ballads as part of the Renfro Valley broadcasts.

Chavez in Los Angeles

CARLOS CHAVEZ conducted the fiftieth concert pair of the Los Angeles Philharmonic Orchestra on March 28-29, bringing with him Vivienne Bertalami to play the Concerto for Violin and Orchestra which she had commissioned Chavez to write.

A better name for this work might well be "Concerto for Orchestra and Violin," since in it there is little of the conventional give and take between soloist and full orchestra, but rather a balanced working out by the two together of the huge musical pattern according to which the work is conceived. This does not mean that the soloist had little to do. She played steadily, with almost no rest periods, a

real burden of musical understanding being laid very squarely on her shoulders. She had her innings in a beautiful cadenza which comes just after the four sections of the concerto have been presented, and before their recapitulation in reverse order. Miss Bertalami's playing was like the piece, durable and substantial. It was the soberest Chavez to which we have ever listened. It could be the best but at present we are not ready to say so. We loved the two great tuttis, the more impressive because they are only two, and the strong Chavez rhythms, tempered to the demands of conservative absolute music.

The framework was as startling as the Concerto was sober. The concert began with Debussy's *Images pour Orchestre*, No. 1, played with great individuality. It ended with Tchaikovsky's Fourth Symphony played at such a dizzy speed that we gasped and rubbed our eyes. At the end we found ourselves murmuring with Alice in Wonderland as she emerged from her dream, "Why, Tchaikovsky—you are only a pack of cards after all!" —P. A.

Lockrem Johnson

FOUR works by Lockrem Johnson were presented on April 19th at the Composers' Forum seventh concert of the season at Columbia University. Mr. Johnson's music represents a new era of modernism—a leveling off of the extreme in dissonance and atonality.

Heard in the program were his "Fifth Piano Sonata," "Ricercare," "Songs on Leaving Winter," and "First Cello Sonata."

The composer showed admirable pianism when he played his first two compositions alone. The Sonata, unlike most, is in one movement.

He accompanied the Songs in ensemble with Margaret Broderson, contralto, and Bernard Greenhouse, cellist, and again joined Mr. Greenhouse in the Cello Sonata.

The program clearly exhibited Mr. Johnson's rich gift to create in varied style and mood. Throughout one could sense his control of the fundamentals in form, and even though his music is of the atonal age, it is sufficiently devoid of enough complexity to make it easy for the listener to grasp.

This has been a record month in Lockrem Johnson's career. He was awarded a Guggenheim fellowship for next year, and his opera, *A Letter to Emily* (reviewed in this magazine last spring), was presented in Baltimore the week of April 19th.

Wozzeck

WHEN one talks about Berg's *Wozzeck*, one talks about two things: one, the music, and, two, the drama. Unfortunately, at the premiere on April 3rd, at City Center, New York, by the New York City Opera Company, these two elements did not altogether dovetail. The music, the bubblings in the pool, the mawkish drunken waltz, the polka brutally pounded out—all were held to remarkable focus by the orchestra and its conductor, Joseph Rosenstock. They were as convincing sound substances as ever composer scored and conductor interpreted. But what



one's eyes saw was not quite so convincing. The sets were confusing. The acting was inadequate. But here we feel it was no lack of dramatic ability on the part of the actors but rather a striving after something without the realm of acting. English words cannot be atonal, however one tries. Acting—what the arms and legs and body and face do in front of an audience—must be explicit. One can't act a symbol. One has to act a person.

A score that cried out for the vibrant, convincing acting of human beings—the staccato of sadistic teasing, the shriek of the doomed, the unbearable crescendo of wits gone awry—this was set off against something less than full portrayal. True, Patricia Neway (the Marie) gave a sense of desperate struggle, especially in the Bible reading scene. The doctor (Ralph Herbert) hovered over his human guinea pig with ghoulish gusto. The Captain (Luigi Velucci) could swagger convincingly if he could not seduce quite so convincingly. But there were lapses—open spaces in the circle of conviction.

When *Wozzeck* was given concert performance last year by the New York Philharmonic-Symphony Orchestra—no stage sets, no cos-



Marko Rothmuller, as Wozzeck (on lower level of the stage), sees his wife, Marie (Patricia Neway), at upper right, dancing with the Drum Major (Howard Vandenberg), in the performance at City Center, New York, April 3rd.

Concert and Stage

tunes, just the music—the drama carried forward with a force that brought out goose-pimples. Is there not some form of staging, some form of acting, to measure up to the score of this powerful work? —H. E. S.

Stuff of Orchestras

WHEN the Philadelphia Orchestra played its April 7th concert in Newark, New Jersey—local premiere of Hans Haug's *Passacaglia*, Brahms' monumental First, the weird *White Peacock* of Griffes, the racy and sensuous *Les Preludes* of Liszt—I was given a seat so far front that details usually overlooked in the composite effect became startlingly clear. Thus the thought was borne home to me again that there are no orchestras. There are only men and women who play in them.



JOHN GRAY

Scanning the orchestra with a new eye and ear I noted the young woman who played the few silvery celesta melodies in the Griffes work; listened to the immaculate phrasing of flutist Kincaid; felt the rich glow surrounding the trombone chorale in the Brahms; singled out the greying, square-jawed, bushy-browed cellist John Gray who was bowing and fingering with the high seriousness of one engaged in a rite.

Here were individuals—artists—quite as intent on interpretation as conductor Ormandy himself, who, through his sculptural gestures, was giving body to the music; quite as intent on creation as any composer bent over his manuscript. Symphony music is a composite artwork, showing the signature of all its creators: composers, conductors, players.

The Griffith Music Foundation was sponsor of this concert, and also brings to Newark audiences periodically such organizations as the Boston Symphony, the New York Philharmonic and the Cleveland Orchestra. —J. F. T.

Israeli Folk Singer

WITH her husky, throaty contralto, her extraordinarily expressive hands, and her power of projecting drama and mood, the Israeli singer, Shoshana Damari, brings a wide range of Near Eastern folk music to life for a Western audience. At her first concert appearance in New York, at Town Hall on April 13th, she began with a group of traditional love songs and pastoral prayers from her native Yemen, and continued with four contrasting numbers in the Hebrew mode, including a fine rendering of "You're Beautiful, My Beloved," from the Song of Songs. In the Yemenite group, her voice often rose in a strident keening, and her tone production throughout was characteristically Oriental, in the authentic Hebrew-Arabic style. This held also for

her third group of timely Passover songs, and the last section of humorous and novelty numbers. Each group was prefaced by introductory comment projected from a loudspeaker, a procedure which enabled the audience to follow the drift of the songs.

Miss Damari has an artful way with a song. A veteran night club performer for several years in Tel Aviv, and during this last year in New York at the Village Vanguard and the Habibi, she has expert timing and fine diction, and knows how to heighten the theatrical value in a song without sacrificing its emotional content and impact. Seven of her modern Hebrew numbers were written—one suspects for her use—by her accompanist, the accomplished and versatile Israeli composer, Moshe Wilensky. He also did the arrangements for the violin-cello-flute support which lent so much to her first two groups. And while Miss Damari's program remained authentic folk music, in its lusty vigor, its naive and untrammelled emotionalism, in its gusto and power, it was folk music on its way to becoming art music—and entertainment with a wide audience appeal. —S. S. S.

New and Strange

THE evenings presented at Carl Fischer Hall, New York, by the Society of the Classic Guitar are always interesting, but that of April 17th was particularly so. The S. C. G. Trio's playing of a *Song Without Words* by Mendelssohn arranged particularly for the group opened the program and accustomed the members of the audience to gauging their mental hearing to heartbeat quietness. It also attuned them to the intimacy and gentleness of a guitar-playing evening. That small hall—with the mirrored walls repeating as a single group audience and performers—had none of the aloofness



SHOSHANA DAMARI

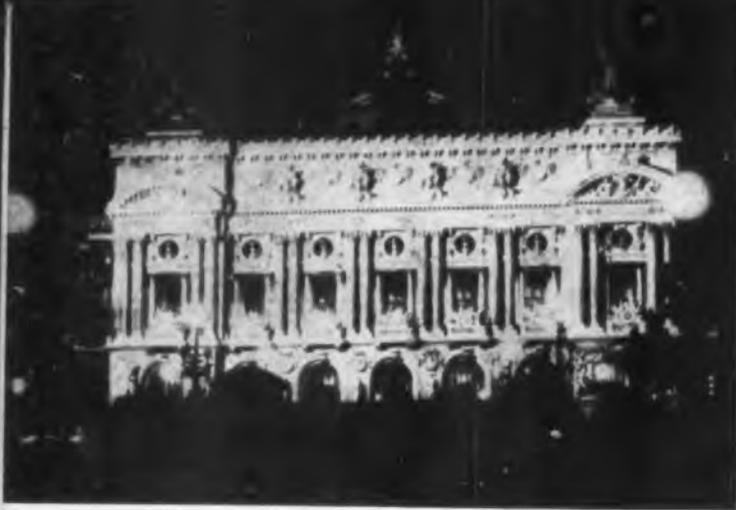
of a great auditorium. Players smiled as they played, especially in the second work, *Etude for Three Guitars*, composed for them by their friend, Andrés Segovia, who himself sat in the audience. The warm response to this included nods and glances in the direction of the composer.

Then Vela Montoya, with a swirling, scarlet-hemmed dress, danced to the playing of four guitarists, to the brittle sound of her own castanets, and to the tapping of her high-heeled red shoes. Her hands beautifully accentuated the movements of her lithe body. Sometimes a soft *hi, hi* came from the audience as she swirled about suddenly to face it. Sometimes she herself murmured or nodded to the players.

The fourth guitar accompanying for this dance (the first three were the before-mentioned trio) was a bass, about the size of the bass viol and so held. I searched out its player, Nicholas Kovac, at intermission. He explained to me
(Continued on page thirty-six)



—Photo: Victor Laredo
Society of the Classic Guitar Trio: (Left to right) Julio Prol, Mirko Markoe, Vladimir Bobri.



Paris Opera: The Boston Symphony and the New York City Ballet will give gala performances here for the Congress of Cultural Freedom.



Salzburg, Festspielhaus



Salzburg Festspielhaus: Headquarters of the Salzburg Festival, fortunately without war scars. The birthplace of Mozart, now a museum, also stands



our Saints in Three Acts," opera by Virgil Thomson, so artistic and musical director of the production.

American Musicians at

President Vincent Auriant in attendance. This is the first American orchestra ever to be invited to play in this famous building, erected as a showpiece by Napoleon to grace the center of Paris.

The aim of this exposition, under the direction of Nicolas Nabokov, its Secretary General, is to make a cultural counterblast against the Kremlin by demonstrating that the past fifty years have produced a valid, vital list of achievements in music and art in the free countries of the world.

Pierre Monteux, who headed the Boston Symphony from 1919 to 1924, will share conducting honors with Mr. Munch after the opening, when the orchestra moves from the Opera to the beautiful modern Theatre des Champs Elysées, the headquarters of the festival. Monteux will conduct Stravinsky's *Le Sacre du Printemps*, which he introduced thirty-nine years ago this month at the same theater—when the work was so badly received that Stravinsky became a storm-center of controversy.

Some of the prominent American works to be given during the exposition include Samuel Barber's Overture to *The School for Scandal* and Walter Piston's *Toccata*. Aaron Copland's *El Salon Mexico* will be included in a program Mr. Monteux is doing with the Paris Lamoureux Concerts Orchestra towards the end of the festival at the Palais de Chaillot, the impressive

group of buildings especially constructed for the Paris Exposition in 1937 and recently the headquarters of the United Nations General Assembly.

In addition to its performances for the exposition and also under the aegis of the Congress for Cultural Freedom, the Boston Symphony will play at Amsterdam, Frankfurt, Berlin, Besancon and Bordeaux.

The appearance of the New York City Ballet at the Paris Opera marks another "first," since no American ballet company has ever been invited to perform there before. After the gala opening on May 10th, the ballet will move to the Theatre des Champs Elysées with Leon Barzin conducting the theater orchestra. The repertory includes performances of two ballets by American choreographer Jerome Robbins: *The Pied Piper*, using Copland's Concerto for Clarinet and String Orchestra; and *The Cage*, using Stravinsky's Concerto in D for Strings.

After the festival, the company will continue on to Florence, Lausanne, Zurich, Brussels, The Hague, London and Edinburgh.

In the modern operatic field, the exposition will present the European premiere of Vittorio Rieti's one-act opera, *Don Perlimpin*, while Menotti's *The Medium* will be performed by the Opéra Comique of Paris.

Another highlight of the festival is Virgil Thomson's *Four Saints in Three Acts*, which

MANY American musicians will be making the grand tour of Europe this spring and summer—and not just to look at the scenery. They are going to perform at the various festivals and musical jamborees that are increasingly a feature of the vacation season on the Continent and in Britain.

There will be a wide variety of music played by leading performers—and some of it will be American music rendered by Americans.

PARIS

The International Exposition of the Arts opening in Paris on May 6th under the auspices of the Congress for Cultural Freedom heads the list of the season's musical activities. The Boston Symphony with Charles Munch on the podium will open the exposition with a gala evening at the Paris Opera, with France's

THE BOSTON SYMPHONY ORCHESTRA



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Prades: The ancient Abbey of St. Michel de Cuxa is the site of Pablo Casals' third festival of string music—mecca for music-lovers from all over the world.



Edinburgh: A parade of highland regiments on the floodlighted esplanade below the castle is part of the colorful pageantry taking place nightly.

ns at European Festivals

recently opened on Broadway. Mr. Thomson himself is the musical and artistic director and is transporting the entire all-Negro cast of fifty, including several members of the original cast of 1934.

Igor Stravinsky figures prominently throughout the festival and will conduct the Paris Conservatory Orchestra in *Oedipus Rex*, with Patricia Neway as soloist. This will mark the first time that Mr. Stravinsky has conducted in France since he left for this country in 1939.

BAYREUTH

This quiet and beautiful little German town revolves around the music of Wagner, not only at festival time, but throughout the year. When the composer first came to Bayreuth as a young conductor, he fell so in love with the place that he chose to build his famous Festival Playhouse there. His music is still performed there under the direction of his grandsons. The setting and the spirit is Wagner's, and even visitors not in the Wagner camp completely fall under its spell. Assisting American artists this year are opera stars Astrid Varnay and George London, while Victor de Sabata will be one of the guest conductors.

FLORENCE

The spring music festival at Florence places special emphasis on opera—new operatic works

as well as rarely heard old ones. This year Vito Frazzi's *Don Chisciotte*, awarded one of the prizes in the recent contest conducted by La Scala in Milan, will be given, and also Rossini's *William Tell*.

The New York City Ballet will perform in the courtyard of the Palazzo Pitti—the treasure chest of the objects of art collected by the Medici family during their long reign. The scenic background is the climbing Boboli Gardens with its magnificent fountains and statuary, and its panoramic view of Florence from the summit. Guest conductors from the United States are Leopold Stokowski and Dimitri Mitropoulos.

PRADES

The Prades Festival in southern France came into existence as an expression of love and admiration of Pablo Casals as a man and as a musician. The festival, which takes place during the last two weeks of June, has an air of intimacy. Everyone in town knows Pablo Casals, who has lived secluded here in the heart of the French Pyrenees since he went into self-exile from his native Spain in 1939. The purpose of the festival at its inception in 1950 was to give young musicians a chance to work with the master.

This year a series of chamber music concerts consisting of the music of Bach, Brahms, Schubert and Schuman will be given at the ancient



New York City Ballet in "Bourree Fantasque," choreography by Geo. Balanchine, music by Emanuel Chabrier.

Abbey of St. Michel de Cuxa, a few miles from the town itself. Participating American artists will be Isaac Stern, Joseph Szigeti and Jennie Tourel.

SALZBURG

Salzburg has been a festival town since the days of Mozart and is still dedicated to his music. This beautiful Austrian town nestled in the Bavarian Alps is the essence of Baroque art. Mozart was born here and the spirit of the town is his, just as Bayreuth is Wagner's. But it is not the music alone which makes the Salzburg Festival so outstanding. It is the overall effect of the mountains, the life of the town and its architecture fused with the music which achieves perfection—creating harmony out of essentials.

(Continued on page thirty-six)

Stravinsky and Balanchine, Leon Barzin, musical director, Charles Munch, musical director, Bruno Walter to conduct Paris Opera and Vienna Philharmonic, Virgil Thomson conducts "Four Saints in Three Acts" New York City Ballet Company. of Boston Symphony Orchestra.





VAUGHN MONROE

GEORGIE AULD

AL VEGA

BILL JOHNSON

FRANK WELLS

EAST. The Al Vega Trio has been held over at Boston's Hi-Hat Club for another month. Vega is featuring drummer Sonny Tacalof and bassist Jack Lawlor . . . Jack Still and his orchestra wind up an eight-month engagement at the Glorieta Mansion in Bridgeport, Conn., on May 17th. They open their summer engagement at the Pleasure Beach Park Ballroom in this town on May 24th for their eighth consecutive season.

Tenor sax man Duke Cipriano currently being featured with the Charlie Spivack band. Cipriano was formerly with the Red Rodney combo . . . Buddy Johnson plays the Goffe St. Armory in New Haven, Conn., May 16th, the Masonic Temple in Newark, N. J., on May 17th, and the Apollo Theater in New York City from May 23rd to 29th . . . The New Yorkers return to the Palisades Park in New Jersey by popular demand for the entire summer . . . After a successful four-month tour of the West, the Continentals returned to Landis Tavern in New Jersey for a five-week stay before leaving for Wisconsin. They'll be spending the summer months in Wildwood, N. J.

The Interludes Quartet, now appearing at the Castle Bar in Riverside, N. J., are preparing for a U.S.O. tour. The unit features Lynda Lasch on vocals and cocktail drums, Bob Dicicco on piano and accordion, Billy Bean on guitar and clarinet and John Allen on bass . . . Lionel Hampton one-nites on the East Coast before moving into the Seville Theater in Montreal for one week on May 15th. He goes to the Apollo Theater in New York City on May 30th for one week . . . After completing his stay at the Baker Hotel in Dallas, Lenny Herman opens at the Hotel Syracuse, Syracuse, N. Y., on May 20th for a four-week run.

WHERE THEY ARE PLAYING

The Three Steps moved into the Cadillac Sho-Bar last month for their first Philadelphia appearance in a year . . . Terry Gibbs will be at the Blue Note in Philadelphia for two weeks starting May 19th . . . Also booked in Philly is Tiny Davis, who'll fill a two-week stay at Pep's Musical Bar from May 26th.

Eddie Durham plays the Club Harlem in Miami, Florida, on May 18th and the Two Spot Club in Jacksonville on the 19th . . . Charles Browne one-nites throughout the Southeast.

NEW YORK CITY. The Georgie Kaye Trio is being held over for an indefinite stay at the Crazy House in Flushing, Long Island. The unit, just back from a successful road run, features Georgie Kaye on accordion, vibes, and vocals, with Ernie Raio on guitar and Dick Terry on bass, vocals and comedy . . . Laurence 88 Keys and his men of music are at the Club Carousel in Elmont where they have been appearing for the past four years. Members of the band include Josh

Foster on electric guitar, Al McLean at the bass, Walt Congers on drums, and Laurence doubling at the Hammond organ and piano. He also does vocal work with his singer Julia Steele. Laurence used to have his own radio program over WMCA, called "Harlem, U. S. A."

Sol Yaged appearing with his own jazz combo at the recently opened Chantilly in Greenwich Village . . . Pianist Marty Napoleon, currently featured with Louis Armstrong, will do some work with his own trio during Armstrong's appearance in New York City in the early part of May . . . Jackie Davis goes into the Apollo Theater on May 16th for one week . . . Elliot Lawrence is doing college dates and one-nites in the East before moving into the Hotel Statler on June 2nd for four weeks.

MIDWEST. Vaughn Monroe is one-niting his way to New York from Hollywood after having completed his picture there. On May 15th he plays the Indianapolis Roof Ballroom and May 16th and 17th the Mintner High School gym in Decatur, Ill. On the 18th and 19th the orchestra will do concerts in Louisville, Ky., and Terre Haute, Ind., respectively, and for the balance of the month they go through Ohio, Pennsylvania, and finally to Asbury Park, N. J.

Frankie Carle plays four days beginning May 30th at Edgewater Park in Detroit after finishing a series of one-nites on the East Coast . . . Also coming in from the East Coast to Detroit will be the Louis Armstrong orchestra. After finishing their New York engagement they open at the Fox Theater on May 30th for one week, then move on to Canada for one-nites and into the Seville Theater in Montreal on June 12th

(Continued on page thirty-three)

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

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Rafael Kubelik in Chicago

WHEN Rafael Kubelik, conductor of the Chicago Symphony Orchestra, took over the baton of the Vienna Philharmonic during the 1951 Salzburg Festival, he registered a double triumph—for the Midwest city that brought him to its podium, and for himself as a musician. The concert was sold out by the first of June because of the vivid recollection of the success Kubelik scored at the 1950 Festival, and as a result of his artistic triumph, he greatly enhanced Chicago's reputation as a cultural center. What was more gratifying to Kubelik personally was the warm gesture members of the Vienna Philharmonic paid him; he was the only conductor of the season for whom they rose in a body after the concert to strike their instruments with the bow or hand.

A New Golden Age

In his two years as conductor and musical director of the Chicago Symphony, he has gained the confidence and artistic esteem of the orchestra members to such a point that a new peak in individual accomplishment and artistic homogeneity has been reached. This is a commendable job when one considers that the Chicago Symphony is generally thought of as having enjoyed its golden era during the conductorship of Frederick Stock. In was in October of 1950 that Kubelik, at the age of 36, made his debut in Orchestra Hall as the fifth conductor of America's third oldest symphony orchestra.

Like Father, Like Son

Born in Bychory, Czechoslovakia, Kubelik is the son of the world-renowned violinist, the late Jan Kubelik, with whom he had his early musical training and with whom he made his first conductorial appearance. He was graduated from the Prague Conservatory in 1933 as conductor and composer. After a guest appearance as conductor of the Czech Philharmonic in 1934, he toured Europe with his father, playing piano accompaniments at recitals and conducting the orchestral concerts. In 1935, the tour was extended to the principal cities of the United States, including Chicago, where the Kubeliks appeared in recital in Orchestra Hall in January, 1935.

In 1936, the noted Vaclav Talich, who had been conductor of the Czech Philharmonic for many years, went to the National Opera in

Prague, and Kubelik, at the age of 22, was made acting conductor. In 1939, in addition to continuing as acting conductor of the Czech Philharmonic in Prague, Kubelik became director and conductor of the National Theater Opera in Brno, the second largest Czech city. He kept this post until the Nazis shut it down in December, 1941. The next month Kubelik was made chief conductor of the Czech Philharmonic and remained there until 1948.

Conductor's Grand Tour

Kubelik has been a familiar figure on the podium as guest conductor in London, Edinburgh, Moscow, Zurich, Milan, Rome—all the music capitals of Europe. Perhaps his greatest success in Europe has been with the great Concertgebouw Orchestra in Amsterdam. He conducted there with such effect in 1949 that he was re-engaged to direct all thirty-seven of its concerts in the second half of the 1949-50 season, and for as many weeks during the next three seasons as his work with the Chicago Symphony permitted. He was also a particular favorite in England, where he was offered the post to succeed Sir Adrian Boult as conductor of the B. B. C. Orchestra at the time he accepted the Chicago post.

Invitation to Chicago

Kubelik was offered the post of conductor and musical director of the Chicago Symphony Orchestra by unanimous vote of the Trustees of The Orchestral Association who were seeking a young man who would "establish a new era of similar development" as had been established by Stock. They found in Kubelik resourceful and productive leadership. His four long-range objectives for the symphony included getting more top players, widening the repertoire and adding spirit, radically changing the programming to include more contemporary music that would not be played just once and forgotten, and encouraging a new and larger public through popular-priced tickets that would attract the young people.

Kubelik rearranged the seating in the string section, putting an older man with a younger one to furnish a combination of maturity and youth. He hired twelve new musicians, four of them first desk men: Julius Baker, first flute; Leonard Sharrow, first bassoon; Clark Brody, first clarinet; and Gaston Dufresne, first bass. He

has been responsible for all the Chicago Symphony Orchestra programs and for the selection of soloists.

How to Choose Soloists

"Conductors must follow soloists," Kubelik says, "so you must engage those who feel about music the way you do." He picks the artists for special works, such as Rudolf Serkin, pianist, for Bach, Brahms, and Beethoven; Rudolf Firkusny, pianist, for romantic music; pianists Robert Casadesu and Myra Hess for Mozart; and violinists Nathan Milstein and Zino Francescatti for "anything."

Techniques of Conducting: Here and Abroad

Unlike the proverbial swearing and snapping generally indulged in during rehearsal time, Kubelik jokes with his musicians briefly and then leads them gently but firmly. He feels that conducting in America is quite different from conducting in Europe.

"You have to change your technique entirely. American orchestras are technically perfect, but you must work to bring out the feeling. European musicians are all individualists, and you must work to blend their emotion in a larger pattern." Moreover, he commented that if a European orchestra doesn't like you, the members don't play well. An American orchestra, he feels, never plays poorly.

Chicago Symphony Story

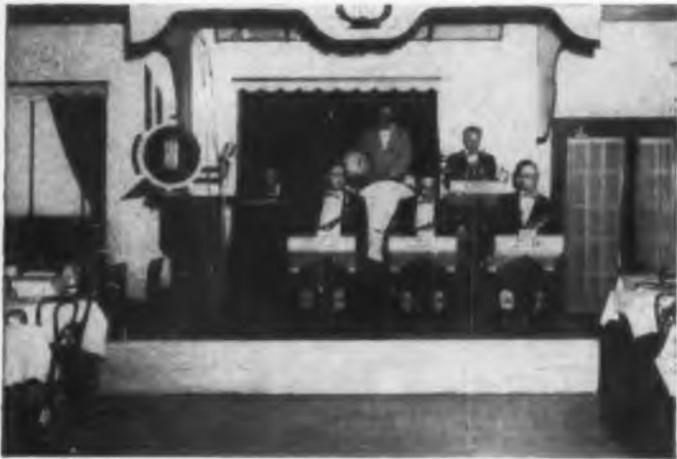
Now in its sixtieth season, the Chicago Symphony Orchestra was founded in 1891 by Theodore Thomas. Frederick Stock was its conductor from 1905 to 1942 when it reached the ranking among the world's great orchestras. Désiré Defauw was conductor from 1943 to 1947, and Artur Rodzinski in the 1947-48 season.

The orchestra owns its own home, Orchestra Hall, in the heart of Chicago. It was built in 1904 with contributions ranging from ten cents to \$25,000. In its twenty-eight-week season, the Chicago Symphony Orchestra gives 113 concerts which include popular concerts and a series of twelve young people's concerts. On ten Monday evenings during the season, the orchestra presents a symphony series at the Pabst Theater in Milwaukee. The orchestra personnel remains together during the Summer,

(Continued on page thirty-six)

THE CHICAGO SYMPHONY ORCHESTRA





LOU LONG ORCHESTRA: (Left to right) Joe Giedrycz, piano; Jules Di Galleonardo, Chester Tulini, Bill Pashkow, saxophones. Second row: Lou Long, drums; Chizz Van Meter, trumpet.



THE FIVE SPIRITS OF RHYTHM: (Left to right) Edwin Perry, piano, vocals; Howard Jefferson, tenor and baritone sax; Elwood Price, trumpet and vocals; Leonard Smith, drums and vibes; Morgan Sorrel, bass.

Hibbing, Minn. Del's Trio has been playing in and around northern Minnesota for the past ten years. They are members of Local 612, Hibbing, and 459, Virginia, Minn. The boys have made quite a few radio appearances over local radio stations. Tony does the vocals.

Worcester, Mass. The Five Spirits of Rhythm are jazzing it up at the Improvement Club in North Oxford, Mass. Howard has played with such famous men as Sam Donahue and Albert Ammons. Edwin Perry is the arranger for the group, and Morgan Sorrel does vocals in addition to dancing and comic acts.

Philadelphia, Pa. Lou Long and his orchestra of Local 77 are now appearing at Jack Downies' Old Mill Inn, Merchantville, N. J. They specialize in dance music and shows.

CAMP PICKETT ARMY BAND: (Left to right) Sgt. George Shoemaker, piano; Cpl. Louis Beaulac, Sfc. Stanley Kline, Cpl. Douglas Reynolds, Sgt. Robert Kahle, Cpl. Dale Robinson, saxes. Second row:



DEL'S TRIO: (Left to right) Tony Zupan, clarinet and sax; Peter Del Greco, leader and accordion; Bob Giowaski, guitar and vocals. The boys travel a lot. They feel they are lucky that all their instruments are portable.

Cpl. William Koenig, bass; Cpl. Joseph Raiche, drums; Sgt. Allen Gombert, Jr., Sgt. Frederick Strobl, trombones. Third row: Cpl. Richard Wardwell, Cpl. William Ryan, Sgt. Joseph Valek, trumpets.

Camp Pickett, Va. The Camp Pickett Army Band is one of the most active army outfits in the East. They play five nights a week on the post, as well as giving afternoon concerts at Camp Pickett General Hospital. In addition they do a weekly radio show on station WRVA in Richmond. Corporal Richard Wardwell does the arranging for the band. Not pictured is the commanding officer of the band, Warrant Officer (j.g.) Albert Annoni, assisted by Master Sergeant Joseph E. M. Yeager. The photo was taken by the Army Signal Corps.

New York, N. Y. Rudy's Rail recently played host to the Fred Denise Trio. Before that they



Traveler's Guide



NEAL BUCKLEY'S ORCHESTRA: (Left to right) James Ryder, piano and vibes; Richard Olivio, Blase Scarnati, John Esposito, saxophones. Second row: Boyd Coulter, drums, bass and vocals; Neal Buckley.



TINY SMALL'S ORCHESTRA: (Left to right) Oscar Stover, trumpet; Harold Burris, sax; Frank Endres, trumpet; Tiny Small, leader; Gene Alleman, drums; Tom Rogers, sax; Lee Shaffey, Piano.

to Live Music

did a twelve-week engagement at the Sawdust Trail which is practically around the corner. Fred has appeared with Xavier Cugat as vocalist and conga drummer. During the war he toured with U. S. O. camp shows overseas.

New York, N. Y. Perry Voultsos and his Continentals make up one of the few hands in the East that specializes in Greek music. The group works up and down the Atlantic seaboard wherever there are Greek communities, but mostly they play for Greek societies and private parties in Greater New York. Besides singing pop, Helene Voultsos has Greek, Spanish, Turkish and Italian songs in her repertory.



FRED DENISE TRIO: (Left to right) Fred Denise, drummer and vocals; Val Wurmser, trumpet and violin; Peter Guevara, piano and accordion.

PERRY VOULTSOS ORCHESTRA: (Left to right) Alfred Goodman, piano; Ralph Caraballo, maracas; Helene Voultsos, vocals; Chris Antoniou, bongos; Perry Voultsos, leader and Greek clarinet; Patrick

Mauro, Hal Brody, Hy Siegel, tenor sax. Second row: Lenny Lavon, conga drums; Frank Williams, bass and vocals; Jack Cheffin, accordion; Ben Halprin, drums; Murray Blank, trumpet and vocals.



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



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Violin

VIEWS AND REVIEWS

By SOL BABITZ



THE STUDY OF PORTAMENTO

Portamento—Glissando—Position Shifting

In modern artistic performance there are two basic types of position shifts: The first is the *technical shift* (see Ex. 1), which is performed quickly and unobtrusively so that the sound of the shifting finger will not be heard:



If the player should encounter some difficulty in gliding smoothly and slowly at first, he will overcome this by pressing the finger very lightly on the string while gliding. Afterward normal pressure should be applied.

The second is the *artistic shift* (see Ex. 2), which is used most often in singing passages where the sound of gliding fingers is sometimes deliberately emphasized in order to intensify the emotional expression.



Carl Flesch, in his *Art of Violin Playing* suggests that the *technical* or concealed shift be called *glissando* to differentiate it from the audible shift which is called *portamento*. Violinists have not adopted this suggestion because the term *glissando*, with its sliding implications, does not seem appropriate for an inaudible shift. *Position shift* is an adequate description of the technical, inaudible shift.

The *Harvard Dictionary of Music* suggests that the term *glissando* be used to designate the articulated slide:



This in my opinion burdens the term *glissando* with a significance which it does not possess, while depriving it of its popular meaning as a synonym for *portamento*. The *articulated glissando* should be called just that.

Many violinists confuse the terms *portato* and *portamento*; *portato* is the accented *legato* half-way between *legato* and *staccato*.

ELEMENTARY PORTAMENTO

The violin student first learns about *portamento* when he is acquiring the elements of position shifting. In learning to shift accurately he is taught to play an intermediate note in order to establish the hand correctly in a new position (see Ex. 4 and 5).



He soon learns that the intermediate note is used only in practice and that as he becomes more adept he must shift quickly and inaudibly. Beyond this preliminary shifting practice, most violinists never receive any more *portamento* training. When in later years they begin to perform the artistic *portamento* they do not do any preparatory work but simply use the ordinary position shift, slightly slowed down to make it audible.

Experience in teaching has taught me that many students cannot acquire a good expressive *portamento* without practicing special exercises. Unfortunately practically no one teaches *portamento* systematically, and I have seen no book which mentions special study in this field.

Give to Conquer Cancer

THE B AND L PORTAMENTO

The *portamento* can be made with the beginning finger or with the last finger. The *portamento* made with the Beginning finger (Ex. 6) can be called the B *portamento*, and that with the Last finger called the L *portamento* (Ex. 7). Carl Flesch first used these designations.



The B *portamento* is the easier of the two and is also the older historically. It was used throughout the nineteenth century while the L *portamento* did not find acceptance until the twentieth century. The L *portamento* was used in the nineteenth century in gliding to a harmonic, an octave above the open string; and, according to Singer and Seifritz (1881) and Joseph Hiebsch (1886)* was used "in exceptional cases" in slow pieces, gliding from the first to second fingers only. Because the L *portamento* was an "exceptional" means of expression, it should be used with great restraint in music written before 1890. Violinists who use it continuously today not only in music written in the modern spirit but in earlier music as well, are violating the intention of the composers, who never visualized that such a sound would be given undue prominence.

PORTAMENTO PRACTICE

The effectiveness of a *portamento* whether of the B or L type depends on the control of the speed of the gliding fingers. This, like any other technical subject, must be practiced analytically. It is possible that teachers have neglected this subject because they have a certain sense of shame in relation to the *portamento* and do not wish to face it squarely. However the best way to master it is by *slow*, deliberate practice.

The B *portamento* will be treated first.

The exercises for the changes of positions by O. Sevcik, opus 8, although intended to be used for the study of inaudible position shifts, can also serve as a vehicle for slow audible *portamento* practice. Exercise 16, for example, can be used in the following way:



The player should count to himself slowly five beats (about one per second) as he slides his first finger upward at a uniform speed. After he has mastered the slow count, the speed may be gradually increased. The pressure of the finger on the string should at all times be adequate to maintain a good tone and the bow should move slightly toward the bridge as the finger moves upward.

(To be continued)

POSTSCRIPT TO FINGERING PROBLEM

So many readers mailed in good fingering solutions too late to be mentioned in the last column that I shall list them here. "Best" fingerings to the Schoenberg problem were sent by Philip Galati of Richmond, Virginia; Leigh E. Wittell of Lancaster, Pennsylvania; and M. F. Dobbs, Johnstown, Pennsylvania. Fingerings very close to these were sent by M. E. Eldred, Chicago; Julius Salner, Vallejo, California, and Leonard Hagen, Tacoma, Washington. Good conventional fingerings were sent by Earl Kevitch, Salt Lake City; Karl Blose, Pittsburgh; Noel and Henri Brunet, Montreal; Joseph Castle, Austin, Texas; Ferdinand Sorenson, and George E. Jeffrey, Portland, Oregon; Edgar Ozolin, Chattanooga Symphony; Charles Wacouta, Prairie du Chien, Wisconsin; and Howard Klingenberg, Columbus, Ohio.

In my last column I stated that not one reader sent in a fingering similar to the one I use for the Paganini *Moto Perpetuo*. I must retract this because among the late entrants L. E. Wittell of Lancaster, Pennsylvania, sent in an identical extension fingering. Mr. Wittell has been a constant "winner" in past fingering problems.

Next month's finger twister is from the Hindemith Concerto, Opus 36, No. 3.



Those sending in "best" fingerings will be listed here.

* Singer and Seifritz, *Grosse Theoretisch-praktische Viollinischule*, Vol. II, p. 292; Joseph Hiebsch, *Methodik des Violinunterrichtes*, p. 123.

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Guide to Accordion Playing

by Alfred Mayer

MELLOW BELLOWS

For a long time now there's been a shroud of mystery surrounding the accordion. Very little is known first hand as to the accurate approach to the instrument; in general, there has been a hit-or-miss method used by the people in the field as well as by those on the outside looking in. When a well-known arranger friend of mine sought me out in desperation after searching through many shelves in the local libraries for information on the accordion, I decided that this column could be of great usefulness to my fellow-players. My main purpose will be to acquaint everyone with the accordion by giving as thorough an explanation as is feasible. If there are any doubts or queries you many have, I'd be glad to reply to them.

THE RIGHT HAND KEYBOARD

In this initial column, I think it would be fruitful to discuss the right hand keyboard. Here we have piano-type keys with a very rapid action that is similar to that of an organ. Each key has a spring beneath it which makes the action respond to the slightest, feather-like touch. These springs can also be adjusted to increase or decrease the speed of the key. The actual written range is indicated below at Example 1. These are the notes written or indicated in the music. However, it is important to know precisely what sounds when each key is depressed. The standard in the industry is a right hand consisting of four sets of reeds. There are instruments with fewer reeds for reasons of weight and expense; there are custom-made instruments of a greater number of reeds—these are for people desiring more effects than a stock model can produce. I'm going to describe the standard, though, and regard the others as mere deviations.

WRITTEN

Ex1 Ex2 Ex3 POOL PREFERRED

ACTUAL PITCH

W. Ex4 Ex5 Ex6 Ex7 Ex8

A.P. F R C ATO ARA BETHA MEGHATE GALA RIN

US 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

Progressing from the lowest reeds up, the bassoon, or low reed, as it is known (Example 2), sounds an octave lower than written. It has a mellow quality and sounds even more so when constructed inside a tone chamber. It's a slow responding reed and when used alone is not too valuable for rapid passages. Because of the largeness of the actual reed tongue itself, this set of reeds is sluggish in response. However, when used with any other reed, the bassoon reed predominates, with its pitch of an octave lower. In other words, regardless of where the other reeds sound, the bassoon reed will overpower them and give the over-all effect of an octave lower. Obviously, this should demonstrate that it is extremely important to indicate which reed is sounding, or else the entire composition will be sounding in the wrong register. It is also a good general rule that when playing the bassoon reed, it is advisable to avoid chords in close position at the extreme lowest part of the keyboard. Much in the manner of writing for trombones at the bottom of the bass staff, it is preferable to use open harmonizations. Higher up on the keyboard, closed position structures are feasible. Example 3 gives a more concrete example of this principle.

The next set of reeds is known as the middle reed. This is a thinner sounding reed and sounds exactly as written. By itself, it is a very pleasant, sweetish kind of sound. This is also more responsive than the bassoon reeds. The third set of reeds is known as the vibrato reed; this

has an objectionable sound to a good many people. It sounds exactly as written (like the middle reed) but for the sake of brilliance, this reed is tuned slightly sharp. This is what makes an accordion a difficult instrument to tune up. It is a good suggestion to avoid this third reed when playing with other instruments. Also, the amount of *vibrato* or *sharpness* has been greatly cut down in recent years, particularly in this country. On the continent in Europe, they still prefer the older, brassier quality of sound. Our night clubs and orchestras are mainly responsible for much of the change in tuning on this side of the water. It is not a good idea to play the vibrato reed alone. On many accordions it is not possible to play it alone, either. Its main function is to strengthen the power and brilliance of the instrument, thus helping carry the sound to greater distances. For playing solos and very loud, brassy passages (of the type of an overture) and for playing in larger auditoriums, it has great usefulness. Example 4 demonstrates both the middle and vibrato reeds and their indications.

The last remaining reed is known as the piccolo. In some circles it is called the Ottavino reed (Example 5). This has a very thin, reedy quality that sounds an octave higher than written. At the extreme high end of the keyboard, it plays in the self-same register as the harmonics of the violin. It is extremely weak due to the smallness of the reed. This is also the part of the keyboard that needs most attention. These reeds clog up easily with dirt and other matter and are not always in working order, particularly at the extreme top. They don't stay in tune too well either. It is seldom advisable to use them alone except in extremely soft passages. They're drowned out by everything on the keyboard, though, and they are overpowered in pitch by the three other reeds. In other words, the effect of an octave higher is more or less lost when used with the other reeds; this can be heard only when used alone.

The piccolo reed, though, is very useful when used with other reeds. With the bassoon reed it makes a nice over-tonish quality much in the manner of clarinets and flutes two octaves apart in unison. When played with the middle reed, it produces a sweet, pleasant tone a little fuller than the middle reed alone.

PITCH COMES FIRST

Too often, teachers tell students that these various reeds are to be described as softer or louder. That's true in general, but much more important is the fact that the reeds are *higher* or *lower*. Many students have not been drilled as to this difference and consequently have no conception of what they are actually producing on their instruments. The pitch should be paramount; the volume and quality should be next in consideration. There are too many arrangements in print with NO indications as to what banks of reeds are sounding! The students many times guess and guess wrong. No note should be written unless the register is indicated in the music.

Today is the day of the multi-switch accordion. This is an instrument with fifteen shifts in the right hand, which has all the reeds and all their possible combinations pre-set. This means that merely by depressing the proper switch, the student immediately gets the reed or combination of reeds desired. In the past, most accordions had merely one register or a variation of it. This one register merely would shut the low reeds off or allow them to sound. In other words, the instrument either played as written or an octave lower. When such was the case, the system of indicating switches was fairly simple. At Example 6, I've indicated the various symbols that were in use for the "full" accordion with all the reeds playing; Example 7 shows the various symbols used for the "shut" position of the lower reed—with the upper reeds sounding only. Now that we have such precise instruments in general use, the circle system of indicating the symbols is coming to the fore. This is as accurate as it is possible to be. Each space indicates a difference of one octave in pitch. (See Examples 2, 4, and 5.) This system has been much used in Europe and is now being introduced in this country. Example 8 shows some precursors of the multi-switch circle symbols. In our next column, we will go into detail about the much misunderstood left hand and its various reeds.

Musicians are not opposed to technological progress. But they would like to see mechanical devices for reproducing music, such as the phonograph, radio, TV, film and tape recordings, used in a way which will advance the cause of live music and live musicians, rather than, as at present, providing unfair competition from which chiefly disc jockeys, radio and TV stations profit.

Music is the one universal language, said Henry Wadsworth Longfellow.

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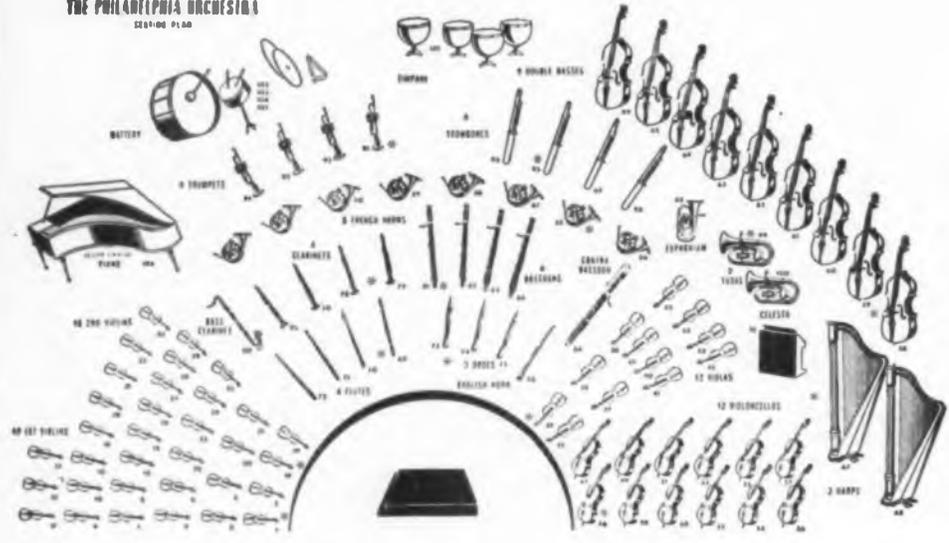
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SEATING PLAN



MODERN symphony orchestras favor two standard seating arrangements, dependent on the placement of the all-important strings. Either all the violins are seated on the conductor's left or they are divided, with the first violins at his left and the second violins at his right. The Chicago Symphony Orchestra as it was built up by that great musical pioneer, Frederick Stock, chose the latter arrangement:



Toscanini also directs the N.B.C. Symphony with violins to the left and right of him. When all the violins are kept to the left of the conductor, there is still room for choice as to how the other strings shall be placed. The Boston and the Cleveland symphony orchestras have the violas at the right front, with the cellos behind them; the Philadelphia, Minneapolis, Los Angeles, Dallas and San Antonio orchestras have the cellos at the right front, with the violas behind them; the Indianapolis has the cellos at the right front, with the violas directly before the conductor.

The winds are given a variety of positions, within certain limitations. In any orthodox arrangement, the woodwinds must sit in front of the brasses. The percussion players may be right or center, but they are always in the last row. It is generally conceded that the French horn should be close to the woodwinds and the percussion close to the brasses. Conductors are also careful to have neither French horns nor the percussion actually against the back or side walls of the stage, lest there occur distortion of the tones in the former category and overprojection of the tones in the latter.

Such rules as these are the result of a long period of trial and error. In the seventeenth century instrumentalists just clustered about the harpsichordist or other keyboard instrumentalist who provided the harmonic background and gave signals to the others when to come in. It was by some such arrangement that Queen

Elizabeth I's orchestra of forty pieces was kept together.

Definite seating arrangements came about when the conductor began to assume a position of importance. Lully's orchestra, which in the 1650's was considered the finest in France, was rigorously conducted. We happen to know exactly how, since Lully's death was caused by his method of conducting. He kept time by beating a heavy cane on the floor. Once it missed the floor and hit his foot. He died from the abscess that resulted from the wound.

As orchestra membership increased, this whacking on the floor proved inadequate. In Haydn and Mozart's day an orchestra numbered about thirty-five players. By Beethoven's time the orchestra had acquired the three "choirs"—strings, woodwinds and brass—and in other ways resembled ours. In 1813 Beethoven asked for—and got—an orchestra consisting of no fewer than four first and four second violins, two violas, two cellos and two basses, together with the usual woodwinds—pairs of flutes, oboes, clarinets and bassoon—and a brass wind section—horns, trumpets and trombones—grouped so that they made an entirely independent orchestral family. He also demanded—and got—a piccolo, an additional clarinet, a contra bassoon, a third horn and even, when he so desired it, a choir of human voices.

Still, as late as 1820 (Beethoven died in 1827)

Orchestral

the concerts of the London Philharmonic were conducted from two directions—by the first violin and by the musician seated at the piano. In that year, though, Ludwig Spohr, as guest conductor of the orchestra, insisted on using a baton. Here is his own account of the innovation: "I took my stand . . . in front of the orchestra, drew my directing baton from my coat pocket and signalled the orchestra to begin. Quite alarmed at so unorthodox a proceeding, some of the directors protested against it . . . The triumph of the baton was decisive, and no one was seen any more seated at the piano during the performance of symphonies and overtures."

Once there was a single leader at the helm, it followed that he would seek to get every orchestra member within the range of his vision and influence. The strings which had the most complicated scores must be directly under his baton. All members must face him, fanning out from where he stood. Also, since now orchestras were moved into large concert halls (instead of performing in small homes or on the estates of noblemen) they had to accommodate themselves to stages enclosed on three sides. The more delicate sounding instruments must be placed in front, the heavier sounding behind.

Thus we arrive at today's 100-piece orchestra, consisting of eighteen different types of musical specialists (each of whom has spent many years in mastering his instrument according to long-standing and assiduously cultivated traditions) seated in such a way as best to bring out their tone.

Conductors, as we have seen, differ as to which arrangement accomplishes this end. Most radical innovator of all is unquestionably Leopold Stokowski. However, as he himself explains, his unorthodox seating arrangement—woodwinds in front, brasses and drums at the side, strings in back—is desirable only when an acoustical reflector is used. He gives the reasons for his preference for this seating. Its aim, he states, is:

1. To increase the sound of the delicate-sounding instruments by placing them deep in the reflector.
2. To increase the definition and articulation of the woodwinds by placing them center front.



Metropolitan Opera Company Orchestra, Fritz Reiner conducting: looking toward

Seating

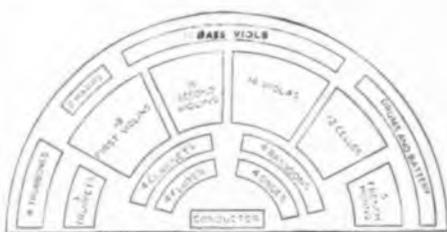
3. To increase the deep tones of the double basses by placing them center back.

4. To blend the tone of the brass instruments by placing them right and left forward, and by directing their tones back into the reflector, where they are blended and reflected out toward the audience radially, like an open fan.

5. To place the percussion instruments where they receive the least reflection.

6. To blend the tones of all the string instruments by placing them all together in a mass.

7. To blend and balance the tone of the whole orchestra by sending it out into the concert hall or open-air amphitheater, after it is fused within the reflector.



When Stokowski traveled with his Youth Orchestra in 1940, the critics generally conceded the arrangement "seems to have some virtues in an out-of-door shell." One critic wrote that "the strings sang more sumptuously against the sounding board, and brass and woodwinds generally fitted congruously into the tapestry of sound. Sometimes, however, the strings overwhelmed the thin golden tone of the brass."

If the orchestra's year-in-year-out seating arrangement is determined by the conductor, changes for a single composition are decided by the composer. For instance, when Johann Christian Bach's *Sinfonia in D Major for Double Orchestra* is played, two separate and complete groups are formed from the orchestra, one placed at the left and one at the right of the conductor. A similar arrangement occurs when *Fantasia on a Theme by Thomas Tallis*, by Ralph Vaughn Williams, is played. The work is written for two stringed orchestras and four solo instruments. The second "orchestra"

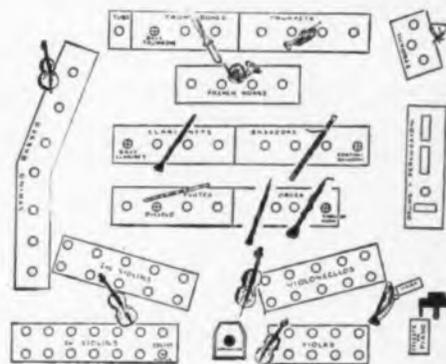
comprises two first and two second violins, two violas, two violoncellos and one double bass.

Darius Milhaud in his *Concerto for Percussion Instruments* brings the percussion to the front as soloist. The accompaniment is carried out by a small orchestra of strings and wind.

Haydn's *Farewell Symphony* (composed in 1772) calls for changes during its very course. It begins with a full orchestra and ends with none. At its premiere on the Esterhazy estate, all the men in the orchestra—it probably consisted of fourteen violins, four violas, four cellos, four basses, two French horns, two bassoons, two oboes and a flute—played along together as usual until the Finale when, two at a time, they blew out the candles on their stands and departed from the stage. The last notes were played by the two remaining violinists who themselves then made their exit, leaving the hall in silence and in darkness. It was a gentle appeal to Count Esterhazy to allow the men a long-deferred leave of absence—an appeal, incidentally, which was granted.

Quite another hint was intended when Stokowski conducted the Philadelphia Orchestra in a performance of this work some ten years ago—a hint to members of the then notoriously restless Friday afternoon audiences not to leave during the playing of the final number. One newspaper reported the event the next day, as follows: "Orchestra members, apparently tired of playing, calmly wandered off the stage. The exodus kept on, to the chagrin of the audience, until near the end only two violins remained. One of these walked off the stage still playing. The other rose, bowed to the director and left the stage empty except for Mr. Stokowski who kept up his 'direction' to the end. Then came the final subtle slap. Standing alone, Mr. Stokowski turned his back to the audience, and, with the familiar gesture, ordered his phantom orchestra to rise to the audience's applause. The chairs were empty. The director turned, smiled and left the stage."

Probably the most dramatic use, however, of Haydn's *Farewell Symphony* was in connection with its performance at a notorious concentration camp in Germany during World War II. The authorities had allowed the prisoners to work up an orchestra—several were musicians of virtuosi calibre and there were besides a number of highly skilled instrumentalists—and became so interested in the proceedings that they started listening in at rehearsals. They liked particularly the symphonies of Haydn, the *Drum-roll*,



Oklahoma State Symphony Orchestra

the *Surprise*, the *Farewell*. Finally, they ordered the orchestra to give a concert. At the end, sure enough, came the "request" number—Haydn's *Farewell*. The audience, made up of most of the camp personnel, enjoyed the little episode at the finale—the departing members blowing out imaginary candles. When all but one lone violin had left the platform, however, there came suddenly a mighty blast of the alarm siren. For a moment it seemed as though this were part of the symphony. Then the guards sprang up and headed en masse for the exits. They were just a bit late. All—except the one violinist who days before, when the matter had been discussed, had accepted selflessly his sure fate of having to bear the wrath of an outwitted and brutal guard force—had made a clear and clean getaway. Forever afterward for them the *Farewell Symphony* was to be pronounced the *Freedom Symphony*. Kindly, generous Haydn would have been pleased indeed to have learned that his work had gained a leave of absence for yet another orchestra—a leave of absence which in this case spelled a return to life.

Opera orchestras have a special tendency to vary seating arrangements. It isn't just the problem of stage ensembles, either, though these complicate matters, what with the eleven trumpets on stage in *Aida*, the twelve trumpets strung around the house in *Lohengrin*, and the military band and restaurant orchestra in *Wozzeck*. It is rather the problem of tucking a full-sized orchestra in between stage and audience. The space at the Metropolitan Opera House in particularly confined. In fact, it is so narrow and long, and the orchestra must be stretched out at such length, that the drums operate at about 40th Street, while the last bass player is sounding forth at 39th Street. Trombonist Roger Smith who has been in the orchestra some twelve years tells me ruefully, "I have never heard the cellos yet." Placement must be determined, it is seen, not only by the conductor's idea of tone-sitting but by the sheer physical limitations of floor and walls.

Television gives us a hint of how audiences like their orchestras. They like them visible in every section. They like to see how not only the violinists bow and the harpists get their shimmering arpeggios, but how the oboe obtains its cool legato and the trumpet manages its thrilling cadenzas. Perhaps a more visually satisfying arrangement will evolve. Whatever happens in this regard, the conductor—and the orchestra men will be the first to maintain this—must always be the one to "mix" the tones. In fact, he plays on an orchestra as on a piano keyboard. It is his prerogative to judge how the "keys" shall be placed.

—Hope Stoddard.



Looking toward Thirty-ninth Street; right, looking toward Fortieth Street

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By GEORGE LAWRENCE STONE

THE WELL TEMPERED TYMPANI?

Drummer-conductor W. R. Wiant, whose choice of ways and means of inducing the tambourine to trillulate appeared in the April issue, comes back with a lively letter in which, after paying his respects to the castanets, he toys with the technique of the tympani.

Sez he: "I got a kick out of your experience playing the percussion to *Rio Grande* by yourself. In 1941, when I was a conducting student at Tanglewood, I, being the only drummer among the conducting group, was drafted into playing some of the accessories in this number. Leonard Bernstein was conducting and, since he was extremely particular about castanet dynamics, I had to have four sets to suit him. Two were in double pairs. The other two were singles. And these had to be used both singly and in combination.

"The final castanet click had to be rehearsed many times before it was sufficiently soft for Leonard, but he finally was satisfied and we played the work. At the finish, Dr. Paul Gelrud, now professor of musicology at North Carolina State, then a composition student at the center, wanted to know why the blanked blank I hadn't played the castanet part. It had gotten so soft as to attain the pinnacle of pianissimo—complete inaudibility.

"During that summer at the center, Dr. Gelrud, who was an avid researcher in the field of instrumentation as well as composition, wondered audibly why harmonics couldn't be played on tympani. That set me off to experimenting with a set of the BSO tymps. and in a very short time I discovered that by placing a finger-tip firmly on the head about midway between rim and center and striking softly on the head with a stick, an octave harmonic could be secured. It proved easier to produce harmonics on the notes between F and B-flat on the twenty-eight-inch drum than on any others, and the nodal point had to be as accurate as on a fiddle. However, harmonics could be secured on all chromatics, some clearer than others and audible only with a *pianissimo* dynamic level of the other instruments.

"When the news of this discovery became noised around Tanglewood I came in for a lot of ribbing from the skeptics. However, a demonstration convinced all but one worthy, who stoutly maintained that 'that is merely the same note an octave higher.'"

Another lively letter received from ninety-year-old drummer-violinist-conductor Reinhardt Meyer, Worcester, Massachusetts, who asks if I remember the times he and I played together in Tom Carter's Boston Band. (Holy cats, Reinhardt, pipe down on that *do you remember* stuff. I was only a kid when I played in that band, while you were a charter member. How am I gonna explain things like this to *my public*?)

Since you mention it, I do recall many pleasant experiences playing in the Carter band. I remember, too, once getting a bid from him to play cymbals on a parade job—a bid in the form of a postcard which read: "Would you be willing to pour forth your soul in song (cymbals) in my band July 4th . . . for the customary stipend?"

I was willing. I poured forth, and in due time received the customary stipend. Thereafter and to this day, whenever I see or handle a pair of band cymbals, I think of Tom Carter.

My congratulations to you, Reinhardt, for your long life and many accomplishments. I note, by the clipping you sent, that you assisted at the fifty-fifth annual reunion of the Worcester Brigade Band by conducting one of your own marches, *Bethany Commandery*. I'll bet you were a proud man when, at the finish of the number, the Brigadeers rose to their feet and gave you, their oldest member, that wonderful ovation.

In these days of neo-classicism, the Schönberg twelve-tone scale and such, we note a puzzled look on the features of the old-timer who has

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been fond of saying: "I don't know nothin' about music, but I allers knows when they plays a wrong note."

I'm not acquainted with that New York drummer, aged seventeen, whose neighbors haled him into court on complaint that his drumming "shook two buildings," and who had to promise the magistrate to ease up on home practice on his set, but—many big-timers do most of their daily practice on the pad.

New Yorker Sam Ulano is certainly doing his bit to make this old country of ours drum conscious. This time he comes up with a *Drummers' Demonstration* in which, with the aid of sundry big and small timers, he intends to get the drummers together to demonstrate and study styles of drumming and techniques of practice. This event is scheduled to take place at the Carnegie Recital Hall, New York, on May 19th. Good luck, Sam.



"Glad you decided to spend the night here, Joe. I hope you don't mind getting up at eight, so Mischa can practice his symphony."

"A *jugue*," wisecracks a critic, "is a composition in which, as one member of the orchestra after another enters the ensemble, one member of the audience after another leaves the hall."

The Quakertown Band

The Quakertown Band of Quakertown, Pennsylvania, Local 569, was formed in 1877 by twenty-three young men whose primary aim was to form a band that would remain a lasting organization. This aim has been very much realized, for on February 24th the Quakertown Band celebrated its seventy-fifth or Diamond Anniversary.

The charter members of the band met for the first time in a shoe factory, which doubled as a rehearsal hall. Seventeen of the musicians were themselves shoemakers by trade. They adopted the name "The Citizens Silver Cornet Band" of Quakertown since they had purchased for their use German silver instruments, but when the style of band instruments changed from silver to brass, the name was changed to the "Germania Band" of Quakertown. However, when the United States entered World War I, and the general feeling was to avoid anything with a hint of Germany, they became known officially as the "Quakertown Band."

The Quakertown Band is one of the three oldest bands in Pennsylvania. Ralph R. Moyer, Director, has been associated with the band since 1888, having been a clarinetist and assistant conductor until 1951.

Until 1948, the band performed only classical music, but, with the coming of television, they modified their policy of continuing as a conventional concert band. Three vocalists were added, a chorus from the membership of the band was developed, and their repertory now includes a sprinkling of lighter classics, marches, and current hit parade tunes.

MAY, 1952

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CONTEST WINNER

Alvin Leonard Epstein of Hartford, Connecticut, won the Young Composers' Contest of the Mannes Music School with a composition entitled "Gagliarda" scored for chamber orchestra. The judges were Carl Bamberger, Leon Barzin, Norman Dello Joio and Bohuslav Martinu.

The contest was restricted to composers under thirty and called for



LEONARD EPSTEIN

an original unpublished work for chamber orchestra. A total of forty-three entries was received. The purpose was to foster the talent of young composers by bringing their work to the attention of the public through a New York performance before a select musical audience.

The award consists of a premiere performance of the young composer's work by the Mannes Orchestra under the direction of Carl Bamberger at a public concert on May 19 in the concert hall of the Mannes School. The performance will be broadcast over radio Station WNYC.

Mr. Epstein is a faculty member of the Julius Hartt College of Music in Hartford and in 1950 received the Hartt Publishing Award for Composition.

BERNARD GABRIEL—

A unique presentation of piano music stirred interest on April 29th at Carnegie Recital Hall in New York when Bernard Gabriel, concert pianist, composer, and teacher, appeared in a "Piano Recital of Tomorrow." His program was well categorized into such subjects as "People," "Unjustly Neglected Work," "Musical Oddities," and "Science." The unjustly neglected work is the Sonata in A Minor by K. Ph. Bach. Satie's "Very Deflated Prelude" and "Dried-Out Embryo" make up the musical oddities, and Mr. Gabriel's

own composition, "Ballet of the Atoms," represents science.

Born in Denver, Mr. Gabriel is the founder of the Timid Souls Club (for the musically meek), a club whose activities are now called "Previews for Performers." Meeting at recital halls or in Mr. Gabriel's own home, young artists and performers present their works in order to obtain audience reaction.

The adult beginner has been the subject of much study and interest to Mr. Gabriel, and his artist-students have appeared at Carnegie Recital Hall, Steinway Hall, and the Barbizon-Plaza. His methods for making children enjoy their music lessons have been dramatized and discussed over several TV and radio programs, including "The Family Circle House," "The Barbara Welles Show," and "Luncheon at Sardi's."

Mr. Gabriel was a scholarship student of the late Olga Samaroff-Stokowski at the Juilliard Graduate School.

FRANK MANGIONE

Composer-author-arranger Frank Mangione of Plainfield, New Jersey, recently organized his own ten-piece orchestra which debuted in North Plainfield on April 1st. After Frank was born in 1911 in Rio de la Plata, Argentina, his family moved to Italy the following year. At the age of ten, Mangione began studying the trumpet with Grancesco Alati. In 1928 he came to America, and while operating three barber shops, also took up the mandolin, guitar, and accordion.

In 1930 he studied under Charles Nunzio, in 1940 harmony and arranging under Otto Cesana, and in 1941, theory and composition with Howard S. Savage. After his Army discharge in 1942 he continued with his musical pursuits at the Univer-



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IN THE NEWS

sity Extension Conservatory of Chicago, and is currently a student of the Schillinger system.

Among Mangione's original compositions are his theme song, "By the Sea with Me," and "Let Me Look in Your Eyes." At present he is working on an opera, *Il Barbiere de Plainfield*, with an Italian text.

MISSIONARY FOR OUR MUSIC

Dean Dixon has been one of the most eminent ambassadors of American music in Europe since the war. The past season he presented forty-four American works by twenty-five composers. During his career he has played for the first time anywhere thirty contemporary works, most of them by Americans.

A common reaction to Mr. Dixon in Europe is surprise at his playing of Beethoven and Brahms and wonder that he is not exclusively an apostle of American jazz. His greatest success, to be sure, has been with the music of George Gershwin, but European audiences have lately, largely through his efforts, shown interest in all American music. Mr. Dixon points out that in at least ninety per cent of the cases, an American work was requested by the local concert organizers. Among some of the outstanding composers he has featured are Norman Dello Joio, Howard Hanson, Charles Ives, Henry Brant, Henry Cowell, Paul Creston, Vladimir Dukelsky, Bernard Herrmann, George Kleinsinger, Walter Piston, Ulysses Kay, Otto Luening, Daniel Gregory Mason, Howard Swanson, Randall Thompson, Douglas Moore, Quincy Porter, John Powell, Wallingford Riegger, Amadeo Roldan, Leo Sowerby, and Robert Ward.

Dean Dixon has made his home in Paris for the past two years and has done a great deal of conducting in

Scandinavia, Belgium, France, Austria, Italy and Israel. He has been received and valued as a musician and repeatedly received invitations to return. He has ample engagements this year and next and has accepted a bid to be one of the three resident conductors in Goteborg, Sweden. But the sums paid to young conductors, even those who are making good, are not large. Therefore he is obliged to supple-



DEAN DIXON

ment these fees so that he may have enough to maintain himself and his family in Europe. But to him the fee is not important. Much more significant is the way an American conductor has been accepted abroad.

Mr. Dixon has done a fine job in exporting so much American music to Europeans, and he has been a credit abroad to American music and culture. He has used his distinguished abilities not only to prove abroad that Americans can conduct but also to prove that they can write music.

FLORIAN ZABACH

On March 18th, Cleveland's Mayor Thomas Burke presented violinist Florian Zabach with the key to the city. Mr. Zabach, a member of Local 802, New York City, is not only the first entertainer to be so honored, but is the first celebrity to receive this token since General Douglas MacArthur.

In the presentation ceremonies, Mayor Burke lauded Zabach's achievements in the musical world and especially commended him for his work with young people's groups in high schools and colleges. During his recent engagement at one of Cleveland's leading hotels, Zabach gave a series of programs in the public schools of that city.



Mayor Burke and Florian Zabach

MAY, 1952

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Argonne Post Band in Des Moines



Out of the stress and storm of the First World War period the Argonne Post Band of Des Moines, Iowa, had its inspiration. Under the spell of the name Argonne and its attendant trials, privations, sufferings and memories came the formation of Argonne Post of the American Legion in Des Moines, Iowa, and with the organization of the post came the band.

The Argonne Post Band was organized with Charles Bushman as its temporary director. Mr. Bushman wielded the baton during early organization and was succeeded in 1920 by Dr. A. Paul Atkins, who has directed and supervised the musical affairs of the band continuously since.

Dr. Atkins has traveled extensively on various vaudeville, lyceum, and Chautauqua circuits playing his principal instrument, the trumpet. While on the road Dr. Atkins served five years with the Colonial Saxophone Quartette and at one time was identified with LeFebvre's Saxophone Quartette. He studied directing with the late Patrick Conway. For many years Dr. Atkins was also the director of the Za-Ga-Zig Shrine Band of Des Moines.

The first engagement of note played by the Argonne Post Band was a day's work at the Iowa State Fair at Des Moines in 1920. The following year the band played daily at the Fair and has been a featured daily concert band attraction to this day. It has the principal concert band spot at the Iowa State Fair now, with the current year's contract for the fair signed, sealed and delivered, for performance ten days this summer.

Throughout the thirty-two-year period since the band was organized it has played at almost all functions of note in and around Des Moines that required band music. This includes concerts for the national encampments of the Grand Army of the Republic, which met in Des Moines several times; the Imperial Council of the Shrine; various receptions of note, and many others. The band archives contain many letters of warm commendation from several State governors, judges, and other dignitaries.

The business affairs of the band in the early days were carried on by John H. Riggs, who later became Commander of the Post and has held several offices in the Des Moines Musicians Association, Local 75, including that of president for a term of six years. At present he functions as secretary of the band while Leon Moon handles the management of its business affairs.

From its inception the Argonne Post Band has been a one hundred per cent union band. Due to splendid local cooperation, good management and musicianship, cordial relations have always existed between Argonne Post and Local 75.

The monotony that comes from rehearsals is at times broken up by a spaghetti feed or other entertainment. From the archives we find that on several occasions flute soloist John L. Mansfield prepared the spaghetti, while the late Chauncey A. Weaver—long-time member of the Federation International Executive Board—regaled the members with extemporaneous talks which as usual included his rare wit and humor so well known to the Federation members throughout the country.

Since many of the original members have passed on, replacements have been made from outstanding musician veterans of World War II.

Sandy Dalziel, Secretary of Local 75, has for many years been a member of the band and is looked to from time to time for his sound advice on various matters.

Since the beginning of the band three sets of uniforms have been worn out. Uniforms are now being replaced individually as need arises.

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Local Highlights



Pictured at right is Thomas R. Nicastro, President of Local 16, Newark, New Jersey, as he presents Mayor Ralph A. Villani of the City of Newark with a baton at recent ceremonies inaugurating the Red Cross fund drive. Mayor Villani is an honorary member of Local 16 and has long been a friend to musicians in his city. Looking on approvingly is Mrs. Lewis Eckhardt. Local 16 provides bands every year for the Red Cross function through a grant of the Music Performance Trust Fund of the Recording Industry.

WIT AND WISDOM ON MUSIC

Cleve N. Akey, a musician of the "old school" and a prolific writer of march music (his latest, "Salute to the Chief of Staff" dedicated to General Eisenhower), was recently placed on the life membership roster of Local 610, Wisconsin Rapids, Wisconsin. Upon being notified of this honor, Mr. Akey wrote the following letter to Local 610's Secretary, Martin Lipke:

"Dear Martin:

"I am very much afraid that I don't in any way deserve the life membership recently granted me. If I have learned anything at all after fifty years of punishing pianos for pennies, it can be summed up in a few words:

"What you can get out of music is not half so important as what you are willing to contribute to the cause of better music and the development of good musicians to carry on the work."

"When the tinkle of the tin for tunes is confused and mistaken for a melody of Orpheus, music must suffer. There comes the time when music is far beyond all suffering, for music is DEAD. When the post mortem is held the judge is going to ask: 'Who killed Cock Robin?' That is going to be an embarrassing moment.

"The old-timers will of course shout with one voice . . . 'Them guys did it . . . They hit her with a hill billy—we saw them do it . . . They socked her with a Polish polka-r . . . They peppered her with their swing shots . . . and when she was too weak to put up a fight they give her the hot stuff . . . They did it, judge.'

"I have a hunch that right there is where the judge is going to inquire, 'Huh . . . You saw all this? Well, just what did you do to prevent it?' There is going to be an awful silence in the court room.

"We can't deny that we have been too willing to let willing shoulders carry the burden. We sit and whistle and occasionally moan because we can't see our musical flower garden for the weeds. The pansies have pouts on their pusses—the snapdragons have lost their snap and the roses can only blush for shame.

"If the Old Gal isn't beyond resuscitating, I'll help in applying a little artificial respiration and when her lips are finally pried open for the necessary stimulant I'll furnish the bottle . . . and not an empty one. And so help me Hannah I'll shoot the first gang that tries to ruin the little lady in the future. For, if I claim to be a musician, I must act like a musician, and that means doing all I can to improve good music, and encouraging the development of better musicians.

"Thanks to everyone, and very best wishes for a better year for band, for music, and for musicians.

"Sincerely yours,

(signed) "CLEVE N. AKEY."

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A Composer's World: Horizons and Limitations, by Paul Hindemith. 221 pages. Harvard University Press. \$3.75.

The composer's world, as Hindemith describes it, is as fascinating as any magical isle of folklore—which it much resembles, for all it is a most scientific analysis of the processes of musical creation. The raw stuff of such creation—the hearing within oneself “neither prompted nor lured, a ringing and singing, a vague musical impulse”—is amplified in the course of the first few chapters to become the complete world—the masterwork emanating from the mind of the great composer. In the course of this unfoldment the author explains why most persons like to listen to time-tried music; gives away all the tricks of crass composers' techniques; gets in a dig at attempts at precise depiction of sounds (i.e. the riveting machine); explains the basis of music in the body's rhythms and harmonies; contrasts set blocks of words in the literary arts with the plastic quality of music; depicts the composer's attitude toward his ultimate audience; tells what music evokes in the listener; gives an explanation of the spatial feeling in music; thoroughly trounces the atonalist's attempt to negate gravitational attraction; places musical vision where it belongs (on a plane higher than inspiration); and states as an ingredient of the artist's makeup “the altruistic desire to present something of one's own to one's fellow men.”

He does all this via word-paths so carefully cleared of loose thoughts that they make easy going, for all their stiff, steep ascent into parts unknown.

Later chapters in the book are devoted to performers, instruments, education, business matters, all, of course, as they relate to the composer. Nor does he stop with these matters. The composer's world, as he sees it, embraces all mankind, with the composer's obligations correspondingly large. As he puts it, “This life in and with music, being essentially a victory over external forces and a final allegiance to spiritual sovereignty, can only be a life of humility, of giving one's best to one's fellow men. This gift will not be like the alms passed on to the beggar: it will be the sharing of a man's every possession with his friend.”

Book Notes

Church Music, Illusion and Reality, by Archibald T. Davison. 148 pages. Harvard University Press. \$3.25.

Church music is herein given a thorough going over, with no least concession to its sacrosanct character. The result is not exactly a paean of praise in its behalf.

Tracing back, he finds the source to be purer than its later manifestations. Unsurpassed ecclesiastical compositions in plain-song were the pride of the early church. These give him his patterns for improving the present output. His requirements are: rhythm which avoids strong pulses; melody which has an appeal other than its own tonal flow; contrapuntal motion (and this with restraint) rather than dramatic effects. Chromaticism and dissonance he eschews. The “impersonal,” the inconspicuous, the simple—these are ingredients of the noble music of the church. He believes that, just as no lyrics can illuminate the already luminous Beethoven's Eighth, so no “tunes” can add any sort of reality to the meaning of “The Lord Is My Shepherd.”

Duo Pianism, by Hans Moldenhauer. 400 pages. Chicago Musical College Press. \$4.90.

Dictatorial practices have no place in duopianism. This art represents as near a perfect give-and-take arrangement as is to be found in the whole realm of ensemble playing. Perhaps it is this sense of exchange on an equal basis that has determined the cooperative nature of this book. A large part of it—that dealing with “nature, applications and problems”—is carried forward on the question and answer basis, with most of the famous duo-pianists taking a genial and instructive part in the discussions. So we hear Bartlett and Robinson, Gaby and Robert Casadesu, Vronsky and Babin, Jose and Am-

paro Iturbi, Nemenoff and Luboschutz, Appleton and Field, Dougherty and Ruzicka, Whittemore and Lowe, and other famous teams express themselves on the subject of the nature of their partnerships (married couples seem to have a slight advantage over others), on practicing, aesthetics, mechanics, program building, improvisation, interpretation, dynamics, phrasing, pedalling, memorization, and scores of other topics pertinent to the art of playing on two pianos at once. Thoughtful and constructive summarizations by the author close each of these chapters.

Other chapters of the volume—history, composers, repertoire—are presented, except for certain interpolated comments, directly by Mr. Moldenhauer. In speaking of composing for this combination he has obtained expert advice from some of the noted composers and arrangers of the day. In the historical portions, the wealth of the resources for duo-playing and the seriousness with which great musicians—Scarlatti, Bach, Mozart, Liszt, Bartók—have viewed it are both impressively brought out. It makes clear the present popularity of the medium, as well as augurs well for its increasing prestige.

A Chronological Outline of Music in History (China, Arabia, Palestine, Greece), by Elsie D. Berl; 95 pages. O. Pagani and Brothers, Inc.; \$2.75.

Four countries which textbooks have notoriously neglected to date—China, Arabia, Palestine, Greece—need no longer go a-begging in school music courses. For here is a chronological listing of the musical activities of each, from 3000 B. C. to modern times. Given in chart form so that glancing across the page one can make comparisons between the countries' musical developments and glancing down the page one can follow the development in each country, the book is a pattern of clarity. Salient historical events not connected with music are presented as glue to hold together otherwise dispersive elements. A list of musical instruments typical to the four countries, as well as a list of phonograph records exemplifying them, are given at the end.

—H. E. S.

THE LOUISVILLE STRING QUARTET

Aware of the need for a fine string quartet in Kentucky, The Louisville Philharmonic Society established The Louisville String Quartet in 1946. The personnel of the quartet is made up of the principals of the string section of The Louisville Orchestra and has remained unchanged since its inception.

Edwin Ideler, first violinist of the quartet, has a distinguished background in ensemble work. Formerly a member of the South Mountain and Gordon String Quartets and the Britt Sextet, he played for fifteen years in the concerts sponsored by Elizabeth Sprague Coolidge in the Berkshires and at the Library of Congress, Washington, D. C. In 1938 he was awarded the Coolidge medal for his contribution to ensemble music in America.

Associated with Mr. Ideler are Harold Wich, second violin, formerly with the University of Illinois String Quartet; Virginia Kershner, viola, from the Eastman School of Music String Quar-



The Louisville String Quartet: Edwin Ideler, 1st violin; Harold Wich, 2nd violin; Virginia Kershner, viola, and Grace Whitney, cello.

ter, and Grace Whitney, cello, of the Whitney Ensemble. All are artists of distinction and training in the fine art of quartet playing.

In addition to many concerts in Louisville and Kentucky, the quartet has been making an important contribution to music education with its “Introduction to Music” series which is given in the Louisville Free Public Library and the various branch libraries throughout the city. In this series, the history and techniques of the string instruments are explained and demonstrated to the children and adults who find these lecture-concerts entertaining and attractive, as well as educational. The same type of program is also presented in the afternoons for the school children in each of the cities where adult concerts are given in the evening.

Because of the awakened interest in good music that has followed its pioneer work, The Louisville Philharmonic Society feels that it has been amply repaid for establishing The Louisville String Quartet.

INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page sixteen)

for one week . . . Buddy Greco plays Detroit on May 19th for two weeks at the Gay Haven.

Gwen Debbie, organist, now in his second year at the Neeley Cafe in Salina, Kan. . . . Georgie Auld opens at the Blue Note in Chicago on May 16th for two weeks . . . Paul Williams doing single appearances in the Midwest . . . Pianist Eugene Smith is now on tour with dates set for Chicago and Cleveland.

Tommy Chase and his orchestra opened at the Chase Hotel in St. Louis, Mo. . . . Tiny Hill opening in the Midwest . . . Also one-nighting around here is Lowell Fulson . . . Pee Wee King plays the Orpheum Theater in Omaha, Neb., May 16th, for one week.

WEST. Larry Maddi, violinist, is the featured attraction in the Firelight Room of the Hotel Bel-Air in Hollywood, Calif. . . . Sal Carson and orchestra now playing the Early Bird Room of the Davenport Hotel in Spokane, Wash., until June. On June 15th they open at Hobergs Resort in Lake County, Calif., for three months . . . Orrin Tucker starts an engagement at the Claremont Hotel in Berkeley, Calif., on June 16th.

The Albie "Sparky" Berg Quartet will be at Forest Lake Resort, Lake County, Calif., on June 1st . . . Nora Carter and Byron Brooks Duo continue at the Desert Air Hotel in Palms Springs, Calif., for the balance of the season . . . Frank Wells, who utilizes props along with his piano playing, completed sixty-five weeks at the Paddock Supper Club in Oakland, Calif., last month, and was signed for an additional thirty-nine weeks.

Red Norvo scoring at the Encore in Los Angeles . . . Les Brown one-nighting in California in addition to his TV show . . . Dave Brubeck plays the Copa in Hollywood from May 8th to 26th. On May 27th he opens at the Black Hawk in San Francisco for two months . . . Duke Ellington one-nighting on the West Coast . . . George Shearing doing singles in this territory . . . Betty McGuire and her Bell-Tones complete an engagement at Walker Air Force Base in Roswell, N. M., on May 20th . . . Amos Millburn filling dates throughout Texas.

CANADA. Henriette Carrick, organist, who appeared at the Raleigh Room of the Warwick and Commodore Hotels in New York last year, is currently playing at the Indian Room in Montreal, Canada, until January, 1953 . . . Bill Johnson continues his successful stay at Duffy's in Hamilton, Ontario, where he started December 26th. He'll close here on May 22nd and open at the Concord Tavern in Toronto on May 23rd for four weeks.

Moxie Whitney's orchestra is currently playing the Royal York Hotel's Imperial Room in Toronto. When this engagement is finished he'll move to the Banff Springs Hotel in the Canadian Rockies for the summer season. Johnny Lindon, former Whitney drummer, will take over the Royal York for the summer with his newly formed band.

ALL OVER. The Gene Krupa Trio, which includes Charlie Ventura and Teddy Napoleon, recently spent two weeks in Japan and are just rounding up their brief stay in Korea where they entertained the G.I.'s . . . Nick Stuart plays the Wilton Hotel in California April 22nd to May 18th.

Herbie Fields and his orchestra opened at the Paramount Theater in New York City on April 30th for three weeks . . . The Eddie South Trio at La Vie En Rose in New York.

The Meio-Jesters, Tony and Fred, are doing an indefinite engagement at the Club Monarch in Yorkville, New York. They're still continuing with their spot over station WKTV, Utica, two nights a week.

Trumpet-playing maestro Ronny Andrews is reorganizing with his original tempo specialist Steve D'Ambro on drums. The orchestra is booked solidly through the summer season with a few recording dates set for early fall.

Don Pietro, who performs at the piano, organ, and Solovox, is now appearing at the Saratoga Restaurant and Cocktail Lounge in Phoenix, Arizona.

Sol Yaged currently playing jazz concerts at Bill Green's Rustic Lodge in North Brunswick, N. J.

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Closing Chord

ANTON MAASKOFF

Anton Maaskoff, violinist, a member of Local 47, Los Angeles, died in New York City on December 28, 1951, after a long illness. Born in New York, Mr. Maaskoff made his first public appearance at the Halle concerts under Dr. Hans Richter. He toured Europe, South America and South Africa with Debussy, served for six years as head of the violin department of the University of Southern California, and was the owner of several famous violins, among which was the Lafont Guarnerius del Gesu which was played at a competition between Paganini and the French violinist, Lafont. Mr. Maaskoff's last major orchestral appearance was with the Los Angeles Philharmonic in the Symanowsky Concerto No. 1. His wife, a son, and two brothers survive.

REV. JOSEPH P. CONNOR

The Rev. Joseph P. Connor, pastor of St. Joseph of the Palisades Roman Catholic Church in West New York, New Jersey, since 1947, died on April 1st after a brief illness. An honorary member of Local 16, Newark, New Jersey, he was fifty-six years old.

Father Connor was the composer of many popular and semi-classical songs under the pseudonyms "Pierre Norman" and "John Openshaw." Some of his popular songs include "By a Waterfall" and "Love Sends a Little Gift of Roses." He did the musical scores for motion pictures such as "Blood and Sand," "Back Door to Heaven," and "Footlights on Parade." Father Connor wrote the music for many Broadway and religious plays, including "The Perfect Fool" and "Forty-second Street." Born in Kensington, Pennsylvania, he studied piano and organ at the Wyoming Conservatory of Music in Pennsylvania, and also under the direction of Ergilo Martinelli.

IVAN C. FAUX

Ivan C. Faux, Secretary and charter member of Local 605, Sunbury, Pennsylvania, died on February 7th in Community Hospital after a long illness. He was fifty-three years old.

Born in Nuremberg, Pennsylvania, Faux was one of the best known musicians and orchestra leaders in the Central Pennsylvania area. He conducted his own band for thirty

years until failing health forced him to relinquish its management two years ago. He was a member of the Sunbury City Band and a former secretary; a member of the Shrine Band, Wilkes-Barre, and the Tall Cedars Band. Surviving is his wife, Mrs. Sarah Faux.

PETER A. CAVALLO, SR.

Peter A. Cavallo, Sr., well-known Chicago conductor and a member of Local 10, died at 4 A. M. Monday, April 14, at Columbus Hospital in Chicago. He is survived by his widow, Elsie Schifferle Cavallo; a daughter, Miss Agatha Cavallo, and a son, Peter A. Cavallo, Jr.

Born in a suburb of Naples, Italy, April 25, 1875, Mr. Cavallo became a resident of St. Louis in 1884 and,



Peter A. Cavallo, Sr.

at the age of fifteen, was appointed musical director of the London Theater in St. Louis.

After many years of success there, Mr. Cavallo moved with his family to Chicago in 1916, where he had resided since. A conductor for variety and musical shows and for motion pictures, he was musical director for the Shubert Theater in Chicago when he died.

During World War I he organized Cavallo's Symphonic Band and traveled widely with that musical organization throughout the United States and Canada. His music was heard from coast to coast then via network radio, and all over the world on recordings.

It was the success of the Cavallo Symphonic Band in a series of free

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public concerts in 1932 which inspired the regular continuance thereafter of the popular Grant Park concerts in Chicago.

OLIVER PAYNE

Oliver Payne, recording secretary of Local 278 and a veteran of show business, recently passed away. He began his musical life with the circus, traveling from Maine to California. During his checkered career he also toured with the minstrel troupe of Lew Dockstader and A. G. Fields. Payne was a top drummer in many orchestras dating back to 1917. Since 1922 he had been playing with the orchestra at the Palace in South Bend. He was a life member of the Local which he was instrumental in organizing, having joined in 1905, and at one time or another held every elective office.

JOHN B. RAGONE

John B. Ragone, secretary of Local 74, Galveston, Texas, for fifty years, and oldest member of El Mina Shrine Band, died March 18, 1952, after suffering a heart attack at a band rehearsal. Born in New York, he came to Galveston as a child.

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He studied in Europe and played at many local theaters with the Young Harpers, a musical group originated by his father. He was also a member of the Eagles Lodge. Mr. Ragone was seventy-five.

GWENDOLYN KIMBLEY

Mrs. Gwendolyn Kimbley of Local 764 died recently. She was a member of the Local for over thirty-three years and will be greatly missed by the community—as is evidenced by the following editorial from a Vincennes, Indiana, newspaper:

The Melody Will Linger On

The song of "The Kimbleys" has ended but the melody will linger on.

For years in this community, Mrs. Gwendolyn Kimbley and her husband Russell have given their all to music. They entertained us at civic dinners. They gave unstintingly of their talent to the church. They taught young people, gave music lessons.

Theirs was a happy companionship, dating back to high school days. They worked hard together, but they enjoyed it.

Fatal illness overtook Mrs. Kimbley. Their gay partnership has been halted for a while. The loss is a tragic one for Mr. Kimbley and the sympathy of all the community goes out to him. Empty will be the new home there high on the hill. But Mr. Kimbley is rich in memories. The melody of their life together will sing on in his heart.

LOUIS A. PAIGE

Louis A. Paige, fifty-one years old, President of Local 151, Elizabeth, New Jersey, died on Monday, April 28th.

He had been president of the local since 1937 and a delegate to the Conventions of the Federation since 1938. He became ill in February several days after he was tendered a testimonial dinner by Local 151. His passing away came as a shock to the many members of the local and to the Board of Directors, who were in session at the time word was received of his death.

Brother Paige was a pianist and led his own orchestra for many years. He was of genial disposition and made friends with all who came in contact with him.

He is survived by his wife, Gertrude, a son, Louis E. Paige, who is a student at Seton Hall Preparatory School, and a sister and brother.

Funeral services were held at St. Michael's Church in Elizabeth on Thursday, May 1st.

Music is a universal language which needs no translation.

Musicians should have the right to control all re-uses of mechanicals.

Annual National Buddy Poppy Sale

During the week of Memorial Day the Veterans of Foreign Wars will conduct their annual national Buddy Poppy sale. Proceeds are used to assist with money and therapeutic training the hospitalized veterans who make the Buddy Poppies, to help maintain the National Home for war orphans and widows, to carry on a nation-wide service and rehabilitation program through the national and state organizations, and to provide a wide range of veteran welfare work in thousands of communities.

Five cents out of each ten cents realized from the sale of the Buddy Poppy stays in the community from which the money was contributed. One cent goes to the National Home, founded in 1925, for orphans and widows of deceased veterans. One cent goes to the National Rehabilitation Service which maintains medical and legal experts in Washington and trained field workers to help ex-service men and their dependents to obtain benefits, such as government insurance, pensions, and hospitalization, to which they are legally entitled. One and one-half cents goes to the V. F. W. state welfare program, and the remaining one and one-half cents for making the Buddy Poppy and other necessary expenses.

The slogan of the Veterans of Foreign Wars, "Honor the Dead by Helping the Living," eloquently expresses their fine ideal.

At least part of the profits from the performance of mechanized music should be used to help maintain the supply of live musicians—even in the interest of the mechanized music business itself. It needs to keep up the quota of expert performers needed to make good records and tapes.

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Rafael Kubelik

(Continued from page seventeen)

performing for six weeks in the Ravinia Festival, noted music center on Chicago's North Side.

Unique is the training school for orchestral players conducted by the Chicago Symphony, the Civic Orchestra of Chicago. It was established in 1919, and from its ranks have gone scores of men and women to orchestras throughout the country. About half of the Chicago Symphony Orchestra members come from the Civic, including seven who occupy first chairs.

Kubelik believes that the Chicago public cares for honesty and sincerity. As far as he is concerned, there is no such thing as the "greatest orchestra." Orchestras are either good or not good, and the Chicago Symphony, he feels, ranks among first-class symphonic organizations.

The Personal Note

He is married to the violinist, Ludmila Bertlova, whom he met when he conducted the Czech Symphony with Miss Bertlova as soloist in a Mozart Concerto in 1936. They were married in 1942. Their son, Martin, was born in 1946.

His works as a composer include the full-length opera, "Veronika," which was performed by the Czech National Theater; two one-act operas, "The Emperor's New Clothes" and "Little Ida's Flowers"; a violin concerto, a cello concerto, three string quartets, a cantata, a piano concerto, and a symphony for orchestra, chorus, and baritone.

Kubelik was recently awarded the Mahler Medal by the Bruckner Society of America which gives medals "in appreciation of efforts to create a greater interest in the music of Gustav Mahler." Mahler's First and Fourth Symphonies and Bruckner's Third and Eighth were in the repertory of the Chicago Symphony this past season. —D. R.

Report on AFL Convention

(Continued from page six)

tive of the tolerance which pervaded the convention.

Another Portrait

At the last convention of the A. F. of L. a beautiful portrait in oil of President William Green was presented to the Federation. This year another of George Meany, Secretary-Treasurer of the Federation, was presented by the International Brotherhood of Teamsters. It was by the same artist—Bjorn Egeli—who executed the Green portrait.

Some Parliamentary Peculiarities

In accord with the practice common to all conventions, resolutions and other matters are allocated to committees bearing specific names. One of these resembles the Committee on Law in the conventions of the A. F. of M., in that it receives the bulk of all proposals. This committee is named "Committee on Resolutions"—a name which seems peculiar, as all committees handle resolutions.

The Committee on Resolutions has a real job. Its reports to the convention are in many instances learned and scholarly essays on particular subjects. This can be generally said of all the

committees, but this particular one, having the most business, has the greater opportunity to display the talents of its members. Committee reports in this convention are rarely overturned.

In the A. F. of L. conventions another peculiar custom prevails. After a committee has made its report seriatim and the convention has adopted its proposals and its work is really *finished*, someone makes a motion to adopt the report of the committee "as a whole" and this is done. This to us would seem unnecessary.

Political Education

Labor's League for Political Education met Monday, September 24th, at 10 A. M., there being no session of the convention that morning.

Detailed reports of this organization were made by George Meany and Joseph D. Keenan. Be assured that the Taft-Hartley and Lea Acts are not being forgotten, and continual efforts will be made to wipe them from the statute books of the government. Members should lend every aid possible to this movement, which is of such importance.

Election

All the officers of the Federation were re-elected unanimously, including our own President James C. Petrillo, who is one of the vice-presidents of the A. F. of L.

Next Convention

It was unanimously decided that the next convention of the American Federation of Labor should be held in the City of New York.

Appreciation

The officers and members of Local No. 6 in San Francisco were very kind to our delegation. Their hospitality was continuous and we were all very grateful for the attentions shown to us. We take this way of acknowledging our appreciation of their many courtesies.

Comment

This was another very placid convention. No material controversies and such arguments as there were were conducted in good nature, with respect for each other. At the end the delegates joined in singing "God Bless America."

American Music in Europe

(Continued from page fifteen)

But the aim of the festival is also to do something new, and this year, Richard Strauss's much discussed last opera, *The Love of Danac*, will be given a world premiere. Rafael Kubelik of the Chicago Symphony and Victor de Sabata, as well as the Metropolitan Opera's stage director Herbert Graf, will have a hand in this festival, which will run throughout August.

EDINBURGH

The Sixth Annual Edinburgh Festival which takes place towards the end of the summer is one of the most important activities on the European calendar of events. It is truly international in spirit and it encompasses all the arts. Several of the major orchestras of Europe and the Hamburg State Opera will perform, as well as recitalists, orchestral soloists, chamber music ensembles and dance groups—including the New York City Ballet. A regular feature is the military tattoo which takes place on the

Esplanade beneath the historic castle which had its beginnings in the seventh century and which has played a major role in Scottish life since then.

LUCERNE

The Lucerne Festival held in August dates back to 1934 when Toscanini, who could no longer conduct in Italy and Germany, worked actively for its organization. It was a perfect choice, since anywhere from this peaceful little town, surrounded by the protective Alps, Tribschen—the house across the lake where Wagner composed so much of his music—could be seen.

At first the festival was mainly devoted to his music, but lately its aspect has changed and the programs are now widely varied. The festival orchestra is made up of Swiss musicians—mostly soloists—under the direction of guest conductors. This year Eugene Ormandy will be one of them, and Kirsten Flagstad and Isaac Stern will be among the soloists.

There are many more festivals, far too numerous to mention, of both national and international character. Announcements of musical activity of high calibre spring up constantly from towns with populations ranging anywhere from 500 to 500,000, and whether it is the important International Congress of Music at Vienna or the more intimate festival at Aix-En-Provence, all these musical events go a long way towards showing the vitality of Western music.

CORRECTION

W. L. Wolfe is conductor and manager of the Akron Municipal Band—a fact inadvertently omitted in the story about this Akron, Ohio, band in the April issue of the *International Musician*.

Speaking of Music

(Continued from page thirteen)

he had made it about two years ago as an exact duplicate of the concert guitar, except that the dimensions in every particular were twice as large. It sounds exactly one octave lower and the player plucks single strings. (With such heavy strings chording is not desirable.) His bass guitar, he tells me, is the only one in the world, and he is the only player on it.

The after-intermission player was Nemone Balfour, golden of dress, regal of bearing, who sang to Irish harp and lute accompaniment ballads in the old style, one of which, "A New Song About the Taxes," struck a strangely modern note.

For the final number the audience was treated to a sight and sound new even to their widely ranging tastes. Sinovij Shtokalko, recently arrived from the Ukraine, brought his bandura on the platform, sat down with it propped upright on his lap, reached his hands around it left and right and played some remarkable composition on the four-octave compass of its thirty-seven strings. The sound is to a slight degree metallic, but it can cascade with thrilling rapidity, and, in accompanying the voice, can provide background at every tonal level. Its shape—like a swan with the "neck" rising at the left side (this to hold the long bass strings) and the broad circular surface at the right accommodating shorter treble strings—has not changed

INTERNATIONAL MUSICIAN

since the seventeenth century. The player uses the fingers of both hands to pluck (not to stop) the strings, thus making possible rich chording effects.

Dr. Shtokalko, besides playing with great sensitivity, sang with a heartiness and with a "folkiness" that was good to hear. A quarter-hour after the close of the program, when I had to leave, they were still insisting on encores. —H. E. S.

Four Saints in Three Acts

THE refurbished *Four Saints in Three Acts*, which played a two-week run in New York prior to its presentation at the Paris Exposition, is mischievous, humorous, and highly imaginative musical and theatrical entertainment. The celebrated opera by Virgil Thomson and Gertrude Stein, ably sung by an all-Negro cast, may have left the audience somewhat bewildered lyrically, but when accepted as nonsense (not entirely without wit) set to an exceedingly charming, melodic, and equally witty score, it added up to a somewhat refreshing and different musical experience.

Production-wise, it was almost perfect. The costumes, settings, and gaily festive atmosphere offered a visual treat. The use of colors and lines made for near pageantry. The talented chorus and soloists did a marvelous job of executing the roles, with a judicious use of facetiousness and sportive humor, as if to say, "Don't blame me."

Inez Matthews as the first St. Theresa and her elder brother, Edward Matthews, as St. Ignatius, were particularly notable. Also, Altonell Hines as the *commère* and Elwood Smith as the *compère* were perfectly cast. The dancers were perhaps the most graceful seen in the theater in a long time. Choreography was by William Dollar. Composer-critic Virgil Thomson conducted the orchestra. —S. S. S.

Honegger's King David

ONE WOULD show lack of artistic discrimination indeed were one to neglect mention of the superb performance of Honegger's *Le Roi David* which was the final offering of the Philadelphia Orchestra in its New York series, on April 15th. First, the work itself is amazing. With a narrator speaking the plot, with sepulchral voices sounding off stage, with a huge choral ensemble, thunderous percussion and an orchestra busy continuously in every section, one would think near pandemonium would result. Instead a more unified work, a more focussed and intensely moving work, we have rarely heard. It is hard to differentiate the composer's, conductor's and performer's parts in bringing this about. Walter Abel as narrator was dignified, entirely lost in the grandeur of the theme. He unfolded the events of David's life with conviction and solemn simplicity. One forgot him and heard only his message—and this was as it should be.

The chorus sang with fervor, each poignant word clear and forceful. The voices of the soloists merged or stood out as occasion required. The rounded—nay, globular—tones of tenor David Poleri were right for the part, and the voice of the angel, Helen Colbert, was warm, rich, stirring.

Then the orchestral music! Exciting from the first drum roll, virile, forceful stuff, it raised

the emotional level, welded into one outpouring such remote effects as the incantation of the Witch of Endor—this tingled the spine!—the breathless beauty of Miss Colbert's "The day shall dawn" and the rush of voices in the chorale, "March of the Hebrews." Harp, celesta, and cellos had particular responsibilities. The latter's solo after the words, "David looked on the temple for the last time," was as moving as any passage we can recall elsewhere in the entire cello literature.

An ovation was the natural response to such an offering. Chorus, orchestra, soloists, narrator, conductor who bowed to the tremendous applause must have realized theirs was a cooperative effort of the highest order, possible only to musicians who feel the responsibilities of their profession as reaching beyond the bounds of personal expressiveness. —H. E. S.

Podium and Stage

(Continued from page eleven)

Mordecai Sandberg, had its first performance, as a memorial to the six million European Jews . . . The Ninth American Music Festival held in April at the National Gallery of Art, in Washington, D. C., launched works by Robert Elmore (Litany for Orchestra), Richard Bales (Suite No. 2 for Strings, after Music of the American Revolution), William Lavender (Suite for Small Orchestra) and Alba Rosa Victor (*Mediolanum*). Beside these world premieres local premieres occurred of six works by composers Ned Rorem, Wallingford Riegger, Harl McDonald, Arthur Cohn, Virgil Thomson and David Diamond.

TOURS The Virginia Symphony Orchestra under William Haaker played in forty-nine communities of that State and neighboring Maryland and Kentucky during April. The formation last summer of thirty State Guild Chapters in the various counties of Virginia assures the State Symphony an audience and a fee wherever they go . . . The North Carolina Symphony began its tour of twenty communities in that State on April 15th . . . Enroute to the Ann Arbor Music Festival in which it annually takes part, the Philadelphia Orchestra presented concerts in Syracuse, Hamilton, Ontario and Kalamazoo. Before leaving the soon-to-be-demolished Broad Street Station in Philadelphia April 27th the orchestra presented a concert in the concourse, then departed on the last train leaving the terminus (the orchestra's 885th departure) . . . The Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor, toured towns in Pennsylvania, Connecticut and New Jersey during April.

1952-1953 The Philharmonic-Symphony Society of New York announced that Dimitri Mitropoulos will conduct eighteen of the season's twenty-eight weeks. Guest conductors will be Bruno Walter, George Szell, and Guido Cantelli. Franco Autori remains as associate conductor. Works of unusual interest: Milhaud's *Christophe Colomb*; Beethoven's *Missa Solemnis*; Mahler's *Das Lied von der Erde*; second half of Strauss's *Salome* in concert form . . . Eugene Ormandy is scheduling in the next season with the Philadelphia Orchestra Mahler's *Resurrection Symphony*, Brahms' *Requiem*, and Honegger's *Jeanne d'Arc* . . . The fifty-eighth season of the Cincinnati Symphony

will open on October 10-11, with Thor Johnson again on the podium. The season will include a concert performance of *Tristan and Isolde*.

FUNDS The Toledo City Council has taken advantage of a law passed in the last session of the General Assembly of Ohio authorizing cities to contribute up to \$25,000 to their



Wolfgang Stresemann

orchestras, and has appropriated \$10,000 for the Toledo Orchestra. This orchestra in the 1951-52 season presented eleven concerts, including such American works as Samuel Barber's *Adagio for Strings*, Aaron Copland's *Appalachian Spring* and Douglas Moore's *Farm Journal*. Next season, its conductor, Dr. Wolfgang Stresemann, plans to augment the orchestra, especially the string section. The Toledo

Orchestra Association announces that qualified string players who would come to live in Toledo and play in the orchestra could obtain full or part-time employment in many of the leading Toledo industries, through the Toledo Orchestra Association . . . Currently a gigantic campaign is on in Cincinnati to finance four of the city's pet cultural projects; the Cincinnati Symphony; the Cincinnati Summer Opera; the Cincinnati Art Museum and the Taft Museum. The goal is \$290,000, and the closing date May 27th.

SOLOISTS At the fifth concert by the Dayton Philharmonic, Josef Raieff was piano soloist in the Tchaikovsky B minor . . . Dorothy Lane was harpsichord soloist with the Chicago Symphony Orchestra at its concert on April 17th . . . Hoagy Carmichael, Indiana composer, pianist, singer and actor, was soloist for the popular concert by the Fort Wayne Philharmonic Orchestra April 15th under the direction of Igor Buketoff. The orchestra played two of the composer's songs. Then Mr. Carmichael, accompanied by a drummer and string bass, presented a half-hour specialty . . . An audience of 2,200 crowded Pasadena Civic Auditorium March 30th to hear the Pasadena Symphony, Richard Lert, conductor, and Richard Ellsasser, organ soloist.

OPERA The Philadelphia Civic Grand Opera Company presented Verdi's *Nabucco* in that city on April 24th . . . The Music Department of the Catholic University of America in Washington, D. C., presented the opera *Martha* on April 17th, 18th and 19th. This, the University's first venture into opera production, was directed by John Paul, dean of the Catholic University Music Department, and Dr. John T. Dugan, Assistant Professor in the Speech and Drama Department . . . The Cincinnati Summer Opera Company announces as winners of the "Aria Auditions" Violet M. Hadden, soprano, of Indianapolis, Indiana, and Robert Kircher, baritone from Lookout Heights, Kentucky. Robert L. Sidell, president of Local 1, Cincinnati, presented the awards, at the same time announcing that N. B. C. television appearances would be added to their contracts to sing with the Cincinnati Opera Company during its 1952 season.

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The annual meeting of the Southern Conference of Locals, will meet at the Cabrillo Auditorium, directly opposite from the Mar Monte Hotel, Santa Barbara, Calif., on Saturday and Sunday, June 7 and 8, 1952. Opening session will be called to order at 2:00 P. M., Saturday, June 7th. All locals within the jurisdiction of the Southern Conference are invited and urged to send delegates.

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Union Labor Life Silver Anniversary

The Union Labor Life Insurance Company began the celebration of its twenty-fifth year in business at its twenty-sixth annual stockholders' meeting in Baltimore, Maryland, on April 16, 1952. This silver anniversary marked a real milestone in the history of a pre-eminent labor enterprise; the occasion was signalized by the presentation of the annual report of Union Labor Life President, Matthew Woll. He showed how rapid had been the rise in the company's business. Sales of policies to individuals in 1951 increased 44 per cent over 1950; group insurance written was up some 12½ per cent; group accident and health benefits in force also went up at a similar rate.

Mr. Woll also sketched the history of the company's work in the pension plan field, and described the expert services made available to unions—and to management on request—in connection with pension and welfare plans.

The report described the investment policies followed by Union Labor Life, and related these to tax problems in the insurance company field. Mr. Woll also surveyed the general economic outlook, price and wage stabilization policies, stressing the need for avoiding further inflation, which would inevitably cheapen the purchasing power of the insurance benefit dollar.

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(Continued on page forty-one)

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- St. Paul, Minn., Local 40—Stuart J. Anderson, Joseph B. Barona, Carl D. Bruber, Mrs. James E. Conley, Bruce H. Dylvige, Vivian (Harriet) Florin, Merril R. Hagstrom, Gerald P. Harstad, Peter Krogness, Rosalyn S. Locketz, Wm. A. Lundgren, Jack J. M. Naranza, Otto F. Mott, S. N. (Sy) Nelson, Merrill K. Otnes, Bruce A. Rardin, Henry L. Rath, Irving I. Reeves, Jr., John W. Reilly, Daniel J. Simon, Francis R. Scienski, Paul C. Smith, Richard R. Vanterveer.
- Troy, N. Y., Local 13—John Guba, Jr.
- Tulsa, Okla., Local 94—Wm. E. Lovelle, James R. Lykins, Raymond Mannoni, Edward P. May, Ernest San-Miguel, Dan F. Montgomery, Eugene McDowell, Bob B. Reynolds, Carroll D. Riddle, Jack A. Robinson, Ralph C. Robinson, Earl M. Scott, John A. Rowley, Charles E. Scott, Harold O. Scott, John Shiplet, Malcolm W. Shirber, Blue Steel, David W. Tappan, Eddie Terry, Mancel V. Tirnet, Louis Turney, Johnnie A. Ware, Gerald D. Woods, Eugene Crowmover, Monty K. Aurbey, William Barber, Fred O. Beary, R. L. Brandon, Jr., Lorna N. Bratlie, Cecil Brower, William C. Burkitt, Clifford Bundy, Murray H. Chapman, Marion C. Cowan, Harry T. Curry, Floyd Davis, Wm. J. Ernest, John B. Fairfield, Erlene E. Harter, Leonard J. D. Francey, M. C. Garrison, Earl V. Gibson, Archie F. Grubb, Don M. Husack, Robert L. Hansen, Harley T. Huggins, Laurel C. Jack, Forest L. Kelley, Nelson Keyes, Harry Kimball, T. Lansford, Robt. S. Laselle, George Lifton.
- Wisconsin Rapids, Wis., Local 610—Elinor Cram, Earle Garber, George Mancl, Rudolph Mancl, Joe Rusch, Mike Rusch, Jr., Cal Schultz, Keitha Souville.
- Wausau, Wis., Local 400—R. Giese, C. Hanson, James Hanson, John Hanson, Roger Kubitz, Glen Kubitz, B. Miller, W. Schultz, R. Voight.

EXPULSIONS

- Antigo, Wis., Local 638—Leonard Bacon.
- Appleton, Wis., Local 337—James Ferron, Paul Janke, Thorstein Johnson, Gordon Kotkosky, Arnold Krenkel, Erwin Lerche, Richard Mattern, Allan Oberstadt, Willard Robb, Delmar Schuh, Cyril Theiss, Richard Welch, Tom Temple.
- Los Angeles, Calif., Local 47—Jose I. Rodriguez.
- Kenosha, Wis., Local 59—Kathryn J. Paddock, Willard Hogle.
- Kansas City, Mo., Local 34—George DeMoss.
- Modesto, Calif., Local 652—Thos. B. Alexander.
- New Brunswick, N. J., Local 204—Charles Barrows, Jeanne Balogh, Richard Canuso, John Cariano, Charles Dugus, Ralph Donerly, Edgar Davis, Arthur Fierimonti, Robert Fierimonti, Frederick Grutter, Joe Giera, George Hansen, Charles Horrocks, Charles Hull, George Inca, Elmer Leonard, Michael Malone, Virgilio Mollica, Joseph Naxon, Dale Parker, Tone Randall, Robert Runyon, Walter Stepien, Chester Saaco, George Shamy, Ray Skewington, Frank Colantuono.
- San Diego, Calif., Local 325—Robert G. Derry, Kenneth Harvey.

Bookers' Licenses Revoked

CALIFORNIA		Pensacola	
Beverly Hills		National Orchestra Syndicate 3134	
Gervin, Bert	763	St. Petersburg	
Hollywood		Atkins, L. E. 2691	
Alnworth-Box Agency	2512	West Palm Beach	
Artists Corp. of America	3244	Squire, Lawton N. 3771	
Dempster, Ann	276	GEORGIA	
Finn, Jay	2977	Augusta	
Federal Artists Corp.	5091	Minnick Attractions	
Fishman, Ed	3557	Joe Minnick	
Harry S. Taylor Agency	262	Neely, J. W., Jr. 3224	
Herring, Will	3302	ILLINOIS	
Lee Soble Agency	1232	Beardstown	
Lening, Evelyn, Agency	741	Stocker, Ted	
Montague, Percival S.	1922	..... 2902	
Rinaldo, Ben, Agency, Inc.	2010	Bloomington	
Skeels, Lloyd L.	2010	Four Star Entertainment Co. 1024	
Los Angeles		Calumet City	
Bonded Management Agency	788	Janas, Peter	
Bozing, Jack	2074	Ted Wayne, Associated Services .. 67	
Daniels, James J.	4663	Carlinville	
Gustafson, Ted, Agency	1565	Lutger, Ted	
Lara, Sidney	4474	..... 361	
McDaniels, R. P.	1790	Centralia	
Pollard, Otis E.	3463	Chicago	
Roberts, Harold William	1905	Chicago Artists Bureau	
Smart, H. Joe	5163	Donaldson, Bill	
Strauss Theatrical Productions ..	1438	Graham Artists Bureau, Inc. 1305	
Young, Nate	178	Lewis, Mable Sanford	
San Diego		Ray, Ken, and Associates	
Willis & Hickman	3919	Vagabond, Charles	
San Jose		Effingham	
Fuller, Frank H.	5895	Greuel, E. A. 319	
Hamilton, Jack	1020	Joliet	
COLORADO		Universal Orchestra Co. 1411	
Denver		Kankakee	
Jones, William	139	Devlyn, Frank	
Grand Junction		..... 582	
Harvey, R. S.	1857	Mounds	
Sterling		Johnson, Allan, Agency	
Southwestern Orchestra Service ..	2133	Paramount Orchestra Service	
CONNECTICUT		..... 976	
Bridgeport		Peoria	
McCormack and Barry	50	Wagner, Lou	
Rex Orchestra Service	1386	..... 5794	
Bristol		Princeton	
Wilks, Stan	4682	Russell, Paul	
Danbury		..... 999	
Falzone Orchestra Bookings	1037	Rockford	
East Hartford		Harry G. Cave	
American Artist Association	3469	..... 214	
Hartford		Springfield	
Doolittle, Don	1850	Costa, Joseph A. 4960	
McClusky, Thorp L.	718	INDIANA	
New England Entertainment	4580	Bloomington	
Vocal Letter Music Publishing & ..	4193	Canil Artists Bureau	
Recording Co.	4193	..... 3207	
Manchester		Evansville	
Broderick, Russell	4641	Universal Orchestra Service	
New London		..... 564	
Thames Booking Agency (Donald ..	5422	Indianapolis	
Snitkin and Frederick J. Barber) ..	5422	Elliott Booking Co. 75	
Stratford		Ferguson Bros. Agency	
Pickus, Albert M.	1161	Greater United Amusement	
DISTRICT OF COLUMBIA		Service	
Washington		Powell, William C. (Bill)	
Alliance Amusements, Inc.	339	..... 4150	
LaMarre, Jules	323	Hammond	
Mayhew, Aubrey L.	5601	Rtern's Orchestra Service,	
FLORIDA		Paul Stern	
Fort Lauderdale		..... 3154	
Chamberlin, Geo. H.	4103	Kokomo	
Jacksonville		Hoosier Orchestra Service	
Associated Artists, Inc.	3263	..... 256	
Earl Newberry	3400	Knox	
Foor, Sam, Enterprises	3400	Helms, Franky	
Miami		..... 4554	
Chrisman Productions	1831	South Bend	
Mason, Lee	3858	Redden, Earl J. 281	
Steele Arrington, Inc.	1451	United Orchestra Service of	
Miami Beach		South Bend	
Interstate Theatrical Agency	2914	..... 2263	
De Castro Theatrical Agency	322	IOWA	
(August De Castro)	322	Council Bluffs	
		Continental Booking Service	
		..... 1413	
		Des Moines	
		Howard, Toussaint L. 632	
		Radio and Theatre Program	
		Producers	
		..... 863	
		Mason City	
		Bierkamp, Kernit	
		..... 3078	

Red Oak		MISSISSIPPI	
Lee Cox Enterprises	955	Jackson	
Webster City		Perry, T. G. 2516	
Beightol, D. A.	1290	Vicksburg	
Bonsall, Jace	1559	Delta Orchestra Service	
Continental Attractions	506	..... 2429	
KANSAS		MISSOURI	
Atchison		Columbia	
Gilmore, Ted	443	Missouri Orchestra Service	
Wichita		..... 1735	
Midwest Orchestra Service	118	Kansas City	
KENTUCKY		Cox, Mrs. Evelyn S. 688	
Paducah		Municipal Booking Agency	
Vickers, Jimmie	2611	Southland Orchestra Service	
Shreveport		Stevens, V. Thompson	
Tompkins, Jasper	2755	Wayne's Theatrical Exchange	
MAINE		..... 636	
Kittery		North Kansas City	
New England Entertainment	1588	Schulte-Krocker Theatrical	
Bureau		Agency	
..... 1588		..... 5956	
MARYLAND		St. Louis	
Baltimore		Associated Orchestra Service	
Associated Colored Orchestras	1256	Bedrieves Music Service	
Baron, Jack	61	Cooper, Ted	
Dixon's Orchestra Attractions	278	..... 233	
Chap.	278	MONTANA	
Forty Club, Inc.	1173	Butte	
Nation-Wide Theatrical Agency	3768	J. B. C. Booking Service	
MASSACHUSETTS		..... 2044	
Boston		NEBRASKA	
Baker, Robert R.	2849	Alliance	
Brudnick, Louis J.	5873	Alliance Booking Agencies, Paul ..	
Hub Theatrical Agency,	3698	E. Davee, Harold D. Hacker,	
Gertrude Lagoulls	3698	..... 5420	
Leonard, Lou, Theatrical	4131	Lincoln	
Enterprises	2456	Central Booking Service	
Shepherd, Buddy	151	..... 1054	
Sullivan, J. A., Attractions	151	Omaha	
Hatfield		Amusement Service	
Newcomb, Emily L.	1218	George, Gabriel	
Holyoke		Tri-States Entertainment Service ..	
Cahill, Robert J.	2352	..... 5124	
Donahue, Charles R.	1977	NEVADA	
New Bedford		Las Vegas	
Paramont Booking Office	3495	Gordon, Ruth	
Pittsfield		..... 4383	
Marcella N.	307	NEW HAMPSHIRE	
Hannick, Paul	5944	Manchester	
Salem		Knickerbocker Agency,	
Larkin, George J.	3337	Edw. F. Fitzgerald	
Springfield		..... 2574	
Hagan Theatrical Enterprises	2806	NEW JERSEY	
MICHIGAN		Asbury Park	
Bridgman		Hagerman, Ray	
Hillman, Bill	6099	..... 2431	
Detroit		Atlantic City	
Austin, Shan (Amusement Book- ..	558	Universal Enterprises Co., Inc.	
ing Service)	395	Williamatos, Jimmie	
Benner, William H.	1335	..... 1949	
Colored Musicians & Entertainers ..	23	Belleville	
Booking & Service Bureau, Inc.	23	Matt, John	
Detroit Artists Bureau, Inc.	23	..... 5483	
Gladstone		Jersey City	
Foster, Robert D.	648	Daniels, Howard J. 4031	
Grand Rapids		Newark	
Seth, Don, Theatrical Attractions ..	5238	Mandala, Frank	
Jacob Donald Seth	1942	..... 4526	
Rouch, Robert E.	1942	NEW YORK	
Kalamazoo		Albany	
Osborne Theatrical Booking	2500	Jack O'Meara Attractions	
Exchange	2500	Snyder, Robert William	
Pontiac		..... 2191	
Bowes, Arthur G.	694	Auburn	
Fine Arts Producing Co.	267	Dickman, Carl	
MINNESOTA		..... 502	
Minneapolis		Buffalo	
Creative Talent Service,	4024	Axelrod, Harry	
Bob Utecht	4024	Empire Vaudeville Exchange	
St. Cloud		Farrell, Ray J., Amusement	
Russ, Charles	1842	Service	
St. Paul		Gibson, M. Marshall	
Clausen, Tony	4406	King, George, Productions	
Conlon, Thomas J.	4356	Smith, Carlyle "Tlek"	
Fleck, Ed.	3196	..... 549	
Raynell's Attractions	2022	Fort Plain	
Vilendrer, Lawrence A.	4357	Union Orchestra Service	
Winona		..... 1539	
Interstate Orchestra Exchange	626	Lindenhurst	
L. Porter Jung	356	Fox, Frank W. 1815	
Kramer Music Service	356	East Atlantic Beach, L. I.	
		Mrs. Peggy Calvert	
		..... 2024	
		New Rochelle	
		Harris, Douglas	
		..... 2945	
		New York City	
		Alexander, Morley	
		Allen Artists Bureau	
		Foch F. Allen	
		Allied Entertainment Bureau, Inc.	
		Amusement Corp. of America	
		Baldwin, C. Paul	
		Berney, Paul L., Productions	
		Brown, Harry	
		Bryson, Arthur	
		Campbell, Norman E.	
		Chartrand, Wayne	
		Coffee, Jack	
		Continental Amusements	
		Cooper, Ralph	

INTERNATIONAL MUSICIAN

Crane, Ted	217
Columbia Music Corp.	2840
Curran, Tommy	125
Currie, Robert W.	2586
Dauscha, Billie	2082
Dower, Roy L. Agency	3511
Durand & Later	425
Edson, Robert H., Inc.	667
Evans & Lee	1896
Finck, Jack, Agency	3658
Filmart Enterprises, Inc.	99
Galt, John R.	2377
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2132
Greene, Beverly, Theatrical Agency	500
Gripenhagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, L.H. Radio Productions	3900
Johnson, Don	3625
King, Gene, Theatrical Agency	3444
La Fontaine, Leo	3651
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
Lustman, J. Allan	381
McLae, Teddy	4987
Mel Theatrical Enterprises	1544
Morales, Cruz	1561
National Entertainment Service	849
National Swing Club of America	2322
Parker & Ross	295
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheingold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	69
Rogers, Max	3512
Romni, Gene	4098
Scanlon, Matt	2045
Silvan Entertainment Bureau	1774
Singer, John	3326
Talent Corporation of America, Harry Weissman	1305
Times Square Artists Bureau	1801
Trent, Bob	4345
United Artists Management	4198
Universal Amusement Enterprises	169
Wells, Abbott	3738
White, Lew, Theatrical Enterprises	1526
Rochester	
Barton, Lee	924
Schenectady	
Kelber, Ray, & Assoc.	1763
Utica	
Niles, Benjamin E.	5140
NORTH CAROLINA	
Charlotte	
Pitman, Earl	1759
T. D. Kemp (Southern Attractions, Inc.)	1237
Greensboro	
Tranon Amusement Co.	487
OHIO	
Akron	
Bingaman Theatrical Agency, R. E. Bingaman	125
Trapani, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1492
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	245
Sive and Acomb	891
Cleveland	
Manuel Bros. Agency	3566
Columbus	
Askins, Lane	465
Dayton	
Hixon, Paul	352
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salem	
Ginosch, J. B.	1217
Stuebenville	
Di Palma, Charles	1109
Toledo	
Joseph A. Tripodi Entertainment Bureau	5400

OKLAHOMA	
Tulsa	
Connor, Louis W.	2085
PENNSYLVANIA	
Allentown	
Bahr, Walter K.	511
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2063
Hokendauqua	
Zerosh, John	1237
Jeannette	
Cruciana, Frank L.	2105
Lancaster	
Twiltire, Gil	858
Lebanon	
Zellers, Art	544
McKeesport	
Ace Reich, Inc.	1227
Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	942
Philadelphia	
Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Mears, W. L.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	720
Zeeman, Barney	936
Pittsburgh	
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Relsker & Reight	4391
Shenandoah	
Mikita, John	3751
Waynesburg	
Triangle Amusement Co.	1427
RHODE ISLAND	
Pawtucket	
Justynski, Vincent	2445
Providence	
Bowen, Regale	2179
Winkler, Neville	3246
SOUTH CAROLINA	
Beaufort	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Charleston	
Folly Operating Co.	16
TENNESSEE	
Clarksville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Boling	
Spotlight Band Booking Cooperative	4181
Dallas	
Parke, Cal	4246
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
Houston	
Orchestra Service of America	151
Kingsville	
Cole, Roy	2466
San Antonio	
Erwin, Joe	358
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
Schultz Booking Agency	2354

VERMONT	
Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3990
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portiss, George	236
Seattle	
Fleld, Scott, Enterprises	2393
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. B.	1187
Madison	
Stone, Leon B.	1474
Milwaukee	
Bethla, Nick Williams	5914
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	3039
CANADA	
Calgary, Alberta	
Simmons, G. A.	4090
Ottawa, Ontario	
Carrigan, Larry L.	4369
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
Montreal, Quebec	
Montreal Artists Bureau, Michel Leroy	500
Vancouver, B. C.	
Gaylorde Enterprises, L. Gaborlan R. J. Gaylorde	5540

SUSPENSIONS, EXPULSIONS, ERASURES
(Continued from page thirty-nine)

Great Falls, Mont., Local 365—Morris Elber.
Los Angeles, Calif., Local 47—David E. Coleman, Geo. James, Celia Lopez, Charles A. Peake, Tom Ramon.
Honolulu, Hawaii, Local 677—Eleanor Burrell, Farle Christoph, Lawrence Fukunaga, Polly Jane Kella, Nobumaru Kobashigawa, Jacob Maka, Don McDiarmid, Charles Pohans, Rosalme Stephenson, Vincent Talero, Helen Woolley.
Kansas City, Mo., Local 34—Wm. Tanner, Robt. P. Webb, Francis Waterman, Wilbur Waterman, Ora Roberts, Joe Morgan, Wm. A. Morris, Don McPherson, Bob Mettle.
Mitchell, S. D., Local 773—Barney J. Wolf, Dr. F. B. Buetell, Manley Tenstrem, Paul High, Mrs. H. Lunders, William T. Rush.
Miami, Fla., Local 655—Andrea Tablaeff.
New Orleans, La., Local 174—Miral Castro, Fred Herron, Robert Jackson, Carl Milone, Harold Morrison, Domenico Sitarrelli.
New York, N. Y., Local 802—Louie M. Azara; William T. Chaplin, William A. Goupin, Angelo P. Damari, Samuel Donato, Margaret Fossion, Louis Metcalfe, Carr L. Mancuso, John A. Reising, Carl D. Moore, Joseph P. Boyce, Jack D. Fairchild, Illinois Jaquet, Tommy Tucker, Herman Chittson, Arnold Grishaver, Dick Himber, Solomon W. Malcolna, Bob Chester, James Dorsey, Lamer Darwin, Joseph DelNegro, Jack Fina, Louie T. Jordan, Richard A. Ross, Edward Shulman, Betty C. Zorrellia, Herbert B. Ginsberg, Arthur Tatum, Christopher A. Izzo, Harold Singer, Edward Robinson.
Rochester, N. Y., Local 66—Carl Blasi, Victor Bromley, Nancy H. Gates, Mrs. James Frank, Avram Lavin, W. D. McFadden, Jerry R. Santora, Helen A. Schantz, James E. Smith, Frank Spirito, Valarie Straight, Robert S. Swan, John F. Tachin, Fleris E. Tuck, Harold Vincent, Herbert I. Gallipeau, Thomas C. Buttes.
Roswell, N. M., Local 640—Kerry Mirise, Nell Mirise, Terry Kyle, Gene Kyle, Bill Lenner.
San Diego, Calif., Local 325—Marion A. (Tony) Anthony, Lawrence Ambuchon, William O. Dawson, Owen W. Dyke, Walter E. Esley, Lillie Gillespie, J. Russell Godbey, Frank G. Hoyt, John F. Jackson, Stephen M. Johnson, Francis (Bud) Lee, Ann Lloyd, Vernon C. Ludwick, Harry McKee, J. W. Milliken, Kay O'Grady, Ray O. Valdemar, H. B. Woodworth, Ray Forgy.
San Francisco, Calif., Local 6—Billie Lee, John F. Rosemont, James C. Curtis.
San Jose, Calif., Local 153—Rocco Merente, John Mezzanotte, Joseph North, James Rice, John B. Rodrigues, John I. Santago, Dick Shumall, Theodore Twest, Sal Turco, Bob Wootton, Conrad R. Barrientos, James Rauber, Fred Baumberger, Herbert Buck, Loreta Duncan, Alberto Espinoza, Heron Espinoza, Gus Galanes, Bob Hamilton, Joe Hollen, Johnny Johnson, Earl Lewis, Thomas Kennedy, Eppie Mendez, Alex Manke, Tommy Pratt.
Washington, D. C., Local 161—Arthur Davis, Jesse I. Colvard, Jr., Oscar L. Anison, Peter Kaminiski, Mary V. LaRue, Basil B. Orloff, Charles F. Seiler, Jr., Thelbert F. Sirold, L. Jackson Summers, C. Merritt Trout, Martin D. Wickett.

WANTED

WANTED—Solo violin; will purchase from owner; genuine Italian concert violin, also fine bow; state condition, history, price; describe fully. M. Levine, 618 East Second, Pueblo, Colo.

WANTED—Trumpet man, split lead Garber style book, jobbing band, average fifteen dates per month, in Omaha every night, send picture. Tony Bradley, 3927 North 42nd St., Omaha, Neb.

WANTED—Upright C.C. tuba, Conn, King, York, four valves; state serial number; price and condition. Plymouth Rock Agency, 1 East 45th St., New York 17, N. Y., Suite 513.

WANTED—Musicians, vocalists for a new dance orchestra; to go on tour; state experience and age. Frank Mangione, 924 West Front St., Plainfield, N. J.

WANTED—Accordianist, pianist, bassist; experienced in comedy or record, pantomime; organizing units; good work; travel; write stating experience. Tommy Clements, 121 Stone St., Elmont, N. Y., or call Floral Park 48536.

WANTED—Hard rubber Brillhart baritone sax (unlabeled); new or used condition; this month-piece made about 10 years ago. Ray Reppay, 621 8th St., Jackson Heights 72, N. Y. Phone: Hlmos 7-1847.

WANTED—Birmingham Symphony Orchestra; 3 violins, 2 violas, 2 cellos, 2 double basses, 1 bassoon, 1 trombone, 1 Tympani; season from October to May; will also place players in schools and industry. Write Birmingham Symphony, Birmingham, Ala.

WANTED—Tenor electric guitar. Zeno Staudt, 501 Brighton Road, Wilmington, Delaware.

WANTED—To buy, Selmer Eb padless sax; must know price and serial number; for sale, Conn baritone sax \$400.00, Gene Trumble, Newman, Ill.

WANTED—Inexpensive used Harold Rhodes Pre piano, with or without electric amplifier, preferably without attached bench. Harry Heig 1321 West Dayton St., Madison 5, Wis.



DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DOTHAN: Smith, Mose
FLORENCE: Valentine, Leroy
MOBILE: Cavalcade of Amusements, and Al Wagner, Owner and Producer. Moore, R. E., Jr. Williams, Harriet
MONTGOMERY: Caswell, Ned, Little Harlem Club
 Montgomery, W. T. Perdue, Frank
NORTH PHENIX CITY: Rambon Club, and W. T. "Bud" Thurmond
PHENIX CITY: Coconut Grove Nite Club, Perry T. Hatcher, Owner. French Casino, and Joe Santantello, Proprietor
PHENIX: 241 Club, and H. L. Freeman

ARIZONA

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

ARKANSAS

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

CALIFORNIA

ALAMEDA: Sheets, Andy
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards
 Conway, Stewart
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Jones, Charles

BEVERLY HILLS: Bert Gervus Agency
 Mestrus, Paris
 Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE: Cressman, Harry E.
CATALINA ISLAND: Club Brasil, and Paul Mirabel, Operator
COMPTON: Vi-Lu Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
 Pango Pango Club
DUNSMUIR: Corral, and J. B. McGowan
EL CERRITO: Johnson, Lloyd
FONSTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Valley Amusement Association, and Wm. B. Wagnon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
 Babbs, Kruger
 Burwell Corp.
 Borage Room, Leonard Van-neros
 Boninova, Fortunio
 California Productions, and Edward Kovacs
 Confire Guild, and Arthur E. Teal, and S. Tex Rose
 Encore Productions, Inc.
 Federal Artists Corp.
 Finn, Jay, and Artists Personal Mgt., Ltd.
 Fishman, Edward I.
 Gray, Lew, and Magic Record Company
 Kappa Records, Inc., Raymond L. Krausz
PALM SPRINGS: Bering, Lee W., Lee Bering Club
 Desert Inn, and Earl Coffman, Manager
 Hall, Donald H.
PERRIS: McCaw, E. E., Owner Horse
 Follies of 1946
PITTSBURG: Argentina Club, William Lewis, Owner
RICHMOND: Jenkins, Freddie
SACRAMENTO: Casa Nellis, Nello Malerbi, Owner
 Leingang, George
 O'Connor, George
SAN DIEGO: Cotton Club, Benny Curry and Otis Wimberly
 Hutton, Jim
 Miller, Warren
 Mitchell, John
 Pass, Ray
 Tricoli, Joseph, Operator Play-land
 Young, Mr. Thomas and Mrs. Mabel, Paradise Club
 (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Brown, Willie H.
 Cafe Society Uptown, and Vincent Oronato
 The Civic Light Opera Com-mittee of San Francisco,
 Francis C. Moore, Chairman
 Deasy, J. B.
 Fox, Eddie
 Levy, Ellis W.
 New Orleans Swing Club, Louis Landry, Owner
 Reed, Joe, and W. C. Rogers and Chase Co.
 Shelton, Earl, Earl Shelton Productions
 Sherman and Shore Advertising Agency
 Waldo, Joseph
SAN JOSE: McAdoo, Mr. and Mrs. George
 Melody Club, Frank and Theresa Oliver, Employers
 Paz, Fred
SANTA BARBARA: Briggs, Don
 Canfield Enterprises, Inc.
SANTA MONICA: Georgian Room, and H. D. McRae
SHERMAN OAKS: Gibson, Lee
 Kraft, Ozzie
SOUTH GATE: Silver Horn Cafe, and Mr. Silver

Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
 Milione Recording Co., and Ward Perkins
 Moore, Cleve
 Mosby, Eivan
 O'Day, Anita
 Preston, Joey
 Royal Record Co.
 Ryan, Ted
 Villain, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stoltz, Agent
 Welcome Records, Recording Studio, and Rusty Welcome
 Williams, Cargile
 Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTEREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NORTH HOLLYWOOD: Lohmuller, Bernard
OAKLAND: Hill's Rondevu Cafe, and Wm. Mathews
 Moore, Harry
 Morkin, Roy
 Trader Horn's, Fred Horn
 Wiltz, James
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club
 Desert Inn, and Earl Coffman, Manager
 Hall, Donald H.
PERRIS: McCaw, E. E., Owner Horse
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SANTA MONICA: Georgian Room, and H. D. McRae
SHERMAN OAKS: Gibson, Lee
 Kraft, Ozzie
SOUTH GATE: Silver Horn Cafe, and Mr. Silver

STOCKTON: Sunset Macaroni Products, Fred Stagnaro
VENTURA: Cheney, Al and Lee
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.
COLORADO
DENVER: Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners
JULESBURG: Cummins, Kenneth
CONNECTICUT
BRIDGEPORT: Lunin, Edward
EAST HAMPTON: Hotel Gerranaukus
EAST HAVEN: Carnesule, A. J.
EAST WINDSOR HILL: Schaub's Restaurant, and Edward Wisniewski
HARTFORD: Club Ferdinand, Feliz Ferdinando
 Dubinsky, Frank
NEW LONDON: Andreoli, Harold
 Bisconti, Anthony, Jr.
 Johnson, Henry
 Marino, Mike
 Williams, Joseph
NIANTIC: Crescent Beach Ballroom, Bud Russell, and Bob McQuillan
POQUONNOCK BRIDGE: Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD: Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldman, Al and Marty
DELAWARE
DOVER: Apollo Club, and Bernard Paskins, Owner
 Veterans of Foreign War, Le-Roy Ranch, Commander
 Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lanoun, Edward
 Murphy, Joseph
REHOBOTH BEACH: Hewlett, Ralph J., Manager,
 Hlenopen Hotel
SMYRNA: Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON: Allen, Sylvester
FLORIDA
CLEARWATER: Bardon, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DAYTONA BEACH: Bethune, Albert
FLORENCE VILLA: Dan Laramore Lodge No. 1097,
 Garfield Richardson
FORT MEYERS: McCutcheon, Pat
JACKSONVILLE: Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
KEY WEST: Regan, Margo
 Weavers Cafe, Joseph Bucks and Joseph Stabinski
MIAMI: Brooks, Sam
 Donaldson, Bill
 Prior, Bill (W. H. P. Corp.)
 Ritter, Claude D.
 Smart, Paul D.
 Talavera, Ramon
 36 Club, Tony Aboyoud, Em-ployer

MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Chez Fare, Mickey Grasso, and Irving Rukin
 Edwards Hotel, and Julius Nainan, Manager
 Fleetwood Hotel, Ben Harrison,
 Julius J. Perlmuter, M. Mor-rison, and Harry Katz
 Friedlander, Jack
 Governor Hotel, Herbert Muller, and Irving Prinz
 Haddon Hall Hotel
 Island Club, and Sam Cohen, Owner-Manager
 Leshnick, Max
 Macomba Club
 Mocabia Restaurant, and Jack Freidlander, Irving Miller,
 Max Lechnick, and Michael Rosenberg, Employers
 Miller, Irving
 Poinciana Hotel, and Bernie Frastrand
 Straus, George
 Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrocco, Roy Baisden
 Fryor, D. S.
 Longwood Hotel, and Maximilian Shepard
PALM BEACH: Leon and Eddie's Nite Club,
 Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scotts), and National Orches-tra Syndicate and American Booking Company
STARKE: Camp Blanding Recreation Center
 Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patis and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hanauh
TAMPA: Brown, Russ
 Carousel Club, and Abe Burkow, and Norman Karn, Employers
 Rich, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.
 Pines Hotel Corp., and John Clarke
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Laticco, Harry L.
 Pargush, Lillian F.
GEORGIA
ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA: Bill and Harry's Cabaret, and Fred W. Taylor, Manager
 J. W. Neely, Jr.
 Kirkland, Fred
 Minnick Attractions, Joe Min-nick
HINESVILLE: Plantation Club, S. C. Klass
 and F. W. Taylor
MACON: Capitol Theatre
 Lee, W. C.
 Swache, Leslie
SAVANNAH: Thompson, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry Maxey, Operator
VIDALIA: Pal Amusements Co.
WAYCROSS: Cooper, Sherman and Dennis
IDAHO
SUN VALLEY: French, Don, and Don French
 Lounge, Boise, Idaho, and Chateau Place
COEUR D'ALENE: Crandall, Earl
 Lachman, Jesse

LEWISTON: 848 Club, and Sam Canner
 Owner
 Rosenberg, Mrs. R. M.
 Rio Villa, and Fred Walker
POCATELLO: Pullos, Dan
 Reynolds, Bud
SUN VALLEY: Chateau Place
ILLINOIS
BELLEVIEW: Davis, C. M.
BLOOMINGTON: McKinney, James R.
 Thompson, Earl
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Hennie
CHICAGO: Adams, Delmore and Eugene
 Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
 Chicago Casino, and Harry Weiss, Owner
 Cole, Elsie, General Manager,
 and Chicago Artists Bureau
 Colosimo's Theatre Restaurant,
 Inc., Mrs. Ann Hughes, Owner
 Donaldson, Bill
 Evans, Jeff
 Fine, Jack, Owner "Play Girl
 of 1938," "Victory Follies"
 Glen, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savoy Ball-room
 Majestic Record Co.
 Mann, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical Agency
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.
 Music Bowl, and Jack Peren
 and Louis Cappanola, Em-ployers
 Music Bowl (formerly China Doll), and A. D. Blumenhal
 O'Connor, Pat L., Pat L.
 O'Connor, Inc.
 Steele, Larry, Producer, Larry
 Steele's Smart Affairs
 Stoner, Harlan T.
 Teicher, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
EAST ST. LOUIS: Davis, C. M.
 Playdium, and Stuart Tambor,
 Employer, and Johnny Pei-kins, Owner
KANKAKEE: Havener, Mrs. Theresa, Propri-
 etor, Dreamland
LA GRANGE: Hart-Van Recording Co., and H. L. Hartman
MOLINE: Antler's Inn, and Francis Weaver, Owner
 Jul's Danish Farm, and Morgan Jul
MT. VERNON: Plantation Club, Archie M. Haines, Owner
PEORIA: Candlelight Room and Fred
 Romane
 Davis, Oscar
 Humane Animal Association
 Rutledge, R. M.
 Stinson, Eugene
 Streecher, Paul
 Thompson, Earl
 Wagner, Lou
PRAIRIE VIEW: Green Duck Tavern, and Mr. and Mrs. Stiller
ROCKFORD: Palmer House, Mr. Hall, Owner
 Trocadero Theatre Lounge
 White Swan Corp.
ROCK ISLAND: Barnes, Al
SPRINGFIELD: Terra Plaza, and Elmer Bart No.
 Employer
WASHINGTON: Thompson, Earl
ZEIGLAR: Zeiglar Nite Club, and Dwight Allou, and Jason Wilkas, Owners
INDIANA
ANDERSON: Llane, Bob and George
 Levitt's Supper Club, and Roy D. Levitt, Proprietor
AUBURN: Moose Lodge No. 566

EAST CHICAGO:
Barnes, Tiny Jim
ELWOOD:
Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Brammel, Emmett
GREENSBURG:
Club 46, Charles Holthouse, Owner and Operator
INDIANAPOLIS:
Benbow, William, and his All-American Brownskin Model
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Haro, Burnett
Keller Rondo Skating Rink, and Percy Flick, Operator
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Nawsonet, Charles
Puckett, H. H.
SOUTH BEND:
Childers, Art (also known as Bob Lagney)
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprise

IOWA

CLARION:
Miller, F. L.
DENISON:
Lark Ballroom, and Curtis Lark, Operator
DES MOINES:
Brookins, Tommy
HARLAN:
Gulson, C. Rex
SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)
SPENCER:
Fries, Ned
WOODBINE:
Danceland, J. W. (Red) Brummer, Manager

KANSAS

BREWSTER:
Whiteland Ballroom, G. M. Funkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, I. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
NEWTON:
VFW Whitwell-Finnell Post 971
PRATT:
Clements, C. J.
Wible, E. W.
RUSSELL:
Russell Post 6240, VFW, Gus Zercher, Dance Manager
SALINA:
Kern, John
TOPEKA:
Mid-West Sportmen Association
WICHITA:
Holiday, Art

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolens, Owner
Spaulding, Preston
OWENSBORO:
Fried, Joe, Owner, Club 71
PADUCAH:
Melody Show Lounge, and Bea Mack
Vickers, Jimmie

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
BATON ROUGE:
Club Tropicana, and Camille Johns
Cobra Lounge, C. D. Rogers
CROWLEY:
Young Men's Progressive Club and L. L. Buchanan, Employers
GONZALES:
Cedar Grove Club, and Norman Butler

LAFAYETTE:
Hubool Caravan
Leblanc Corporation of Louisiana
Veltrin, Toby
MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son
NATCHITOCHULES:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Rand
Lathos, Ciro
Jug House, and Grace Marlowe, Owner
Tribert, Jule
Hurtigane, Eric; Percy Stovall
Leblanc, Dudley J.
OPELOUSAS:
Lark Lane Club, and Milt Johnson, Employer
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

FORT FAIRFIELD:
Paul's Arena, Gobby Seaborn
SACO:
Gordon, Nick

MARYLAND

ANNAPOLIS:
Dixie Hotel, and Frank Jones
BALTIMORE:
Byrd, Olive J.
Cox, M. L.
Gay 90's Club, Lou Belmont, Proprietor, Henry Upston, Owner
Greber, Ben
LaBlanc Corporation of Maryland
New Broadway Hotel, Charles Carter, Manager
Old Mill Inn, and Joe Mazer, Owner
Perkins, Richard, of Associated Enterprises
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Ballroom, and Alfred Walters, Employer
CUMBERLAND:
Wamgold, Lou

EASTON:
Hannah, John
FENWICK:
Repsch, Albert
FREDERICK:
Rittenhouse, Rev. H. B.
HAGERSTOWN:
Bauer, Harry A.
Glass, David
OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
SALISBURY:
Twin Lanterns, Elmer B. Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edgewater Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLERICA:
One-O-One Club, Nick Ladoulis, Proprietor
BLACKSTONE:
Sissons, Joseph
BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President
Broadman, James I.
Crawford House Theatrical Lounge
E. M. Llewellyn's Theatre
L. E. B. Productions, and Lou Brudnick
Regency Corp., and Joseph R. Weiser
Resnick, William
Saulbeck, Larry, and his Rodeo Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating Committee, and George Mouron

CAMBRIDGE:
Silvato, Joseph
FALL RIVER:
Royal Restaurant (known as the Riviera), William Andrade, Proprietor
FITCHBURG:
Baldus, Henry

HAVERTHILL:
Assas, Joe
HOLYOKE:
Holyoke Theatre, Bernard W. Levy
Valley Arena Gardens, and Anriol Renault
LOWELL:
Carney, John F., Amusement Company
Francis X. Crowe
MONSON:
Cangelolo, Leo
NEW BEDFORD:
The Derby, and Henry Correia, Operator
NEWTON:
Thalanti, Dorothy (Mini Chevalier)
SALEM:
Larkin Attractions, and George Larkin
WAYLAND:
Steele, Channcey Dewey
WILMINGTON:
Blue Terrace Ballroom, and Anthony DeTorto

MISSISSIPPI

ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
DETROIT:
Vulter, Caser
Bel Aere (formerly Lee 'N Edie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners
Bobb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Comers Lounge, and Joe Pallazzo, Operator
Daniels, James M.
Davies Steamship Company, N. M. Constans
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Thomas, Matthew B.
Kosman, Hyman
Munro, Nemo
Payson, Edgar
Papsinats, Bahis
Pyle, Howard D., and Savoy Promotions
FERNDALE:
Club Plantation, and Doc Washington
FLINT:
Barnes, Jimmy
GRAND RAPIDS:
Club Chez-Ami, Anthony Salfice, Proprietor
Powers Theatre
HOUGHTON LAKE:
Shawler, and John Grabrick, Owner
KAWKAWLIN:
Old Mill Dance Hall, Ernest Fortin, Owner
MIO:
Walker Hotel, and George Walker, Proprietor
PONTIAC:
Bids' Picnic Park, and Robert Amos, Owner and Operator
Henry's Restaurant, and Charles Henry
SANDY BEACH INN

MINNESOTA

DETROIT LAKES:
Johnson, Alan V.
EASTON:
Hannah, John
MINNEAPOLIS:
Howard's Steak House, and Leroy Howard
Northwest Vandeville Attractions, and C. A. McEvoy
PIPESTONE:
Frasion, Marvin
Stelmans, Mr.
RID WING:
Red Wing Grill, Robert A. Nybo, Operator
ROCHESTER:
Co. B, State Guard, and Alvin Cozzello
SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud Iverson
WINONA:
Interstate Orchestra Service, and L. Porter Jung

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawhorn, Sgt. Harry A.
INDEPENDENCE:
Cavino Drive Inn, J. W. Johnson, Owner
JEFFERSON CITY:
Bon Ton Gardens, and Jack Randazzo, Manager
JOPLIN:
Gladys Heidelberg Inn, Scott Field, Manager
Silver Dollar, Dick Mills, Manager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. R.
Esquire Productions, and Kenneth Yates, and Bobby Henshaw
Main Street Theatre
Red's Supper Club, and Herbert "Red" Drye
Zelma Ruda Club, Emmett J. Scott, Prop., Bill Christian, Manager
MACON:
Macon County Fair Association, Mildred Sanford, Employer
NORTH KANSAS CITY:
Schulz-Krocker Theatrical Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Barndoliz, Mac
Beaumont Cocktail Lounge, Ella Ford, Owner
Brown Bomber Bar, James Caruth and Fred Guynard, co-owners
Caruth, James, Operator Club Rumbougie, Cafe Society, Brown Bomber Bar
Caruth, James, Cafe Society D'Agostino, Sam
460 Club, and George Graff Markham, Doyle, and Tune Town Ballroom
Sun Amusement Co., Sun Theatre
Sun Theatre, and Sam Nieberg

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner Pilot House Nite Club
Thompson, Bob
GREENVILLE:
Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and Howard Houser Gray (Jazzy Gray)
JACKSON:
Carpenter, Bob
Smith, C. C., Operator. Robbins Bros. Circus (Pine Bluff, Ark.)
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie Keeler
VICKSBURG:
Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE:
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Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
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Caruth, James, Cafe Society D'Agostino, Sam
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Sun Amusement Co., Sun Theatre
Sun Theatre, and Sam Nieberg

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CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
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Caruth, James, Cafe Society D'Agostino, Sam
460 Club, and George Graff Markham, Doyle, and Tune Town Ballroom
Sun Amusement Co., Sun Theatre
Sun Theatre, and Sam Nieberg

MONTANA

BUTTE:
Webb, Ric
CONRAD:
Little American Tavern, and John R. McLean

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis
KEARNEY:
Field, H. E.
MCCOOK:
Gayway Ballroom, and Jim Corcoran
OMAHA:
Lonie's Market, and Louis Paperny
PENDER:
Pender Post No. 55, American Legion, and John F. Kai, Dance Manager
LODGEPOLE:
American Legion, and Robert Sprengel, Chairman

NEVADA

LAKE TAHOE:
Tahoe Biltmore Hotel, Nate Blumenfeld
LAS VEGAS:
Gordon, Ruth
Holzner, Ruby
Lawrence, Robert D.
Roy's Cafe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Twomey, Don

NEW HAMPSHIRE

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

NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc. (Ark.)
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Robbins, Ale
Covey, Joe
Cheatham, Shelby
Delaware Inn, and Nathaniel C. Spencer, Proprietor
Goodleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fassa, and G. Danteler, Operators
Ocean Playhouse, Steel Pier, and Robert Courtney (New York City)
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Pitt
CAMDEN:
Embassy Ballroom, and George L. Chips (Geo. DeGeronimo), Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August I. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner
HOBOKEN:
Red Rose Inn, and Thomas Monte, Employee
IRVINGTON:
Irvington Fire Department, and Robert G. Schneider, Employer
LAKE HOPATCONG:
Mad House, Oscar Dunham, Owner
LAKEWOOD:
Patt, Arthur, Manager Hotel Plaza
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kity, Marvin
Rappaport, A., Owner The Blue Room
Wright, Wilbur
MANAHAWKIN:
Jimmy's Tavern, and Jimmy Mascola, Owner
MONTCLAIR:
Co-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor
NEWARK:
Bealle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyd Manor, and Smokey McAllister
Mariano, Tom
New Holiday Inn, and Walter E. Lewis
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nichols Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti, A. A.

NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc. (Ark.)
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Robbins, Ale
Covey, Joe
Cheatham, Shelby
Delaware Inn, and Nathaniel C. Spencer, Proprietor
Goodleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fassa, and G. Danteler, Operators
Ocean Playhouse, Steel Pier, and Robert Courtney (New York City)
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Pitt
CAMDEN:
Embassy Ballroom, and George L. Chips (Geo. DeGeronimo), Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August I. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner
HOBOKEN:
Red Rose Inn, and Thomas Monte, Employee
IRVINGTON:
Irvington Fire Department, and Robert G. Schneider, Employer
LAKE HOPATCONG:
Mad House, Oscar Dunham, Owner
LAKEWOOD:
Patt, Arthur, Manager Hotel Plaza
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kity, Marvin
Rappaport, A., Owner The Blue Room
Wright, Wilbur
MANAHAWKIN:
Jimmy's Tavern, and Jimmy Mascola, Owner
MONTCLAIR:
Co-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond E. Richard, Proprietor
NEWARK:
Bealle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyd Manor, and Smokey McAllister
Mariano, Tom
New Holiday Inn, and Walter E. Lewis
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nichols Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti, A. A.

NEW JERSEY

NEW BRUNSWICK:
Jack Ebel
NORTH ARLINGTON:
Petruzi, Andrew
NORTH BERGEN:
1220 Club, and Kay Sweeney, Secretary-Treasurer
PATERSON:
Gerard, Mickey
Gerard Enterprises
Hatab, Sam
Pyatt, Joseph
Riverside Casino
Ventimiglia, Joseph
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
Three Towers Inn, and Samuel Goldberg (Garrett)

SUMMIT:
Ahrons, Mitchell
TRENTON:
Crossing Inn, and John Wyrick, Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David
WEST NEW YORK:
S'Nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Haltiday, Finn
Latams, Inc., and Margaret Ricardi, Employer
CLOVIS:
Denton, J. Earl, Owner Plaza Hotel
REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSSELL:
Russell, L. D.
RUIDOSO:
Davis Bar, and Deemy W. Davis, Owner
SANTA FE:
Emil's Night Club, and Emil Mignardo, Owner

NEW YORK

ALBANY:
400 Casino, and Herman Halpern, Proprietor
O'Meara Attractions, Jack Alder
ALDERS CREEK:
Burke's Manor, and Harold A. Burke
ATLANTIC BEACH:
Normandie Beach Club, Alexander DeCicco
AUSABLE CHASMS:
Auler, Nat
Young, Joshua F.
BOLTON LANDING:
Villa Inn, and Dominick Galea, Owner
BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Kauford, Manager
Atman, Martin
Club Delmar, Charles Marcelino, and Vincent Delosta, Employers
Metro Anglers Social Club, and Aaron Murray
Perry Records, and Sam Richman
Santoro, E. J.
Sinclair, Carlton (Carl Parker) Williams, J. W.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Huckelback Revue, Harry Dixon and Elmo Obeys
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club
George Chandler
Morris, Philip
Ocean Groit Restaurant, and Albert Santapio, Proprietor
Reale, Michael
Rosenberg, Paul
Steiner, Gus, Hollywood Cafe
Steiner, Eliot
1024 Club, and Albert Friend Thompson, Ernest
Villa Antique, M. P. Antonio, Proprietor
BUFFALO:
Bouine, Edward
Calto, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C. Dempier
FALLSBURG:
Olympic Hotel, and Wm. Horowitz
FAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor
FERNDALE:
Pollack Hotel, and Elias Pollack, Employer
Stier's Hotel, and Philip Stier, Owner
FLEISCHMANN:
Churs, Irene (Mrs.)
FRANKFORT:
Blue Skies Cafe, Frank Reiss and Lenny Tyler, Proprietors
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleigh, Don

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

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

GRAND ISLAND:
Williams, Osvan V.

GREENFIELD PARK:
Umpia Lodge

HUDSON:
Goldstein, Benny
Gutto, Samuel

ILION:
Wick, Phil

ITHACA:
Bond, Jack

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

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

LIMESTONE:
Steak House, and Dave Oppenheim, Owner

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

LOCH SHELDRAKE:
Chester, Abe
Fifty-two Club, Saul Rapkin, Owner
Hotel Shlesinger, David Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate

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

MONTICELLO:
Kubner's Hotel, Jack Katz

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

NEW YORK CITY:
Alexander, Wm. D., and Associated Producers of Negro Music
Amusement Corp. of America
Andu, John R. (Indonesian Consul)
Beverly, Ben
Beverly Green Agency
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Bruley, Jesse
Calman, Carl, and the Calman Advertising Agency
Camera, Rocco
Chanon, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Coffery, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Cook, David
Craheer, Mr.
Crosen, Ken, and Ken Crossen Associates
Crown Records, Inc.
Currie, Lou
Dolin, Anton
Dubois-Friedman Production Corporation
Dubonnet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulyses Smith (as of), Budd
Goldberg (Garrett), Samuel
Goldstein, Robert
Gray, Lew, and Mags Record Company
Gross, Gerald, of United Artists Management
Heminway, Phil
"High Button Shoes," Jack Small, General Manager
Hose's Famous Hippodrome Circus, Arthur and Hyman Strumok
Inley, William
Johnson, Donald F.
Kaye-Martin, Kaye-Martin Productions
Kent Music Co., and Nick Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David LaFontaine, Leo
Law, Jerry
Levi, John
Lew Leslie and his "Blackbirds"
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Picmeat"
Mayo, Melvin E.
McAffrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lapa
Meyers, Johnny
Millman, Mort
Montaner, Pedro

Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Hizzard and Henry Robinson, Owner
Orpheus Record Co.
Parmentier, David
Place, The, and Theodore Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Quater Agency
Regin, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Follies"
Rosen, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Sea, Inc., Abner J. Ruben
Southland Recording Co., and Rose Santos
Spottle Club
Spittle Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbuck, Larry, and his Rodeo Show
Talent Corp. of America, Harry Weissman
Television Exposition Productions, Inc., and Edward A. Gomez, President
Thomson, Sava and Valenti, Incorporated
United Artists Management
Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Mazonette Social Club
Wee and Leventhal, Inc.
Welsh, Samuel
Wildier Operating Company
Zaks (Zackers), James

NIAGARA FALLS:
Boulevard Casino, and Frank and Victor Ritundo
Flury's Melody Bar, Joe and Nick Flury, Proprietors
Kliment, Robert F.

NORWICH:
McLean, C. P.

ONEONTA:
New Windsor Hotel, and Maximilian Shepard

PATHOGUE:
Kays Swing Club, Kay Angeloro

PURLING:
Bellwood, and Jos. Gerardi, owner

ROCHESTER:
Valenti, Sam

ROME:
Marks, Al

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

SARANAC LAKE:
Birches, The, Miss Lefountain, Employer, C. Randall, Mgr.
Dugans Grill

SARATOGA SPRINGS:
Clark, Stevens and Arthur

SCHENECTADY:
Edwards, M. C.
Fretto, Joseph
Rudis Beach Nite Klub or Cow Shed, and Magnut F. Edwards, Manager
Silverman, Harry

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

SUFFERN:
Armitage, Walter, President, County Theatre

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

TANNERSVILLE:
Germano, Basil

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

VALHALLA:
Twin Palms Restaurant, John Masi, Proprietor

WATERTOWN:
Duffy's Tavern, Terrence Duffy

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

WHITEHALL:
Jerry Ann's Chateau, and Jerry Rumania

WHITE PLAINS:
Brod, Mario

YONKERS:
Babner, William

LONG ISLAND (New York)

BAYSIDE:
Mirage Room, and Edward S. Friedland

BELMONT:
Babner, William J.

FOREST HILLS:
McCann, Mrs. J.

GLENDALE:
Warga, Paul S.

JAMAICA:
Dancer, Earl

NORTH CAROLINA

BEAUFORT:
Marley, Charles

BURLINGTON:
Mayflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

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

DURHAM:
Gordon, Douglas
Royal Music Co.

FAYETTEVILLE:
Bethune, Clarence
Parke House of Music, and S. A. Parker

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

GREENVILLE:
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

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

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

OHIO

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

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

CLEVELAND:
Atlas Attractions, and Ray Graver
Bender, Harvey
Club Ron-day-Von, and U. S. Dearing
Dixon, Forrest
Fuld 5th Co.
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Sutz, Operator
Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walters, Carl O.
Willis, Floyd

COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Bldg. Association, and Mrs. Emerson Cheek, Pres.

Charles Bloce Post No. 157, American Legion
Carr, Ingram
McDade, Phil
Malloy, William
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald
Turf Club, and Ralph Stevenson, Proprietor

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

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

EUCLED:
Rado, Gerald

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

GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson

HOVA:
Sedgewick, Lee, Operator

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

SANDUSKY:
Mathews, S. D.
Salice, Henry

SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J. McCall

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

WARREN:
Wragg, Herbert, Jr.

VIENNA:
Hull, Russ
Russ Hull

ZANESVILLE:
Venner, Pierre

OKLAHOMA

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

ENID:
Norris, Gene

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

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

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

SHAWNEE:
DeMarco, Frank

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

OREGON

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

HERMISTON:
Rosenberg, Mrs. R. M.

LAKEVIEW:
Bates, F. P.

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

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lope, Mr.

SHERIDAN:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALTOONA:
Gunn, Otis

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

BETHLEHEM:
Colonnade Club, and Frank Pinter, Manager
Ronnie's Rendezvous

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

BRAEBURN:
Mazur, John

BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer

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

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

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EASTON:
Green, Morris
Jacobson, Benjamin

EVERSON:
King, Mr. and Mrs. Walter

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

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

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

KENNETT SQUARE:
Hotel Kennett

KINGSTON:
Johns, Robert

LANCASTER:
Freed, Murray
Samuels, John Parker

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

MIDLAND:
Mison, Bill

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

NEW CASTLE:
Nazole, Tommy

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

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fugelman, Proprietor
Birkshire Hotel, and Wm. Clore, Operator
Buback, Carl F.
Carman Theatre, and Alex Steifel
Chick Club
Davis, Russell
Dupree, Hiram K.
Dulace, Reese
Flanger Hallroom
Melody Records, Inc.
Montalvo, Santos
Muzians, Joseph
Philadelphia Lab. Company, and Luis Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank

PITTSBURGH:
Ficklin, Thomas
Matthews, Lee A., and New Artist Service
Oasis Club, and Joe DeFrancisco, Owner
Pennsylvania State Grand Lodge of the Knights of Pythias
Reight, C. H.
Sala, Joseph M., Owner El Chico Cafe

POTTSTOWN:
Schroyer, Mrs. Irma

SCRANTON:
McDonough, Frank

SHENANDOAHI:
Mikita, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Pousette, Walter

TANNERSVILLE:
Tuffel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelazo

UPPER DARBY:
Wallace, Jerry

WASHINGTON:
Athens, Pete, Manager Wash-ington Cocktail Lounge
Lee, Edward

WILKES-BARRE:
Kahan, Samuel

WILLIAMSPORT:
Pinella, James

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

SOUTH CAROLINA

COLUMBIA:
Block C Club, University of South Carolina

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

FLORENCE:
City Recreation Commission, and James C. Putnam

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

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

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcomb, H. C.

UNION:
Dale Bros. Circus

TENNESSEE

CLARKSVILLE:
Harris, William

JOHNSON CITY:
Burtun, Theodore J.

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

NASHVILLE:
Brentwood Dinner Club, and H. L. Wasman, Owner
Carrichers, Harold
Chavez, Chick
Coconut Lounge Club, and Mrs. Pearl Hunter
Courc, Alexander
Fessie, Bill
Hayes, Billie and Floyd, Club Zanzibar
Jackson, Dr. R. H.

AUSTIN:
El Marrocco
Williams, Mark, Promoter

BEAUMONT:
Bishop, E. W.

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

CORPUS CHRISTI:
Kirk, Edwin

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

DENISON:
Club Rendezvous

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

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

GALVESTON:
Evans, Bob
Shiro, Charles

GONZALES:
Daley Bros. Circus

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

HENDERSON:
Wright, Robert

HOUSTON:
Coats, Paul
Icton, Oscar
McMullen, E. L.
Revis, Bouldin
Sunglettery, J. A.
World Amusements, Inc., Thos.
A. Wood, President

LEVELLAND:
Collins, Dee

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

MEXIA:
Payne, M. D.

PALESTINE:
Earl, J. W.

Griggs, Samuel
Grove, Charles

PARIS:
Ron Via-Voo, and Frederick J.
Stierke, Employer

PORT ARTHUR:
Fenland, William

SAN ANGELO:
Specialty Productions, Nelson
Scott and Wallace Kelton

SAN ANTONIO:
Forrest, Thomas

Leahy, J. W. (Lee), Rockin'
M Dude Ranch Club

Oldfeld, F. J.

Rockin' M Dude Ranch Club,
and J. W. (Lee) Leahy

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

WACO:
Greenfield, Lou

WICHITA FALLS:
Dibble, C.
Whitley, Mike

UTAH

SALT LAKE CITY:
Jamieson (Doc) John A., Disin-
fected Club (Cotton Club)

VERMONT

RUTLAND:
Brook Hotel, and Mrs. Estelle
Duffie, Employer

VIRGINIA

ALEXANDRIA:
Commonwealth Club, Joseph
Burko, and Seymour Spelman

BUENA VISTA:
Rockbridge Theatre

DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward

HAMPTON:
Masey, Terry

LYNCHBURG:
Bailey, Clarence A.

MARTINSVILLE:
Hutchens, M. E.

NEWPORT NEWS:
Isaac Burton
McClain, B.
Terry's Supper Club

NORFOLK:
Big Traxx Diner, Percy
Simon, Proprietor
Cashman, Irwin
Meyer, Morris
Robinson, George
Wintree, Leonard

PORTSMOUTH:
Rountree, G. T.

RICHMOND:
American Legion Post No. 151

Knight, Allen, Jr.
Rendezvous, and Oscar Black

SUFFOLK:
Clark, W. H.

VIRGINIA BEACH:
Bass, Milton

Melody Inn (formerly Harry's
The Spot), Harry L. Sizer,
Jr., Employer
White, William A.

WASHINGTON

SEATTLE:
Ackerman, Frank
Washington Social Club and
Sisters Grove

SPOKANE:
Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON:
Club Congo, Paul Daley, Owner
H Boat Club, and Charles
Powell, Operator
White, Ernest B.

HUNTINGTON:
Brewer, D. C.

INSTITUTE:
Hawkins, Charles

LOGAN:
Gouts, A. J.

MORGANTOWN:
Niner, Leonard

WHEELING:
Mardi Gras

WISCONSIN

BEAR CREEK:
Schwacher, Leroy

BOWLER:
Reinke, Mr. and Mrs.

GREEN BAY:
Luhst, Erwin
Franklin, Allen
Peasley, Charles W.

GREENVILLE:
Reed, Jimmie
Zanzibar Cocktail Lounge, and
Wm. Edis, Proprietor

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

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

LA CROSSE:
Tocke, Thomas, and Little
Dandy Tavern

MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Capps, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Mananci, Vince
Rizzo, Jack D.
Weinberger, A. J.

NEOPIT:
American Legion, Sam Dick-
son, Vice-Commander

RACINE:
Miller, Jerry

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

ROSHOLT:
Atakavikas, Edward

SHERBOYGAN:
Sudha, N.

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

TOMAH:
Veterans of Foreign Wars

WISCONSIN RAPIDS:
Brown Derby, and Lawrence
Huber, Owner

WYOMING

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

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

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

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Anchor, Pat
Blue Mirror
Cabana Club, and Jack Staples
China Clipper, Sam Wong,
Owner
Clare's Musical Bar, and Jean
Clare
Club Bengasi, and Ralph Feld-
man
Club Ellington (D. E. Corp.),
and Herb Sachs, President
D. E. Corporation, and Herb
Sachs
Five O-Clock Club, and Jack
Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.,
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus
Kavakos, William, and Kavakos
Club
Kirsch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star
Dust Club
Lou and Alex, and Lewis
Murray
New Orleans Restaurant, and
Nick Gavron, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito
Perruso, Employer
Purple Iris, Chris D. Cassi-
mus and Joseph Cannon
Quonset Inn, Inc., and
Hing Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub,
Operator, and Wm. Biro, Manager
Rosa, Thomas N.
Smith, J. A.
T. A. W. Corporation, Al
Simonds, Paul Mann
Walters, Alfred

CANADA ALBERTA

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

EDMONTON:
Eckersley, Frank J. C.

SAN LUIS OBISPO:
Seaton, Tom

SAN PABLO:
Sportsmen's Club

SANTA BARBARA:
Samarand Hotel

SANTA ROSA, LAKE COUNTY:
Rendezvous

TULARE:
T D E S Hall

COLORADO

LOVELAND:
Westgate Ballroom

CONNECTICUT

DANIELSON:
Pine House

GROTON:
Swiss Villa

HARTFORD:
Buck's Tavern, Frank S. De-
Luca, Prop.

JEWETT CITY:
Jewett City Hotel

BRITISH COLUMBIA

VANCOUVER:
Gaylorde Enterprises, and L.
Carrigan, Manager
H. Singer and Co. Enterprises,
and H. Singer

ONTARIO

CHATHAM:
Taylor, Dan

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

GRAVENHURST:
Summer Gardens, and James
Webb

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

HAMILTON:
Nutting, M. R., Pres. Merrick
Bros. Circus (Circus Produc-
tions, Ltd.)

HASTINGS:
Bassman, George, and Riverside
Pavilion

LONDON:
Merrick Bros. Circus (Circus
Productions, Ltd.), and M.
K. Nutting, President
Seven Dwarfs Inn
Silver Dollar-Golden Star
Tavern, Gordon Krnt, Prop.

SOUTH SHORE:
MUSSELMAN'S LAKE:
Glendale Pavilion, Ted Bing-
ham

NEW TORONTO:
Leslie, George

OTTAWA:
Parker, Hugh

OWEN SOUND:
Thomas, Howard M. (Doc)

PORT ARTHUR:
Curtin, M.

TORONTO:
Ambassador and Munogram
Records, Messrs. Darwyn
and Sokoloff
Langford, Karl
Local Union 1452, CIO Steel
Workers Organizing Com-
mittee
Miquelon, V.
Mifford, Bert
Radio Station CHUM
Skorochid, Walter. Ukrainian
National Federation Hall
Wetham, Katherine

QUEBEC

DRUMMONDVILLE:
Grenik, Marshall

MONTREAL:
Association des Concerts Cla-
ssiques, Mrs. Edward Blouin,
and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete
Artistique
Daoust, Hubert and Raymond
Emond, Roger
Haskett, Don (Martin York)
Lussier, Pierre
Norbert, Henri
Sunbrack, Larry, and his Rodeo
Show

POINTE-CLAIR:
Oliver, William

QUEBEC:
Sunbrack, Larry, and his Rodeo
Show

CUBA

HAVANA:
Sant Souci, M. Triay

ALASKA

ANCHORAGE:
Capper, Keith

FAIRBANKS:
Casa Blanca, and A. G. Mul-
doon
Glen A. Elder (Glen Alvin)

PALMER:
Soudough Stage Bar, Tomny
Thompson and Mrs. Terri
Starnis, Owners

HAWAII

HONOLULU:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake

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

MISCELLANEOUS

Abernathy, George

Allerts, Joe
Al-Dean Circus, F. D. Freedland
Andros, George D.
Antine, John
Arwood, Ross
Augler, J. H.,
Augler Bros. Stock Co.
Bacon, Paul, Sports Enterprises,
Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit
Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bologhino, Dominick
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager
"Crazy Hollywood Co."
Brydson, Ray Marsh, of the Dan
Rice 3-Ring Circus
Buffalo Ranch Wild West Circus,
Art Mix, R. C. (Bolt) Grooms,
Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Conway, Stewart
Dale Bros. Circus
D'Amico, Ion
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr.
"American Beauties on Parade"
Finkeltine, Harry
Forrest, Thomas
Fox, Lew Lee
Friendship League of America,
and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Gordenough, Johnny
Garnes, C. M.
George, Wally
Gould, Hal
Gutrie, John A., Manager Rodeo
Show, connected with Grand
National of Muskego, Ohio.
Hoffman, Edward F.,
Hoffman's 3-Ring Circus
Hullander, Frank,
D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Huga, James

International Ice Revue, Robert

White, Jerry Rayfield and J. J.
Walsh

Johnson, Sandy
Johnston, Clifford

Kay, Bert
Kelton, Wallace
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman

Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Lev Leslie and his "Blackbirds"

Maurice, Ralph
Markham, Dewey "Pigmeat"
McCarthy, E. J.
McGaw, E. E., Owner
Horse Fillers of 1946

McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Matthews, John
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Mauro,
and Ralph Paonessa, Managers
Miller, George E., Jr., former
Brokers License 1129
Ken Miller Productions, and
Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott
Chalfant, James Hizzard and
Henry Robinson, Owners

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Oto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw.
Beck, Employer
Roberts, Harry E. (Hap Roberts
or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets
Six Brothers Circus, and
George McCall
Smith, Ora T.
Specialty Productions
Stiele, Larry, Producer, Larry
Stiele's Smart Affairs
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marty)
Sunbrack, Larry, and his Rodeo
Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Walner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weilla, Charles
White, George
White, Robert
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc. CALIFORNIA

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Cargyle, Lee, and his Orchestra
New Plaza, and Wm. Appling

ARIZONA

HOENIX:
Plantation Ballroom

ARKANSAS

HOT SPRINGS:
Forest Club, and Haskell Hard-
age, Prop.

BEVERLY HILLS:
White, William B.

BIG BEAR LAKE:
Cressman, Harry E.

CULVER CITY:
Mardi Gras Ballroom

LONG BEACH:
Santa Clara Cafe, and
James Peacock

PITTSBURG:
Litrenta, Bennie (Tiny)

SACRAMENTO:
Capps, Roy, Orchestra

SAN DIEGO:
El Caion Band

SAN FRANCISCO:
Kelly, Ned
Freitas, Carl (also known as An-
thony Carl)
Jones, Cliff
Southern Pacific American
Legion Post Band
Southern Pacific Club Band

SAN LUIS OBISPO:
Seaton, Tom

SAN PABLO:
Sportsmen's Club

SANTA BARBARA:
Samarand Hotel

SANTA ROSA, LAKE COUNTY:
Rendezvous

TULARE:
T D E S Hall

COLORADO

LOVELAND:
Westgate Ballroom

CONNECTICUT

DANIELSON:
Pine House

GROTON:
Swiss Villa

HARTFORD:
Buck's Tavern, Frank S. De-
Luca, Prop.

JEWETT CITY:
Jewett City Hotel

MOOSUP:
American Legion
Club 91

MYSTIC:
Alpine Club, Inc., and
Peter Balescracci

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

DELAWARE

WILMINGTON:
Brandywine Post No. 12, Ameri-
can Legion
Cousin Lee and his Hill Billy
Band
Laskin, Charles
Wilson Lane, Inc.

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar

HATLANDALE:
Ben's Place, Charles Dreisen

KEY WEST:
Delmonico Bar, and Arturo Boza

SARASOTA:
"400" Club

TAMPA:
Grand Oregon, Oscar Lebn,
Manager

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim

SAVANNAH:
Sportsmen's Club, Ben J. Alex-
ander

IDAHO

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

TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.

CHICAGO:
Kryl, Bohumie, and his Sym-
phony Orchestra
Samczyk, Casimir, Orchestra

CHICAGO HEIGHTS:
Polish Falcons Hall, Nest 142

GALESBURG:
Carson's Orchestra
Meecker's Orchestra
Townsend Club No. 2

GREENUP:
Greenup Fair
Greenup-Toledo High School
and Band

LOSTANT:
Rendezvous Club, and Murry
Funk, Manager

MARISSA:
Triefenbach Brothers Orchestra

MATTIOM:
U. S. Grant Hotel

OLIVE BRANCH:
44 Club, and Harold Babb

ONEIDA:
Rova Amvet Hall

QUINCY:
Kent, Porter

STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams

BLOOMINGTON:
Romany Grill

VINCENNES:
Fortnightly Club, and
Fortnightly Club Building

IOWA

BOONE:
Miner's Hall

EDFAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DIKE:
Memorial Hall

KEOKUK:
Kent, Porter

WEBSTER CITY:
Loyal Order of Moose Lodge
735, J. E. Black

KANSAS

TOPEKA:
Boley, Don, Orchestra
Hanna, Red, Orchestra
Winwood Dance Pavilion

WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combo
Club Gass
Cowboy Inn
Cubula Club
Eagles Lodge
El Charro Cafe
Fleming Club
KFBI Ranch Boys
KFBI Ark Valley Boys
KWBB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Loren
Sullivan Independent Theatres,
Civic, Crawford, Crest,
Fights-One Drive-In, Fifty-
Four Drive-In, Tower, West
Theatres

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl
(Red) Collins, Manager

BOWLING GREEN:
Lockman, Joe L.
Wale, Golden G.

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Foster, Frank
418 Bar and Lounge, and Al
Brenahan, Prop.
Fun Bar
Gungua Den, Larry LaMarca,
Prop.
Happy Landing Club
Treasure Chest Lounge

SIREYSPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
Blue Regum, of the Mayfair
Hotel
Knowles, Nolan F. (Actina
Music Corp.)
State Theatre

EASTON:
Starr, Lou and his Orchestra

HAGERSTOWN:
Audubon Club, M. I. Patter-
son, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin
Cafe

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe

FALL RIVER:
Duffer Theatre

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

HUNTINGTON:
The Rapids

LYNN:
Pickfair Cafe, Rinaldo Cheve-
rani, Prop.

METHUEN:
Central Cafe, and Messrs. Yana-
konis, Driscoll and Gagnon,
Owners and Managers

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

SOUTHWICK:
Babbi Beach, and Nelson Babb

SPENCER:
Spencer Fair, and Bernard
Reardon

WEST WARREN:
Quabog Hotel, Viola Dudek,
Operator

WEST YARMOUTH:
Silver Sea House, and Joe Go-
bin, Operator

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

MICHIGAN

ESCANABA:
Welcome Hotel, George Brodd,
Prop.

HOUGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido
Monetti, Proprietor

MARQUETTE:
Johnston, Martin M.

NEGAUNEE:
Branchi Bros. Orchestra, and
Peter Branchi

PORT HURON:
Lakeport Dance Hall

MINNESOTA

DEER RIVER:
Hi-Hat Club

MINNEAPOLIS:
Milkes, C. C.
Twin City Amusement Co., and
Frank W. Patterson
Stone, David

PERHAM:
Paul's Tavern

ST. PAUL:
Burk, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSOURI

KANSAS CITY:
El Capitan Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.

POPULAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clar-
ence Golder

HAVRE:
Hayre Theatre, Emil Don Tigny

SHELBY:
Mibi Club, and Alan Turk

NEBRASKA

DONIPHAN:
Club Midway, Mel Kius

HASTINGS:
Brick Pile
Fun Bar
Gungua Den, Larry LaMarca,
Prop.
Happy Landing Club
Treasure Chest Lounge

OMAHA:
Baker Advertising Company
Benson Legion Post Club
Eagles Club
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank
Pacc

NEW JERSEY

ATLANTIC CITY:
Moysman Cafe
Surf Bar

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

CLIFTON:
Brockmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

EATONTOWN:
Phil's Turf Club

ELIZABETH:
Coral Lounge, Mrs. Agresta,
Owner
Polish-American Club
Polish Falcons of America, Nest
126

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Band Box Agency, Vince Gib-
cinto, Director

LODI:
MONTCLAIR:
Municipal Theatre

MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre

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

NEWARK:
17 Club

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Botany Mills Band

ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club

ROSWELL:
Scout's Night Club and
M. C. Scott
Yucca Club

RUIDOSO:
Davis Bar

NEW YORK

BRIARCLIFF MANOR:
Brur Oaks Restaurant,
Thomas O'Brien

BRONX:
Alona Inn, Pete Mancuso Prop-
rietor and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.

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

BUFFALO:
Basil Bros. Theatres Circuit, in-
cluding Lafayette, Apollo,
Broadway, Geneese, Roxy,
Strand, Varsity, Victoria
Theatres
Frontier Ballroom, and Frontier
Lodge No. 1024, IRPOEW
Hall, Art
Jesse Clipper Post No. 430,
American Legion
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
John, Stevie, and his Orchestra

CERES:
Coliseum
Sports Arena, and Charles Gup-
till

COLLEGE POINT, L. I.
Munbler's Hall

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

GENEVA:
Atom Bar
Holiday Inn

HARRISVILLE:
Cheesman, Virgil

HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor

ITHACA:
Clinton Hotel

JEFFERSON VALLEY:
Nino's Italian Cuisine

KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre

KINGSTON:
Killmer, Parl, and his Orches-
tra (Lester Marks)
Ulster County Volunteer Fire-
men's Association

MECHANICVILLE:
Cole, Harold

MOHAWK:
Hardie, Leslie, and Vineyards
Dance Hall

MOUNT VERNON:
Hartley Hotel

NEW ROCHELLE:
Wykagyl Country Club

NEW YORK CITY:
Disc Company of America
(Asch Recordings)
Embassy Club, and Martin Sta-
tale, Vice-Pres., East 57th St.
Amusement Corp.,
Manor Record Co., and Irving
N. Berman
Morales, Cruz
Richman, William L.
Tzsemmer's Restaurant
Willis, Stanley

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

OLEAN:
Rollerland Rink

PALMYRA:
Palmyra Inn

PEEKSKILL:
Washington Tavern, and
Barney D'Amato, Proprietor

RAVENA:
VFW Ravena Band

ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Polish Community Home
(PSA Hall)

SYRACUSE:
Alhambra Roller Rink, and
Gene Miller

UTICA:
Russell Ross Trio, and Salva-
tore Coriale, leader, Frank Fi-
carra, Angelo Ficarra
Scharf, Roger, and his Orches-
tra
Ventura's Restaurant, and Rufus
Ventura

NORTH CAROLINA

ASHEVILLE:
Propes, Fitzhugh Lee

KINSTON:
Parker, David

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

OHIO

AKRON:
German-American Club

ALLIANCE:
Danic Alghieri Society

AURORA:
Aurora Inn

AUSTINBURG:
Jewel's Dance Hall

CANTON:
Palace Theatre

CINCINNATI:
Steamer Avalon

COLUMBUS:
Fraternal Order of Eagles,
Aerie 297

CONNEAUT:
MacHowell Music Club

DAYTON:
The King, Maura Paul, Op.

GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building

IRONTON:
American Legion, Post 59, and
Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E.
Corn

JEFFERSON:
Larko's Circle L Ranch

PAINEVILLE:
Slim Love and his Swinging
Rangers

KENTON:
Weaver Hotel

LIMA:
Billiger, Lucille

MANSFIELD:
Richland Recreation Center

MILAN:
Andy's, Ralph Ackerman Mgr.

NORTH LIMA:
Smith, Chuck, Orchestra

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

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

VAN WERT:
R. P. O. Elks
Underwood, Don, and his
Orchestra

YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

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

VINITA:
Rodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Pe-
fley, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band

BEAVER FALLS:
White Township Inn

BIG RUN:
Big Run Inn

BUTLER:
Glen, Coke, and his Orchestra

DUPONT:
Cameo Cafe

EMPORIUM:
Happiness Club

EYNON:
Rogers Hall, and Stanley Rog-
ers, Prop.

FALLSTON:
Brady's Run Hotel
Valley Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

JERSEY SHORE:
Riverview Ranch

NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern

NEW CASTLE:
Gables Hotel, and
Frank Gammarrino

OLD FORGE:
Club 17

PHILADELPHIA:
Dupree, Hiram

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

READING:
Baer, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Roulette House

ROSSITER:
Green Village

SCRANTON:
Yarrish's Cafe

SUPERIOR:
American Legion Club

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

CHATTANOOGA:
Vancouver Shrine

NASHVILLE:
Niagara Club
Sicin, Abe

TEXAS

CORPUS CHRISTI:
Al Hardy and Band
The Lighthouse
Sanitok, Jimmie

EL PASO:
Sunland Club

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

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

VIRGINIA

BRISTOL:
Knights of Templar

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

NORFOLK:
Panella, Frank J., Clover Farm
and Dairy Stores

ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

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

FAIRMONT:
Amvets, Post No. 1
Club-D-Lite, and
Jimmy DeBato
Gay Spot, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ullom

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Silver Grille, R. D. Hiley,
Owner

WISCONSIN

APPLETON:
Keene's Hall

BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Parfrey

BELOIT:
Beloit Recreation Band, and Don
Cuthbert

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Sid Earl Orchestra

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

CUSTER:
People's Tavern and Dance Hall,
and Mrs. Truda

DURAND:
Weiss Orchestra

EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and
John Stone, Manager

KENOSHA:
Julius Bloxdorf Tavern
Petriyling Springs Club House

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra

REWEY:
High School
Town Hall

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, Pres.

TREVOR:
Stork Club, and Mr. Aide

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Timms Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray,
Orchestra

WISCONSIN RAPIDS:
Gross, Queenal and Louis

WYOMING

LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

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

HAWAII

HONOLULU:
49th State Recording Co.

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FOR SALE—Used viola by Joseph Pepe, large size, 16½ inches long, beautiful tone, with bow by M. Dupre, Paris; \$600.00. M. Cuomo, 2103 66th St., Brooklyn, N. Y.

FOR SALE—Martin RR-flat used recording tuba, large bore; fine condition; three valves, 24-inch bell, gold lacquer, case and stand. A. K. Bailey, City Hall Band Room, Sioux Falls, S. D.

FOR SALE—Vibraphone; Hughes vibration; excellent condition; all chrome and white pearl, 2 inch wheels, silver bars, 1½ x ¾ inches; beautiful tone; \$160.00. Ray Pounds, 149 Smithfield St., Canonsburg, Pa. Phone: 226-R.

FOR SALE—Hammond organ console; used; model A. Phone: Metuchen 6-9472 after 9:00 P. M. (No Tuesdays) or write to Mr. A. Motica, Box 605, Sumersville, N. J.

FOR SALE—String bass (used) ¾, round back; good condition, powerful tone; \$275.00 with bag and stand; also French low (bass); A. Lamya, Paris, France, 27½ inches long; \$85.00. Louis Zinn, 1518 Drexel Ave., Miami Beach, Fla.

FOR SALE—Cabart oboe Plateau (used); \$175.00. Marie Semola, 7493 Tulpehocken St., Philadelphia, Pennsylvania.

FOR SALE—Harp, bass violin, mandlo bass, tuba, baritone, chimes, rhuaha drums, Chinese gongs, Swiss bells, bull horns, ringside gongs, sound effects, violins, Vega lute, harp-guitar, musical washboard, trap drums, Italian automobile. Emil Dulos, 2717½ Harris Ave., Norwood, Ohio.

FOR SALE—Used Epiphone, blonde guitar and amplifier; \$200.00; also Gibson seven string steel guitar with stand; \$55.00. S. Allen, 49 Spring Lane, Les Town, La. N. Y. Phone: Hicksville 5-6626-W.

FOR SALE—Two used accordions, one Calanti; \$400.00; one Soprani; \$400.00. Frank Mangunic, 923 West Front St., Plainfield, N. J.

FOR SALE—Hoch, Strad, trombone; model No. 6, light weight slide, form fit case; used; \$150.00. Bill Granville, 315 South 15th St., Omaha 2, Neb.

FOR SALE—Maignaux oboe; full conservatory model with case; \$475.00; also Lorce Plateau AII (pre-war); both used. B. D. Speiler, 300 Riverside Drive, Apt. 3-11, New York, N. Y. Phone: AC 2-1879.

FOR SALE—Leedy case vibraphone on folding stand, foot damper, 2½ octaves, F to C (used); \$125.00. Roger Segan, 420 West 206th St., New York 34, N. Y. Phone: AU 3-1835 or LO 9-5676.

FOR SALE—Very old Italian cello; Gasparo da Salo, Gustav F. Buggert, 155 E. Fourth N St., Provo, Utah.

FOR SALE—A used Deagan Imperial marimba (3½ octaves); Leedy marimba (3 octaves); Deagan Suletite marimba (2½ octaves); Leedy xylophone (3 octaves). J. J. Ross, 80 Wenzell Place, Pittsburgh 16, Pa.

FOR SALE—Music library; at least 1,500 numbers, partly catalogued; overtures, grand opera, suites, musical comedies, concert, waltzes, marches; small orchestrated; used. L. H. Abel, 22 Parkwood Ave., Glensville, N. Y.

FOR SALE—Two trumpets; French Besson Grand Prix model, \$235.00; Courtois trumpet, \$125.00; both used. Richard Goldberg, 2806 Arbor Drive, Madison 5, Wis.

FOR SALE—National electric violin (used) with amplifier, blond finish with blond amplifier; \$140.00. A. J. Kindinger, P. O. Box 152, Crestline, Ohio.

FOR SALE—Carl Ravazza used library, tenor band, 3 tenors, 3 trumpets, 1 trombone, optional violins, 3 rhythm, many standards, excellent Latin book. Del Rene, 10753 South Washenaw, Chicago 43, Ill.

FOR SALE—Viola; Mathias Heinicke 1926, fine condition, 15½ inch body, bow and papier mache case included; \$90.00; also good business violin; \$75.00. Walter Scott, 2556 Arleigh Road, East Meadow, N. Y.

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FOR SALE—Viola by Charles J. B. Collin Mezin, Paris 1885; a fine small-sized viola of 15½ inch body length; in exceptionally fine condition with golden yellow varnish and handsome one piece back; an excellent instrument for a violist desiring an instrument that is easy to handle. price \$400.00. Anthony Fiorillo, 171 Ward St., New Haven 11, Conn.

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AT LIBERTY—June 7th, lead trumpet, experienced, 24, single, veteran, will travel. Vern Cressler, 320 South Mitchell, Bloomington, Ind.

AT LIBERTY—June 20-Sept. 15, college graduate of music; alto sax, clarinet, and piano. Allen Gurelick, 1669 Bryant Ave., Bronx 60, N. Y. Phone: DA 9-4221.

AT LIBERTY—Drummer, college student with alertness, technique, taste and showmanship; prefers combo, will travel, available in June. David Kramer, 101 East 14th Ave., Columbus, Ohio. Phone: UN 5639.

AT LIBERTY—Violinist, fine musician, 15 years professional experience, modern, classical, gypsy, also hot fiddle, read or fake; wish to join small unit or hotel orchestra; free to travel anywhere; own car: Local 561. Sol Levine, 305 North Third St., Allentown, Pa. Phone: 38968.

AT LIBERTY—Drummer, vocalist; Local 802, all-around experience, versatile, dependable; resort or steady work, available May 30th, will travel. Jack Coniff, 21 Bleeker St., New York 12, N. Y. Phone: GRamercy 5-7087.

AT LIBERTY—Trumpet player, experienced, willing to travel anywhere. Herbert Katz, Apt. 12-C, 697 West End Ave., New York 25, N. Y. Phone: ACademy 2-7157 or Saugerties, N. Y., 1165.

AT LIBERTY—Drummer, all-around experience, complete background, clean cut. Local 802; desires club dates or steady one-night a week. Manhattan, Bronx and Westchester preferred. Roger Segan, 420 West 206th St., New York 34, N. Y. Phone: AU 3-1835 or LO 9-5676.

AT LIBERTY—Grl pianist, doubles accordion; desires connection as studio or with combo, trio or duo piano team; read or fake, play popular, classics, good rhythm bass, large repertoire, will travel or go anywhere. Evelyn Lang, 1052 East Tenth St., Brooklyn 30, N. Y. Phone: CL 8-1644.

AT LIBERTY—Pianist, all-around professional experience, classic, popular, trained musician, single. Reply by letter only to Raymond Dempsey, 44 Maple Ave., Franklinville, N. Y.

AT LIBERTY—Drummer, all-around experience, would like work in or near New York City; will travel; have top, Cuban, Dixieland experience; read or fake; Local 802 card; neat appearance, reliable; prefer small combo or trio. Phone by day, EV 8-0760 (Miss Marlene), other times, SLage 2-3243. Write: D. Telson, 117 Polaski St., Brooklyn 6, N. Y.

AT LIBERTY—Trumpet player, desires position in resort June-September; graduate music major, experienced, clean cut; Local 802. Morey Shepard, 2241 East 28th St., Brooklyn, N. Y. SH 3-1257.

AT LIBERTY—Colored trumpeter, arranger-copyist, Local 802, pleasant personality and appearance, good soloist, good reader, versatile; seek work with any size group doing steady engagements within 50 mile radius of New York; play popular, modern, jazz and calypso. Herbert Jones, 1724 Madison Ave., Apt. 6-C, New York 29, N. Y. Phone: EN 9-2625.

AT LIBERTY—Trumpet man wishes small combo work; good soloist, fair reader, nice appearance, etc.; Local 802 card; plays popular, modern, jazz. Louis Gast, 3120 Jerome Ave., Bronx, N. Y.

AT LIBERTY—Clarinet player, popular, jazz, modern, desires work with trio or small combo, fine sweet tone; fake, read fairly versatile; large repertoire; pleasant personality and appearance; member Local 802. Call Tony Best, New York. GE 5-2365.

AT LIBERTY—Pianist, double accordion, for entertaining quartet; personality, some singing; fake and jazz; will travel. Bill Verlin, 54 Conrt, 112 Ave. S. Brooklyn, N. Y.

AT LIBERTY—Set trio; bass, electric guitar, piano accordion; open for club dates or steady work. ends. John Chernega, 1416 Nelson Ave., Bronx 52, N. Y. Phone: CY 3-0826.

AT LIBERTY—Drummer, Local 802, desires work with trio, small combo or large band; 15 years experience; young, pleasant personality; society, swing, Latin-American; read and fake. Don Burries, 56-27 Roosevelt Ave., Woodside, L. I., N. Y. Phone: TW/in no 8-1473.

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