

MUSIC IN MINNESOTA

see page 14



February 1953

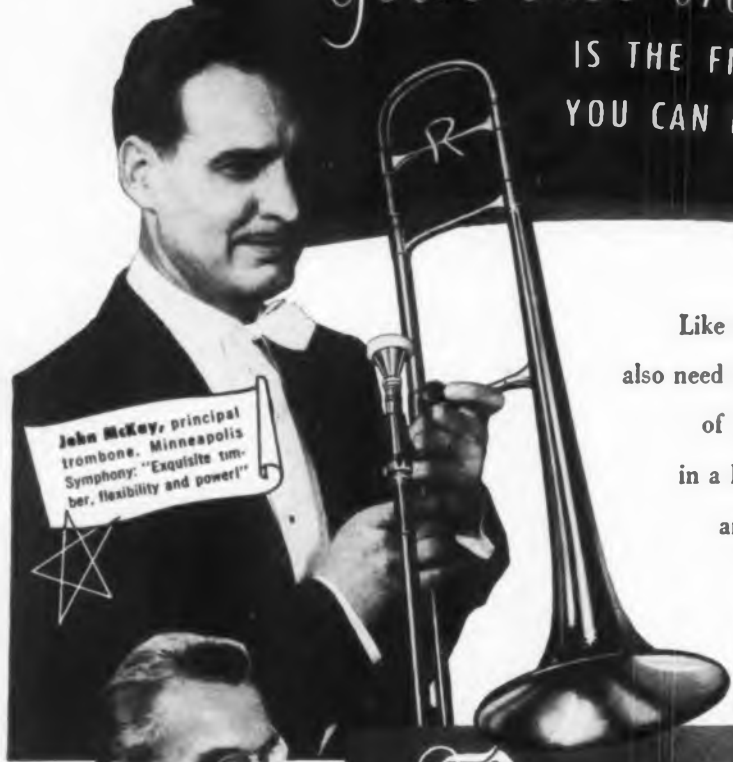
ANTAL DORATI, Conductor
The Minneapolis Symphony Orchestra
story on page 17

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FORBIDDEN TERRITORY

The Crossroads Restaurant, Bladensburg, Md., is declared to be Forbidden Territory to all but members of Local 161, Washington, D. C. The Metropole Tavern, Windsor, Ont., Canada, is declared to be Forbidden Territory to all but members of Local 566, Windsor, Ont., Canada.

WARNING!

LARRY STEELE is on the National Defaulters List of the Federation for nonpayment of \$900.30 due a member of the Federation. His company is now on tour and members of the Federation are hereby notified not to perform for Steele or for his group or their membership will be placed in jeopardy. Local Secretaries are asked to watch this situation carefully. Steele is listed on the Defaulters List under "Miscellaneous."

WANTED TO LOCATE

Anthony Calabrese (Tony S. Calabrese), former member of Local 802, New York, N. Y.

Harold Callahan, former member of Local 526, Jersey City, N. J. Carpenter, H. L. (Roy), Trombonist. Last known to be in Memphis, Tenn. Member of Local 157, Lynchburg, Va.

Eddie Christman, former member of Local 664, Lewiston, Idaho. Gray, Tony Douglas, Harpist, formerly of Springdale, Conn. Wm. N. Massey, Jr., member of Local 274, Philadelphia, Pa. Carl Nappi, former member of Local 9, Boston, Mass. Angelo Rizzo, former member of Local 52, Norwalk, Conn. Danny Small, former member of Local 802, New York, N. Y. Ernest Shepard, former member of Local 767, Los Angeles, Calif., and Local 208, Chicago, Ill. Gil Stevens, member of Local 47, Los Angeles, Calif. Hector Vidal, member of Local 802, New York, N. Y. Lacy Wharton, former member of Local 802, New York, N. Y. Anyone knowing the whereabouts of the above is asked to communicate with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Avenue, Newark 4, N. J.

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The Federation Takes Part in Inaugural



This 40-foot A. F. of M. float, the only one from a trade union in President Eisenhower's inaugural parade, spelled out the theme of "Music, the Universal Language of Peace and Good-Will," and depicted live music in the public service.

On the float was a uniformed band of twenty pieces and leader. A mobile public address system amplified the music to both sides of the parade route.

Dressed in 1,000 square feet of gold puffed satin, with gold metallic fringe, the float carried a huge golden tuba at its end, out of which projected golden notes on invisible wires.

Flanking the conductor on each side at its front were two golden six-foot-tall lyres rising above a scroll on which was inscribed: "Music, the Universal Language of Peace and Good-Will."

The float was only one symbol of the active participation of the Federation at the inaugural. President Petrillo is proud of the fact that he could assure the inaugural committee that the American Federation of Musicians paid the hire of all of the dozen or so name bands which played at the official functions of the inaugural ceremonies.

International Musician

FEBRUARY, 1953

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A Bill for the Fine Arts

Proposal For Commission Put Before Congress

By HOWARD TAUBMAN

TO the layman the language of the lawyer can be as befuddling as the technical jargon sometimes employed by the music critic. Since this department believes in driving the jargon out of the musical temples, it would not foist legal gobbledegook on its trusting readers. Please bear with us while we examine a bill introduced in the House of Representatives on January 3 by Charles R. Howell, Democrat, representing New Jersey's Fourth District. The phraseology of this bill may be legal, but its import is of the broadest significance.

The bill—it bears the identifying number H. R. 452—would make it law "that the Congress hereby finds that great contributions can be and are being made by the fine arts to the morale, health and general welfare of the Nation. The Congress further finds that the City of Washington, since its establishment as the Nation's Capital in 1800, has never had a suitable theatre and opera house commensurate with its position of leadership among the free nations of the world."

Policy

THEN Section 1 proceeds to lay it down that the "policy of the Congress and the purpose of this act" shall include the following objectives:

"1. To encourage the growth and development of the fine arts throughout the United States for the purpose of developing greater knowledge, understanding and practice of the fine arts.

"2. To increase the accessibility of the fine arts to the public and to raise the standard of execution of the fine arts, by professionals and amateurs alike, throughout the Nation.

"3. To establish in the executive branch of the Government a Federal agency to advise and cooperate with public and private agencies and organizations operating in the field of the fine

(Continued on page thirteen)

OFFICE OF DWIGHT D. EISENHOWER

Hotel Commodore
New York, New York
January 5, 1953

Dear Mr. Petrillo:

I have learned through Governor Adams that you and members of your organization have gratuitously provided music for the Inauguration ceremonies of late years. It is, of course, gratifying to me to learn of your willingness to continue to provide these in the ceremonies of 1953.

This note brings you an expression of my appreciation of your good will—and the hope that in the days ahead we may cooperate for the good of our country.

Sincerely,

DWIGHT D. EISENHOWER

Mr. James C. Petrillo, President
American Federation of Musicians
175 West Washington Street
Chicago, Illinois.

OFFICE OF DWIGHT D. EISENHOWER

Commodore Hotel
New York, New York
January 5, 1953

Dear Mr. Petrillo:

The willingness of you and your Organization to participate in the Inauguration Program of President-elect Eisenhower has been discussed with him this morning.

He is very appreciative of your helpfulness.

Sincerely yours,

SHERMAN ADAMS

Mr. James C. Petrillo, President
American Federation of Musicians
175 West Washington Street
Chicago, Illinois.

TELEGRAM January 6, 1953

President-elect Dwight D. Eisenhower
Commodore Hotel
New York City, New York

THANK YOU FOR YOUR LETTER OF JANUARY 5. KINDLY BE ADVISED THAT THE AMERICAN FEDERATION OF MUSICIANS WILL DO EVERYTHING WITHIN ITS POWER TO HELP MAKE YOUR INAUGURAL A GREAT SUCCESS. GOOD LUCK TO YOU.

SINCERELY YOURS,

JAMES C. PETRILLO,
PRESIDENT, A. F. OF M.

FOR THE ATTENTION OF MEMBERS

This is to advise that Phil Fischer, vice-president of Local 47, Los Angeles, California, has been appointed to fill the vacancy created by the death of Brother J. W. Gillette, as International Representative in charge of motion pictures and television.

JAMES C. PETRILLO,
President.

MUSIC IN THE MAKING

MAY MAKE JOBS FOR MUSICIANS

by David Broekman

ORGANIZING and enduring boredom is an American specialty. Nowhere is it more in evidence than in our studio recital rituals and in our concert halls. Scant wonder that the members of the National Federation of Music Clubs have to virtually lasso their husbands and drag them to these old home weeks in Vienna and knee-dipping to the three B's. The programs, often dictated by some managerial expert in spotting the lowest common denominator of taste, consist of European culture scraps that have been outmoded for fifty years in Paris. London is of course another story. The English people, said Bernard Shaw, have a talent for being unmusical; hence they naturally program the banal, the traditional, and the second-rate German works. To be sure, the musicians' union in England has sand-bagged the studio aristocracy with a rule that every program has to have ten per cent of native British music, a medicinal theory of holding the patient's nose and making him swallow it which I hope never catches on here. It would put a premium on all the cosy, relentlessly cheerful banalities and third-rate imitations of German lieder and pale copies of French chansons full of *delicatesse du sentiment* that American traditionalists have put their names on. It is bad enough to have to stomach this pseudo-culture when the high grade bordellos of cinematography in Hollywood try to go arty and hire you to orchestrate such musical tripe. To have it cemented into the very foundations of the concert hall, and require an audience to sit there and let it seep into their ears—that would be too much.

If there is any sphere in which free enterprise and competition should flourish, it's in music. Let new music make its way in a free market. The trouble is the market is rigged, and there is price control of the worst kind. Every time a musician puts on his working clothes to play or conduct at one of these hollow rituals, the sham is more apparent to him. Basically, indeed, the problem is an economic one. There is simply no money to play American music and repeat a piece often enough so it has a chance to become a classic. The American composer like the performing musician, is caught in a trap.

David Broekman, author of "Shoestring Symphony," is standing on the exact spot where Lincoln stood, when he delivered his Cooper Union speech ninety-three years ago. The orchestra is between the conductor and the camera, since the pictures were taken through one of the arches leading to a passageway back of the stage—a layout which worried Lincoln's friends. Broekman, who also looks worried, was, when these pictures were shot, conducting "Music for Spontaneous Dancing," by TV and radio-arranger Ken Hopkins. The composer set up a twelve-tone row and picked off the tones one by one, as neatly as Annie Oakley knocking over the ducks in a shooting gallery. The piece reminded this reviewer of the Dadaists, the long-haired be-boppers of the twenties in Paris, who went all gaga over acrobats and clowns and their antics.

This is the first instalment of the story of how Local 802 has helped American musical culture with part of the area share of the Music Performance Trust Fund of the Recording Industry. The composer-conductor who writes the adjoining account came into their office with a free hall and an A-1 co-sponsor, Cooper Union, the oldest and most famous adult education set-up in the country. Mr. Broekman asked the Administration for an orchestra; they recommended this project to the Music Performance Trust Fund of the Recording Industry which granted it. This project is considered by Local 802's Music Performance Trust Fund Committee as "seed money" that might yield at least a few paid engagements. Jerry Alexander, the chairman, has been in close consultation with Mr. Broekman through the months of the venture.

Inquiries about the practical working of this plan from the point of view of Local 802, or about its possibilities for other locals, should be addressed to Charles Iucci, Secretary, Local 802, A. F. M., 261 West 52nd St., New York 19, N. Y.

This tirade, with a condenser hung on its spout, was what I was giving vent to last Fall between midnight and two in the morning while sitting with my friend Tom Scott after one of his concerts (not of the stuffed-shirt variety) of American ballads and folk songs, interspersed with some of his original compositions for the guitar. I was in full cry when Tom pulled me up short.

"Why don't you do something about it instead of rant?" I answered lamely that I had not come to that part yet.

"Well," he said, with Kentuckian simplicity, "why don't we get to that part? Why don't you do a concert with audience participation?"

The answer to that wasn't very easy, so I decided to coast.

Hopkins kidded arranger's cliches and had fun. After Broekman finished playing, Tom Scott, who was on the platform in a double capacity, as a composer and as a critic, said that the piece was full of stale cliches and had no message! He didn't tumble to the twelve-tone-row joke (first time anybody ever had fun with this form of mathematical musical contortion). In fact, only Peggy Glanville-Hicks, one of the most knowledgeable music critics around town—and by unheard-of coincidence also an A-1 reviewer—Peggy was the only one there who did spot it. Tom Scott got flattened out pretty well by the audience, and Broekman added a one-line witrack, his specialty. Why can't this high-comedy music show be moved up town? I saw only one manager hanging around, and he was from Chicago. —S. S. S.

"Well, Tom, you know that concerts are very expensive things, and . . ."

"Suppose," he said, "I got you a hall and an audience, could you go to the musicians' union and get an orchestra?"

"Well, yes, I think I could, but where are you going to get a hall?" I asked a little nervously.

"I'll tell you where, but first tell me something else. What sort of music would you play and how would you draw the audience into it?"

"Well, it seems to me the best way would be to rehearse modern American music in public so that the audience would have a chance to get acquainted with the new sounds and new thoughts. In this way we could have the audience actively participate in putting together a piece for performance. The one weakness with new music, and especially the American modern variety, is that it gets too often a pro-forma performance, a brush-off job; the piece gallops its ephemeral one-time performance across the stage and all that remains with the listener is an auditory blur."

"I think you've got something," my friend said, "and now I'll tell you what you should do. I'm going to have you meet Johnson Fairchild at Cooper Union. He's a right Joe and he's always willing to listen to a new idea. Now all you have to do is tell him what you told me. Do you think you could go once more through what you have told me?"

I looked at my friend and answered icily, "Do birds fly?"

Professor Johnson E. Fairchild is head of the Division of Social Philosophy and Director of Adult Education of the Cooper Union for the Advancement of Science and Art. For me, no matter how you cut it up, that is a very impressive amassment of important words. But when I met Professor Fairchild (Scott, as good as his word, had taken me to him the very next day) I found him to be in grand contrast to his important title, one of the most relaxed and nicest persons it has ever been my pleasure to meet. He made me welcome and then he and Mr. Scott made themselves comfortable, as if to say, "Go ahead and let's hear you talk." I don't think it necessary to explain that Mr. Scott, on making the appointment, had told the Professor that he was going to be in for some bold remarks





Jacob Avshalomov's Evocation for Solo Clarinet and String Orchestra was the opening piece on Broekman's program. Avshalomov, a member of Local 802, is on the music faculty at Columbia University.

overlaid with extended oratory. I obliged. I talked, and it was, I blushing admit, one of my better efforts. When I had finished, Professor Fairchild, to make quite sure of the essence of what I had said, asked me: "You want to rehearse unplayed modern American music in public, you want to talk to the audience, you want to have the composers talk to the audience, some of the audience talk to the composers and one or two critics sum up their impressions of the works that have been rehearsed?"

"Yes," I answered, "but the rehearsing is the

most important part. The true music lover loves 'inside' music, he wants to know how it works, how it is put together for performance and while he watches and hears it he gets a chance to become familiar with an important new work which for many reasons never might have received a performance."

"What would you call these rehearsal concerts?" the Professor asked me.

"We haven't given it a thought yet," I answered.

"Well, from all you tell me you ought to name it 'Music in the Making.'" Scott and I looked at him in astonishment. He couldn't have come closer to the very core of our concept.

"I like the idea very much," continued Professor Fairchild. "I feel it as a step forward and anything that moves us ahead we must help. Now how many concerts can you do?"

I have always been told that business knows how to make decisions but that academic circles—those professors—are very slow-moving.

It has been my lot to propose new ideas to advertising agencies and the like and if I would come in today with an idea of, say, televising commercially the next atomic explosion, I might



The Cooper Union Auditorium, looking toward the stage. Here on Sunday evening, February 8th, Professor Johnson E. Fairchild once more introduced Local 802's seventy-piece orchestra to play new music under the baton of David Broekman.

get, after innumerable conferences and meetings, a decision in principle after some four weeks of hard going. And here one man, and a professor of the Division of Social Philosophy at that, had given me an unqualified yes and a title after I had been in his office a comfortable fifteen minutes. Not only yes, but he had asked me how many concerts I could give. That, of course, was a difficult question, since Tom hadn't given me much time to check with the musicians' union. I didn't know whether I could give any concerts. But I didn't let that stand in my way, or rather my friend Scott didn't let that stand in his way. He spoke up for the first time to assure Professor Fairchild that I was going to ask the "boys" at the union and that I was a good talker. "In fact," he concluded, "he told me so himself. He told me he could get an orchestra for this series."

"Yes," I said, "I'm sure, that is, I'm pretty sure. Yes, I think I can get an orchestra." I wasn't sure at all. But I should have been sure. When I repeated to the Board of Local 802 the story I had told Mr. Fairchild of the Cooper Union, they agreed to provide a seventy-piece orchestra for monthly concerts during the winter and spring.

Now my problem was to find new music, with parts available, of a kind to stir up the audience and the critics. I had talked myself into it; now I had to put on a real show. I had to find out if the formula for breaking the traditional stodgy concert hall pattern would really work: to have composers present, free to talk back to the critics, who would be there to practice their craft (no pun intended), and—crowning touch—a stirred-up audience would join in the fray enthusiastically, and orate to their heart's content about the new music they had just heard.

How all this came out is another story. The concerts are only half over, and the chronicling of "work in progress" should perhaps be left to other hands. What we really hope, of course, is that paying jobs for professional musicians may come out of this new audience-composer-critic participation formula for concerts.

George Drumm Still Marching Along

At 78, the one-time orchestra conductor at the St. Louis World's Fair of 1904, is still writing band music and getting his pieces played by radio and TV.

AN OLD-TIMER still going strong is in some ways a misnomer for George Drumm, for while he is still going very strong his appearance, spirit, and vigor belie his seventy-eight years. He has not yet given in to telltale "dear dead days" reminiscences, but rather looks back over the years with much amusement and verve.

His long and varied career as a musician has taken him from his native Germany to Ireland and across the Atlantic to America. He was born in 1874 in the Rhenish Palatinate, which borders on Alsace Lorraine. He began studying the violin at the age of seven, and at fourteen took up several wind instruments. Four years later he devoted himself to the mastery of musical theory and composition—all self-taught.

His ambition to play in a theater orchestra was realized when, at the age of twenty-four he became associated with the Theater Royal in Dublin, and later with the Empire Theater. Subsequently, for three successive years, he won first prize in the Dublin Musical Festival with

amateur bands which he had directed for only a few months.

After acting as musical director in the Vice-Regal Court of Ireland, Dublin Castle, his fame reached America, and he was engaged to direct the orchestra of the Louisiana Purchase Exposition at the St. Louis World's Fair in 1904. He traveled over on the same ship as John McCormack, and helped him stage the captain's concert. He became an American citizen in 1911.

Mr. Drumm (or as he puts it, "Can you beat that?") has devoted most of his talents to composing and arranging for concert bands.

Among his works in this field are his own arrangement for the Prelude to Lohengrin, and his original compositions including *Irish Patrol*, *Meditation*, *Springtime*, *Rookies March*, *Hail America* (for chorus and orchestra or band), *Reverie*, and *Irelandia*. *Meditation* was recently performed over radio station WQXR in New York by the Sylvan Levin orchestra.

Not long ago Mr. Drumm delighted in reading about a village marching band described in

a book by A. J. Cronin. Drumm remembered the village from his younger days in Ireland. What tickled him was that the band referred to by Cronin was one that Drumm had led.



GEORGE DRUMM



VING MERLIN TROUPE
On Nine-State Tour



BILL CASON
Radio Station WWL, New Orleans, La.



EMIL RICHARDS
Adajian's Serape Room, Hartford, Conn.

EAST. The Art Foxall Quintet has been held over at the Crescent Hotel in Waterville, Maine. Foxall was formerly featured with Ivory Joe Hunter . . . Dave Brubeck goes into Boston's Storeyville on February 16th for one week. On the 23rd he goes up to the Colonial Tavern in Toronto . . . Joe Holicker and orchestra stay on at the Broad Cove Ballroom in Hingham, Mass.

Jay C. Higginbotham and his jazz band featuring Rex Stewart appearing on Sunday afternoons and every night except Mondays at the Savoy Cafe in Boston. On Monday nights Art O'Neil and his Cellar Dwellers take over at the Savoy . . . Tenor saxist Allen Eager, who recently finished a run at the Hi-Hat in Boston, is now on a tour of jazz clubs with his own group.

Ving Merlin augmented his popular all-girl violin troupe from four musicians to thirteen for his forty-city concert tour begun February 9th in Winston-Salem, Mass. Nine states are included in the itinerary, encompassing the entire South and reaching as far west as New Mexico. Although the ensemble does "pop" music this tour will be devoted to the concert side and will include Merlin's new violin composition "Open String Concerto." They've also been doing a lot of TV guest shots in New York City.

The Emil Richards Quartet, which was booked into Adajian's Serape Room in Hartford, Conn.,

WHERE THEY ARE PLAYING

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

in September, remains there until March. Personnel includes Emil Richards on vibes, Joe Porcaro on drums, Dave Mackay on piano, and Ortiy Walton on bass. All the boys play with the Hartford Symphony . . . Elliot Lawrence doing one neters in the East.

The Douglas Duke Trio featured at Frank Dailey's Meadowbrook in Cedar Grove, N. J., until February 19th . . . One-neters on the East Coast include Duke Ellington, Lionel Hampton, and Jesse Powell.

Funny Payne and his orchestra started their fifth year at the S. S. Club in Pittsburgh, Pa. The boys have been together for nine years . . . Johnny Sparrow plays the Moon Glow in Chester, Pa., February 2nd to 15th. On the 16th he opens at the Top Hat in Dayton, Ohio, for

one week . . . Myrtle Young and her orchestra doing club dates in Pennsylvania.

Drummer George McDermott, owner of the Casbah Club in Newburgh, N. Y., is conducting weekly jazz concerts at his establishment . . .

NEW YORK CITY. Sol Yaged and his trio now at the Hotel Somerset in New York City. On Sunday afternoons he does a series of jazz concerts and broadcasts at Bill Green's Rustic Lodge in New Brunswick, N. J., featuring modern music vs. Dixieland music. He's had such names as Jimmy McPartland, Buck Clayton, Max Kaminsky, Don Elliot, Oscar Pettiford, and Henry "Red" Allen . . . Buddy Johnson scheduled for Manhattan Center February 12th . . . The Nocturnes on at the Hotel Statler.

Buddy De Franco plays Snooky's from February 13th to 22nd. On the 23rd he opens at the Blue Note in Philadelphia for one week . . . The Jackson-Harris Herd, featuring Chubby Jackson and Bill Harris, also plays Snooky's February 9th to 22nd.

The Soft Winds Trio returns to New York City after eight months at the Darbury Room in Boston. The trio, which features Bonnie Wetzel on bass, Lou Carter on piano, and Herb Ellis on guitar, will concentrate on recordings and television appearances . . . Machito closes at the Birdland on February 11th.

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A FOOL SUCH AS I	Robbins	OPEN YOUR HEART	Longridge
A LITTLE LOVE	Miller	OUTSIDE OF HEAVEN	B. V. C.
A SHOULDER TO WEEP ON	Laurel	SAY IT WITH YOUR HEART	Felst
BECAUSE YOU'RE MINE	Felst	SECOND STAR TO THE RIGHT	Disney
BE FAIR	Weiss-Benjamin	SLEIGH RIDE	Mills
BYE BYE BLUES	Bourne	STAY WHERE YOU ARE	Broadcast
MY FAVORITE SONG	Gold	TAKES TWO TO TANGO	Harman
DON'T LET THE STARS GET IN YOUR EYES	Four-Star	THUMBALINA	Frank
EARLY BIRD	Robbins	TILL I WALTZ AGAIN	Village
GIVE ME YOUR LIPS	Harms	TRYING	Randy Smith
GLOW-WORM	Marks	WALKIN' TO MISSOURI	Hawthorne
HEART AND SOUL	Famous	WINTER	Remick
I'M NEVER SATISFIED	Simon	WHY DON'T YOU BELIEVE ME	Brandon
KEEP IT A SECRET	Shapiro-Bernstein	YOU BELONG TO ME	Ridgeway
LADY OF SPAIN	Fox	YOU BLEW ME A KISS	Miller
MISTER TAP TOE	Montclair	YOUR MOTHER AND MINE	Disney

The New Secretary of Labor, Martin Durkin

MARTIN P. DURKIN, the new Secretary of Labor, will be the fourth trade unionist to hold the office. Mr. Durkin is an entirely credible choice to be Secretary of Labor for the Eisenhower administration, even though he is a Democrat and was a strong supporter of Adlai Stevenson during the campaign. He had eight years of experience in running the labor department of the state of Illinois, most of the time under a Republican governor. He showed himself in those years not only a very competent administrator, but a man with a great deal of skill in getting through good labor legislation. He is, therefore, eminently qualified when it established the Department of Labor to represent the trade union interests in our national councils, and to develop and administer a department which should do for labor what Commerce does for business and Agriculture for the farmer. Also, during the years when he served under Democratic Governor Henry Horner, and Republican Governor Dwight Green, he knew how to focus steadily on the main interests of labor and keep politics at a minimum.

He comes to his new post from a nine-year tenure as president of the AFL's United Association of Journeymen and Apprentices of the Plumbing and Pipe Fitting Industry of the United States and Canada. Before that he was international secretary-treasurer of the plumbers for two years. He was also business manager of Chicago's Local 597 of the plumbers from 1921 to 1941. It was during the last eight years of his post with the local that he also held the cabinet job in Illinois as Director of Labor for the state.

In Chicago, Mr. Durkin established his reputation as a skilled negotiator, able to maintain clean and efficient operation even under the most checkered circumstances. Certainly this long experience in the everyday business of a large local will prove invaluable in connection with policy decisions in the Department of Labor, for it will mean that the Secretary understands the importance of the work of the various bureaus of the department as these bear upon local trade union life.

Alike in public service and in trade union administration, Durkin is known as a man who is able to delegate authority without losing track of what's happening. He knows how to keep himself free from routine burdens in order to have time to make policy decisions.

He thus comes to the cabinet as the only member in it, except the new Secretary of State, John Foster Dulles, who has had long experience in operating a government department of the type he is taking over. All the other members of the cabinet of course represent business interests. Charles Wilson is president of General Motors. Mr. Dulles has been legal counsel for the Rockefellers and for many foreign banks. Mr. Humphrey is the chief financial organizer and president of one of the largest mining and steel operations. Many will wonder, no doubt, whether Mr. Durkin can hold his own in this company. It should be remembered, however, that Mr. Durkin has behind him the fifteen million members of organized labor. Also, he is used to negotiating with powerful em-

ployer groups, and during the years when he was vice-president of the Chicago Building Trades Council, serving on various municipal boards and commissions, he was quite accustomed to sitting down with big business men in conferences. His manner is quiet and he is far from talkative, which is surely all to the good.

Policies

One of Mr. Durkin's first tasks will be to work out a program for strengthening the Labor Department—which the Republicans promised in their platform they would do. During the last decade the Labor Department has been shorn of many of its early powers and functions. Durkin favors incorporating the National Labor Relations Board in the labor department, leaving the NLRB a quasi-independent status, in order to effect administration economies. He wants the Federal Mediation and Conciliation Service restored to the Department with a quasi-independent status like the NLRB's. Also, he believes that the immigration service should be brought back to the Department of Labor. He holds that labor conditions are strongly affected by the type of labor coming into the country. He also believes that the Labor Department should have a strong role in all matters pertaining to industrial health and safety, now largely a concern of the states.

On the Taft-Hartley Act, which Durkin consistently opposed, supporting AFL demands for its repeal, he still believes that the law has great inherent weaknesses. He believes, however, that labor should now strive to get it amended to make it acceptable to both labor and management. This is substantially the view taken by both the new administration and Senator Taft. Mr. Durkin does not intend himself to propose amendments, but rather to help Taft and the labor leaders iron out their differences.

Mr. Durkin is strongly of the belief that labor groups should not in general look to the government to settle disputes. He is in accord with the belief of the Eisenhower administration that settlements should be worked out by the parties concerned.

Musicians, along with the rest of organized labor, will be strongly behind Mr. Durkin. They will not expect miracles from him, and they know he has his job cut out for him just holding the balance even. Without exception, the men around the table with him in the cabinet room have all been on the other side of the table in bargaining sessions. But his long and seasoned record in all levels of trade union activity, as well as in public labor administration, argues well for his chances. —Leo Cluesmann.

Howard Taubman on Fine Arts Bill

(Continued from page nine)

arts on all matters directly or indirectly concerned with these objectives.

"4. To provide for the establishment, maintenance and operation in the nation's capital of a suitable theatre and opera house dedicated to the fuller growth and development of the fine arts throughout the United States and designed for use by the National War Memorial Arts Commission in the presentation of fine arts programs.

"5. To encourage the development of a strong American theatrical and operatic art through maximum use of the English language in productions assisted under this act."

Far-Ranging

THE proposed bill then goes into detail on the public and private membership of the National War Memorial Arts Commission it would set up and on the way it would function. The bill would empower the commission to take action on a far-ranging front in the arts: to make extensive surveys in the field, to call in expert advice, to arrange for grants, loans and other forms of assistance, to award scholarships and graduate fellowships in the fine arts, to foster interchanges in the arts between the United States and foreign countries, to assist performing groups and to encourage creative work.

The bill provides for the creation within the commission of nine divisions devoted to opera and other forms of music, drama and speech, ballet and other forms of dance, literature and poetry, architecture, motion pictures and still photography, radio and television, fine arts personnel and education and painting, sculpture and other plastic arts.

The bill, which looks toward the eventual creation of a Department of Fine Arts and Education of Cabinet rank, provides for an initial appropriation of \$1,000,000 presumably to undertake the preliminary tasks. It stipulates that in succeeding years the appropriation shall not exceed \$20,000,000 for any fiscal year.

No Great Outlay

CONSIDERING the size of the Federal budget, these sums are not large. Whether they could be appropriated in an economy-minded Congress is to be doubted. Nevertheless, Representative Howell is to be congratulated for thinking along such large lines.

The proposal for a national arts commission is not new. It was embodied in three bills offered in the eighty-second Congress, with a number of Senators standing sponsor. A bill submitted by Representative Howell to encourage fine arts programs in colleges and universities was passed by the last House, but, as he himself has said, "in the Senate it was lost in the rush for adjournment."

There may be room for argument over specific items in Representative Howell's new bill, but there can be no question that his basic principles and objectives are sound. The United States is the only major nation in the world which does not have a Government program for the arts. Possibly we do not need one, although no one knows for sure. The most attractive element of this bill for the immediate future would be to provide the means for undertaking a survey of our resources and potentialities in the arts. That would be the minimum good a new commission could guarantee.



Lutherans,* boasts a student choir (mostly sons and daughters of Scandinavian farmers) which has raised the standard of choral singing throughout the whole United States. The annual St. Olaf Music Festival, held the third week in May, includes not only concerts by the choir and the college band, but performances of 500 to 1,000 singers, many of them from the Twin Cities and surrounding towns. The Choir at Concordia College (Moorhead) at its Christmas Concert this year, handled reservations for 11,000 persons from six states. Rochester's citizens—as well as the health-seeking visitors who trek to this clinical town from all over the world—align themselves, either as performers or as listeners, with the Mayo Clinic Chorus, the St. Mary's Student Nurses Chorus, the Kahler School of Nursing Chorus, or the Rochester Male Chorus.

Some sort of coalition with choral groups is the policy of most of the symphony orchestras of the State. *Messiah* presentations are as integral a part of the calendar as the January blizzards. Since each of the members of Minnesota's hundreds of choral ensembles is a home-towner, the featuring of these groups is a sure-fire audience magnet. Thus it was natural that last year when the Duluth Symphony Orchestra was underwritten by the Coolerator Company, with tickets distributed to the firm's 4000 employees, conductor Hermann Herz should have signed on the forty-voice Coolerator male chorus, directed by Robert Ekstrom, as a particularly potent magnet. Nor was it at all surprising that the Minnesota Symphony Orchestra, founded officially in 1903, should have been the offspring of a choir—the "Filharmonix," founded in 1892 at the impulsion of that city's heavy German and Scandinavian populations.

In those early days it took pioneer stamina to bring into being any sort of musical organi-

GET together any dozen or so Minnesotans and you have a choir. For it was the Scandinavians, famous for their singing societies; the chorale-minded Germans, the folk-singing Finns who were first attracted to the rich-soiled and deep-forested region of Minnesota. So if the wind swaying through the wheat, the swish of coarse-grained snow, the rhythmic stroke of the lumberjack's axe, and the Indians celebrating in song and dance the return of the sun



Rochester Symphony Orchestra, Harold Cooke, Conductor

or the wild-rice harvest, did not induce early settlers to raise their voices in song, their heritage did. In Glenwood the Norwegians and Swedes specialized in music of Bach in their Lutheran Churches, keeping the development of music apace with their famous fish hatcheries. The Danish settlement of Tyler, from the early 1870's, has centered evening entertainment around *sanglege* (singing games). Norwegian Olive Fremstad coming as a child to Minneapolis, started her career as a singer in the Church of the Redeemer. The Chorus at the State University which normally has from 250 to 300 voices performs concerts quarterly under the direction of James Aliferis. St. Olaf College, founded in Northfield by a group of Norwegian

zation. But pioneers Minnesota had plenty of. For individual enterprise Germans became especially noteworthy: Hamburg-born Ludwig Harmsen who became Minneapolis' first outstanding orchestral conductor; Frank Danz, hailing from Darmstadt, who began in 1877 to lead the Great Western Band Orchestra in St. Paul; bluff Richard Stumpf, who in the late nineteenth century directed the Minneapolis Harmonic Society; Herman Emil Zoch, who pioneered for classic piano repertoire; Carl Lachmund, who organized one of the earliest youth orchestras; Heinrich Hoewel who in 1890

* Lutherans since the sixteenth century have considered choral singing an integral part of their church ritual.

Music in

founded the Minneapolis String Quartet; Anna Eugenic Schoen-René, who in 1893 arrived from Europe "in a state of dynamic ill-health," organized and conducted the University of Minnesota Choral Union (her sister was a teacher at the University), staged festivals and served as an adviser in public school music.

With all due credit being given to contributors from European countries, still Canadian and Yankee impact on musical developments in Minnesota is not to be underrated. The famous singing family of Hutchinson (Asa, Judson and John) who founded the town of that name in 1855 were Yankees. Violinist Alfred Shuey who assisted in organizing various musical enterprises in the Twin Cities came from Canada in 1866. Around 1911, the Yankee



University of Minnesota Choral Union, James Aliferis, Conductor

composer Carl Ruggles shook the academic dust of Harvard off his heels, and headed for Winona where he founded an orchestra, placing Christian Timmer, lately of the Concertgebouw Orchestra in Amsterdam, in the concert master's chair. This orchestra toured the State as far back as 1912.

Taken in Stride

Touring has always been one of the favorite occupations of musical organizations in Minnesota, this probably another heritage from *wanderlustig* countries. The St. Olaf Choir has toured not only the United States, but Europe. During the current month the Concordia Choir of Concordia College, Moorhead, is touring the East, appearing in Toledo, New Haven, New York City (Carnegie Hall) and Washington, D. C. In 1949 it toured Norway for six weeks. Fifteen of the twenty-one professional bands in New Ulm (the German element here has contributed to this town its three chief industries: brewing, milling and old-time dance bands) travel throughout the Upper Midwest. One of the oldest of these bands, the Six Fat Dutchmen—they now number eleven members, none of whom, with the possible exception of leader Harold Loeffelmacher, is fat—average 350 one-night stands a year. Last year they travelled 9,000 miles. Known throughout the Middle West is the Whoopie John Old Time Band, based in St. Paul. The Minneapolis Symphony Orchestra began its tours in 1907, covering not only the home State, but, in 1912, trekking as far as New York to invade the sacrosanct territory of Carnegie Hall. During the early wanderings of such groups, if pianos had occasionally to be hauled by wagons along miry roads; if gas illumination was fitful and platforms rickety; if blizzards threatened and sub-zero weather forced instrumentalists to

Minnesota

play in their overcoats—well, Minnesotans came of pioneer stock. They could take it.

In 1913, the Minnesota Symphony further manifested its pioneering spirit by starting children's concerts, one of the earliest orchestras so to do. Many a citizen today is grateful for early initiation in music via the demonstration method. Children are still given especial inducements toward musical enthusiasm. In St. Paul free instrumental instruction is given in every grade school from the fourth grade through the eighth, this to all interested pupils. The aim is to have a uniformed band with full instrumentation and an orchestra in every junior and senior high school in the city. Instrumental teachers in the high school also give instruction in the feeder schools in the area. All



St. Paul Elks Band, E. L. Zimmermann, Director

under the chairmanship of Anthony L. Chiu-minatto, provides training in music and music education. The instrumental program maintains a strong extension division for pre-college students. Francis N. Mayer is conductor of the College's concert band as well as assistant professor of music and music education. St. Olaf College and the University of Minnesota have instrumental groups comparable in excellence with their choirs. At the Duluth branch of the latter institution, there is a four-year plan of participation in performing groups of the music department. The School Chorus has sung *Pagliacci*, *Cavalleria Rusticana* and the Verdi *Requiem*, with the Duluth Symphony. The Buckhorn Review, a student presentation, features a highly-skilled sixteen-piece dance band.

Merger with Profit

Another youth encourager has been the merging of the Minneapolis Orchestra with University interests. Since 1930 the beautiful and spacious Cyrus Northrup Auditorium has been used for symphony concerts and members of the University are allowed season tickets at reduced rates. This merging has helped also to solve the knotty problem of St. Paul-Minneapolis relationship in regard to musical activities.* The cities' musical activities have always tended toward such a merging. Though already in the early 1870's the St. Paul Musical Society was presenting with a degree of regularity its own orchestral programs, by 1890 Frank Danz with his orchestra (based in Minneapolis) was giving concerts on alternate weeks at St. Paul. In 1906 St. Paul again formed its own orchestra, this conducted by Walter Henry Rothwell. But by 1914 its affairs were in a condition which could only be described as at the winding-up stage. Then the sensible suggestion was made that the Minneapolis Symphony duplicate Friday night per-

formances on Thursday night in St. Paul. Agreement was reached on both sides of the river (the Mississippi roughly divides the two cities) and a dozen or so members of the defunct St. Paul Orchestra enriched the Minneapolis unit. Around 1925 St. Paul was having its Children's Concerts, too. When the Northrop Auditorium became the home of the symphony, the St. Paul adult series was merged with the Minneapolis (St. Paul continued to have its children's series), since the Auditorium was conveniently located and had the capacity to accommodate both cities. In fact this hall has "room enough for the largest single-concert audience of any major orchestra in America."

Again by the middle 1940's, St. Paul had developed, aside from its Minneapolis Symphony activities, a type of symphonic fare unique with it. This was a combination symphony concert and skating show, with all the "pop" enter-



Chorus Aliferis, Director

this strengthens community feeling, as well as brings students nearer their goal of participation in bands and orchestras. A summer program allows beginners to continue their instrumental lessons through the vacation period when leisure time is abundant.

The Matinee Musicale, Inc., of Duluth, has had as its purpose from the start—it was founded in 1900—to give support and encouragement to young artists, and to provide an audience for them. A substantial scholarship fund is offered to assist young Duluth artists in advanced musical study. Composers are encouraged through a yearly program affording local creative works public hearings.

The music department of the high school in Aurora has a forty-eight-piece band and a thirty-piece orchestra which has won State-wide honors. Hundreds of pupils receive instruction in instrumental music in Chisholm. Virginia has an excellent high school band and high school orchestra.

The Universities and Colleges of Minnesota are practically always centers of music. The Department of Music of the College of St. Thomas in St. Paul, organized seven years ago



Todd Park Band, Austin

tainment value inherent in college songs, polkas, "Viennese nights," soloists and audience participation.

Youth is served in St. Paul via a "practice" or "training" group, the St. Paul Civic Orchestra, Thomas Nee its conductor and William C. Marlow, its director. This organization is used as a sort of supply station by the Civic Opera, the Ice Capades, and travelling shows, as well as by the Duluth Symphony and the Rochester Symphony.

Another such group, the Center Symphony Orchestra—conductor, Peter Lisowsky—has also graduated many members to professional organizations. Last year the Music Performance Trust Fund sponsored a concert of this organization at the Payne Avenue Business Men's Association,

*The book, "Minnesota—a State Guide" has this to say of the musical arrangements between the Twin Cities: "Music particularly has been communally enjoyed. From the first when string quartets played in the wooden hotels, when chorals preserved the conglomerate temper of immigrant races and ranged from the intricacies of Gregorian chants brought over by the French Catholics to simple lyrics of the Indians, or Paul Bunyan songs of the lumberjacks and 'whistle-punks,' down to recent times when together they support a symphony orchestra, the Twin Cities have been the united music center of the Northwest."

Duluth Symphony Orchestra, (Insert) Hermann Herz, Conductor



ST. PAUL CIVIC ORCHESTRA

one during National Brotherhood Week for the Jewish Community Arts Group, and a children's concert at the St. Paul Jewish Community Center, with a commentator explaining the instruments and the music.

A similar training orchestra is the newly-formed Civic Orchestra of Minneapolis. Organized by Henry Denecke, who resigned his position as tympanist of the Minneapolis Symphony to devote his time exclusively to conducting, the new group has a three-fold purpose: to supply a training orchestra for young people of the area; to enable work-a-day-ers to perform the traditional orchestral literature; and to afford gifted local soloists a chance to appear with an orchestra.

Five other symphonic groups deserve special mention for their enterprise: the Rochester Symphony, operated under tax funds and popular subscriptions and boasting members from fifteen neighboring communities; the Duluth Symphony, all of twenty years old, made up of doctors, printers, painters, housewives, salesmen and other cross-section citizens conducted by Hermann Herz; the Moorhead (and Fargo, N. D.) Symphony, another twinned unit, conducted by Sigvald Thompson; and the sym-

The Music Performance Trust Fund of the Recording Industry is to be thanked for the opportunity it has given Austin to have music at Todd Park. Here during the summer months a ten-piece band wanders about providing music for the thousands of recreationists. The MPTF also has assisted in presenting "Music by Moonlight," held in Duluth in a natural bowl overlooking Lake Superior. In Ovatonna the Fund enabled Local 490 Concert Band to play three concerts last year, two of them at the State School for handicapped children. The MPTF in Detroit Lakes is used to entertain patients at the Sunnyside Rest Home, Lake Park, teen-age dances, street dances.

Schools form excellent seed-grounds for bands. The St. Paul Cretin High School Band of one hundred pieces has gained fame throughout the Northwest, has indeed won first place for many years in concert music at the State Festival.

The recently organized Trowbridge Symphonic Band—it consists of fifty professional musicians from Local 30, St. Paul, about twenty of whom are Minneapolis Symphony Orchestra players—provides five concerts during the winter season, proceeds of which are used to further summer concerts. Its leader, Eugene Trowbridge, is also director of Playground Bands during the summer months.

Sometimes business and manufacturing interests sponsor bands. Such is the case with the Minnesota Mining and Manufacturing Band of St. Paul, which has been in existence over twenty years. The Shell Brewing Company of New Ulm has taken over sponsorship of that town's "Hobo Band," which in 1951 went to the Minneapolis Aquatennial and gained possession of the Grand Parade Award, a bronze plaque, winning it again in 1952. The St. Paul Post Office Musical Society, originating as a Post Office employees group under the direction of John Rodenkirchen, recently celebrated its thirtieth anniversary.

Dance bands in the state often function in novel ways. Local 434 (Detroit Lakes) has

originated the clever idea of forming "The Pinch-Hitters," a combo available when a call comes in on short notice and other bands are working. In Arlington, Clem Brau is the leader of two entirely different bands: the Clem Brau Orchestra and the Jolly Lumberjacks Orchestra, the former modern, the latter, old time. The bands have played on an average of 310 and 320 dates a year since their forming in 1946. The Minneapolis Symphonic Concert Band—Harry Maddy, contractor, and William Mulbe, Al Rudd and Gerard Samuels, conductors—fills a definite need through their thirty-five concerts presented each season and their performances at opera presentations (*Madame Butterfly* and *Faust* last year) at Lake Harriet in Minneapolis.

Operatically speaking, St. Paul boasts one of the oldest civic opera companies in the country, one founded in 1933, with three different operas given annually. In the season of 1951-52 the Duluth Symphony Orchestra presented *Pagliacci* in concert form.

But Minnesota's first love, vocal music, again emerges in the works of the State's own composers. Folk songs are part and parcel of Arthur Farwell's output—note his *Sourwood Mountain*, his *Dawn*, his *American Indian Melodies*, his *Mountain Songs*. Minneapolis born Herbert Elwell, who builds his instrumental music along vocal lines, states, "For me the best foundation for creative effort is in vocal music." Wesley La Violette (St. James, 1894) numbers among his works a chorale and an opera, *Shylock*. The choral work, *John Brown*, came from the pen of Ross Lee Finney (Wells, 1906). In 1940 at Yaddo, this composer was vocal soloist in his own *Bletheris*. Clara Edwards (Minnesota, 1887) has composed many songs, among them hit parade winner, "With the Wind and the Rain in Her Hair." Ernest Charles (Minneapolis, 1895) has composed songs which have been widely used by concert and radio singers. Operas and operettas form a large part of the output of Arthur Bergh (St. Paul, 1882).

Singing there is still today—in resorts around the 11,000 lakes of the State, and in the forests, singing on the rivers and in the lumber camps, singing in concert halls and on campuses. But now it is singing amplified and enriched by some of the finest instrumental music in our country. The orchestras and bands of Minnesota have become a credit to the Northwest, to the whole United States.

—Hope Stoddard.



Bruce Dybvig Band, Minneapolis

phony orchestras of Virginia and Glenwood.

That secondary function of symphony orchestras, the ability to sprout chamber groups, is especially noticeable in Minnesota. The membership of the Northwest Sinfonietta (founded by Mr. Denecke) derives eighteen of its twenty instrumentalists from the Minneapolis Symphony, and the members of the Flor String Quartet—Flor, Targ, Bagwell, Meltzer—are also of the Minneapolis Symphony.

Fully as community-nurtured as symphony orchestras and chamber groups are the bands of Minnesota. Towns in this State are proud of their municipally supported bands, their fine bandshells. The Austin Municipal Band, under the direction of C. Vittorio Sperati, has been operating under the band tax for nearly twenty years, and has for its place of performance one of the most modern bandshells of the Middle West. Kinney has a Municipal Band, as have Chisholm, Virginia, St. Cloud and Albert Lea.



J. Murray
St. Paul



H. Loeffelmacher
New Ulm



A. Alspach
Duluth



E. Trowbridge
St. Paul



Peter Lisowsky
St. Paul

INTERNATIONAL MUSICIAN

Dorati and the Minneapolis Orchestra

ASK a young conductor to fill Ormandy's and Mitropoulos' shoes. Tell him the symphony orchestra in question has its own greenroom—a place to meet its patrons and fans, to house its library, and to conduct its educational activities—and that the greenroom is attached to one of the greatest state universities in this country. Add that the orchestra grew out of a choral society, that it has always had a close tie-in with opera and oratorio. Finally, in answer to the unspoken question—how about the audience?—mention casually that this lucky orchestra has the warm backing of its community, one renowned no less for its musical enthusiasm than for its lumber and flour products (what, money too!), and you will convince the young conductor that he's dreaming, and that the city and orchestra must be beautiful myths.

A New Chapter

Minneapolis is no myth. Its symphony orchestra is as described, with a long and colorful history. The young conductor who four years ago was presented with a challenge to write a new chapter in this history is Antal Dorati. To appreciate to the full what he has accomplished in his four years on the Minneapolis podium, the reader should know the history of the orchestra—and luckily it has found a chronicler in the music critic of the Minneapolis *Star and Tribune*, John K. Sherman, a reviewer blessed with a novelist's style, who has not lost his gusto in acquiring discerning musical taste. Since this book is reviewed fully elsewhere in this issue (see page twenty-eight), we can properly concentrate here on the *present* phase of the orchestra, and on what has happened—and is still happening—during Dorati's conductorship.

It is not true that as the conductor, so the orchestra. But it is arguable that a quite varied experience was needed by a new conductor who was to take over the highly skilled and resourceful group of instrumentalists whom Ormandy and Mitropoulos had assembled.

Made to Order for the Job

Actually, Dorati's career up to the time he went to Minneapolis had fitted him to tackle this new assignment.

Music has been the life of Dorati, who is still in his early forties. Born in Budapest, he was trained as a conductor, pianist, and composer in the city's Academy of Music, under some of Hungary's most distinguished composers, including Bela Bartok and Zoltan Kodaly. He was only eighteen when he was named conductor of the Royal Opera House of his native city,

and at twenty-two he became assistant to the late Fritz Busch at the Dresden Opera House. The following season he became musical director and chief conductor of the Municipal Opera, where he remained through 1932, also guest-conducting throughout central Europe.

With the Ballets

Dorati joined the Ballet Russe de Monte Carlo during December, 1933, and for the better part of the next ten years devoted himself to the type of musical discipline so essential to a symphonic conductor.

His American debut came in 1937, when, at the invitation of the late Hans Kindler, he took over the National Symphony of Washington for a Beethoven concert. When he returned to this country permanently two years later, he was made director of the New Opera Company in New York.

It was in 1941 that he took up his duties as musical director for the Ballet Theatre, traveling with the company on coast-to-coast tours until 1945. It was during this period that he produced most of his sparkling arrangements for the ballet, among them *Graduation Ball*, *Bluebeard*, *Helen of Troy*, and *Romeo and Juliet*. They have been performed hundreds of times.

Shifting to Symphony

It was because demands for his services as a symphonic conductor increased that he left the Ballet Theatre in 1945. In the fall of that year, the Dallas Symphony Orchestra, having deactivated during the war years, reorganized and invited Dorati to become its premanent conductor. He entered upon his new task with a burst of enthusiasm which transformed the Southern city into a major musical center almost overnight. He traveled 8,000 miles to audition and engage musicians and then plunged into the task of moulding them into a first-rate musical ensemble. Dallas Symphony concerts stepped up to eighty-four during the 1948-49 season, as compared to forty-two during Dorati's initial season with them.

Building and moulding have been the keynotes to Dorati's success in Minneapolis, to which he was called in 1949. He has won acclaim for his ability as a program maker, and his flair rests not on chance luck with audience reaction, but on carefully planned considerations embracing such long-range aims as seeing that each single season presents something from all schools and ages of music, and that the course over a period of years provides his listeners with few repetitions and a well-rounded background in

what the world of music has to offer. Dorati bases his programs each new season on a detailed study of what has gone before. This applies for tour cities as well as to those for home consumption.

When he arrived in Minneapolis he carried on with the same zeal which had characterized his efforts throughout his career. He devoted himself to fashioning the orchestra to his style of rich presentation and to helping create in the community even a greater awareness of the value of a great orchestra than had been apparent before.

On his principle of using contrasts as between one season's programs and the next, Dorati has presented such contemporary works as Alan Shulman's *Laurentian Overture* and Respighi's *The Birds*.

Soloists

The orchestra appears regularly in Northrop Auditorium on the campus of the University of Minnesota. On its roster as assistant conductor is Gerard Samuel, a student of the great Joseph Joachim, and a former member of the Rochester Philharmonic. Samuel has also studied under Hindemith at Yale and Koussevitzky in the Berkshire Music Center, where he conducted the premiere of Stravinsky's *Symphony in Three Movements*. The concertmaster, Rafael Druian, has performed ten of the top concerti for his instrument with the orchestra in the past three years. Waldemar Linder, the principal horn player, is a well known soloist, too.

The Minneapolis Symphony Orchestra each season has ten concerts for children which are heard by more than 35,000 youngsters. Dorati feels that at children's concerts there should be no lengthy explanations nor historical background in the concert hall.

It is Dorati's firm belief that a great orchestra must be a definite part of the community in which it operates. In seeking to keep in touch with his audience at all times, he talks to as many people as he can. He attempts to find time to speak at meetings, to go to the schools and talk to the children—wherever he can get an idea from the people.

The Minneapolis Symphony Orchestra celebrated its fiftieth anniversary in 1952. Musical organizations from all over the world sent their good wishes in recognition of its high standing. The conductor and players alike are starting on their second half-century with full confidence in each other and in the future.

—S. S. S. and D. R.

THE MINNEAPOLIS SYMPHONY ORCHESTRA





NEW YORK, N. Y. From Local 802, New York, is the Roccaforte Quintet. Left to right are: A. Lubrano, J. Roccaforte, J. Fredrics, J. Genell, F. Cambria. They're one-nighting now.

Traveler's Guide to Live Music

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.



SAN FRANCISCO, CALIF. Organized in 1948, Two Beaux and a Peep have been playing hotels and bases throughout the country. They are: Roberta James, Bob Bates, and Walt Ullner.



MIAMI BEACH, FLA. The Vo-Callions will be holding forth at the Club Dixie here until June. Left to right, the boys are: Frank Wantuck, Eddie Paisley, and Bill Mango.



GRAND JUNCTION, COLO. The Tempo Trio has been here for the past three years at the Mark's Macongan Lounge. Left to right: P. Wallisa, R. Weaver, and W. Eaklor.



VERONA, PA. Billy Kay's Greek-American Orchestra holds forth mostly in this and the Pittsburgh area. Left to right: A. Marsico, B. Kay, A. Brandon, H. Ide, and J. Bellinger.



PAWTUCKET, R. I. The Nick Maldo Combo is currently playing at the Warsaw Restaurant here. Left to right are: George Desgrenier, Nick Maldo, Joe Cura, and Bart Ritota.



MILWAUKEE, WIS. Now at the Elbow Room here, is the Bel Trio. All are Local 8, Milwaukee, members. Left to right: Carl Elmer, Ery Ullenberg, and Bob DeBlacy.



ATLANTIC HIGHLANDS, N. J. Artinger's Bavarian Quartet is at the Highpoint Brauhaus. Left to right: E. Emmrich, P. Hirsh, E. Kirsh, and leader M. Artinger.

DIABLO, CALIF. Henry Gallagher Orchestra, Diablo Country Club. Front, left to right: R. Soder, H. Gallagher, H. Lockwood, J. Mascitelli, H. Barnes, P. Searby, B. Bassett. Rear, left to right: R. Vernon, G. Gillespie, R. McFarland, L. Vidmar, M. Pease, and W. Wells.

CLEVELAND, OHIO. Joe Cook and his Orchestra are now at the Tramend Club here. Left to right: C. Senowicz, W. Barlow, H. Kowalski, E. Spray, L. Muhlbach, Joe Cook. Featured with the group are the Hoag sisters. All are members of Local 4 in Cleveland.

NEW LONDON, CONN. Playing an indefinite engagement at the Victory Restaurant here are Dick Rocco and his Band. Left to right: Ed Paquette, Tiny Barberi, Carl Olsen, Jim Lawrence, and Dick Rocco. The boys all hail from Local 285 in New London.



Three American works were included in the "Twilight" concert of the Cleveland Orchestra on February 1st: *A Pagan Poem* by Loeffler; the Pavane from the *American Symphonette* by Gould and music from Gershwin's *Porgy and Bess*, in the arrangement by Robert Russell Bennett . . . A true community orchestra is the Teaneck Symphony made up of housewives, local merchants, doctors, college students and professors, with a scattering of a few who earn their living in some phase of music. The group numbers seventy-five members with approximately one-third from the town of Teaneck and the remainder from neighboring communities. G. Donald Mairs is the orchestra's conductor.



G. Donald Mairs

From February 7th to 15th, San CURTAIN! Antonio became the grand opera center of the Southwest. The offerings in this ninth annual symphony-produced Grand Opera Festival were *Don Giovanni*, *Il Trovatore*, *Rigoletto*, and *La Boheme*. Leading singers took the principal roles: symphony conductor Victor Alessandro was musical director, and the San Antonio Symphony was in the pit . . . The Paper Mill Playhouse in Millburn, New Jersey, is packing them in, with a series of musical hits—the most recent productions *High Button Shoes* and *I Married An Angel*. John Charles Sacco is the musical director . . . A newly discovered opera of Bizet, *Ivan IV*, was recently performed in Berne, Switzerland . . . Benjamin Britten is busy composing an opera for the Coronation, *Gloriana*, the central figures of which will be Elizabeth I and Essex . . . On January 31st and February 1st the premiere took place of Vittorio Giannini's three-act opera, *The Taming of the Shrew*, based on Shakespeare's play. The Cincinnati Symphony Orchestra and the Cincinnati Music Drama Guild between them gave the work a complete stage mounting and a full accompaniment. Thor Johnson conducted, and the cast was made up of local singers . . . Ohio University is offering a prize of \$250.00 for a new opera based on an American subject. Any American citizen is eligible to submit one or more works by May 1st, the closing date for the competition. Inquiries should be addressed to Hollace E. Arment, School of Music, Ohio University, Athens . . . Weber's opera *Euryanthe*, was presented in concert form by The Little Orchestra Society of New York, on January 13th. Thomas Scherman conducted . . . The Huntington Symphony Association in that West Virginia town produced Menotti's *Amahl and the Night Visitors* during the Christmas Season, with resources entirely realized from the town's own talent . . . Indiana University School of Music will present *Parsifal* on Palm Sunday, the fifth consecutive production of the Opera to be presented by this group . . . The Fourth Annual Opera Festival will be held in the Royal Alexandra Theatre, Toronto, February 11th through 21st. Operas to be performed will be: Puccini's

FEBRUARY, 1953

SYMPHONY and OPERA

Madame Butterfly, Mozart's *Così Fan Tutte*, Menotti's *The Consul* (first performance in Toronto) . . . Fritz Reiner on February 14th will lead the first American performance of Stravinsky's *The Rake's Progress* at the Metropolitan . . . The recently announced fund-raising cam-



Boston Symphony woodwinds talk it over. Left to right: John Holmes, Ralph Gomberg, Gino Cioffi.

aign to produce \$1,500,000 for the Metropolitan Opera Association has as its purpose to: (1) effect certain structural improvements in the opera house; (2) meet operating needs in connection with the new production program inaugurated two years ago by the management, and (3) provide for engineering studies looking to a possible new site and new opera house."

On January 19th, the Chattanooga Symphony Orchestra conductor, performed its 100th concert, nearly half of which number (i.e., forty-five) have been under the baton of the orchestra's present conductor, Joseph Hawthorne. From the time of his engagement in 1949 to the present season, the Symphony has changed from a semi-professional group giving three or four concerts a year to a full-fledged symphony of seventy-five musicians playing over fifteen concerts annually in Chattanooga alone, exclusive of tours, and maintaining a year-round business and publicity office. Nine of the orchestra's concerts in the last three years have been free Saturday afternoon youth concerts, given in Chattanooga's 5,000 seat Memorial Auditorium and sponsored by the Chattanooga Times and Miller Brothers Department Store . . . The orchestra has also given a number of full evening concerts outside Chattanooga, and last March toured eight hundred miles to Mobile, Alabama, to perform for the Mobile Civic Music Association as a substitute for the Dallas Symphony Orchestra.

The Indianapolis Symphony Orchestra on January 25th presented a concert in honor of Helsinki, Finland, the entire program transcribed through cooperation of the A. F. of M. and flown to Helsinki, where it was re-broadcast early in February via Radio Station YLEISRADIO, one of the most powerful in eastern Europe. In a letter concerning his arrangements for the concert Mayor Alex Clark of Indianapolis pointed out "the language of diplomacy alone cannot achieve the kind of mutual understanding and respect among the peoples of the world so necessary in these critical times. Our splendid Indianapolis Symphony Orchestra, under Dr. Fabien Sevitzyk, is the finest goodwill ambassador we could ever provide, and is an excellent example of the concern and emphasis we in Indianapolis place upon the cultural aspects of our community living." An invitation has also been extended to the Helsinki Orchestra to record a concert to be played over an Indianapolis radio station at an early date . . . At its January 27th concert the Springfield (Massachusetts) Symphony will feature Eugene Istomin playing Beethoven's Fourth Piano Concerto. On March 24th Alvin Rudnitsky, the orchestra's concert master, will be soloist. The orchestra is now in its eighth season under Dr. Alexander Leslie.

Igor Stravinsky will guest-conduct the New York Philharmonic Symphony on February 26th, and 27th, and on March 1st . . . During January and early February, Vladimir Golschmann conducted the New York Philharmonic . . . John Barnett, associate conductor of the Los Angeles Philharmonic Orchestra for the past seven years, has been named music director for the Symphonies under the Stars series in Hollywood Bowl. The eight-week series starts July 14th . . . Alexander Hilsberg has been given a contract for three seasons more as conductor of the New Orleans Symphony, this the result of his success during his first season with the orchestra . . . Arthur Fiedler, conductor of the Boston Pops Orchestra, was guest conductor of the San Antonio Symphony on January 10th . . . Stanley Cayting, the new conductor of the Bangor (Maine) Symphony—he succeeds Dr. Adelbert W. Sprague, who is



Stanley Cayting



John Barnett

retiring—was a former member of the Cleveland Symphony, as well as conductor of the University of Maine Symphony Orchestra. He has played in the Bangor Symphony Orchestra since 1922 and has served as Concertmaster since 1934. He is Director of the Northern Conservatory of Music . . . Fritz Reiner has been engaged as musical director of the Chicago Symphony for three years.

(Continued on page twenty-nine)

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GUIDE TO

Accordion Playing

By ALFRED MAYER

BASS BUTTONS AND THEIR RESULTANT TONES

THE left hand on the accordion offers even more complexities than the right (See May, 1952, page 22). There are varying assortments of reeds in use, but five are considered standard in number. (Fewer sets are used for weight and economy and a larger number for special effects.)

The names of the various reeds are not as definite as those for the right hand. On most accordions there is scope for great selectivity in the right hand; but until recently there hasn't been too much selectivity in the left hand. Due to the lack of abundance of available shifts, the reeds in the left hand generally are not referred to by name. I shall illustrate them from the lowest to the highest, and number them from one to five.

At Example 1 I have illustrated the various sets of reeds.



Reeds one, two, four, and five are all shown as ranging from C to B. (In the past, instruments have had ranges from A, G, and varying other pitches. Many of us have attempted to get all the manufacturers to make their instruments uniform. One of our great difficulties has been the difference of approach and opinion on the European continent. There is an international organization known as the International Confederation of Accordionists which is making an honest attempt to reach some logical conclusions.) At any rate, the range shown is the most commonly used in this country. Should the reader have an instrument that differs in any way from the one shown here, he should make the necessary adjustments in thinking to conform with what I have to say.

These five reeds are what we have to work with. What they produce is the great asset of the accordion, but they have also caused much confusion. The sounds emanating from this section of the instrument are controlled usually by 120 buttons. The first two rows directly adjacent to the bellows are called the *bass* buttons. From top to bottom they are arranged a fifth away from each other (in the manner of the circle of fifths). Progressions in fifths, consequently, are very easily produced. The instrument was constructed, more or less, for diatonic harmonies. Chromatics ordinarily cause a problem.

The second row of buttons is called the fundamental row. The first row is known as the counter-bass and is arranged so as to be a major third away from every fundamental bass. No indication is shown in music for fundamentals, since that is where the player usually plays. The symbols in use to indicate the counter-bass are shown at Example 2.



The first symbol is quite common, but it is also a musical symbol denoting a *tenuto*, or *hold*, and consequently leads to confusion. I favor the second symbol because it has no musical meaning whatsoever outside of accordion circles.

When all the reeds are sounding (or, when the instrument is playing "full"), by depressing the C bass button with *one* finger, we get the resultant tones as shown in Example 3, above. This is phenomenal when compared to the piano. It takes *both hands* on that instrument to produce the same sounds! These tones can be played chromatically up to B, a total of twelve half-steps within the octave. For the thirteenth tone, the accordionist ordinarily plays the same tone on which he began,

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in this instance, C. Because of the various octaves above the lowest, fundamental tone, this will sound satisfactory to the listener. On closer scrutiny, however, it will be found to be inadequate. Unfortunately, the training of accordionists hasn't made them pitch conscious. I have seen some of the finest musicians spend years in perfecting transcriptions of good music, and, because pitch was not considered, I regard their efforts, for the most part, as wasted. Their only intent was to reproduce the tone in their limited one octave scope, regardless of what octave it originally appeared in.

In Example 4 above you can see a few passages as written and the way accordionists would make them sound. More and more instruments are appearing on the market with shifts in the left hand, and, with the proper knowledge and use of these couplers (as they are called in Europe), the octave can be lengthened and extended beyond the original twelve tone range.

Example 5 shows what can be done with most accordions merely by using *one* switch:



This will cause reeds one and three to be shut; only two, four, and five will sound. Now almost two octaves can be played from C (the third C will be missing) and octave changes can be manipulated quite easily. This shift is found on most instruments. With a multi-shift instrument, many possibilities are offered.

In reality, the first accordions were not capable of producing single reed sounds in the left hand. The lowest reeds were slow in responding, and the additional octave repetitions above were for the "starting" of the pitch to help the lower reeds get sufficient air from the bellows to sound. By themselves, the low reeds were, and generally are, too slow in response. Instruments are better constructed today, and, with improved arrangement of the reed blocks, they can perform more adequately than in the old days.

It must be taken into account that since the right hand can now select any reed or combination of reeds, the left hand must match it with something suitable. For instance, if the right hand were playing a single reed—say the piccolo reed—and this were accompanied with the *five* reeds in full on the left hand, you could readily imagine what would be heard: the left hand *only*.

I would like to show, then, what can be produced with a multi-switch left hand. Of course, there is the "full," with the emphasis on the low sound and as much cutting off as is possible of the high and "overtoneish" sounding reeds. I like this switch when I want a low sound without too much volume.

Example 5 again would suffice for the next octave; it is also softer than full since three reeds are playing. The question that comes to mind is, "Is this actual pitch, with the other octaves sounding above?" Well, the lowest reed will sound out the fullest and establish itself as the fundamental, whereas the other tones will fade into the background as overtones of the fundamental. As in the right hand, the lowest reeds have the quality of predominating.

Example 7 above with its resultant tones is the next shift. This consists of reeds four and five and represents the octave from middle C to B.

Example 8 above is the fifth set of reeds sounding by itself. This switch and the example in 7 are both very weak and will not be heard well if covered up by something low or full in the right hand. I prefer these switches for playing the melody in the left hand with a low, sustained or arpeggio-like accompaniment in the right hand as in Example 9:



Example 10 shows the switch producing the low set of reeds plus the two highest sets. This sound is of a low fundamental with an overtoneish cast to it. To my ears, it sounds a little hurdy-gurdyish, or calliopish. If understood properly, it can be used to great effect.

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TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

To Albert Dione, Jr., W. Warwick, R. I.: I penciled the way your measures should be written and have mailed them to you. Trust you will find them in order. Thanks for the quote from the Barrett Deems solo you heard. He is in town as this is being written and sends you his regards.

The things Barrett does to a poor unoffending set of drums shouldn't be done to a dog! Yesterday he sat down to my set, ducked his head down, stuck his elbows out and, for some twenty minutes proceeded to lay down a barrage of beats on drums, tom toms, cymbals, *et al*, that for power and speed made some of the battle scenes on television seem calm and peaceful in comparison.

The payoff occurred when, straightening up to catch his breath, he gazed innocently at the gasping onlookers and, with a perfectly straight face, uttered that classic phrase, so prevalent among musicians: "I could do much better if I were in practice!"

The figure below, marked A, shows the sticking of one of Barrett's pet figures. At fast tempo it is very effective:



The B example is one of his warm-up exercises. Of course, I assume he doesn't use it at present for, "like he said," he is *out of practice*. Joking aside, this so simple figure, practiced in the right way, can become a man-killer. The right way, according to Barrett, is to tackle it at top speed and continue without interruption for anywhere between five and fifteen minutes:



VISITING FIREMEN

Other percussors to pass through this great metropolis recently and clutter up my studio with paradiddles, ratamacues, Latin beats, and such, include my old friend, Bill Street, who, aided by his buddy and former pupil, Hugh Robertson, carries the banner, percussively speaking, for the Rochester, New York, orchestra. Then there was Brother John Rowland, with the Buffalo orchestra, and still another New Yorker, Sam Ulano from New York.

This Bill Street, currently teaching at the Eastman School of Music, could, if he were so inclined, boast of an imposing array of pupils who have really made the grade. Indulging in a habit affected by so many of us musicians—that of poking fun at ourselves and our mode of earning a living—Bill wisecracks: "Who cares about drums, anyway? *Drums ain't never took serious!*"

Sam Ulano, during his visit, made a statement that I liked very much. Said Sam: "The drummer doing g.b. today, must possess three essentials. He must *read*, he must *execute* and, finally, he must *improvise* on the drum set itself. One essential is not enough. Neither are two."

The particular emphasis that he placed on *reading* was gratifying to me, for I have encountered so many amateurs who, seeing some of our modern name drummers playing without apparent reference to a drum part, have concluded that these artists either cannot read or do not have to. Of course, this is not the case.

It follows that said amateurs, impressed with the glamour of modern drumming, think that any teacher who insists on their learning to read must be an old fogey or worse, if there can be anything worse. And here is where the Ulano pronouncement on reading packs a real wallop for, far from being an old fogey, this individual is one of the most modern of the moderns, with ideas on new sounds and techniques sprouting

out of his mind by the dozens. "Some are good, some are bad," observes Sam, discussing ideas, "but someone has to try them out to find what they will do."

Well, adds GLS, many ideas have been worked out through that good old rule of *trial and error*. We are told that the illustrious Thomas A. Edison who, while not a member of the drumming fraternity, did quite well for himself in other lines, failed in many minor experiments before achieving one of his major successes.

SIX AGAINST FOUR

To Robert McCue, Kingston, New York: Your breakdown of quarter note triplets against four beats in *alla breve* is okay and appears below. It represents one of the several ways this figure may be analyzed, and it is a good simple way too:



As written

As played

THREE AGAINST FOUR

I have added the following example, showing the half-note triplet in *alla breve*, broken down similarly:



Written

Played

ANALYSIS COMES FIRST

To several who wonder if such and similar figures are to be played "from sense," the answer is: Why, of course! At normal playing tempos they must be. However, there are many who in the beginning

do not possess the "sense" to execute these figures at sight and, for these, sense must be developed (gradually, oftentimes) by mathematical analysis at slow, slow speed—analysis perhaps following the lines of that above.

Study at slow speed is the answer to a drummer's prayer in the mastery of figures requiring co-ordination of hand and foot action, notably in rumbas, sambas and mambos—figures that often baffle even the experienced sight-reader.

MORE WARMER-UPPERS

Examples 1 and 2, below, written especially for this column, will be found to be good for building up the action of that weak hand. While these, like most other exercises, may be speeded up, they will do their work best through uninterrupted reiteration at a medium, steady, tempo:



"MAKE FULL USE OF YOUR DYNAMICS"

A timely thought comes from Dr. Paul Gelrud, Chairman of the Department of Music at North Carolina College, in answer to a recent letter to which I added the P. S.—*What are your sentiments on the average percussion section?* And the good doctor is so right when he points out that more music would be forthcoming from this section if it were

(Continued on page twenty-five)



IRV KLUGER Chooses

Leedy & Ludwig

Irv Kluger, top

Leedy & Ludwig drummer

for many years, is presently handling

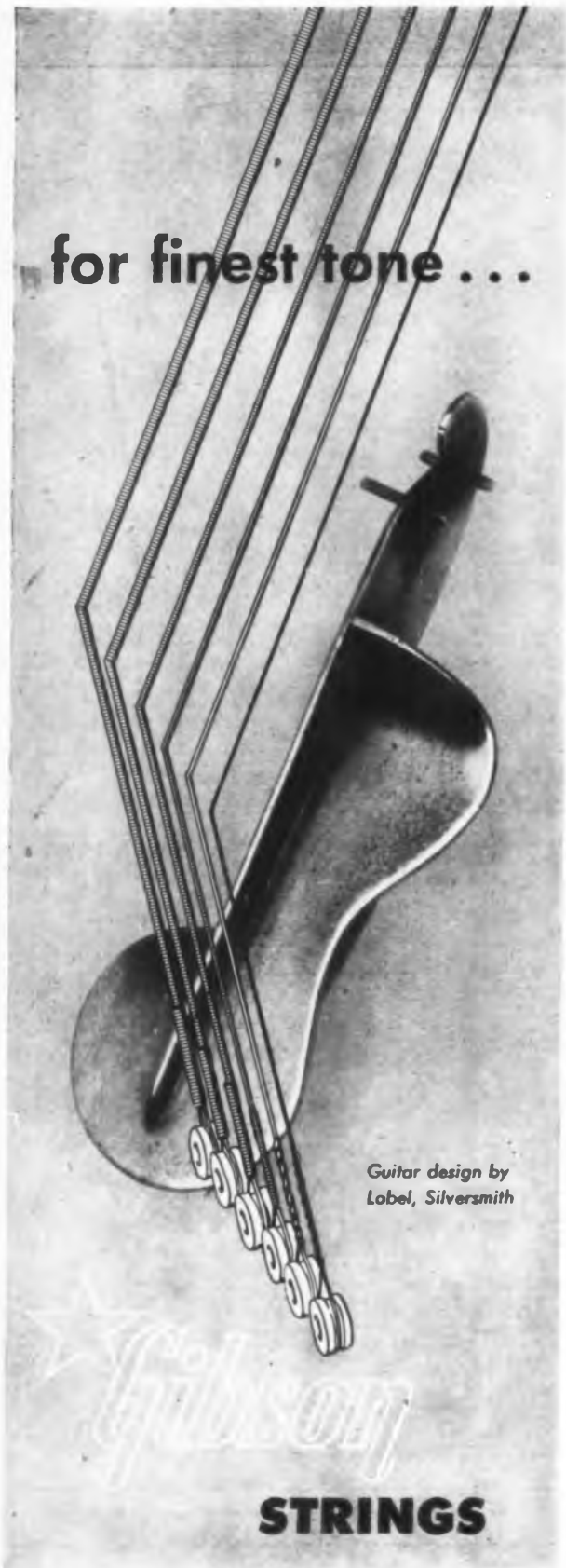
all percussion duties with the New York musical show hit, "Guys and Dolls." Formerly with Boyd Raeburn and Stan Kenton, Irv says, "My Leedy & Ludwig equipment is perfect for every drumming requirement." LEEDY & LUDWIG, Elkhart, Indiana.

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Left: Irv Kluger, shown at his Leedy & Ludwig equipment with Irving Actman, musical director of "Guys and Dolls." See your Leedy & Ludwig dealer for the best in drums and equipment, or write for catalog. Address Department 205.



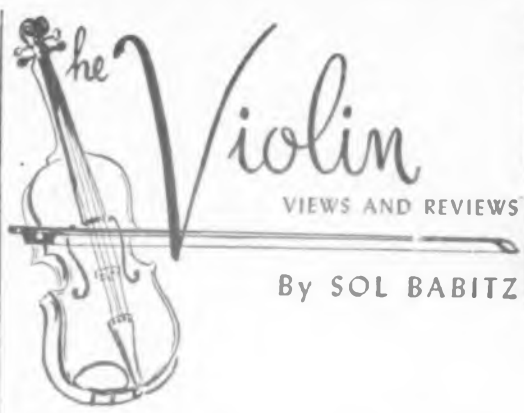
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By SOL BABITZ

**THE RESTORATION OF EXPRESSIVE RHYTHM
IN 17th AND 18th-CENTURY MUSIC**

The fact that in the 17th and 18th centuries it was customary for performers to alter the rhythmic value of certain notes, so that notes written even were played long-short or short-long, has been known to many present day performers ever since Arnold Dolmetsch first called attention to the need for restoring this custom in his book, "The Interpretation of the Music of the 17th and 18th Centuries," published in 1916.



As long as nobody but a few serious students of early performance practice played in this manner, the bulk of modern performers have been "getting away with murder" by playing the early music exactly as written without changing the time values.

However, the number of people who know about this and are starting to use it in performance is increasing, particularly in colleges and universities, and the days of playing the music without expressive rhythm are numbered. In the October, 1952, issue of the *Musical Quarterly* is an article, "A Problem of Rhythm in Baroque Music." This article shows that while about one hundred early writers describe various ways of changing equally written notes into unequal ones in performance, not one writer says anything against this custom. It also shows that much of the early writings on notation and ornamentation can be explained only in terms of unequal notes. Present-day objections to the playing of unequal notes are answered on the basis of historical fact.

With the publication of this article the objective situation has changed. Henceforth, those performers who stuck their necks out and played with expressive rhythm will no longer have to fear that they will be accused of "distorting the music." The historical justification is theirs. Now it is those who continue to play in the modern style who must defend themselves by saying that they are distorting the music because they prefer the modern style to the authentic one. Whoever plays the notes "as they are written" is changing the intentions of those composers who intended that the time values should be changed.

THE UNEQUAL RATIOS

This column does not afford adequate space to describe the details of unequal performance. For this I must refer the reader to my article in *The Musical Quarterly*. However, a general description can be given here.

The contemporary explanations say that the equally written notes are played more or less unequally—Quantz (1752) says "slightly unequal." This ratio is one which modern performers must learn by practice because they are not trained to play in this manner. A good way to learn is to subdivide two notes by five giving three to the first note and two to the second—practicing the following scale:



In counting mentally three for the L (Long) and two for the S (Short) the effect may be rather mechanical; but after some practice of

INTERNATIONAL MUSICIAN

this kind the ratio can be produced naturally, without counting, and the effect will be somewhat like that of modern swing, which may account for the modern tendency to swing compositions of Bach but not of Beethoven who did not use unequal notes in performance.

Naturally, not all notes were played in this manner. The ratios varied and sometimes the *short* and the *long* were interchangeable at the whim of the performer.

The following excerpt from the *Sarabande* of Bach's Solo Partita in B minor shows the possibilities of adding expressiveness to the music by the use of unequal phrasing:



In playing this version the effect will be better if the chords are played in the 18th-century manner, starting with the bow on the lowest string and quickly crossing over the strings and ending on the upper melody note as in lute and guitar playing.

After playing this excerpt several times with unequal phrasing, the reader will find that the even modern performance sounds very square and dry by comparison.

Double dots have been added in the second, fourth, sixth and eighth measures to conform to the rule of lengthening dotted quarters in 3/4 time. These double dots provide a good contrast to the unequal phrasing.

Technique of Percussion

(Continued from page twenty-three)

more carefully guided and sometimes, in such matters as dynamics, restrained.

"I feel too often," he writes, "composers think of percussion only in the sense of *battery*—the more noise the better, without considering that one can 'shoot the bolt' with the maximum of the dynamic range as well as with special effects. One should not have to resort to unusual percussion instruments entirely to produce unusual effects. Why not use the *pianissimo* features of the instruments at hand, as well?"

"I still remember the late Ernest Schelling describing the cymbals at a children's concert of the New York Philharmonic years ago. The effect that impressed me most was not the ear-shattering smash, but the delicate sound produced by placing the rims of the cymbals together on one side (like an open oyster) and quickly but softly rotating the cymbals each in contrary motion to the other. The effect was, in the words of Schelling, 'like the swish of angels' wings.'"

It was Dr. Gelrud whose participation in the experiments on tympani harmonics while studying composition under Paul Hindemith at Tanglewood in 1941 brought these interesting additions to percussion music to the public eye. Although he considers their practicality to be extremely limited, he has, nevertheless, written several compositions in which they are featured, including his *Christmas Symphony* and *Song Without Words*, the latter scored for just tympani and piano.

CHATTER

Martin Snitzer, Philadelphia, muses in a recent letter on the good old days "when we had to drag not only a mess of drums to a dance job, but also a set of bells, to play the choruses and give the cornet player a rest. Then," he adds, "there was the four-tuned cowbell set, wood-block, small hand-painted Chinese tom-tom and that 18-inch Chinese cymbal. We had to read the part but, Brother, how we could fake!"

Marty, now in police work, gives me the lowdown on Bop. "Simple," he writes—"Bop is *Bureau of Police!*"



Escanaba City Band (Michigan), Director, Charles Johnson.

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LOCAL HIGHLIGHTS

QUINCY (ILLINOIS) LOCAL 265, FIFTY YEARS OLD

A celebration of the fiftieth anniversary of the founding of the Quincy (Illinois) Musicians Protective Union, Local 265, was held on January 6th, in connection with the annual installation of officers. The Local's charter was granted January 1, 1903, to W. E. Gillespie, Fred W. Plain, Charles G. Sohn, Pat A. Lenane, Robert Broemmel, William J. Bruening, Charles T. Parker, and William Holschliege, by Joseph N. Weber, president of the American Federation of Musicians at that time.

The officers installed were: president, Nicholas Musolino; vice-president, John Musolino, Jr.; secretary, Carl A. Landrum (this is his thirteenth



Officers of Local 265, Quincy, Illinois. Left to right: Carl Landrum, Nicholas Musolino, E. Robert Maier and Frank A. Malambri.

year in that office); treasurer, E. Robert Maier; trustees, Frank Malambri, Paul Bucklo, Virgil Timpe; and sergeant-at-arms, John Schultheis.

In addition to a handsome floral piece, President James C. Petrillo sent the following telegram in honor of the occasion:

"Your local has been chartered in the American Federation of Musicians for fifty years. During these years your organization has been an asset to the American Federation of Musicians and we congratulate you upon your fiftieth anniversary."

THAT GOPHER BAND!

The Gopher Band of Local 73, Minneapolis, Minnesota, was organized in 1935, not only in hopes of securing more band work, but also to acquaint the public with the group—that is, to show the folks around town what could be offered to them in the way of musical entertainment.

Since then, the aggregation has played engagements such as the Zuhrah Temple Shrine Circus, the Feature Band State Fair, and the General Motors Auto Show, as well as their regular eight-week season for the Minneapolis Park Board and other local affairs.

Organized originally as a concert band, the Gopher Band changed



its program to include more novelties, as the audience, in large part, consisted of children. Typical features now are marches, Strauss waltzes, and Dixieland numbers.

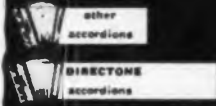
Under the management of Fred Keller, and leadership of Elmo Lunkley, the Gopher Band has gained much popularity. This is due mainly to the fact that the music selected to be played satisfies the majority—in this case, young and old alike.

(Continued on page thirty)

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HIGH LITE BAND

Last month we featured a short article and photo depicting the Primrose-Dockstader Minstrels as they appeared in 1899. Apparently that story set Harry High's memory and type-writer to work . . . because he sent us some lively and entertaining copy concerning his "ol' troopin' days."

Harry High, who now operates a music studio in Evansville, Indiana, was in the band business way back in 1897, but his real "adventures" started in 1901 when he was with Milt Boyer's "Pair of Tramps" company. The band set out in groups of two and three, dressed as tramps, to various sections of the town. Their instructions were to do a lot of tooting, ad libbing, and in general create quite a racket. Naturally, the residents would rush out to see what all the infernal noise was about, and, of course, that would lead to a discussion of the "Pair of Tramps" company.

The year of 1905 found Harry High not only bandmaster, but "character actor" as well, with the Emerson Show Boat. In his part of a dignified deacon, at one time, he was to catch a "swooning" damsel. An unexpected lunge by the swooner caught Harry in the pit of his stomach and knocked the wind out of him. At this point, deacon, damsel, couch, and (fortunately), curtain, came crashing down.

Along came 1906, and Harry signed up with the Dalrymple Comedy Company. One winter, in spite of a cold, blustery day in Iowa, the band attempted its regular parade. The men wore

long coats and their head-gear consisted of collapsible silk plug hats. Suddenly a great gust of wind swept away every hat except that of the snare-drummer. To the immense delight of the three or four citizens who braved the weather, the drummer marched steadily along beating time while the rest of the band dashed madly after their flying turbans!

It was during the same year that the group went to Stillwater, Minnesota, to entertain pris-



The band of the Eisenbarth-Henderson Floating Theater. Top row, left to right: Carl Walraven, George Barker, Harry Suter, Bert Potter. Middle row, left to right: Ray Sillito, Charles Haben, Bert Proctor, Rudy Carman. Seated, left to right: Norman Hanley, Harry High, Dick Mitchell, Howard Tozier. The boat sank in 1909.

oners at the state prison. In this particular show, Harry was cast as the "cruel villain." The all-male audience immediately fell for the lovely heroine, Mina Griffin. In one scene, the action called for the villain to slap her, which Harry did . . . and very emphatically, too. The audience resented this brutality to the fairer sex, and one of them, a big, burly character, belloved out several choice words which cannot be repeated here. The ruffian was quieted down, but the remainder of the performance was enacted by a very tame and gentle villain!

In 1909, Harry was with the Eisenbarth-Henderson Floating Theater when it sank. It was on the first trip of the season that the tow-boat struck the under-water wall of the theater boat. It sank fifteen minutes later. All on board escaped, but with their sleeping garments, only. Harry spent a cold, damp night aboard the almost completely submerged boat, keeping watch for any would-be looters.

Of course, Harry did lots of other things, such as directing the Bill Winter's circus band and playing the rivers of the Midwest on Price's show boat, the Water Queen. But Harry and his friends had their fun, too. This consisted of rolling boulders down the mountain-sides of West Virginia. Of course, they never dreamed there might be *people* in the valleys . . . until some of them came face to face with the gun barrel of a local law officer. The stone-rolling stopped, but the musical fun didn't . . . for as Harry High says, "Them wuz th' good ol' days!"

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Book Notes

Music and Maestros. The story of the Minneapolis Symphony Orchestra; by John K. Sherman. 375 pages. University of Minnesota Press. \$3.75.

If one expects a bare chronology of concerts, programs and soloists, or a bookkeeper's accounting of budgetary difficulties, one is going to be pleasantly disappointed in this book. Though concerts by the score are cited, though managers, soloists and conductors are individually considered, though the witticisms of a galaxy of music critics are quoted (proving that mots may continue to sparkle after many of the motifs about which they were written have become considerably tarnished), the work does not even remotely verge on the merely statistical. The force of that musical eruption, the Minnesota Symphony Orchestra — the catastrophes weathered, the feats of strength engaged in, the human interchange encompassed, the passions involved—this is the substance of every page.



John K. Sherman

The work reads, in fact, like a novel, the central figure of which is the Minneapolis Symphony Orchestra and, interacting with it, six "main characters." There are the two "doting, possessive fathers," Elbert L. Carpenter, the orchestra's manager for forty years, and Emil Oberholfer, its conductor for nineteen. There is the disciplinarian Henri Verbrugghen, who "controls but does not inflame." There is Eugene Ormandy, the "Lochinvar from the East," emerging over the musical horizon, producing an "electrifying shock of delight," making the orchestra acquire overnight "a youthful vigor, flexibility and unanimity, with compelling rhythmic impulse." Following him is Dimitri Mitropoulos, mystic, monk, missionary, who would "rather lift up . . . lead across the dangerous crevasses than give diversion and transient pleasure." And finally there is Antal Dorati, who matures the orchestra's personality by gaining for it refinement and subtlety.

Not that the author has these six men alone weaving the fabric which

is the Minnesota Symphony Orchestra. There are innumerable other interacting personalities: the Frank Danz's, Senior and Junior, who play "a humble but vital part"; the managers Mrs. Carlyle Scott and Arthur Gaines, the former of whom maneuvered the marriage between the University of Minnesota and the Minnesota Symphony Orchestra; the initiators and developers Harmsen, Shuey, Heighton, McKnight, Pillsbury, Ferguson.

Then, of course, there is the source of the orchestra, its mother, so to speak—the music-loving citizenry. The author repeatedly emphasizes that the orchestra is of the people, by the people and for the people. He shows that the first faint but insistent cry rising from citizens of Minnesota even before the turn of the century, "We want an orchestra," produced if not a symphony springing full-grown from the head of the Chamber of Commerce, yet a sprouting of smaller organizations rooted in their very midst—the Minneapolis Musical Society, the Orchestral Union, the Harmonia Society, the Mannerchor Frohsinn, the Apollo Quartet, the Danz Orchestra, the Filharmonix, all readying the ground for the symphony orchestra.

Since Mr. Sherman has been arts editor of the Minneapolis Star and Tribune for many years, it is natural that he should have his ear attuned to such reverberations. But it is our luck that he has also a way with words. Through their mediation, he makes even tours in zero weather and budgets in which the ink runs consistently red fascinating. "The search (for money) sometimes failing, he (Carpenter) would take out his checkbook and perform the basic gesture" . . . "The businessmen of the orchestra's board, led by E. L. Carpenter, acted on the theory that Easterners knew Minneapolis made good flour and good lumber, but did not know Minneapolis made music, and it was time they learned" . . . "In the threatening tone of 'no desert until you finish your dinner' the board announced that no 'pops' would be scheduled until six hundred Friday night seats had been sold." . . . "In Elmira, New York, the maestro (Mitropoulos) turned about and gave an unruly juvenile audience a firm but tactful talk on decorum which magically changed his hearers into three thousand Little Lord Fauntleroy's."

It is not alone the piquant phrase which makes the book invigorating. It is also the author's ability to reveal, via minutiae, the orchestra in its day-by-day life. The Orchestral

(Continued on next page)

INTERNATIONAL MUSICIAN

Symphony and Opera

(Continued from page nineteen)

PREMIERES On January 13th, Camilla Wicks and the Erie Philharmonic, under Fritz Mahler, gave the United States premiere of a Violin Concerto by Fartein Valen, a Norwegian composer . . . January 23rd will be the date for the premiere of the first two works commissioned by the Quincy Society of Fine Arts of Quincy Illinois; Robert Palmer's Quintet for Clarinet, Violin, Viola, Cello and Piano. The second work, Burrill Phillips' Triple Concerto for Clarinet, Viola, Piano and Orchestra, will be played by the Quincy Symphony, under George Irwin, on March 27th . . . On December 28th, Hunter Johnson's Concerto for Piano and Chamber Orchestra received its radio premiere over station WNYC in New York. It was played by the New Chamber Music Society, led by Paul Wolte, the group's regular conductor . . . Alban Berg's *Lulu* San Antonio Symphony Orchestra.



Left to right: Paul Wolte, Harry Cumpson, Hunter Johnson.

was presented on January 17th by the

YOUTH The story of an elephant who escapes from a circus and eventually becomes king of the elephants is the very jolly substance of the opera by Nicholai Berzowsky, "Babar," presented February 21st by the Little Orchestra Society of New York, conducted by Thomas Scherman and directed by Max Leavitt . . . The Cleveland Orchestra gives thirty concerts for children each season in Cleveland, a series of three in Akron, and single children's concerts in several other cities, including, this season, Toledo, Saginaw and Jackson, Michigan; Syracuse, New York; and Pittsfield, Massachusetts . . . Attending symphony concerts, learning to know and like great orchestra music, is becoming a habit with thousands of school children in Northeast Oklahoma through the youth concerts presented annually by the Tulsa Philharmonic Orchestra. Admission is twenty-five cents. The Women's Association makes all arrangements in cooperation with the various school authorities and helps raise money to pay the difference between cost of the concerts and income from admissions . . . The Youth Series of the Philadelphia Orchestra, begun in 1933 under the guiding hand of Leopold Stokowski, has, as one of its advantages, launching young artists on their careers. During next season, four more young musicians will be added to this list through competitive auditions to be held late in March. Applicants must be within thirteen and twenty-five years of age and must reside in Philadelphia or within fifty miles thereof. Vocalists must know four arias or works of equivalent difficulty for voice and orchestra; instrumentalists must be prepared to play a complete concerto. Application blanks are available by addressing the Philadelphia Orchestra, 1910 Girard Trust Building, Philadelphia 2. The closing date for entries is March 14th.

Book Notes

(Continued from preceding page)

Union is looking about eagerly for a set of kettledrums; the orchestra plays in a fruit warehouse from a platform made of planks laid on crates, while the listeners sit on apple boxes; the "Anvil Chorus" is pounded out on real anvils with real sledge hammers; the Minneapolis Symphony train coasting down a grade in north Nevada collides with a west-bound express—yet the members make the concert just the same; Oberhoffer conducts with one hand while he holds an umbrella in the other; relatives of Dvorak occupy honored seats at a concert in Cedar Rapids; the sound effect of reed skirts slapping against dancing girls' thighs is simulated by the percussionist's shaking a pillowslip filled with peanut shells; Mitropoulos lopes into a hotel lobby "with a beret on his bald skull and a heavy pack on his back." It is a story of achieving greatly through overcoming daily difficulties. In the words of the author himself, this history of the Minneapolis Symphony orchestra unfolds as "An American story . . . that tells of free citizens in a free land, who, wanting to do more than thrive and be comfortable, have willingly assumed the obligation to build for themselves, their neighbors, and their children, the good life." —H. F. S.

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Local Highlights

(Continued from page twenty-six)



Indian Band and Drum Corps of St. Paul, E. L. Zimmermann, Director.

A BAND FROM LOCALS 499 AND 400

Posing for a photograph before the start of one of their parades, are members of the St. Sebastian Band of Middletown, Connecticut. The Band was organized three years ago by Salvatore Vinci, who plays trombone and leads the group. Their specialties are parades, concerts, and Italian Feast parades. The personnel is as follows: First row (left to right), Sal Formica, clarinet; Sebastian Giacco, clarinet; Agostino Morgante, drums; Francis Tuccio, drums; and leader Salvatore Vinci. Second row (left to right), Anthony Pandolfini, trumpet; Jimmie Campagna, clarinet;



Sebastian Formica, clarinet; Sam Vinci, clarinet; Joe Bartalotta, clarinet. In the third row (left to right), Sebastiano Magiafico, trumpet; Anthony Gozzo, horn; Sebastiano Vinci, horn; Paul Cugno, baritone; and Costanza Colamino, trombone. Fourth row (left to right), Benny Macri, baritone; Guy Alessi, trumpet; Angelo Cubeta, trumpet; and in the back row (left to right), Joseph Carpinteri, bass; Sal Sylvestro, Trombone; and president of the Middletown Local: Joseph Giacco, cymbals and drums; and Michael Milardo, bass. While most of the men in the Band are members of Local 499 in Middletown, a few of the musicians hail from Local 400 in Hartford.



Guy DeLeo and his orchestra, New Ulm, Minnesota, one of the outstanding modern bands in the Mid-West. Mr. DeLeo is a graduate of the MacPhail College of Music, Minneapolis, and is an instructor of high school bands, and director of vocal and choral groups. In service he was an instructor and director as a staff member of the Marine School of Music in San Diego. He worked U.S.O. Shows and Bond Shows on the West Coast. Last summer the DeLeo group was the house band at the Harbor Resort, Brainerd, Minnesota.

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MUSICIANS IN THE NEWS

REBA PAEFF MIRSKY

Reba Paeff Mirsky, flutist, pianist, and staff member of the New School in New York City, was recently awarded a \$3,000 prize and gold medal for her book *Thirty-One Brothers and Sisters*, a story about Zulu children. The award was made as the result of a competition held by Wilcox and Follett, publishers of the book, for "worthy contributions to children's literature."

Mrs. Mirsky, who studied music at Radcliffe College and Harvard



University here, specialized in the study of ancient instruments at the Schola Cantorum of Basel, Switzerland, where she learned to play the harpsichord, virginals, and recorder.

Mrs. Mirsky was formerly Music Director of the Fieldston, N. Y., Lower School and conductor of the Fieldston High School Orchestra for six years.

WILLIAM LEWERENZ

Due to advancing age and failing eye-sight, William Lewerenz, reed maker and designer of clarinet mouthpieces, for over fifty years an

advertiser in the *International Musician*, will be retiring from his exacting profession after a half century of service to appreciative musicians.

Mr. Lewerenz started this work around 1900 when, after meeting and talking shop with other clarinetists, he decided to construct a better, more mathematically correct mouth-piece and system of facings. It was soon after, that Owen Miller, at that time publisher of the *International Musician*, suggested Mr. Lewerenz advertise in the magazine. Many enquiries resulted from these ads, and what had started out as a hobby, soon developed into Mr. Lewerenz' life work. To date, he has made over 2,300 mouthpieces, has retaced innumerable others, and has corrected thousands of reeds.

Born in Ellmholtz, Germany, in 1874, William Lewerenz came to this country at the age of eight. He worked in a photograph gallery, and then became an assistant in a machine shop. It was there he gained the knowledge of precision tool work which later proved invaluable in the creating of his mouthpieces.

Mr. Lewerenz has had experience as a musician, as well. In 1892, he was one of six clarinetists with a local Y.M.C.A. band, and at one time played in a Massed Band Concert under the direction of John Philip Sousa. He is a member of Local 2 in St. Louis.

One of the greatest thrills in Mr. Lewerenz' experience came while listening to a United States Marine Band concert. Fifteen of the sixteen players were using his mouthpieces . . . from solo clarinetists to last chair man. The lone exception was a man ready to retire, who did not wish to make a change.

We can think of no greater tribute to a fine craftsman.



The "Babe" Wagner Band of New Ulm, Minnesota, featuring old-time music, was organized in 1946 by "Babe" Wagner and his brother, "Swede," trumpeter, well known throughout the Northwest territory. "Babe" passed away in 1949, but Mrs. "Babe" Wagner carried on as booking manager, assisted by "Swede" as musical director and arranger. Cliff Mathlowetz, Milwaukee's finest concertina player, is featured along with the fine musicianship of the aggregation.



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WALTER H. MILLER

Walter H. Miller, a charter member of Local 421, LaPorte, Indiana, died on August 21, 1952, at the age of seventy-seven.

Mr. Miller was the first treasurer of Local 421, and served in that capacity for forty-two years. At the time of death, he was a member of the executive board of the local. Mr. Miller became a member of the LaPorte City Band in 1905. This band is perhaps the oldest in the state, having been organized in 1879. He was secretary-manager of the City Band for many years, and held that position at the time of his death.

Walter H. Miller suffered a heart attack a week before he died while playing a parade at the fair grounds in LaPorte.

ALPHIN FLAATEN

A charter member of Local 18, Alphin Flaaten, one of Duluth's best-known musicians, died January 9, 1953, at the age of sixty-five. He established his name as a cellist during the silent movies, and since that time he was actively associated with every step of Duluth's musical growth. It was in Mr. Flaaten's barn that the Duluth Symphony Orchestra held its first rehearsal. He was a charter member of that organization and its principal cellist for many years.

His musical career took him into most parts of the nation and brought association with many of the nation's top musicians. He played concerts up and down the East coast before finally settling in Duluth. Here he turned to teaching the cello. Some of the nation's best cellists were Mr. Flaaten's students. Among them being Ralph Oxman who now heads the Hartford, Connecticut, cello school.

Mr. Flaaten's undying devotion to every facet of the musical profession has been responsible for a great share of the enthusiasm in this area.

BIRGER PETERSON

Birger Peterson, organist and pianist, died in Bangor, Maine, on December 19, 1952, following a short illness. He was fifty years old.

Born in Brockton, Massachusetts, Mr. Peterson received his early education there, and later attended music school in Boston.

For many years he was organist in local theaters in Portland before returning to Boston, and was, at one time, pianist with Rudy Vallee's orchestra.

Mr. Peterson was a member of the Biddleford, Portland, and Bangor Musicians' Unions, and for many years, was president of the Portland Local.

INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page twelve)

The Tony Graye Quartet now in town with dates in and around the city. They recently cut "S'Wonderful" and an original called "Grave-Blue" . . . Tenor sax player Frankie Mayo making weekly appearances at jazz concerts and clubs throughout New York City.

PHILADELPHIA. Gene Ammons at Pep's Musical Bar February 9th to 14th. He plays St. Nicholas Arena in New York City on the 28th . . . The Bill Doggett Organ Trio opens at Pep's on the 16th for one week before moving over to Bill and Lou's on the 22nd for another one-week run . . . The Ray-O-Vacs will also be at Bill and Lou's from February 9th to 22nd. On the 23rd they open at the Top Hat in Dayton, Ohio, for one week.

Ben Webster, now at the Blue Note, headed for Birdland in New York City on the 19th for two weeks . . . The Doc Bagby Trio plays the Carver Bar February 9th to 21st . . . Lenny Herman closes at the Hotel Warwick on February 19th and opens at the Hotel Syracuse in Syracuse, New York, on the 24th for a long run engagement.

SOUTH Erskine Hawkins plays Weatherley Auditorium in Salisbury, Md., on February 6th . . . The Bill Davis Organ Trio into the Comedy Club in Baltimore February 16th to March 1st.

Something of a record was set by Frank Farrell, New York orchestra leader now at the Carolina Hotel in Pinehurst, N. C. After playing his first set on opening night at the Carolina he was immediately engaged for the 1953-54 season . . . Jimmy Preston started a one-month engagement at the Rocking MB Lounge in Miami Beach, Fla., on February 3rd.

Bill Cason and his Arkansas Cowboy Band broadcasting daily over radio station WWL, New Orleans, La. . . . The Tommy Reed orchestra playing a return engagement at the Cotillion Room of the Jung Hotel in New Orleans, La., until mid-February.

MIDWEST. John Greer and orchestra at the Top Hat in Dayton, Ohio, February 9th for one week . . . Danny

Alvin, Jimmy Ille, and George Brunies, former sidemen with Dixieland orchestra leader Johnny Lane of Chicago, have formed their own bands . . . Lane stepped outside the city limits to Aurora, Ill., where he opened last month at the Rivoli Cafe.

The Populaires at the London Chop House in Detroit, Mich. . . . Louis Armstrong, Sugar Ray Robinson, and Karen Chandler are sold as one package in a terrific show now on at the Chicago Theater in Chicago for one week as of February 13th. On the 20th the unit goes to the Fox Theater in Detroit.

The Rene Hall orchestra currently on tour through the Midwest with the Dominoes for the month of February . . . Johnny La Monte's trio at the Paddock Club in Rock Island, Ill. . . . Also in Rock Island is the O'Brien and Evans Duo at the Hollywood Supper Club.

Illinois Jacquet one-niting throughout the Midwest between engagement at the New Show Bar in St. Louis, Mo., from February 9th to 14th and his trek out West on the 24th when he opens at the Blackhawk Club in San Francisco for three weeks . . . Dick and Donna Sparks just finished an engagement at Fred Betz' Senate Lounge in Jefferson City, Mo.

WEST. Spike Jones now on a seventy-day tour with his "Musical Depreciation Revue." . . . Here's a partial itinerary of The Biggest Show of '53 featuring Nat "King" Cole, Stan Kenton, Louis Jordan, and George Kirby: February 4th, Civic Auditorium, Seattle, Wash.; February 5th, Public Auditorium, Portland, Oregon; February 7th, Paramount Theater, San Francisco, Calif.; February 8th, Auditorium Building, Oakland, Calif.; February 9th, Shrine Civic Auditorium, Los Angeles, Calif.; and February 10th, San Diego High School, San Diego, Calif.

Harry Ranch opens at the Wilton Hotel in Long Beach, Calif., on February 13th for four weeks with options . . . Les Brown one-niting on the West Coast . . . Tiny Davis at Angelo's in Omaha, Neb., on February 9th for seventeen days . . . Ivory Joe Hunter one-niting throughout Texas.



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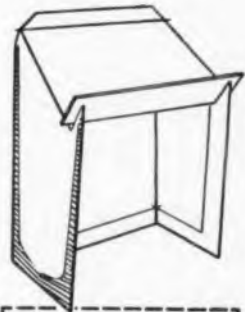
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Christman Productions	1831	Jacksonville		Osborne Theatrical Booking Exchange	2500
Mason, Lee	3858	Jacksonville		Pontiac	
Steele Arrington, Inc.	1451	Jacksonville		Bowes, Arthur G.	694
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Interstat. Theatrical Agency	2914	Jacksonville		MINNESOTA	

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Perry, T. G. 2516		Cubamerica Music Corp. 2840		Entertainment Bureau 5400		Kingsville	
Vicksburg		Curran, Tommy 123		OKLAHOMA		Cole, Roy 2468	
Delta Orchestra Service 2429		Currie, Robert W. 2595		Tulsa		Valadez, Joe & Rudy 1367	
MISSOURI		Dauseha, Billie 2082		Connor, Louis W. 2685		San Antonio	
Columbia		Durand & Later 425		PENNSYLVANIA		Erwin, Joe 338	
Missouri Orchestra Service 1735		Edson, Robert H., Inc. 667		Allentown		UTAH	
Kansas City		Evans & Lee 1896		Bahr, Walter K. 511		Salt Lake City	
Cox, Mrs. Evelyn S. 688		Finck, Jack, Agency 3658		Carbondale		Coast-to-Coast Agency 3194	
Municipal Booking Agency 3151		Fliamill Enterprises, Inc. 99		East McKeesport		Intermountain Theatrical Exchange 863	
Southland Orchestra Service 1180		Galt, John R. 2357		Ravella, Peter J. 2053		Schultz Booking Agency 2354	
Stevens, V. Thompson 275		Gill, Howard 3013		Hokendauqua		VERMONT	
Wayne's Theatrical Exchange 636		Gillman Artists 1120		Zerosh, John 1237		Barre	
North Kansas City		Godfrey, George A. 2132		Jeannette		Freeland, John 1907	
Schulte-Krocker Theatrical Agency 5956		Greene, Beverly, Theatrical Agency 500		Cruciana, Frank L. 2105		VIRGINIA	
St. Louis		Griffenhagen, Wilber H. 1648		Lancaster		Richmond	
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Bellrieve Music Service 925		Hart, Jack 114		Zellers, Art 544		Hill, Lindley B. 3990	
Cooper, Ted 233		Howard, Lu, Radio Productions 310		McKeesport		Roanoke	
MONTANA		Johnson, Don 5625		Ace Reigh, Inc. 1227		Radio Artists Service 1480	
Butte		King, Gene, Theatrical Agency 3444		Newcastle		WASHINGTON	
J. B. C. Booking Service 2044		La Fontaine, Leo 3651		Thos. A. Natale (Natale Theatrical Agency) 942		Bellingham	
NEBRASKA		Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) 2100		Philadelphia		Portiss, George 236	
Alliance		Lila Theatrical Enterprises 2287		Berle, Bernard 509		Seattle	
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NEW JERSEY		Romm, Gene 4098		Wells, Abbott 3738		Lowther, Harold R. 3753	
Asbury Park		Scanlon, Matt 2043		White, Lew, Theatrical Enterprises 1526		WISCONSIN	
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Atlantic City		Singer, John 3326		Barton, Lee 924		Dowland, L. B. 1187	
Universal Enterprises Co., Inc. 703		Talent Corporation of America, Harry Weissman 1305		Utica		Madison	
Williamatos, Jimmie 1949		Times Square Artists Bureau 1801		Niles, Benjamin E. 5140		Milwaukee	
Belleville		Trent, Bob 4345		NORTH CAROLINA		Bethia, Nick Williams 5914	
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Jersey City		Universal Amusement Enterprises 169		Pitmon, Earl 1759		Schmidt, Frederick W., Jr. 601	
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Albany		NORTH CAROLINA		Cambridge		CANADA	
Jack O'Meara Attractions 2816		Charlotte		Celina		Calgary, Alberta	
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Auburn		Charlotte		Cincinnati		Ottawa, Ontario	
Dickman, Carl 502		Charlotte		Anderson, Albert 2956		Carrigan, Larry L. 4369	
Buffalo		Charlotte		Carpenter, Richard 65		Edmonton, Alberta	
Axelrod, Harry 2202		Charlotte		Rainey, Lee 915		McKenzie, Blake (Prairie Concerts) 5106	
Empire Vaudeville Exchange 830		Charlotte		Sive and Acomb 891		Toronto, Ontario	
Farrall, Ray J., Amusement Service 2275		Charlotte		Cleveland		Mitford, Bert, Agency 4004	
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Smith, Carlyle "Tick" 549		Charlotte		Askins, Lane 465		Montreal Artists Bureau, Michel Leroy 900	
Smith, Egbert G. 524		Charlotte		Dayton		Turner Entertainment, Registered Mrs. Lillian Turner 2090	
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Lindenhurst		Charlotte		Elyria		L. Gaboriau	
Fox, Frank W. 1815		Charlotte		Jewell, A. W. (Dance Theatre, Inc.) 4766		R. J. Gaylorde	
New Rochelle		Charlotte		Pomeroy		INTERNATIONAL MUSICIAN	
Harris, Douglas 2945		Charlotte		Wildermuth, Ted 3042			
New York City		Charlotte		Salem			
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Bryson, Arthur 2844		Charlotte					
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Coffee, Jack 1775		Charlotte					
Continental Amusements 1775		Charlotte					

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM:
Limbach, Bob
DOTIANS:
Smith, Mose
FLORENCE:
Valentine, Leroy
HUNTSVILLE:
Royal Palms Amusement Palace and Cafe, and Melvin L. Gill
MOBILE:
Cavalade of Amusements, and Al Wagner, Owner and Producer
Frederick and Tanya, and Fred Zepnick
Moore, R. E., Jr.
Williams, Harriel
MONTGOMERY:
Cowell, Ned, Little Harlem Club
Club Hamings, and Anell Singleton, Manager
Montgomery, W. T.
Perdue, Frank
NORTH PHOENIX CITY:
Banjo Club, and W. T. "Bud" Thurmond

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

PHENIX:
M Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer
Drunkard Show, Homer Holt, Producer
Gaddis, Joe
Hosler, John
James, Edwin R.
Mahood, Leroy B.
Willett, R. Paul
Zander Club, and Lew Klein
TUCSON:
Griffin, Manly
Mitchell, Jimmy
Sveers, Jerry
Williams, Marshall

YUMA:
Puckner, Gray, Owner "345" Club, El Capon

ARKANSAS

BLYTHVILLE:
Brown, Rev. Thomas J.
HOT SPRINGS:
Hammann Oyster House, and Joe Jacobs
Potts, L. C.
Smith, Dewey
LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Owners
Roney, O. F.
Oxley Light Opera Company, Mrs. Rice Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.

MCZEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson T. E., Robertson Radio, Inc.
NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF:
Arkansas State College
Johnson, Eddie
Lowrey, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Sutt, Charles E.

TEXARKANA:
Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE:
Bauer Rogers, Pres., and American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and K. D. Burrow, Commander

CALIFORNIA

ALAMEDA:
Shantz, Andy
ANTIOCH:
Live Oaks Club, and William Lewis, Owner
AZUSA:
Paine, Vance
Rouse, Joe
BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
BENICIA:
Rodgers, Edward T., Palm Grove Ballroom
BERKELEY:
Fair-Ton, John
Davis, Clarence
Jones, Charles
BEVERLY HILLS:
Bert Gervus Agency
Mestusis, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE:
Cressman, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator
COMPTON:
Vi-Lto Records
COLTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
DUNSMuir:
Central, and I. B. McGowan
EL CERRITO:
Johnson, Lloyd
FONTANA:
Soul Bros. Circus, Dorothy Anderson, Employer
FRESNO:
Valley Amusement Association, and Wm. R. Wagon, Jr., President
GARVEY:
Rich Art Records, Inc.
HOLLYWOOD:
Alison, David
Babb, Kroger
Birwell Corp.
Bozage Room, Leonard Van-nerison
California Productions, and Edward Kossas
Confiture Guild, and Arthur E. Teal, and S. Tex Rose
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgmt. Ltd.
Fishman, Edward I.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Krauss
Kohli, Clarence
Morris, Boris
Patterson, Trent
Richtsick, Kurt (Ken Robey)
Sig. Bros. Circus, and George McGill
Star Dust Revue, John K. Standlee
Harry S. Taylor Agency
Universal Light Opera, Co., and Association
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable
LONG BEACH:
Baklin, Frank, and Beatrice Clark
Molner, and W. C. Jarrett
Crystatite Music Co., Inc., and C. W. Coleman
Jack Lasley's Cafe, and Jack Lasley
Krene, Gene (Schweidler)
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermizen, Assistant Director, May Philipp, Sec., Evelyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDougal, Owen
Sullivan, Dave, Crystal Ballroom
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
Herg, Harry, of the Monarch Hotel
Confiture Guild, Arthur F. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Downbeat Club, Pops Pierce
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Haltom, Nate
Gradney, Michael
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Mosby, Ewan
O'Das, Anita
Royal Record Co.
Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-Owners, and L. F. Stoliz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Gargile
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:
Lohnmuller, Bernard
OAKLAND:
Bill's Rendezvous Cafe, and Wm. Matthews
Moore, Harry
Markin, 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, J. E., Owner Horse Ladies of 1946
RICHMOND:
Jenkins, Freddie
SACRAMENTO:
Casa Nello, Nello Malerbi, Owner
Leung, George
O'Connor, Grace
SAN DIEGO:
Bingham, Forbel Astor
Carnival Room, and Jack Millspaugh
Cotton Club, Benny Curry and Otis Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Passo, Ray
Tracy, Joseph, Operator Play-land
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO:
Blue Angel
Brown, Willie H.
The Civic Light Opera Com-mittee of San Francisco, Francis C. Moore, Chairman
Peasy, J. R.
Fox, Eddie
Reed, Joe, and W. C. Rogers and Chase G. 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
Pae, Fred
SANTA BARBARA:
Briggs, Don
Canfield Enterprises, Inc.
SANTA MONICA:
Georgian Room, and H. D. McKee
SHERMAN OAKS:
Gibson, Lee
Kraft, Orzie
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

COLORADO SPRINGS:
Terrace Club, and Allan McKnight, Owner
DENVER:
Bennett, Edward
Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners
JULESBURG:
Cummis, Kenneth

CONNECTICUT

BRIDGEPORT:
Lunn, Edward
EAST HARTFORD:
Hotel Gerraugaus
EAST HAVEN:
Fairweather, A. J.
EAST WINDSOR HILL:
Schub's Restaurant, and Edward Wisniewski
HARTFORD:
Dubinsky, Frank
NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andrews, Harold
Bisconti, Anthony, Jr.
Johnson, Henry
Marino, Mike
Williams, Joseph
NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan
POQUONNICK BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD:
Glenn Acres Country Club and Charlie Blue, Pres., Mr. Sou-mers, Sec.-Treas.
STONINGTON:
Hanger Restaurant and Club, and Herbert Pearson
Whewell, Arthur
WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Paskus, Owner
Veterans of Foreign Wars, Le-roy Rensch, Commander
Williams, A. B.
GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph
SMYRNA:
Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON:
Allen, Sylvester

FLORIDA

BRADENTON:
Strong's Tavern, and Merle Bernice and Ronald Strong
CLEARWATER:
Harrison, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howe
DAYTONA BEACH:
Bethune, Albert
Trade Winds Club, and Virgil (Vici) Summers
FLORENCE VILLA:
Don Lararone Lodge No. 1097, Garfield Richardson
FORT MEYERS:
Accatchone, Pat
HALLANDALE:
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE:
Blaine Pool
Florida Food and Home Show, and David Retail Grocers Association, and C. E. Win-ter, President, Paul Ben-Moniz, Agent
Forrest Inn, and Florida Amusements, Inc., and Ben Le-Mary and Joel Spector, and Joe Allen
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.
KEY WEST:
Regan, Margo
Weaver Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:
Brooks, Sam
Donaldson, Bill
Flame Club, and Frank Corber, Owner
Prior, Bill (W. H. P. Corp.)
Ritter, Claude P.
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Abojoun, Em-ployer
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Parce, Mickey Grasso, and Irving Riskin
Clino's Restaurant, and Maurice "Red" Pollock and Sandy Scott, Owners
Edwards Hotel, and Julius Natman, Manager
Fleetwood Hotel, Ben Harrison, Julius I. Perlmuter, M. Mor-rison, and Harry Katz
Friedlander, Jack
Governor Hotel, Herbert Muller, and Irving Fritz
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leishak, Max
Macomba Club
Mocamba Restaurant, and Jack Friedlander, Irving Miller, Max Lechnick, and Michael Rosenberg, Employers
Miller, Irving
Poinciana Hotel, and Bernice Frassrand
Straus, George
Weills, Charles
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surraco, Roy Baisden
El Patio Club, and Arthur Karst, Owner
Fryor, D. S.
PALM BEACH:
Leon and Eddie's Nite Club
Leon and Eddie's, Inc., John Widmayer, Pres., and Sidney Gelin, Secretary
PANAMA CITY:
Daniels, Dr. L. R.
PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alex (also known as A. Scott), and National Orche-stra Syndicate and American Booking Company
STARKE:
Camp Blanding Recreation Center
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah
TAMPA:
Brown, Russ
Carouzel Club, and Abe Burkow, and Norman Karm, Employers
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jean
Williams, Herman
VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
Larocco, Harry L.
Parrish, Lillian F.
Patt, Grill, and Charles J. Pappas, Owner-Manager

GEORGIA

ATLANTA:
Great Atlanta Moonlight Opera Co., Howard G. Jacoby, Manager
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and Geo. W. (Bill) Prince
L. 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.
Swabe, Leslie
SAVANNAH:
Model Shows, Inc., and David Regan, Owner, Charles Barnes, Manager
Thompson, Lawrence A., Jr.

THOMASVILLE:
Club Thomas, and Terry Macey, Operator
VIDALIA:
Pal Amusements Co.
WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

COLEU D'ALENE:
Crandall, Earl
Lashman, Jesse
LEWISTON:
RNB Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker
PICATELLO:
East Frontier Club, Rulon Reck, Stan Hvarka and Job Cummings
Pullos, Dan
Reynolds, Bud

ILLINOIS

BELLEVIEW:
Baker, Earl
BLOOMINGTON:
McKinney, James R.
Thompson, Earl
CAU MET CITY:
Mitchell, John
CHAMPAIGN:
Robinson, Bonnie
CHICAGO:
Adams, Delmore and Eugene Brady, King
Bryson, Ray Marsh of the Dan Rice 3-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Cole, Elvie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Daniels, Jimmy
Donaldson, Bill
Elders, Cleo
Evans, Lepp
Finn, Jack, Owner "Play Girls of 1938," "Victory Follies"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ball-room
Maestric Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Peretz and Louis Copponea, Em-ployers
Music Bowl (formerly Chona Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Singer, Harlan T.
Teichner, Charles A., of T. N. T. Productions
Whitescio, J. Preston
FAST ST. LOUIS:
Davis, C. M.
Platinum, and Stuart Tambor, Employer, and Johnny Per-kins, Owner
FREEMONT:
Marabel, George
GULFPORT:
Sunset Night Club, and George Rashid and Charles J. Jones, employers
KANKAKEE:
Hansen, Mrs. Theresa, Propri-eter, Dreamland
LA GRANGE:
Hans Van Brooding Co., and H. E. Hartman
MOLINE:
Aulier's Inn, and Francis Weaver, Owner
Jul's Danish Farm, and Morgan Jul
MT. VERNON:
Plantation Club, Archie M. Holmes, Owner
PIKIN:
Candlelight Room, and Fred Koman
PORIA:
Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Leo
PRAIRIE VIEW:
Green Inn's Tavern, and Mr. and Mrs. Stiller
ROCKFORD:
Palmer House, Mr. Hall, Owner

Trocadero Theatre Lounge
White Swan Corp.
ROCK ISLAND:
Barney, Al
SPRINGFIELD:
Terra Plaza, and Elmer Barto,
Employer
WASHINGTON:
Thompson, Earl
ZEIGLAR:
Zeiglar Nite Club, and Dwight
Allsup, and Jason Wilkas,
Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Levit's Supper Club, and Roy
D. Levitt, Proprietor
BEECH GROVE:
Mills, Bud
EAST CHICAGO:
Barney, Tiny Jim
LEWISVILLE:
Yankee Club, and Charles
Sullivan, Manager
EVANSVILLE:
Adams, Jack C.
FORT WAYNE:
Brummel, Emmett
GREENSBURG:
Club 46, Charles Holzhouse,
Owner and Operator
INDIANAPOLIS:
Benbow, William, and his All-
American Brownskin Models
Dickerson, Matthew
Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Harris, Rupert
Roller Rondo Skating Rink,
and Perry Flick, Operator
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Children, Art (also known as
Bob Cagney)
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
DENISON:
Early Ballroom, and Curtis
Early, Operator
DES MOINES:
Brookins, Tommy
FORT MADISON:
Glass Bar Nite Club, and
George Rashid, Operator
HARLAN:
Gibson, C. Rex
SIENANDOA:
Aspinwall, Hugh M. (Chick
Martin)
SPENCER:
Free, Ned
WOODBINE:
Vanceland, J. W. (Red) Drum-
mer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dunkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
NEWTON:
VFW Whitwell-Finnell Post 971
PRATT:
Clements, C. J.
Wishy, L. W.
RUSSELL:
Russell Post 6240, VFW, Gus
Zescher, Dance Manager
SALINA:
Kern, John
TOPKA:
Mid-West Sportsmen Association
WICHITA:
Holidays, Art
Key Club, and/or G. W.
Moore

KENTUCKY

BOWLING GREEN:
Runtree, Upton
Taylor, Roy D.

LEXINGTON:
Harper, A. G.
LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolems,
Owner
Spaulding, Preston
Twinkle Star Club, and
Charles Brammer
OWENSBORO:
Trinkl, Joe, Owner, Club 71
PAUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprie-
tor Club Plantation
Sears and Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Walt, R. L.
BATON ROUGE:
Club Tropicana, and Camille
Johns
Cobra Lounge, C. D. Rogers
CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer
GONZALEZ:
Cedar Grove Club, and Norman
Bolster
LAFAYETTE:
Hadacol Caravan
LeBlanc Corporation of
Louisiana
Velin, Toby
MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son
NATCHTICHOES:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Rand
Callico, Ciro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hartmann, The, Percy Stovall
LeBlanc, Dudley J.
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie
SPRINGHILL:
Capers, C. L.

MAINE

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

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L.
Furber, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
LeBlanc Corporation of
Maryland
New Broadway Hotel, Charles
Carter, Manager
Perkins, Richard, of Associated
Enterprises
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alfred Walters,
Employer
CUMBERLAND:
Wangold, Louis
EASTON:
Hannah, John
FENWICK:
Repak, 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 Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach

MASSACHUSETTS

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

BLACKSTONE:
Stefano, Joseph
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Bronaham, James J.
Crawford House Theatrical
Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou
Brudnick
Regency Corp., and Joseph R.
Weisser
Resnick, William
Sunbrock, Larry, and his Rodeo
Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Royal Restaurant (known as the
River), William Andrade,
Proprietor
HITCHBURG:
Balduec, Henry
HAVERHILL:
Assis, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
LOWELL:
Carney, John P., Amusement
Company
Francis X. Crowe
MONSON:
Cangelaco, Leo
NEW BEDFORD:
The Derby, and Henry Correta,
Operator
NEWTON:
Thifault, Dorothy (Mimi
Chevalier)
SALEM:
Larkin Attractions, and George
Larkin
SHREWSBURY:
Veterans Council
SPRINGFIELD:
Hayles, Marjery Fielding and
her School of the Dance
WAYLAND:
Steele, Chauncey Depeu
WILMINGTON:
Blue Terrace Ballroom, and An-
thony DeTorto

MISSISSIPPI

BILOXI:
El Rancho Club, and John
Wesley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
GREENVILLE:
Tollard, Flenord
GULFPORT:
Plantation Manor, and Herman
Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)
JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie
Koecker
VICKSBURG:
Blue Room Nite Club, and
Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawhorn, Sgt. Harry A.
GREENFIELD:
Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner
JOPLIN:
Glady's Heidelberg Inn, Scott
Feld, Manager
Silver Dollar, Dick Mills, Man-
ager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye,
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager
MACON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical
Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Harnulitz, Mac
Reaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Owners
Caruth, James, Cafe Society,
Rhubingong, Cafe Society,
Brown Bomber Bar

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

MINNESOTA

BROWERVILLE:
Knotty Pine Pavilion, and
J. A. Janikula
Owner
DETROIT LAKES:
Johnson, Allan V.
EASTON:
Tiannah, John
MANKATO:
Rathskeller, and Carl A.
Becker
MINNEAPOLIS:
International Food and Home
Shows
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
PIPESTONE:
Coopman, Marvia
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator
ROCHESTER:
Lo, R. State Guard, and
Army, and Alvin Costello
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
WINONA:
Intervate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
El Rancho Club, and John
Wesley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
GREENVILLE:
Tollard, Flenord
GULFPORT:
Plantation Manor, and Herman
Burger
HATTIESBURG:
Jazzy Gray's (The Pines), and
Howard Homer Gray (Jazzy
Gray)
JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)
MERIDIAN:
Bishop, James E.
NATCHEZ:
Colonial Club, and Ollie
Koecker
VICKSBURG:
Blue Room Nite Club, and
Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawhorn, Sgt. Harry A.
GREENFIELD:
Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner
JOPLIN:
Glady's Heidelberg Inn, Scott
Feld, Manager
Silver Dollar, Dick Mills, Man-
ager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Red's Supper Club, and
Herbert "Red" Drye,
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager
MACON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical
Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Harnulitz, Mac
Reaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
Owners
Caruth, James, Cafe Society,
Rhubingong, Cafe Society,
Brown Bomber Bar

Caruth, James, Cafe Society
D'Agostino, Sam
Graff, George
Markham, Doyle, and Tune
Town Ballroom
Nieberg, Sam
Shapiro, Mel

MONTANA

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

NEBRASKA

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

NEVADA

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

NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James
JACKSON:
Nelson, Fddy
Shearer, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.
ASBURY PARK:
Gilmour, James E.
Richardson, Harry
ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Club 15, and Henry Koster and
Max Olson, Owners
Delaware Inn, and Nathaniel C.
Spencer, Proprietor
Gouldeman, Charles
Luskman, Harvey
Morocco Restaurant, G. Fassa,
and G. Dantzer, Operators
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Pitt
CAMDEN:
Embassy Ballroom, and George
E. Chaps (Geo. DeGerolamo),
Employer
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
HOBOKEN:
Red Rose Inn, and Thomas
Monte, Employer
JERSEY CITY:
Bunio, Benjamin
Burro, Ferruccio
Triumph Records, and Getty
Queen, present Owner, and
G. Staris (Grant) and
Bernie Levine, former Owners

LAKE HOPATCONG:
Mad House, Oscar Dunham,
Owner
LAKEWOOD:
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kings, Marvin
Rappaport, A., Owner The Blue
Room
Wright, Wilbur
MANAHAWKIN:
Jimmy's Tavern, and
Jimmy Mascola, Owner
MONTCLAIR:
Cus-Hay Corporation, and Thos.
Haynes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor
NEWARK:
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey Mc-
Allister
Marzano, Tom
"Panda", Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaccardi, Jack, Galanti A. A.
NEW BRUNSWICK:
Jack Elliot
NORTH ARLINGTON:
Petrucci, Andrew
NORTH BERGEN:
1220 Club, and Kay Sweeney,
Secretary-Treasurer
PATERSON:
Gerard, Mickey
Gerard Enterprises
Hatsh, Sam
Pyatt, Joseph
Riverview Casino
Ventimiglia, Joseph
PENNSAUKEN:
Beller, Jack
PLAINFIELD:
McGowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
SPRING LAKE:
Broadacre, and Mrs. Josephine
Ward, Owner
SUMMIT:
Abrams, Mitchell
TRENTON:
Crossing Inn, and John Wyrick,
Employer
VAUX HALL:
Carillo, Manuel R.
VINEYARD:
Fines, David
WEST NEW YORK:
B'Nai B'rith Organization, and
Sam Nite, Employer, Harry
Boorstein, President
WILDWOOD:
Club Buleto, and Oscar
Caganova, Owner
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippio, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
Laloma, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Time, Prom-
oters
CLOVIS:
Denton, J. Earl, Owner Plaza
Hotel
REYNOSA:
Monte Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales
ROSSELL:
Russell, L. D.
RUIDOSO:
Davis Bar, and Benny
W. Davis, Owner
SANTA FE:
Emilia Night Club, and Emil
Mignardo, Owner
Valdes, Daniel T.
NEW YORK
ALBANY:
Bar Harbor, and Joseph Statile,
Owner and Operator
400 Casino, and Herman
Halpern, Proprietor
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
ALDIE CREEK:
Burke's Manor, and Harold
Burke
AUSABLE CHASM:
Antler, Nan
Young, Joshua F.

INTERNATIONAL MUSICIAN

BOLTON LANDING:
Village Inn, and Dominick Galea, Owner

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Arman, Martin
Club Delmar, Charles Marcelino and Vincent Delovita, Employers
Conningham, Edw. Jugarden, Jacques L. Metro Anglers Social Club, and Aaron Murray
Miller, Joe
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques L. Jucarden
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
Club Promoters of Huckelback Reue, Harry Dixon and Elmo Ohey
Hill, Edwin C.
Johnson, Clifford
Kingsborough Athletic Club, George Chandler
Morris, Philip
Ocean Grout Restaurant, and Albert Santapio, Proprietor
Reade, Michael
Rosenberg, Paul
Roman, Gus, Hollywood Cafe
Seuer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico, Proprietor

BUFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Harmon, Lissa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C. Temperio

DRYDEN:
Dryden Hotel, and Anthony Vavra, Manager

DIVINE CORNERS:
Riverside Hotel, and George Beer

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

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

FLEISCHMANN'S:
Churs, Irene (Mrs.)

FRANKFORT:
Blue Skies Cafe, Frank Reile and Lenny Tyler, Proprietors

GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Slight, 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, Ossian V.

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

LOCH SHELDRAKE:
Chester, Abe
Fifty-Two Club, and Saul Rappin, Owner
Hotel Shlesinger, David Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate
Riverside Hotel, and George Beer

MONTICELLO:
Kahner's Hotel, Jack Katz

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

NEW CITY:
Dellwood Country Club

NEW YORK CITY:
Allegro Records, and Paul Piner
Alexander, Wm. D., and Associated Producers of Negro Music

Andu, John R. (Indonesian Consul)
Bartoni, 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 Room
Chanson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Club Social Ensemble, and Elmo Albino
Coffery, Jack
Cohen, Mary
Collector Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Cook, David
Courtney Robert
Croschert, Mr.
Grossen, Ken, and Ken Crossen Associates
Crown Records, Inc.
Currie, Lou
Delta Productions, and Leonard M. Burton
Dolin, Anton
Dubois-Friedman Production Corporation
Dubonnet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulysses Smith
Fontaine, Lon & Don
Franklin, Joe
Frederick and Tanya, and Fred Zepernick
Goldberg (Garrett), Samuel
Goldstein, Robert
Granoff, Budd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Hemway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmak
Insel, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kenny, Herbert C.
Kent Music Co., and Nick Kentros
King, Gene
Knight, Raymond
Kushner, Jack and David
Lakotane, Len
Lasingel, Daniel T., Agency
Levi, Jerry
Lew, John
Lew Leslie and his "Blackbirds"
Little Gypsy, Inc., and Rose Hirschler and John Lubel
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCauley, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Lupia
Meyers, Johnny
Mills, Max
Montana, Pedro
Mood, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Company, Wm. Reutemann
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners
Orpheus Record Co.
Parmentier, David
Phillips, Robert
Place, The, and Theodore Costello, Manager
Phillard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco"
Rosen, Philip, Owner and Operator Penhouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J. Rubien
Southland Recording Co., and Rose Santos
Spottite Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.

STROUSE, IRVING:
Sunbrook, Larry, and his Rodeo Show
Talent Corp. of America, Harry Weisman
Teddy McKee Theatrical Agency, Inc.
Television Exposition Productions, Inc., and Edward A. Corner, President
The DeLays, and William DeLay
Thomson, Sava and Valenti, Incorporated
United Artists Management Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Farlington, Manager
Walker, Aubrey, Masonette Social Club
Wee and Leventhal, Inc.
Wellish, Samuel
Wild Operating Company
Zaks (Zacker), James

NIAGARA FALLS:
Boulevard Casino, and Frank and Victor Rotundo
Flory's Melody Bar, Joe and Nick Florio, Proprietors
Klimont, Robert F.

NORWICH:
McLean, C. F.

PALMCOQUE:
Kay's Swing Club, Kay Angeloro

PURLING:
Bellwood, and Joseph Gerard, Owner

ROCHESTER:
Boston Harbor Cafe, and Mr. Casey, Proprietor
Quonset Inn, and Raymond J. Moore
Valenti, Sam

ROME:
Marky, Al

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

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

SARATOGA SPRINGS:
Clark, Stevens and Arthur
Nick Florio, Proprietors
Edwardy, M. C.
Fretto, Joseph
Kudds Beach Nite Klub of Cow Shed, and Magnus E. Edwards, Manager
Silverman, Harry

SOUTH FALLS BURGH:
Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel

SUFFERN:
Armitage, Walter, President, County Theatre

SWAN LAKE:
Swan Lake Hotel, and Sam Levine

SYRACUSE:
Ragozzi's Fantasy Cafe, and Frank Ragozzi, Employer
Tanner, Basil

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

VALHALL:
Twin Palms Restaurant, John Maci, Proprietor

WATERTOWN:
Duffy's Tavern, Terrance Duffy

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

WHITEHALL:
Jerry-Anns Chateau, and Jerry Rumania

WHITE PLAINS:
Brod, Mario

YONKERS:
Babner, William

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John

ATLANTIC BEACH:
Bel Aire Beach and Cabanna Club (B. M. Management Corp.), and Herbert Month, President
Normandie Beach Club, Alexander DeCicco

BAYSIDE:
Mirage Room, and Edward S. Friedland

BELMORE:
Babner, William J.

GLENDALE:
Warga, Paul S.

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mavflower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America, Fdsin E. Blackman, Jr.
Jones, M. P.
Karston, Joe

DURHAM:
Gordon, Douglas

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

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

GREENVILLE:
Ruth, Thermon
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle Wallace
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McKachon, Sam

NORTH DAKOTA

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

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

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred Scrutnings, Operator

ESQUIRE LOUNGE, and Nick Thomas and Robert Nemo
Jullman Cafe, George Subrin, Owner and Manager

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

CLEVELAND:
Atlas Attractions, and Ray Girar
Bender, Harvey
Circle Theatre, E. J. Stutz
Club Ron-day-Voo, and U. S. Dearing
Dixon, Forrest
Euclid 55th Co.
Lindsay Skybar, and Phil Bash, Owner
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Salanci, Frank J. Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walters, Carl O.

COLUMBUS:
Askins, William
Bell, Edward
Beta Nu Hids, Association, and Stutz, Operator
Charles Blue Post No. 157, American Legion
Carter, Ingram
McLiale, Phil
Mallory, William
Paul D. Robinson Fire Fighters Post 56, and Captain G. W. McDonald
Turf Club, and Ralph Stevenson, Proprietor

DAYTON:
Boucher, Roy D.
Daytona Club, and William Carpenter
Midwest Entertainment Service, and Tommy Willis
Taylor, Earl

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

EUCLID:
Radio, Gerald

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

GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson

LIMA:
Colored Elks Club, and Gus Hall

PIQUA:
Sedgewick, Lee, Operator

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

SANDUSKY:
Eagles Club
Mathews, S. D.
Salice, Henry

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

TOLEDO:
LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightingale, Homer
Tropodi, Joseph A., President
Italian Opera Association

WARREN:
Wragg, Herbert, Jr.

VIENNA:
Hull, Russ
Russ Hall

YOUNGSTOWN:
Summers, Virgil (Vic)

ZANESVILLE:
Venner, Pierre

OKLAHOMA

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

ENID:
Norris, Gene

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

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

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

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Williams, Cargie

OREGON

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

HERMISTON:
Rosenberg, Mrs. R. M.

LAKE SIDE:
Bates, E. P.

PORTLAND:
Annie Club Lounge, and A. W. Denton, Manager
Ozark Supper Club, and Fred Baker
Yank Club of Oregon, Inc., and R. C. Barlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lowe, Mr.
SHERIDAN:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALTIQUIPPA:
Gunn, Otis

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

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

BRAEBURN:
Mazor, John

BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer

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

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

DEVON:
Jones, Martin

DONORA:
Bedford, C. D.

EVERSON:
King, Mr. and Mrs. Walter

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

GLENOLDEN:
Barnes, Joseph A., Owner, 202 Musical Bar (West 4, Chester, Pa.)

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

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

KENNETT SQUARE:
Hotel Kennett

KINGSTON:
Johns, Robert

LANCASTER:
Fred, Murray
Samuels, John Parker

LEWISTOWN:
Temple Theatre, and Carl E. Temple

MEADVILLE:
Noll, Carl
Towner, Donald W.
Sommer, Al, Jr.

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

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

PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fogelman, Proprietor
Hillore Hotel, and Wm. Clore, Operator
Rubel, Carl F.
Garnet Theatre, and Samuel S. Stiel, Owner, Alexander Stiel, Manager
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
Dulfre, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph
Philadelphia Lab. Company, and Luis Colantunno, Manager
Pinsky, Harry
Raymond, Don G., of Creative Entertainment Bureau
Stanley, Frank

PITTSBURGH:
Claire, George
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.
Siz, Joseph M., Owner El Chicco Cafe

POTTSTOWN:
Schmoyer, Mrs. Irma

SCRANTON:
McDonough, Frau

SHENANDOAH:
Mikita, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinette, Walter

TANNERSVILLE:
Tofel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko

UPPER DARBY:
Wallace, Jerry

WASHINGTON:
Athens, H. Manager
Washington Cocktail Lounge
Lee, Edward

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

WILLIAMSPORT:
Pinella, James

WILKES BARRE:
Kahan, Samuel

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

SOUTH CAROLINA

COLUMBIA:
Block C Club, University of South Carolina

FLORENCE:
City Recreation Commission, and James C. Putnam

GREENVILLE:
Forest Hills Supper Club, R. K. and Mary Ricker, Lessee, I. K. Mosely, and Sue Ellison, former Owner and Manager
Harlem Theatre, Joe Gibson

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

MOUTHTREVILLE:
Worthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)

MYRTLE BEACH:
Howlett, Ralph J.

SPARTANBURG:
Holcome, H. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

SIOUX FALLS:
Mataya, Irene

TENNESSEE

CLARKSVILLE: Harris, William
JOHNSON CITY: Burton, Theodore J.
KNOXVILLE: Cavalade on Ice, John J. Denton
Greel Enterprises (also known as Dixie Recording Co.) Henderson, John
NASHVILLE: Brentwood Dinner Club, and H. L. Waaman, Owner
Carothers, Harold Chavez, Chick
Cocunut Lounge Club, and Mrs. Pearl Hunter
Courte, Alexander Fessie, Bill
Hayes, Billie and Floyd, Club Zanibar
Jackson, Dr. R. B.

TEXAS

AMARILLO: Mays, Willie B. Mink Club, and Jack B. Drake
AUSTIN: El Morocco Von, Tony
Williams, James Williams, Mark, Promoter
BEAUMONT: Bishop, E. W.
BOLING: Falls, Isaac A., Manager Spot-light Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright
CORPUS CHRISTI: Kirk, Edwin
DALLAS: Embassy Club, Helen Askew, and James L. Dixon, Sr., owners
Lee, Ivan, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. G.
DENISON: Club Rendezvous
EL PASO: Kelly, Everett
Marlin, Coyal J.
Bowden, Rivers
Williams, Bill
FORT WORTH: Clemens, James E.
Famous Door, and Joe Earl, Operator
Florence, F. A., Jr.
Snyder, Chic
Stripling, Howard
GALVESTON: Evans, Bob
Shru, Charles
GONZALES: Dailey Bros. Circus
GRAND PRAIRIE: Club Bagdad, R. P. Bridges and Marian Teague, Operators
HENDERSON: Wright, Robert
HOUSTON: Gantt, Paul
Jeton, Oscar
McMullea, E. L.
Revis, Bouldin
Singleterry, 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: Rob-Da-Voo, and Frederick J. Merkle, Employer
PORT ARTHUR: Demland, William
SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton
Valdez, Joe and Rudy
SAN ANTONIO: Forrest, Thomas
Leathy, J. W. (Lee), Rockin' M Dude Ranch Club
Ohledo, F. J.

Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy
VALASCO: Falls, Isaac A., Manager Spot-light Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
WACO: Greenfield, Lou
WICHITA FALLS: Dibbles, C.
Whately, Mike

VERMONT

RUTLAND: Brock Hotel, and Mrs. Emelle Duffie, Employer

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spielman
BUENA VISTA: Rockbridge Theatre
DANVILLE: Fuller, J. H.
EXMORE: Downing, J. Edward
HAMPTON: Mancy, Jerry
LYNCHBURG: Bailey, Clarence A.
MARTINSVILLE: Hutchens, M. B.
NEWPORT NEWS: Isaac Burton
McClain, B.
Terry's Supper Club
NORFOLK: Big Trzcek Diner, Percy Simon, Proprietor
Cahvan, Irwin
Meyer, Morris
Rehanna, George
Winfrey, Leonard
PORTSMOUTH: Runtree, 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: Harrison, R. S.
908 Club, and Fred Baker
Washington Social Club and Sirless Grove
SPOKANE: Lyndel, Jimmy (James Delagel)

WEST VIRGINIA

CHARLESTON: Club Conzo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.
HUNTINGTON: Brewer, D. C.
INSTITUTE: Hawkins, Charles
LOGAN: Cobb, A. J.
MORGANTOWN: Niner, Leonard
WHEELING: Mardi Gras

WISCONSIN

DEAR CREEK: Schwaeber, Leroy
DOWLER: Reinke, Mr. and Mrs.
GREEN BAY: Galst, Edwin
Franklin, Allen
Peasley, Charles W.
GREENVILLE: Reed, Jimmie
HAYWARD: The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator
HUMBLY: Club Francis, and James Francis
Fontecchio, Mrs. Elcey, Club
LA CROSSE: Tooke, Thomas, and Little Dandy Tavern
MILWAUKEE: Behris, Nick
Williams Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentilli, Nick
Maniacci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe Grace, Frank Balistreri and Peter Orlando
Weinberger, A. J.

NEOPIT: American Legion, Sam Dickenson, Vice-Commander
RACINE: Miller, Jerry
RHINELANDER: Kane's Moens Lake Resort, and George A. Kane
Kendall, Mr., Manager Holly Wood Lodge
ROSHOLI: Akavickas, Edward
SHEBOYGAN: Sicilia, N.
SUN PRAIRIE: Hulsizer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulsizer
TOMAH: Veterans of Foreign Wars
WISCONSIN RAPIDS: Brown Derby, and Lawrence 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 E. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON: Adelman, Ben
Alyis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
China Clipper, Sam Wong, Owner
Clare's Musical Bar, and Jean Clare
Club Ellington (D. E. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
duVal, Anne
Five O-Clock Club, and Jack Staples, Owner
Gold, Sol
Huberman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 3 Ring Circus
Kavakos, William, and Kavakos Club
Kirach, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Dust Club
New Orleans Restaurant, and Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimus and Joseph Cannon
Quonset Inn, Inc., and Wing Wong
Rayburn, E.
Rittenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred

CANADA ALBERTA

CALGARY: Port Brabois Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.
EDMONTON: Eckersley, Frank J. C.

BRITISH COLUMBIA

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

ONTARIO

CHATHAM: Taylor, Dan
COBourg: International Ice Revue, Robt. White, Jerry Rayfield and J. I. Walsh
GRAVENHURST: Summer Gardens, and James Weib
GUELPH: Naval Veterans Association, and Louis C. Janke, President

HAMILTON: Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)
HASTINGS: Bassman, George, and Riverside Pavilion
KITCHENER: Woodstock Arena, and Joseph Iannicelli, Manager
LONDON: Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President

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

NEW TORONTO: Leslie, George

OTTAWA: Parker, Hugh
OWEN SOUND: Thomas, Howard M. (Doc)

PORT ARTHUR: Curtin, M.

TORONTO: Ambassador and Monogram Records, Messrs. Darway and Sokoloff
Habler, Peter
Langbord, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, Y.
Mitford, Bert
Radio Station CHUM
Wexham, Katherine

QUEBEC

DRUMMONDVILLE: Grenik, Marshall
MONTREAL: Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Emond, Roger
Haskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Palm Cafe
Sunbrock, Larry, and his Rodeo Show
POINTE-CLAIRE: Oliver, William
QUEBEC: Sunbrock, Larry, and his Rodeo Show
QUEBEC CITY: LaChance, Mr.

SASKATCHEWAN

REGINA: Judith Enterprises, and G. W. Haddad

CUBA

HAVANA: Sans Souci, M. Triay

ALASKA

ANCHORAGE: Capper, Keith
FAIRBANKS: Casa Blanca, and A. G. Muldon
Glen A. Elder (Glen Alvin)

HAWAII

HONOLULU: Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas, Puna Lake
WAIHAWA, OAHU: Chicken Shack, and Mr. and Mrs. Allan Fort
WAIKIKI: Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
Andros, George D.
Anthe, John
Arwood, Ross
Aulger, J. H., Aulger Bros. Sports Co.
Bacon, Paul, Spock Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bologhino, Dominick
Bosselman, Herbert (Tiny)
Brady, King
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bub) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Dale Bros. Circus
Davis, Clarence
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
Finklestein, Harry
Foreast, Thomas
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Gilbert, Paul and Paula (Raye)
Goldberg (Garrett), Samuel
Goodenough, Johnny
Garnes, C. M.
George, Wally
Gouli, Hal
Gutiere, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's 3-Ring Circus
Hollander, Frank, D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Huga, James
International Ice Revue, Robert Wilson, Ray
White, Jerry Rayfield and J. J. Young, Robert

UNFAIR LIST of the A. F. M.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous
ALABAMA: Mobile: Cargyle, Lee, and his Orchestra New Plaza, and Wm. Appling
ARIZONA: Phoenix: Plantation Ballroom
ARKANSAS: Hot Springs: Forrest Club, and Haskell Hardage, Prop.
Maicest Hotel
LITTLE ROCK: Albert Pike Hotel
CALIFORNIA: BEVERLY HILLS: White, William B.
BIG BEAR LAKE: Cressman, Harry E.
BOULDER CREEK: Brookdale Lodge & Inn, Barney Morrow, Manager
CULVER CITY: Mardi Gras Ballroom
PINOLE: Pinole Brass Band, and Frank E. Lewis, Director
PITTSBURG: Litrenta, Bennie (Tiny)
SACRAMENTO: Capps, Rov. Orchestra
SAN DIEGO: Cobra Cafe, and Jerome O'Connor, Owner
El Cajon Band
SAN FRANCISCO: Kelly, Noel
Frestas, Carl (also known as Anthony Carle)
Jones, Cliff
Southern Pacific American Legion Post Band
Southern Pacific Club Band
SAN LUIS OBISPO: Seaton, Don
SAN PABLO: Backstage Club
SANTA ROSA, LAKE COUNTY: Rendezvous
TULARE: T D E S Hall
COLORADO: Farrell, Frankie and his Orchestra
Fraternal Order of Eagles, Aerie 2043
LOVELAND: Westgate Ballroom
RIFLE: Wiley, Leland
INTERNATIONAL MUSICIAN FEBRUARY

CONNECTICUT

DANIELSON: Pine House
GROTON: Swiss Villa
HARTFORD: Buck's Tavern, Frank S. DeLucco, Prop.
MOOSUP: American Legion Club 91
MYSTIC: Alpine Club, Inc., and Peter Balescracci
NORWICH: Polish Veteran's Club
PUTNAM: Elks Club

DELAWARE

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

FLORIDA

CLEARWATER: Crystal Bar
Musical Bar
Sea Horse Grill and Bar
CLEARWATER BEACH: Sandbar
HALLANDALE: Ben's Place, Charles Dreisen
ORLANDO: El Patio Club, and Arthur Karst, Owner
SARASOTA: "400" Club
TAMPA: Grand Oregon, Oscar Leon, Manager
WEST PALM BEACH: Continental Restaurant, and Sam Pacelli

GEORGIA

MACON: Jay, A. Wingate
Lowe, Al
Weather, Jim
SAVANNAH: Sportsman's Club, Ben J. Alexander

IDAHO

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

ILLINOIS

CAIRO: The Spot, Al Dennis, Prop.
CALUMET CITY: Calumet City Memorial Post 380, American Legion
CHICAGO: Keryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra
GALESBURG: Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2
JACKSONVILLE: Chalk Tavern, in the Illinois Hotel
MARISSA: Triefenbach Brothers Orchestra
OLIVE BRANCH: 44 Club, and Harold Babb
ONEIDA: Rova Amvet Hall
STERLING: Bowman, John E.
Sigman, Arlie

INDIANA

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

IOWA

BOONE: Miner's Hall
CEDAR FALLS: Armory Ballroom
Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers

DUBUQUE: Holy Trinity School
FILLMORE: Fillmore School Hall
FORT MADISON: Little German Band
KEY WEST: Ray Hanien Orchestra
PEOSTA: Peosta Hall
SIOUX CITY: Eagles Lodge Club
WEBSTER CITY: Loyal Order of Moose Lodge 735, J. E. Black
ZWINGLE: Zwingle Hall

KANSAS

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

KENTUCKY

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

LOUISIANA

NEW ORLEANS: Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al Bresnahan, Prop.
Fun Bar
Gonica Ben, Larry LaMarca, Prop.
Happy Landing Club
Moulin Rouge, and Elmo Badon, Proprietor
Treasure Chest Lounge
SHIREVEPORT: Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE: Blue Room, of the Mayfair Hotel
Knowles, Nolan F. (Aetna Music Corp.)
State Theatre
Summit
EASTON: Startt, Lou and his Orchestra
HAGERSTOWN: Audubon Club, M. I. Patterson, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin Cafe

MASSACHUSETTS

FASHAMPTON: Manhattan Club, and Fred Kagan, Owner
FALL RIVER: Durfee Theatre
Latin Quarter, and Henry Gaudreau
GARDNER: Florence Rangers Band
Heywood-Wakefield Band
GLOUCESTER: Youth Council, YMCA, and Floyd I. (Chuck) Farrar, Secretary
LYNN: Pickfair Cafe, Rinaldo Chevzini, Prop.
METHUEN: Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garston, Owner

SPENCER: Spencer Fair, and Bernard Reardon
WEST WARREN: Quabog Hotel, Viola Dudek, Operator
WEST YARMOUTH: Silver Sea Horse, and Joe Gobin, Operator
WORCESTER: Gedymin, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

HOUGHTON LAKE: Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor
MARQUETTE: Johnson, Martin M.
MIDLAND: Eagles Club
NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi
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
ST. PAUL: Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

JACKSON: Patio Club, and Jimmy Skinner, Operator

MISSOURI

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

MONTANA

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

NEBRASKA

GRAND ISLAND: Pleasure Isle Ballroom, and Ray Schlegler, Manager
HASTINGS: Brick Pile
LINCOLN: Dance-Mor
OMAHA: Bachman, Ray
Benson Legion Post Club
Eagles Club
Fuchek, Frank
Marsh, Al
Mueller, Edward
Peniston, Gary
VFW Club
Whitney, John B.

NEVADA

ELY: Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

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

NEW JERSEY

ATLANTIC CITY: Mossman Cafe

CAMDEN: Polish American Citizens Club
St. Lucius Choir of St. Joseph's Parish
CAPE MAY: Congress Hall, and Joseph Usher, Proprietor
CLIFTON: Beckmann, Jacob
DENVER: Young, Buddy, Orchestra
EATONTOWN: Phil's Turf Club
ELIZABETH: Coral Lounge, Mrs. Agresta, Owner
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
LODI: Peter J's
MAPLEWOOD: Maplewood Theatre
MONTCLAIR: Montclair Theatre
MORRISTOWN: Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre
NETCONG: Kiernan's Restaurant, and Frank Kiernan, Prop.
OAK RIDGE: Van Brundt, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe
Botany Mills Band
ROCHFELLE PARK: Swiss Chalet

NEW MEXICO

CARISPAID: Lobby Club
RUIDOSO: Davis Bar
NEW YORK
BRONX: Aloha Inn, Pete Mancuso Proprietor and Carl Raniford, Manager
Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie
BUFFALO: Hall, Art
Jesse Clipper Post No. 430, American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL: Jones, Stevie, and his Orchestra
CERES: Coliseum
COHOES: Sports Arena, and Charles Gup-till
COLLEGE POINT, L. I.: Muehler'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
JEFFERSON VALLEY: Nino's Italian Cuisine
KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre
KINGSTON: Killmer, Carl, and his Orchestra (Lester Marks)
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdic, Leslie, and Vineyards
Dance Hall
MOUNT VERNON: Hartley Hotel
NEW YORK CITY: Disc Company of America (Asch Recordings)
Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp.
Manor Record Co., and Irving N. Berman
Morales, Cruz

Richman, William L.
Traemer's Restaurant
Willis, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop
OLEAN: Rollerland Rink
PEEKSKILL: Washington Tavern, and Barney D'Amato, Proprietor
PORTCHESTER: Jewish Community Center
RAVENA: VFW Ravenna 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 Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

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

OHIO

AKRON: German-American Club
Club 22
ALLIANCE: Lexington Grange Hall
AUSTINBURG: Jewel's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Cincinnati Country Club
Fort Mitchell Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club
COLUMBUS: Fraternal Order of Eagles, Aerie 297
DAYTON: The Ring, Maura Paul, Op.
GENEVA: Blue Bird Orchestra, and Larry Parks
Municipal Building
GIRARD: VFW Band, Post 419
HARRISBURG: Harrisburg Inn
Hubba-Hubba Night Club
RONTON: Colonial Inn, and Dustin E. Conn
JEFFERSON: Larko's Circle L Ranch
LIMA: Billger, Lucille
MASSILLON: VFW
MILON: Andy's, Ralph Ackerman Mgr.
SMITH, Chuck, Orchestra
PAINESVILLE: Slim Luce and his Swinging Rangers
PIERPONT: Lake, Danny, Orchestra
RAVENNA: Ravenna Theatre
RUSSEL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
VAN WERT: R. F. O. Elks
Underwood, Don, and his Orchestra
YOUNGSTOWN: Shamrock Grille Night Club, and Joe Stuphar

OREGON

GRANTS PASS: Fruit Dale Grange
SAMS VALLEY: Sams Valley Grange, Mr. Pele-Bey, Grange Master

PENNSYLVANIA

ANNVILLE: Washington Band
ASHLAND: VFW Home Association, Post 7684
BARTONSVILLE: Hotel Bartonsville
BEAVER FALLS: White Township Inn
BIG RUN: Big Run Inn
CARBONDALE: Lotus Playground Drum Corps, and Max Levine, President
DUPONT: Cameo Cafe
FALLSTON: Brady's Run Hotel
Valley Hotel
FORD CITY: Atlantic City Inn
FREEDOM: Sully's Inn
GIRARDVILLE: St. Vincent's Church Hall
JERSEY SHORE: Riverview Ranch
NEW BRIGHTON: Brady's Run Hotel
Broadway Tavern
NEW CASTLE: Gables Hotel, and Frank Giannarino
FORD CITY: Atlantic City Inn
FREDOM: Sully's Inn
GIRARDVILLE: St. Vincent's Church Hall
JERSEY SHORE: Riverview Ranch
NEW BRIGHTON: Brady's Run Hotel
Broadway Tavern
NEW CASTLE: Gables Hotel, and Frank Giannarino
NEW KENSINGTON: Gable Inn
OLD FORGE: Club 17
PHILADELPHIA: Dupree, Hiram
PITTSBURGH: Club 22
New Penn Inn, Louis, Alex and Jim Passarella, Prop.
READING: Haer, Stephen S., Orchestra
ROULETTE: Brewer, Edgar, Roulette House
SCRANTON: Fresh's Cafe
SHAMOKIN: Shamokin Dam Fire Co.
SUMMER HILL: Summer Hill Picnic Grounds, and Paul De Wald, Superintendent
WILKINSBURG: Lunt, Grace

RHODE ISLAND

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

SOUTH CAROLINA

CHARLESTON: Five O'Clock Club, and Mose Sabel
FOLLY BEACH: Polly Peer

SOUTH DAKOTA

LANE: Rainbow Gardens, and Andy Phelan, Manager
SCOTLAND: Scotland Commercial Club

TENNESSEE

BRISTOL: Knights of Templar
CHATTANOOGA: Alhambra Shrine
HUMBOLDT: Strawberry Festival Association
NASHVILLE: Hippodrome Roller Rink
Stein, Abe

TEXAS

BEEVILLE: Beeville Country Club
CORPUS CHRISTI: Al Hardy and Band
The Lighthouse
Santikos, Jimmie
FORT WORTH: Crystal Springs Pavilion, H. H. Cunningham
PORT ARTHUR: DeGrasse, Lenore
SAN ANGELO: Club Acapulco
SAN ANTONIO: La Rhumba Club, Oscar Rodriguez, Operator

VIRGINIA

BRISTOL: Knights of Templar
NEWPORT NEWS: Heath, Robert
 Off Beat Club
 Victory Supper Club
NORFOLK: Panella, Frank J., Clover Farm and Dairy Stores
RICHTON: Starlight Club, and William Fulleton, Owner and Operator
ROANOKE: Kirsch, Adolph

WASHINGTON

SEATTLE: Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON: Sassy Club, "Hop" Thompson and Louie Risk, Operators
FAIRMONT: Amers, Post No. 1
 Gay Spot, and Adda Davis and Howard Weekly
 West End Tavern, and A. B. Ullom
KEYSTONE: Callaway, Franklin
MARTINSBURG: Local Order of Moose
PARKERSBURG: Hilley, R. D.

WISCONSIN

APPLETON: Koehne's Hall
BEAVER DAM: Beaver Dam American Legion Band, Frederick A. Parfrey
BELOIT: Beloit Recreation Band, and Don Cuthbert
BLOOMINGTON: McLane, Jack, Orchestra
BOSCOBEL: Miller, Earl
 Peckham, Harley
 Sud Earl Orchestra
COTTAGE GROVE: Cottage Grove Town Hall, John Galvin, Operant

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 Blodoff Tavern
NORTH FREDOM: American Legion Hall
MANITOWOC: Herb's Bar, and Herbert Duvalle, Owner
OREGON: Village Hall
PARDEEVILLE: Fox River Valley Boys Orchestra

REWEY: High School
 Town Hall
SOLDIER'S GROVE: Iourman, Ken, Band
STOUGHTON: Stoughton Country Club, Dr. O. A. Gregerson, Pres.
TREVOR: Stock Club, and Mr. Aude
TWO RIVERS: Club 42, and Mr. Gauger, Mgr.
 Timms Hall and Tavern
WESTFIELD: O'Neil, Kermit and Ray, Orchestras
WISCONSIN RAPIDS: Gross, Quental and Louis

WYOMING

LARAMIE: Stevens, Sammy

DISTRICT OF COLUMBIA

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

HAWAII

HONOLULU: 49th State Recording Co.
 Kewalo Inn

CANADA MANITOBA

BRANDON: Palladium Dance Hall

ONTARIO

AYR: Haywood Orchestra
CUMBERLAND: Maple Leaf Hall
KINGSVILLE: Lakeshore Terrace Gardens, and Messrs. S. McMannus and V. Barrie
NIAGARA FALLS: Niagara Falls Memorial Bugle (or Trumpet) Band
 Radio Station CHVC, Howard Bedford, President and Owner
SARNIA: Polish Hall
 Polymer Cafeteria
 Sarnia Golf Club
TORONTO: Milford, Bert
 Echo Recording Co., and Clement Hamblough
 Three Hundred Club

QUEBEC

BERTHIER: Chateau Berthelet
BERTHIERVILLE: Manour Berthier, and Bruce Carly, Manager
MONTRÉAL: Biron-Gauthier, Teddy
 Village Barn, and O. Gaucher and L. Gagnon
QUEBEC: Canadian and American Booking Agency
 L'Anceire Des Quatre Chemins, and Adrien Asselin, Prop.
SHERBROOKE: Sherbrooke Arena

MEXICO

MEXICO CITY: Marin, Pablo, and his Tropic Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphonic Orchestra
 Marvyn, Eddie
 Wells, Jack

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SUSPENSIONS, EXPULSIONS, ERASURES

(Continued from page thirty-seven)

Danbury, Conn. Local 87—Russell J. DeFranco, Mrs. Ralph E. Trillicher, Wm. A. Keidel, Donald Singer.
Dayton Beach, Fla. Local 601—Kenneth Elliott.
El Paso, Texas Local 466—B. E. Davis, Glen Gardner, Doyle Riggs, Walter Winningar, Wm. Louis White.
Grand Forks, N. D. Local 485—Elmer O. Eid.
Hazleton, Pa. Local 139—Anthony Club.
Houston, Texas Local 65—M. Boyce, Hugh C. Berry, John A. Brisson, Jack L. Dumenson, Douglas Gates, John B. Hurrell, Emmet W. Lag, Barney E. McCurdy, Lawrence G. Pierce, Howard G. Rogers, Calvin E. Staples, Karl F. Taylor, Subey Smiley, S. W. Wood, John E. Cooper.
Ithaca, N. Y. Local 132—Thomas Arnold, Daniel Birchard, Joseph Canale, Art Lochner, William Long, James Power, James Tripp, E. Foster Truell, Remondus Williams, Douglas Dield, Arthur Furcia, Maurice Wilson.
Jersey City, N. J. Local 526—Curtis Alston, Boris Bergen, Anthony Bina, E. Chagnon, V. DeFillippo, Amelio DeMatta, Frank DiNegrin, Frank DeVenota, Anthony Donato, Matty Galizio, Edward Toren, Claude Garreau, Charles Kaufman, John Larkey, Edward Lazicki, Leonard Lazzara, Anthony Luciano, Marion McDonald, James McArdle, A. Mazurek, Joseph Morgillo, Thomas Pambello, Salvatore Poma, James P. Powers (guitar), Joseph Romanelli, Edward Scheib, Arthur Van Lensen, Alfred Wierczok.
Lexington, Ky. Local 554—Wilmer Anderson, Arno Ames, Clyde Berry, James Campbell, Tommy Covington, Zig Dzurakiewicz, Albert Guse, Chester Gullotte, Harold Hall, Peggy Dowd,

Francis Hellbing, Charles Honeycutt, Frank Lynam, James Mason, Plaza Mobley, Burgoyne Moore, Charles M. Scherer, Paul Peck, Bruce Monson, Julian Smithson, Arthur T. Wiggins, Jack Lunsford, Conral Mullikin, Gordon Sizemore, Isaac Shearer, Paul Williams.
Long Beach, Calif. Local 353—Ernest Allyn, Earle C. Boyle, Ha Lee McIver (Dawson), Richard Erickson, Roger G. Hall, LaVoy Halle, Shirley T. Kline, Florence Leedom, Robert Ritchie, Kenneth Sands, Ruel M. Sinsott, Donald D. Worth.
Milwaukee, Wis. Local 8—Philip Asokaty, Robert A. Atwood, Jerome R. Badzinski, Gilbert Barerwaldt, Virginia M. Baumann, Carl J. Bergstrom, Louis F. Dunke, Kenneth R. Danish, Guy Grabman, Martin Gray, Dorothy Hackler, Richard Hagen, Elizabeth Larsen, Gilbert Leutz, Frank Z. Lewandowski, Wm. J. Mann, Steve Mikez, Floyd Morales, Mary G. Murray, John S. Osterman, Rudy Puzel, Elroy Schweitzer, Konrad Sadtler, Gilbert R. Smiviska, Ronald A. Wendland, Wm. W. Wood.
Omaha, Nebr. Local 70—Marilynn R. Andersen, Harold L. Black, Robert S. Borden, John Brazman (Mack Sanders), John D. Brandin, Charles A. Carter, James Cohen, Clarence B. (Mickey) Catter, John W. Cusack, Richard D. Henderson, Hal H. Kennedy, Roger D. Kiel, Leo R. Kroll, Paul A. Leiper, John R. McBride, John W. Nelson, Jr., DeWayne Reckenthaler (Rex Perry), George Turley, Lee B. Wilson.
Pittsburgh, Pa. Local 60—Jimmy Burden, Salvatore Battaglia, Anthony L. Campana, Anthony L. Caputo, Joseph P. Chappie, George Chumura, Ruth L. Conn, Chester DeLuca, Charles C. Diederich, Henry Eberhart, Harry Franklin, Anthony Garavito, Clarence R. Glaser, John E. Hanks, Jr., Ward E. Kaler, Kenneth G. Kite, Robert Lavorgna, George Lovy, Raymond B. Lovette, Terrance C. McCoy, George E. Mar-

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FOR SALE—French horns, used, Alexandre F and B-flat, \$575.00; Conn 8d, F and B-flat, \$425.00; Knopf F and B-flat, \$400.00; all with cases, E. C. Bennett, 1519 Eisenwach No. 4, San Francisco, Calif.
FOR SALE—Bach trombone, No. 6, used, W. S. Johns, 3197 Forbes St., Pittsburgh 14, Pa.
FOR SALE—Kay bass, six years old, with cover, fine tone. Write L. Feistel, R. D. 2, Cincinnati, New York.
FOR SALE—Lehman clarinet, B-flat bass, used, low D-flat, \$550.00, L. R. Boedice, 153-F Tomerans, Key West, Fla.
FOR SALE—Italian cello, fine playing condition. Phone or call G. E. DeLoid, 10 Clinton St., Taunton, Mass.
FOR SALE—Used Lowery organ, \$450.00, Henry Cote, 43 Pine St., Meriden, Conn. Telephone: 5-8429.
FOR SALE—Concert library (used), for small orchestra, numbered and catalogued, K. Verzes, 8831 Fort Hamilton Parkway, Brooklyn, N. Y.
FOR SALE—Hammond (pump organ) (electric), used, \$1,150.00. Andy Picard, 108-26 63rd Drive, Forest Hills, L. I., N. Y.
FOR SALE—Four valve CC tuba (trumpets), recently overhauled, J. M. Boston, 4932 Wyndfield Ave., Philadelphia, Pa.
FOR SALE—French Schner alto sax, used, with combination case, serial 27-889, \$225.00, F. Herold, 408 Vance Road, Fort Worth, Texas.
FOR SALE—Accordion, Acme, 120 bass, used, 16 switches, built-in microphone, deluxe case, asking \$645.00. Mark Zimmerman, 1576 Leslie St., Hillsdale, N. J.
FOR SALE—G. Valerio-Paris, German silver, tenor horn, closed G, \$95.00; also a double bass and piccolo, used with cover, \$15.00. William Henrich, 1125 Grand Concourse, New York 52, New York.
FOR SALE—Harp, bass violin, manilo cello, tuba, baritone, chimes, bamba drums, Chinese gongs, Swiss bells, bull horns, rimshaw gongs, sound effects, violin, Vega lute, harp guitar, musical washboard, trap drums, Italian tambourine. Emil Dubois, 2319 Mearlin St., Cincinnati, Ohio.

FOR SALE—Used Powell flute, closed G-sharp, low B, foot joint. Write Elaine Shaffer, 4916 Chancery, Houston, Texas.

FOR SALE—Joseph Rocco 1854 cello with Fmil Harmonium papers, excellent condition, \$2,400.00. H. Cooper, 952 1/2 South Normandie Ave., Los Angeles 6, Calif. Phone: DUckirk 8-3880 after 7:00 P. M.

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AT LIBERTY—Tenor sax, Dixie clarinet, for club dates, 802 card, real, transpose, take, have car. B. Hackett, 2001 85th Drive; Woodhull 21, L. I., N. Y.

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AT LIBERTY—Accordion player, double piano and novachord, good appearance, wishes to join small group performing New York, New Jersey, or Florida, wide experience in American and European music, concert or dance. Hans Jarger, 361 Oakdean, Cliffside Park, N. J.

AT LIBERTY—Alto clarinet, double flute, age 29, draft exempt, will travel. Eddie DeGaulle, 136 Oak St., Paterson, N. J. Phone: Lambert 3-0491.

AT LIBERTY—All-around pianist, desires connection with dance band or hotel work, prefer Washington, D. C., or Florida southern resort, George Swigert, Carlisle, Pa. Local 209, Harrisburg, Pa.

WANTED

WANTED—The Erie Philharmonic Orchestra has openings in the violin, viola and string bass sections. Applicants should write to the Erie Philharmonic Orchestra, Mr. Roger Hall, Manager, 826 G. Daniel Baldwin Building, Erie, Pa.
WANTED—Good used cello, Ted Simponas, 207 Main St., Lynchburg, Va.
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Grave C. Mitchel, Jane S. Norris, Thomas J. Purcell, Edwin A. Ringle, Charles Russo, Jr., Harry W. Seamon, John Seneta, James Snider, Raymond R. Sucasih, Lyle Turnbull, Matthew Woyton.

Pewee, Ill. Local 26—May Bakken, Thomas Veatall, Jr., Wilburn H. Wissell.

Pittsfield, N. J. Local 746—Floyd Achles, Cecil Jenkins, Anthony Luptand, Morton Pelovitz, Jacob Seider, Michael Ferrante, Raymond Liddane, David Karner.

Portland, Maine, Local 364—Santino Cardilli.

Rochester, Minn., Local 437—Walter Bucknell, George C. Juby, William Thessa.

St. Paul, Minn., Local 50—William F. Bergeron, Richard J. Papenhausen, Quentin D. Hartwick.

Vallejo, Calif., Local 367—Ralston Brown, Chester Carr, Leroy Hammer, Devon Harkins, Robert Harris, William Gwaliney, Larkin D. Johnston, Charles R. Love, Baker Milliam, James McColley, Jr., Leon J. Passo, Kenneth Plumb, Norman Lee, Billy Rowell, Glenn Rowell, Joseph Tregle.

Wausau, Wis., Local 480—Ed Preunt.

Worcester, Mass., Local 143—Eric Brierley, Jack Caplan, Sylvester P. Condon, Aloysius B. Cooney, Clifford Curt, Henry C. Hopewell, Sahag D. Kalashan, A. Dorothy Lilla, Alphonse J. Mathieu, Gretchen Morrow, Joseph F. Parks, Lowell E. Preston, Raymond Priner, John Rynkowski (Rines), Phil Salah, Gustaf Wiback, Alvan J. Winter.

EXPULSIONS

Kenosha, Wis., Local 59—Cluster Brewer, Harold Hawkins, Eugene Hopkins, Leonard Kolakowski, John Kramer, Ray Mitchell, Roger Petersen, William Potts, Clyde Proulx, DeWayne Rosenbach, Lyle Scheibe, Robert Tracté, George Virgil.

La Porte, Ind., Local 421—Kenneth Duff, Wm. M. Huber, Edward P. Levenhagen, Donald R. Miller, Rhodell Musser, Julius A. Muddledorf, Richard N. Ott, Robert Uhlemann.

New Orleans, La., Local 174—Salvadore Paganò.

Oswego, N. Y., Local 441—Maurice C. Cron, Adolph Lysme.

Toledo, Ohio, Local 286—Charles Bowen.

ERASURES

Baton Rouge, La., Local 538—Harry Evans, Wallace R. Felsenthal, Rondl J. Helmke, Herman Hill, Louis I. Pendarvis, Thomas C. Raymond, Jr., Eugene L. Regitz, John F. Tardy.

El Paso, Texas, Local 466—Jack Elliott, Mac-Henry Fullerton, Howard Garrett, Ada McGurk, Robert L. Parker, Maxine Teier, Helen C. Harper, R. R. Cromer.

Honolulu, T. H., Local 677—Florence Akimoto, Clarence Lee, Benny Morgia, John Nahoa, Lani Sang, John Spencer, James Tylor, George Young.

Indianapolis, Ind., Local 3—Doragies DeLong Coats, W. Paul Colwell, Jr., J. Stephen Colwell, L. Townsend Cook, Albert Daunoras, Robert M. Dunigan, Charles Houston, Charles H. Miller, Jack T. Scott, Robert E. Herrin, A. Frederick Matzke, Tommy Owens.

Jersey City, N. J., Local 526—Patrick DeMaria.

Kansas City, Mo., Local 34—Walter Hobbs, James F. Griffin, Jr., James T. Wallace.

New York, N. Y., Local 802—Harold J. Baker, Cabell Calloway, John M. Greer, Burt Hiller, Gary Golden, Richard W. Saak, Arthur G. Nadel, Frank S. Damiron.

New Orleans, La., Local 174—Gerard E. Edwards, Maurice Levine, Sherman F. Raphael, Charles A. McKnight, Jr., Almon J. Walcott, Arthur N. Lefson, Paul H. Logos, Grayce P. Gan, Sarah B. Goff, Fred P. King, Jr., Edward E. Fenasci, William L. Barattini.

New Brunswick, N. J., Local 204—Eddie Walters.

Omaha, Nebr., Local 70—Raymond B. Questel, Margaret A. Bittner, Harold Higgins, Paul Miller, Sam S. Mangamele, Harold D. Hunter, Clayton Cowan.

Pittsburgh, Pa., Local 60—Francis Lachimia (Frankie Lake).

Richmond, Calif., Local 424—H. Wood, E. Williams, D. Webb, Bill Weber, D. Ward, L. Verdugo, C. Thomas.

San Juan, P. R., Local 468—Efrain Rivera, Jose E. Rodriguez, Rafael Rosado, Joaquin S. Santiago, Felipe Santos, Francisco Soto, Nicolas Tamon, Ponce F. Venela, Daniel Vazquez, Martinez R. Lopez, Cruz Q. Manuel, Luis R. Mendez, Joaquin Monge, Hector Pacheco, Aurelio C. Pena, Samuel Perez, Bienvenido Ramirez, Andres Rivera, Miguel A. Capriles, Jorge Cartagena, Santos Colon, Felipe Delvalle, Miguel A. Donisi, Valdes E. Garcia, Ignacio Gonzalez, Ramon L. Irizarry, Lionel O. Lafranco.

San Francisco, Calif., Local 6—George Leftwich, Fred W. Sibold, Leonard Yally.

San Leandro, Calif., Local 510—Jerome Chapin, Frederick Costa, Clifford Edmore, John M. Keegan, Lee R. McLendon, Don Meis, Ben Oman, Norris J. Parks, Louis Perry, Gus Quintanal, Mike Stewart, Josp Ataves.

News Nuggets

LOIS MARSHALL

Soprano Lois Marshall of Toronto was distinguished this year not only as the winner of the annual Naumburg Foundation's award, but also as the first Canadian singer ever to receive this prize. The Foundation, for its annual award, sponsors the debut concert of a deserving young artist.

Miss Marshall appeared in her New York recital on December 2nd and received exceptional critical acclaim. She is well known in Canada, having sung with all of the country's major orchestras and done extensive work.



LOIS MARSHALL

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