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Nov 14 1952



November, 1952

ARTHUR FIEDLER, Conductor

The Boston Pops Orchestra

story on page 17

International Musician

published in the interest of music and musicians

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Wausau, Wis., Local 480—Harvey Zarth, Clayton Pregont.

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ERASURES

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Helena, Mont., Local 642—Tad LaRuck.
Klamath Falls, Ore., Local 495—John O. Bailey, Warner Pett, Fred Sloethe, Sr., Robert H. Fredrickson, Genevieve Bestenbach, Ralph Utley, Havis Smith, John Soto.

Los Angeles, Calif., Local 47—Henry Busse, Roy (Blinky) Garner, Xavier (Harvey) Guesara, Oscar Arnone, Harold Belsky, Kelly Driver, Vernon Duke, Robert Griffiths, Alike Herring, Eddie (Edward C. MacLachlan) Mack, Pat Manguso, Byron McDonald, Ray Romeo Musca, Herbert David Pier, Ray Prehm, Willy S. Simmons, Robert Sprental, Robert W. Walter, Louis Zydunik.

Long Beach, Calif., Local 353—Eugene (Gene Keene) Schweichler.

New Orleans, La., Local 174—Vincent Bourquin, Russell M. Davidson, Matthew B. Gage, Woodward E. Gaudry, Lea Nora Lee Kelley, Charles F. Martin, William J. Perkins, Herman C. Pfeffer, Alfred A. Skelly, Clem Yoc.

Newark, N. J., Local 16—Walter Davis, Jr., James Tyler.

New York, N. Y., Local 802—R. J. Egner, S. A. Gibson, B. D. Hutchins, R. Stevens, O. Archer, Jr., F. Chavez, F. Cully, H. Karstadt, E. Bielen, D. Dickens, L. T. Parker, Ned Harvey, Jerry Kay, Everett Le Gall, Oscar C. Pettiford, Ollie Shepard, Mildred L. Tracy, H. Bouzier, J. P. Brown, C. E. Dixon, Jr., B. M. Foster, Jr., J. E. Highsmith, G. A. Hampden, Jr., M. Lieber, C. Miller, J. Mendez, R. Mele, G. Shepherd, G. Ward, A. Calderon, N. M. Calderon, R. Davilla, L. J. Landgraf, G. A. Thomas, A. Thompson, Lucian A. Lewis, Humberto Morales.

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San Francisco, Calif., Local 6—Peter G. Jarrett, James W. Simmons, John McCurley, Edward C. Lenhart, Richard Rhinchart, Richard M. Saxe, Frances A. Lee, Joseph Mottalo.

Closing Chord

B. FRANK STREAKER

B. Frank Streaker, an honorary life member of Local 294, Lancaster, Pennsylvania, passed away on October 9th in Lancaster at the age of sixty-seven. He directed the City Band of Lancaster for thirty years, retiring four years ago. For the past two years he had been employed by the Master Craftsmen Industries in Millersville.

A native of Lancaster, Mr. Streaker played the cornet in the Iroquois Band which his father, Harry R., had founded and directed. Frank became head of the City Band in 1918.

News Nuggets

Irene Jessner, soprano, and Ernesto Barbini, conductor, both former members of the Metropolitan Opera, have joined the faculty of the Royal Conservatory of Music in Toronto. . . . Harmonica player Ben Fisch, member of Local 232, Benton Harbor, Michigan, is now engaged as soloist with Sal Stocco's orchestra at the Hotel Whitcomb in that city. . . . Frank DeFabrizio, member of Local 16, Newark, New Jersey, has recently completed an arrangement of "The Star-Spangled Banner" for violin alone. It is dedicated to Douglas MacArthur.

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Affairs of the Federation



President Petrillo greets General Eisenhower, following the Republican Presidential Candidate's address before the American Federation of Labor Convention at the Commodore Hotel, New York City, on September 17th, 1952.

LUNCHEON WITH EISENHOWER

President Petrillo received the following note from General Eisenhower direct from his special train:

OFFICE OF DWIGHT D. EISENHOWER
September 16, 1952

I would be pleased if you would have luncheon with me on Wednesday, September 17th, at 1 o'clock in the Club Suite, Third Floor, of the Commodore Hotel.

DWIGHT D. EISENHOWER,

President James C. Petrillo
American Federation of Musicians
Commodore Hotel

President Petrillo accepted the invitation. They had lunch and spent two hours together, about which President Petrillo will tell more at our next Convention.

COLUMNIST'S COMMENT

The following is an excerpt from a syndicated column entitled "INSIDE LABOR" written by Victor Riesel on September 21, 1952:

If General Eisenhower is elected President, the most popular labor leader in the White House will be the musicians' union chief, Jimmie Petrillo. He and the General fell in love with each other at the AFL-Eisenhower luncheon last Wednesday. Ike has sent word he thinks Jimmie is the most entertaining man he's met—and wants to sit around with him after the campaign just for relaxation and laughs. Petrillo is gumshoeing, trying to learn if Ike plays an instrument so he can become an honorary member of the American Federation of Musicians. Which would make him a union brother of a piano player by name of Harry Truman.



"They're new," Governor Stevenson assured President Petrillo (and millions of newspaper readers who saw this photo) when the Democratic Presidential candidate spoke before the American Federation of Labor Convention in New York City in September. President Petrillo, recalling an earlier campaign picture that showed Governor Stevenson on a Labor Day platform in Detroit with a gaping hole in the sole of his shoe, pointed out the new footwear to photographers, drawing a wide Stevenson smile and a chuckle that went from coast to coast.



AFM delegates to the American Federation of Labor Convention listen to a speech by Oregon's Senator Wayne Morse who assailed Senator Taft as "leading the Republican Party to defeat." From left to right are, President Petrillo, Frank B. Field, South Norwalk, Conn., Albert A. Greenbaum, San Francisco, Calif., Pete Kleinkauf, Wilkes-Barre, Pa., Harry J. Steeper, AFM treasurer, Charles L. Bagley, AFM vice-president, Edward P. Ringius, St. Paul, Minn., and Mrs. Ida P. Dillon, Seattle, Wash.

FOR THE ATTENTION OF ALL MEMBERS

It has been called to our attention by some of our members that they have been advised by the American Guild of Musical Artists that they must join that organization or Columbia Artists Management will no longer book them for concert engagements.

The following letter repudiates any such statement by the American Guild of Musical Artists:

**COLUMBIA
ARTISTS MANAGEMENT, INC.
CAMI Affiliated With Community
Concerts, Inc.**

113 West 57th Street, New York
September 25, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Ave., New York 22, N. Y.
Attention: Mr. Ferenz

Dear Mr. Petrillo:

On April 3, 1952, in response to a letter from you relating to a specific group of artists, we clarified our position with respect to members of the American Federation of Musicians and gave assurance that instrumental musicians would be subject to no pressure whatsoever on our part to join the American Guild of Musical Artists, Inc. or any union other than the American Federation of Musicians. These assurances we now reaffirm.

Under our contract with AGMA, our management contracts with artists who are, or intend to

(Continued on next page)

Promoting Employment and Live Music

IT IS not often that a public service results almost immediately in doubling the money to expand that service. But this is just what happened in South Norwalk, Connecticut, when Local 52 launched its free teen-ager dance and recreation program under the Music Performance Trust Fund of the Recording Industry. So successful and popular was this program with the people of the town—and with the young people—that the city's Board of Estimate matched dollar for dollar available Trust Fund money. As one result, musicians gave forty square dance programs during the Winter. On Hallowe'en night, fifteen dances were given simultaneously in the schools all over town—with a great increase in public safety. The teen-agers had lots of fun, and the grown-ups breathed easy.

Boost for Live Music

A very valuable by-product was the much greater appreciation for live music in the community. Students realized how much more fun it is to dance to a live orchestra. It's now taken for granted that when music is needed in the school auditoriums, Local 52 orchestras will be hired.

The program has greatly strengthened the position of music and musicians in South Norwalk, and there's a wide-spread feeling in the community that the sponsors also have done much to raise the cultural level.

Behind a successful program of this kind there must always be careful planning and co-ordination. How well President Frank Field of Local 52 and his fellow officers collaborated with officials and public-spirited citizens is evidenced by the following letter from the Supervisor of Physical Education and Public Recreation of South Norwalk, who worked closely with the Local in shaping up and executing the venture:

A Notable Tribute

My Dear Mr. Field:

Another series of Teen-Age dances for the young folks of Norwalk and surrounding towns



has come to a close, and as the last bus filled with happy kids pulls out of Roton Point Park, and the Dance Pavilion is empty and quiet, I am made keenly aware of the tremendous force for good which co-operative effort has generated in and around this community.

Because your organization, Local 52, the South Norwalk Musicians' Union, the American Federation of Musicians, their parent body, as well as the Board of Directors of the Roton Point Park Corporation, the Norwalk Board of Estimate, the Board of Education, and the sponsoring agency, the Norwalk Recreation Commission, were equally interested in providing a wholesome, clean, happy environment for youngsters of teen age to meet and enjoy each other's company, this project was born.

The arrangement with the Music Performance Trust Fund, which makes available financial assistance for approved projects, has encouraged our Board of Estimate to increase the contribution by the City of Norwalk to match dollar for dollar, the amount received from the Music Performance Trust Fund.

Of course this kind of agreement results in more dances, and, more pleasant evenings for people living in this community.

Our fifteen (15) Hallowe'en dances (all on

one night) have resulted in many kind words of praise from business men, the Police department, Parent Teacher Association groups, and others concerned about the destruction of property and vandalism in former years, usually connected with uncontrolled holiday spirit.

The many dances held in our various elementary, junior, and senior high schools, have come to be looked upon as a regular part of the school program. Dancing to music with the musicians on the stage can never be satisfactorily substituted for, and I'm anxious that our children learn this fact through practical, happy experience.

The forty (40) square dances promoted during the past Winter with Local 52 musicians have proven so successful that I have Parent Teacher Association secretaries and school principals already writing to me for dates for the coming school year.

I'm afraid, however, I'm leaving out something *very important* when I begin to talk in terms of numbers of successful dances.

This matter of co-operation between your excellent organization, our Parent Teacher Associations, the School Board, the Finance Board, the Recreation Commission, and many other very generous people, has helped to make Norwalk a better place in which to live.

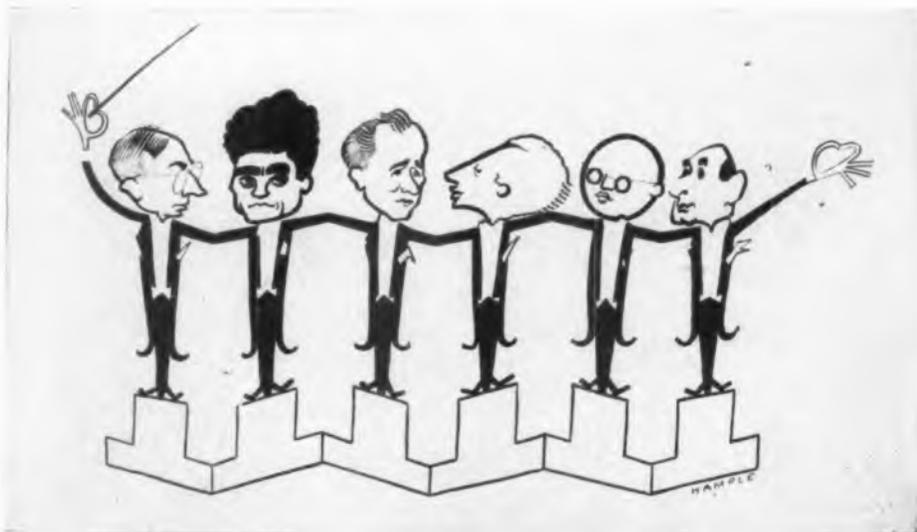
Our cultural quotient is higher, we are getting accustomed to better standards, and we are beginning with very young children, who, we believe, will frown upon mediocrity in music—as well as other forms of entertainment—as they grow older.

The good is very difficult to measure—quite the opposite to statistically recorded thefts, muggings, and other forms of delinquency—but you can rest assured, Mr. Field, your organization has done very much in this community, and with your continued co-operation, we will be glad to work very hard to enlarge and to improve all cultural opportunities for all of the people in this community.

Sincerely yours,

JOSEPH F. ANDREWS,
Supervisor of Physical Education
and Public Recreation.

BUFFALO PHILHARMONIC'S GUEST CONDUCTORS



Left to right: Joseph Rosenstock, Izler Solomon, Milton Katims, Leopold Stokowski, Joseph Krips and William Steinberg.

ATTENTION OF MEMBERS

(Continued from page ten)

become, its members, are subject to certain AGMA rules. Occasionally some artist inadvertently misinforms us about his AGMA membership, but when such error is called to our attention, it is always rectified.

I am sure that your investigation will disclose that all of the members of our organization understand your position and our obligations perfectly, and that you will find that we completely respect, and always will respect, the right of instrumentalists to work in their chosen field without being members of any other union whatsoever.

Very truly yours,

WARD FRENCH.

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The Harpsichord Quartet: (Left to right) Harold Bennett, flute; Harry Shulman, oboe; Sylvia Marlowe, harpsichord; Bernard Greenhouse, cello. At right is Uta Graf, soprano, who will be guest soloist at the second concert of the group November 25.

The Harpsichord Quartet

NOT often, in New York, which averages two hundred and fifty significant musical events a month, does the hardened reviewer hear a really new combination of instruments playing old music made new, interspersed with new compositions which show promise of soon becoming classic items in the chamber music repertory. Sylvia Marlowe's new Harpsichord Quartet, which gave, on October 28th, the first of a series of four concerts in the intimate setting of Carnegie Recital Hall, offers the listener, whether tyro or connoisseur, an experience which is at once a sheer delight to the ear, and a great stimulus to the musical mind. To hear the plangent strokes of the harpsichord, contrasting with the flowing, sustained tones of oboe and flute, and backed by the deep underpinning of the cello, is to realize what noble variety marked seventeenth and eighteenth century chamber music.

Perhaps, during that baroque period, it would have been possible to assemble three such soloists as round out Miss Marlowe's group: Bernard Greenhouse, cello; Harold Bennett, flute; and Harry Shulman, oboe. They have been working a year in preparing these programs. And Miss Marlowe's program-building, from her rich and special collection, is a great joy.

The Quartet opened with a seldom-played masterpiece: *Parnassus, or the Apotheosis of Corelli*, by Francois Couperin, rightly called "the great." This sustained and elegant work, in eight movements, is a pastoral story with moods alternating from grave to gay. The players rendered it in a way that brought out the role of each instrument in the musical dialogue, and yet they merged their reading into an even blend—the result of long practice together, and agreement on the period style.

So, too, with the other notable classics in their program: Vivaldi's Sonata in G Minor, and the cello and harpsichord duet, Sonata No. 3 in G Minor by J. S. Bach. Miss Marlowe did two solos with her customary virtuosity, that makes the harpsichord into an instrument for our time: Rameau's Suite in E Minor, and John Lessard's Toccata in Four Movements, a modern work written for her.

But the evening's surprise piece was Alan Hovhaness' Quartet for Flute, Oboe, Cello, and Harpsichord, which was given its first performance anywhere. This short and lively conversa-

Speaking of Music:

tion piece in three movements held its own admirably with the works of the old masters. It proved gay, witty, and in concert terms, a hit; the Quartet were called upon to encore it, and repeated the second movement. Hovhaness gives the lie to the notion that East and West can never meet. His melodies have an Oriental-Armenian character, but his harmonies are Western. And his trick of ending each movement in mid-course, abruptly, added to the conversational quality, marking the work as thoroughly colloquial and modern, yet wonderfully adapted to the period instrumentation. These endings brought delighted chuckles from the audience—a welcome form of applause not usually heard at chamber music concerts.

In fact, by her artful and adroit management of the classic repertory, and her ability to inspire our contemporary American composers to write new works for her quartet, Miss Marlowe has achieved much more than a revival. She has enlarged our musical perceptions. Musicians will await with great expectations her future concerts in Carnegie Recital Hall, on November 25th, December 16th, and January 13th.—S. S. S.

Of Yesterday and Today

VARIOUS clichés come to mind when one attends a concert such as that Suzanne Bloch, lutenist, presented at Carl Fischer Concert Hall (New York) October 18th. "One must attune one's ears to the delicate sounds of another day" . . . "The soft strumming and the innocent words are a means of 'escape'" . . . "There is something artificial about rescuing from antiquity instruments that find no place in present orchestras and bands."

This writer, however, found nothing foreign nor escapist nor yet artificial in the proceedings. A young woman, very much alive and very much attuned to her environment, was having a rollicking time singing songs and playing melodies as undying as the hills and as contemporary as love.

Most of the compositions indeed were about love—and well the lute could discourse of it. Strung with paired strings tuned in unison, this instrument has a trailing undertone like the hum of wind in trees, and it seemed to this listener that its music was most pleasing in chorded passages—as though its original function was that of a simple accompanying instrument.

As in the olden days, "members of the family" took part, and there was a shifting around of instruments. Suzanne Bloch's husband, Paul Smith, played different types of recorders with delightful absorption; Vladimir Bobri, president of the sponsoring society (Society of the Classic Guitar), played the guitar, and the soloist herself, as well as singing, performed ably and charmingly on the lute—two different species of it—on the recorder and on the virginals.

—H. E. S.

Premieres by Philadelphians

TWO local premieres marked the opening of the season of the Philadelphia Orchestra in Carnegie Hall, October 14th. These were Symphony No. 3 by Jean Rivier and Five Songs from William Blake by Virgil Thomson. Both held points of high interest. The texture of the Rivier work is lustrous, smooth and has a few fine fronds of melody arching above the massed sound. Of the five poems of William Blake, the setting for "The Little Black Boy" stood out as exactly fitted to the words—simple, pure in melody, and altogether touching. Mack Harrell was the soloist. The composer from his balcony seat responded to four encores. —H. E. S.

Los Angeles Music Guild

THE Los Angeles Music Guild opened its season with the initial appearance of the Temianka Chamber Players, a group of twelve strings, who, with the help of two horns, presented a program of concerti and divertimenti.

A more beguiling program could hardly be conceived. It opened with Haydn's Concerto No. 2 for two horns and strings. The two soloists were Joseph Eger and James Decker. The majestic largo of the one movement with its precise balance between tutti and solo made a good preamble for what was to follow.

Adolphe Frezin was soloist for Vivaldi's Concerto in A minor for cello and strings. Mr. Frezin's tone is noble and his phrasing broad.

Henry Temianka and Gustave Rosseels played the old favorite Bach Double Concerto in D Minor with a nice balance of tone.

Hindemith's Five Pieces for Strings not only fitted surprisingly with what had gone before, but offered an excellent bridge between Bach and Schubert, whose Rondo in A for violin and strings, with Mr. Temianka as soloist, offered the most brilliant bit of virtuosity on the program.

After intermission, everyone settled down to enjoy Mozart's Divertimento, K. 287, for strings

International Musician

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Concert and Stage

and two horns. In several movements, it contained enough first class musical substance to fill two or three ordinary works.

This will be the only California concert given by the organization, which leaves soon for a tour of this country and Europe. The big audience was wildly enthusiastic at every point in the program. The performance still needs a little brushing up. There were a good many movements when the soli and tutti shaved by a bit more than a split second coming in exactly together. There were some rubatos in the Bach concerto which we feel sure were not intended. But these rough places will have vanished long before the season is ended, by which time the group will have established the perfect rapport which comes only with long playing together.

—P. A.

Serpent on the Roof

DON CHRISTLIEB, Los Angeles bassoonist, owns a serpent. By this we do not mean that he keeps a python in his garden, but merely that he has one of the old sixteenth century instruments which takes its name from its serpentine shape and snake's head. It is made of wood and fingered like a woodwind, but played with a cup mouthpiece like a brass. On the evening of October sixth he brought it out to play in the Evenings on the Roof concert. Haydn composed a Feldpartita in which it formed the bass of a wind octet, and this was performed by two oboes, Don Leake and Gordon Pope; two horns, James Decker and George Hyde; three bassoons, Morris Crawford, Jack Marsh, and Ray Newlin, and the serpent. The well-trained Roof audience craned its neck and stretched its ears to see the strange instrument and hear the thick, sweet bass which it produced.

As musical director of the new musical "My Darlin' Aida," conductor Franz Allers successfully brings Verdi to Broadway. The music, which was arranged for the production by Hans Spialek, retains much of its original form. The scene, however, has been switched from Memphis in Egypt at the time of the Pharaohs, to Memphis, Tennessee, during the Civil War.

Actually, it gave an organ-like depth to the wind music which we found pleasing.

The same group, dropping the serpent and adding two violins, played Haydn's wonderful Divertimento in F for violins, English horns, French horns, and bassoons, about as ravishing a combination of winds as anyone might find. The violins were played by Sol Babitz and Joachin Chassman. Finally, they played a Partita for Octet, this time adding two clarinets, Hugo Raimondi and William Ulyate.

But this was not primarily Haydn's evening—far otherwise. The *pièce de resistance* was Polyphonie X by Pierre Boulez. Other strings and woodwinds joined the Haydn players to form an ensemble of eighteen who divided themselves into seven highly individualized groups to play the seven movements of this highly improbable piece.

Phrases were short and square like so many places on a checker board. Strange detached themes darted out of the polyphonic mass like so many sparks from a tinderbox. The seasoned musicians sat on the edge of their chairs and counted like mad. So did we—but they seemed to get some place and we did not. Now and then the twelve-tone patterns combined in exquisite harmony. We suspect that if Mr. Boulez noticed this he regretted it.

To be serious, there is no criticizing a composition like this unless one has played it or composed one like it. We can only indulge in the cliché about wanting to hear it again. And we can give all praise to the performers from bass to piccolo, and to Robert Craft, the lucid conductor who directed it and who has evidently come to the best of terms with Polyphony X.

As a calming influence there was performed also Bach's Cantata, No. 155, *Mein Gott wie*

Mrs. Socrate Barozzi, President of the Philharmonic Women's Club, and wife of one of the orchestra's violinists, presents a check for the sum gained by the Club's "Twilight Musical" to Mrs. Robert L. Hoguet, Jr., Vice-Chairman of the Friends' Fund Campaign.

lang ach lange, beautifully sung by Marni Nixon, Muriel Maxwell, Richard Robinson, and Donald Morgan. P. A.

New York Premiere

THE CONCERT of the New York Philharmonic-Symphony, October 30th presented for the first time to audiences of that city Bohuslav Martinu's Concerto for Violoncello and Orchestra, No. 1 in D Major, a work almost improvisational in its vagrant mood-play. Massed outbursts by percussion and brass and intricate cross rhythms kept the interest high. Cellist Pierre Fournier made full use of the organ-like quality of the work, especially in the bass passages. His tone is broad and clean, and his double-stopping impeccable. This composition, with double-note passages worthy of Bach, allowed him scope in these regards.

The work's lighter moments were just as rewarding as its more impressive, even if occasionally the tunes seemed to take on a "mammy" tinge. —H. E. S.

Depicted in the sketch, in the group of four standing to the left of center, are (left to right) the General, Kenneth Schon; Miss Jessie, Dorothy Sarnoff; Raymond Demarest, Howard Jarratt; and Elaine Malbin as Aida. Musical Director Allers and the twenty-nine members of the orchestra are shown below. The musical opened at the Winter Garden on October 27.



ALL OVER the United States music departments in the universities and colleges are expanding—new courses, new projects, new buildings. The Montana State University College of Fine Arts has a \$1,000,000.00 music building now under construction. A completely rebuilt municipal auditorium next season is the boast of the University of Tulsa. The College of Fine Arts, University of South Dakota, is having a new practice organ installed.

Of even greater significance are reports of new courses in music. The New England Conservatory, the Peabody Conservatory and Ohio University's College of Fine Arts are establishing courses in musical therapy with actual work in hospitals a corollary pursuit. Oklahoma City University's School of Music offers a course in the acoustics of music, as well as one in commercial arranging for modern dance bands and radio orchestra. A class in accompanying for advanced pianists is being offered by New England Conservatory of Music, as well as a course



Cecil Effinger, associate professor of music and head of the department of Theory at the University of Colorado, prepares the manuscript of his new work, *Symphony for Chorus and Orchestra*, for performance December 7th, by the Denver Symphony Orchestra and the University of Colorado choir.

in instruction on the Hammond organ. The University of Florida for the first time is offering majors in music, and the University of California a major in Music Education. The Eastman School of Music (University of Rochester) is experimenting in the organization of an ensemble which will be to the band what the classic symphony orchestra is to the modern symphony. This includes writing music for the group. The Eastman School is also developing an aural clinic to study problems of hearing in reference to music and musicians. A new syllabus, *Toward an Understanding of Music*, has been prepared for the University of North Carolina Department of Music, by Dr. William S. Newman. It purports to guide the student from elements, to styles, to forms and will be used in the basic course in musical appreciation.

An inter-art program is being stressed by both Brandeis University and Montana State University. Luther A. Richman, newly appointed dean of the latter's College of Fine Arts, will organize it into four departments: drama (and speech), art, dance, music.

Faculty additions mean further enrichment of the curriculum. Arthur Kreutz (composer of *Arcs of Sky*) will join the University of

Campus Music

Mississippi music faculty as Associate Professor of strings. Leopold Stokowski as visiting lecturer at the University of Illinois' School of Music will conduct the University of Illinois Symphony Orchestra and Oratorio Society. Roger Sessions has returned to the campus of the University of California.

Northwestern University has received a bequest of \$4,200,000 from the estate of Elsie S. Eckstein—the fund to be used to advance musical understanding and enjoyment. The Catholic University of America announces twenty-nine scholarships available for the academic year 1952-53.

Noteworthy are the evidences of campus interacting with community musical life. The University of Mississippi is inaugurating a Community Music Service designed to help communities with limited resources to establish choruses and other musical organizations. The University of Dakota College of Fine Arts has made it possible for the entire student body to be admitted to the Vermillion Community artists' course on their student activity tickets. The University of California opens performance courses in the University Symphony Orchestra to members of the community, for University credit through Extension. The University of Tulsa and the Tulsa Philharmonic announce a joint plan whereby outstanding orchestral players may "earn as they learn," by playing in an all-professional orchestra and studying toward degrees at the same time.

Enlivening musical life on the campus are musical groups in residence: the Fine Arts Quartet at Northwestern; the Denver Symphony Orchestra Quartet at Lamont School of Music (University of Denver); the Walden String Quartet at the University of Illinois, and the Griller String Quartet at the University of California. These musicians not only present chamber music programs on the campus but in cases give String Quartet Repertory courses.

Universities and colleges are more and more recognizing their responsibilities in regard to American composers: to introduce their works, if possible; to encourage the writing of new works. The University of Rochester is famous for its Festival of American Music held each May. Now we hear of an American program being presented by Princeton University, and of a new series of "Candelight Concerts," sympathetic to new works, given by the Peabody Conservatory. The Loyola University (New Orleans) Brass Choir presented last month a concert of original brass music, containing first local performance of "Two Ricercari" by contemporary American composer Wills Osborne, and six pieces by Johann Pezel. The University of Colorado choir will be featured, when, on December 7th, "A Symphony for Chorus and Orchestra" by the American composer, Cecil Effinger (associate professor of music and head of the department of theory at the University of Colorado), is presented by the Denver Symphony Orchestra.

Among the most promising of all developments, however, is the springing up on campuses over the whole country of opera "workshops," staging, performing, and, in some cases, actually writing operas. Scan the following list of premieres, local and world, to realize that our col-

lege campuses are becoming the seed-bed of opera in America—serving the same purposes as the tiny municipal operas do in Italy.

John Verrall's one-act opera, *The Wedding Knell*, which recently won the Seattle Centennial Opera Award, will have its first performance at the University of Washington's Opera Workshop in December. Max Wald's one-act opera, *A Provincial Interlude*, was given its premiere at Ohio University School of Music last summer. The world premiere of *Volpone*, opera



Elie Spivak, member of the Senior School Faculty of the Royal Conservatory of Music, Toronto, coaches a string quartet.

by George Antheil, will take place at the University of Southern California early in January. Premiere of Benjamin Britten's opera, *Billy Budd*, will occur at the Indiana University on December 6th. Two one-act operas will be produced in the Spring semester at the University of California in cooperation with the Department of Dramatic Art: *The Man with the Terrible Temper*, by Mehul, and *The Village Barber* by Johann Schenk. Menotti's *Amahl and the Night Visitors* will be presented by the Lamont School of Music (University of Denver) and by the State University Teachers College at Potsdam, New York. Six opera presentations and six lecture recitals will be the joint presentation of the Opera Theater and the University of Washington (Seattle) Symphony Orchestra, both conducted by Dr. Stanley Chapple.

The Royal Conservatory of Music—part of the University of Toronto—operates an Opera School which is to be given a large part of the credit for presenting a huge Opera Festival of eleven days in length in February.

Educational projects not centered on any one campus also accomplish much. The Annual Music Institute of the Griffith Music Foundation, Newark, New Jersey, is a case in point. To take just one of its projects, the Annual Auditions, held from March to the end of May, bring throngs of youngsters from six to twenty to the Griffith Building in that city, to be auditioned by musical educators from all over the country. These young musicians play and sing before the judges. Last year nearly 2,000 students of piano, voice, violin, composition and ensemble playing were auditioned, and the number this year is well over that. Out of that number, 900 on the average are chosen each year as worthy of special citation. Thus the auditions, by providing an incentive, tend to heighten musical standards among teachers and pupils throughout New Jersey.

Music education goes forward, in short, wherever the desire for new horizons, new enthusiasms and new discoveries overcome the inertia of mere self-satisfaction.

INTERNATIONAL MUSICIAN

BEGINNINGS

At the opening concert of the Lafayette (Indiana) Symphony season, October 19th, concert master Stanley Weiner was soloist in Beethoven's Violin Concerto. Thomas E. Wilson is the orchestra's conductor . . . The Brockton (Massachusetts) Orchestra will give the first concert of its 1952-53 season on November 18th. Rodney F. May is its musical director . . . The Tampa Philharmonic of eighty members began its first season with a concert November 6th, conducted by Lyman Wiltse . . . The Boston Symphony Orchestra now has a woman as one of its principal players, Doriot Anthony, who succeeds Georges Laurent at the first flute desk.

CONDUCTORS

One hundred conductors from smaller symphony orchestras all over the land converged on Philadelphia in September to watch Eugene Ormandy rehearse the Philadelphia Orchestra, this in accordance with a plan conceived by Harl MacDonald (Philadelphia Orchestra Manager) and Helen M. Thompson (executive secretary of the American Symphony Orchestra League) to aid community orchestra directors. Twelve of these conductors had a chance to conduct the Philadelphia Orchestra, while Mr. Ormandy observed and gave pointers on their technique . . . Twenty-seven-year-old Irwin Hoifman is the new resident conductor of the Vancouver Symphony Orchestra . . . Werner Janssen will conduct the San Diego Philharmonic in a series of six subscription



Irwin Hoffman



Leo Damiani

concerts this year. He succeeds Leslie Hodge who has been engaged by the Phoenix Symphony . . . Walter Piasecki, for the past four years conductor of the Staten Island (New York) Symphony, has been engaged to succeed Louis J. Bostelmann, who has retired after twenty-four years as conductor of the Plainfield Symphony. This New Jersey orchestra will have a children's concert added to its five regular subscription concerts.

PREMIERES

Rafael Kubelik and the Chicago Symphony Orchestra will play the first performance of Ernest Bloch's *Suite Hebraique for Viola and Orchestra* this season . . . *Mirror Lake*, a tone-poem by Marion Smart, will receive its first performance when the St. Petersburg Symphony (Florida) plays it, under the direction of Leon Pouloupoulos . . . Frederick Jacobi's *Serenade for Piano and Orchestra* was performed on November 8th by the Indianapolis Symphony under Fabien Sevitzky . . . Two world premieres and four American premieres are to be included this season on the programs of the Erie Philharmonic, conducted by Fritz Mahler. Peter Mennin's

SYMPHONY and OPERA

Concertato for Orchestra and Robert Marvel's Overture will be heard for the first time anywhere . . . The first local performance of Howard Hanson's *Romantic Symphony*, October 23rd, was given by the Cleveland Orchestra under the direction of George Szell . . . Walter Paul's *The Lake of the Dismal Swamp* had its premiere when the Babylon Symphony (Town of Babylon, Long Island) presented it on October 23rd . . . For the premiere of Gian-Carlo Menotti's new Violin Concerto, Eirem Zimbalist will be soloist with the Philadelphia Orchestra, December 5th.

FEATURES

A complete performance of Robert Schumann's *Manfred Symphony*, for orchestra, narrator and chorus will be presented January 21st by the Baltimore Symphony, Massimo Freccia conducting and Basil Rathbone starring in the role of Manfred . . . The current New York Philharmonic-Symphony season stresses opera in concert form, with three operas among the offerings: *Boris Godunoff* (Moussorgsky), *Christoph Colomb* (Milhaud), *Salome* (Strauss) . . . Thomas Scherman and the Little Orchestra Society will make their first appearance at Carnegie Hall on December 15th in a performance of Berlioz' *L'Enfance du Christ* . . . The Indianapolis Symphony will present *Damnation of Faust* in concert form at the closing concert of its present season . . . Beethoven's *Ninth* will be the final offering for the current season of the New Jersey Symphony under Samuel Antek . . . A performance of this monumental work goes also to the credit of the Rochester Philharmonic Orchestra, in its thirtieth anniversary concert series. Erich Leinsdorf is the orchestra's conductor . . . The Honolulu Symphony's concerts of October 7th and 12th were made particularly interesting through the guest appearance of Henri Temianka (first violinist of the Paganini Quartet) who flew to Hawaii both to act as soloist and to preside over master classes at the Punahou Conservatory . . . Benny Goodman, clarinet virtuoso, appeared October 28th as soloist with the Chattanooga Symphony.



Brockton Orchestral Society, Brockton, Massachusetts. Its Musical Director, Rodney F. May, is standing at left.

AMERICAN

Credit for the highest percentage of American works performed by any American symphony orchestra goes to the Indianapolis Symphony under Fabien Sevitzky, which this season devoted eighteen per cent of its program offerings to music by Americans. Mr. Sevitzky

also included an American composition in each of the four concerts he conducted last month with the State Orchestra of Buenos Aires . . . At the opening concert, November 15th, of the Buffalo Philharmonic, Milton Katims as guest conductor will present Copland's *Clarinet Concerto* with Benny Goodman as soloist.



Milton Katims

His second pair of concerts will also feature an American work, Barber's *First Symphony*, as will his third pair of concerts, Morton Gould's *Spirituals for String Choir and Orchestra* . . . The Harrisburg (Pennsylvania) Symphony presented an all-American program at its initial concert.

CURTAIN!

Vittorio Giannini's new opera, *The Taming of the Shrew*, will have its premiere in Cincinnati January 31st as a joint presentation by the Cincinnati Symphony Orchestra and the Cincinnati Music Drama Guild. Thor Johnson will conduct . . . The Metropolitan Opera Company will offer this season a new English version of *La Boheme*, and will present *The Rake's Progress* by Igor Stravinsky . . . Four operatic organizations in Seattle will offer a total of twelve productions this season. Ten of these will be given in English . . . The Metropolitan Opera Company has established, via the Musical Arts Fund in the New York Community Trust, an apprenticeship for a promising young conductor, its first official holder Sam Morgenstern. Mr. Morgenstern was chosen not only because he has had previous experience as composer, arranger and conductor of operatic groups, but also because, of all applicants, he appeared best qualified to assume the post, with "skill, flexibility, knowledge of languages and instinct for the operatic repertoire." Through the insistence of Local 802, Mr. Morgenstern has received a fifteen-week contract, and the standard rate of an assistant conductor. He will sit in on rehearsals and backstage procedures, ask questions, learn the business. Later in the season, he will be given a chance to perform the duties of assistant conductor. The chances are that, once he has successfully completed his apprenticeship period, he will be given a full-time job.



BARBARA CARROLL



GEORGIE AULD



EDDIE SALECTO



LUCIENNE KIRK

WHERE THEY ARE PLAYING

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

EAST. Al Vega doing one-niters in Boston . . . Joe Sinatra, who's been playing piano and celesta as a single in the Orchid Lounge of the Somerset Hotel in Boston since June, has been asked to stay on indefinitely. Joe is the brother of Ray Sinatra, conductor and arranger for Mario Lanza.

Wild Bill Davidson plays the Times Square Supper Club in Rochester, N. Y., November 25-December 7 . . . The Biggest Show of '52, featuring Stan Kenton, will be at the Memorial Auditorium in Buffalo, N. Y., on November 15th . . . Pianist Raymond Dempsey completed a successful long-run engagement at Cape Cod's Belmont Hotel and is now back in Franklinville, N. Y. . . Dick Rocco and his band currently at the Victory Restaurant in New London, Conn., for an indefinite engagement.

Eddie Salecto and his Selectones combo now filling dates in the East . . . George Shearing on a concert tour in this part of the country with Billy Eckstine . . . Also on one-niters along the East coast is the Elliot Lawrence orchestra.

Clarinetist Sol Yaged appearing every Monday night at Bill Green's Rustic Lodge in North Brunswick, N. J., for jazz concerts . . . The Johnny Dee Trio at the Hour Glass in Newark, N. J. . . Eddie Wilcox featured at the Hideaway Hall in Newark on November 26th.

Lester Young on tour with Jazz at the Philharmonic until November 20th . . . The Jackie Davis Trio moves into the Blue Mirror in Washington, D. C., on November 17th until the 22nd . . . The Mid-Knights booked at the Clary Club in Cumberland, Md.

The Vo-Calions doing a long run at the Club

Brubeck at the Show Boat from November 17-29. The Rendezvous is his next stop, starting December 3rd for one week . . . The Doc Bagby organ trio into The Web on November 24th for two weeks.

Jimmy Preston featured at the Moon Glow in Chester, Pa., November 10-16, then one-niters in the state of Pennsylvania . . . Johnny Sparrow follows at the Moon Glow on November 17th for two weeks.

NEW YORK CITY. The Three Flames still at the Bon Soir . . . The Ahmad Jamal trio closes at the Embers on November 22nd. The unit will give a concert at Carnegie Hall on November 14th along with Duke Ellington. The Duke is now one-niting in the East . . . The Birdland brings in Slim Gailard from November 13-26 and Dizzy Gillespie from November 27-December 3.

Lenny Herman plays the Pelham Heath Inn in the Bronx until November 27th before moving into the Warwick Hotel in Philadelphia on the 28th for twelve weeks . . . The Teddy Charles trio one-niting in New York City . . . The Four Top Hatters, featuring Carmen Falconieri on trumpet, Chet Lonchinsky on accordion, Benny Grimes on bass, and Pat Vassallo on guitar, working at Jack Dempsey's . . . Joe Holiday at Rockland Palace on November 22nd.

Illinois Jacquet will be at the Apollo Theatre November 21-27. On the 28th he goes to Boston for ten days at the Hi Hat Club . . . Erskine Hawkins plays Prospect Hall in Brooklyn, November 14th . . . Also in Brooklyn is Jackie

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

AUF WIEDERSEH'N SWEETHEART	Hill and Range	MY SEARCH FOR YOU IS ENDED	Melomusic
BLUES IN ADVANCE	Hollis	OUTSIDE OF HEAVEN	B. V. C.
BECAUSE YOU'RE MINE	Felst	ROSES OF YESTERDAY	Berlin
BROKEN WINGS	Shapiro-Bernstein	RUBY AND PEARL	Famous
CASUALLY	Garlock-Deherer	SANTA CLAUS IS COMIN' TO TOWN	Felst
CINCINNATI DING-DONG	Miller	SINNER OR SAINT	Witmark
DELICADO	Remick	SOMEBODY LOVES ME	New World
DOWN BY THE O-HI-O	Forster	SOMEWHERE ALONG THE WAY	United
EVERYTHING I HAVE IS YOURS	Robbins	STAY WHERE YOU ARE	Broadcast
FOREVER MORE	Lubin	STRING ALONG	Regent
HALF AS MUCH	Acuff-Rise	TAKES TWO TO TANGO	Harman
HI-LILI, HI-LO	Robbins	THIRTY-TWO FEET AND EIGHT LITTLE TAILS	Miller
I WENT TO YOUR WEDDING	St. Louis	WALKIN' TO MISSOURI	Hawthorn
KEEP IT A SECRET	Shapiro-Bernstein	WISH YOU WERE HERE	Chappell
LADY OF SPAIN	Fox	YOU INTRIGUE ME	Remick
MEET MR. CALLAGHAN	Leeds	YOU'LL NEVER GET AWAY	Bourne

Fiedler and the Boston Pops Orchestra

THE Boston Pops Orchestra owes its origin to an experiment tried in 1885 when, at the end of the Boston Symphony Orchestra's season, a series of summer concerts was announced, to be "made up largely of light music of the best class." The first "Promenade Concert," as it was then called, was held in the old Music Hall in downtown Boston on July 11th, and not only were the patrons supplied with music, but with food and drink.

Overtures, galops, polkas, and waltzes were in demand, and the Promenade Concerts outdid such rival entertainment as Lillian Russell, Wild West shows, and educated horses. The concerts, running until October 3rd, ceased only to make way for another winter season of the Boston Symphony Orchestra.

From Proms to Pops

In 1900 the Promenade Concerts became known as the Pop concerts (from "popular"), but in spirit they must always have been considered as Pops. It seems that beer and exuberant conversation were never outdone by the music.

"Ad" Neuendorff was the first Pops conductor. He was succeeded by Franz Kneisel, concertmaster of the orchestra and later founder of the Kneisel Quartet, Timothee Adamowski, and Max Zach. Under the conductorship of Agide Jacchia the programs leaned more to the classical side. Alfredo Casella, the composer, was conductor of the Pops in the boom years, and in 1930 Arthur Fiedler took the direction which he still holds.

New Directions

Mr. Fiedler gave the Pops a new impetus. While he was brought up in the classical musical tradition, he has made himself more thoroughly familiar with the popular field than any of his predecessors.

Arthur Fiedler was born in Boston in 1894. He was educated at the Boston Latin School and studied conducting at the Royal Academy in Berlin under Arno Kleffel and Rudolf Kraselt, violin under Willy Hess, piano under Carl Lamson, and chamber music under Ernst Dohnanyi. He made his concert debut in Berlin at the age of seventeen.

Esplanade Concerts

Fiedler's father and two uncles were members of the Boston Symphony, so it was in good family tradition when he himself joined the organization as a violinist in 1915. In 1924 he formed the Boston Sinfonietta, a chamber orchestra composed of members of the Boston

Symphony, and in 1929 he organized, founded, and has been conducting ever since, the open-air Esplanade Concerts, held on the Embankment of the Charles River in Boston. The success of these concerts resulted in the erection of the beautiful Hatch Memorial acoustical shell



in 1940, where from ten to twenty thousand people listen on summer evenings to popular programs free of charge.

Fiedler was appointed as conductor of the Boston Pops Orchestra in 1930. The delightful season of the Pops, which begins in May, is a cue to Bostonians that the time of year has come for a light heart, bright rhythms, and spirited melodies, and this type of music has as proper a place during the spring and summer as the Boston Symphony's repertoire has during the winter. Says Fiedler: "I have no use for snobs who look down their noses at everything but the most highbrow music. A Strauss waltz is as good a thing of its kind as a Beethoven symphony. It's nice to eat a good hunk of beef, but you want a light dessert too."

Repertory for the Pops Concerts

Fiedler has, however, taken into the fold a reasonable amount of what might be termed highbrow music. Part of the huge repertory he and the Pops have built up include 103 marches, ninety-eight overtures, 115 suites, eighty-one piano concertos, fifty-one waltzes, and forty-five arrangements from musical comedies. The only requirement for admission to a Pops program is that the piece have a sparkle of its own and that it can be made to sound well from a full symphony orchestra. The Boston Pops Orchestra has recorded regularly and frequently since 1935 and, of all orchestras, has the largest representation in the RCA Victor catalog. It

has recorded everything from Beethoven overtures to popular hits of the day.

In Fiedler's regime, many new works have been premiered by the orchestra, including "The Incredible Flutist" by Walter Piston, which was world-premiered, the Khatchaturian Violin Concerto, the Warsaw Concerto, the Walton Facade Suites, and many Leroy Anderson compositions. Almost all of the successful Broadway shows have been played as selections in the form of symphonic transcriptions, and a great amount of ballet music is performed, from Gluck to Richard Rodgers.

Works such as *El Salon Mexico* and *Rodeo* by Copland, *Fancy Free* by Bernstein, and many Morton Gould compositions are favorites with the Pops audiences. Although the Pops orchestra has never commissioned any new works, Mr. Fiedler has consistently invited composers to write works which might be particularly adaptable for their concerts.

Fiedler has appeared as guest conductor with the Boston, Montreal, Minneapolis, Louisville, Toronto, and NBC Symphonies, to name a few. With the Boston Sinfonietta he has made several tours in many states. He has also had radio appearances, conducting for four years a series of broadcasts called "Sunday at 4:30." He is a faculty member of Boston University, and was conductor of the Cecilia Society of Boston, the University Glee Club in Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He also served as Director of the Massachusetts National Youth Administration Music Projects, and is musical consultant to the Veterans Administration in Boston.

Honors and Hobbies

He received an honorary M.A. from Tufts College in 1931 and Doctor of Music from Boston University in 1951. He was made an Officier d'Academie in France in 1935. He is also an honorary member of the American Guild of Organists.

Fiedler has a penchant for volunteer fire-fighting, and serves as an honorary fire chief in Boston and San Francisco. He has even managed to get a fire department sign for his car so he can drive right up to the fire lines. He also carries an honorary police commissioner's gold badge.

A debonair and handsome man, Fiedler's skill in leadership and understanding of audiences has served the interest of wide musical enjoyment. Perhaps a principal accomplishment of a true Pops conductor is to broaden his repertory so that the symphonic-minded are tempted by it also, and Fiedler has done just this.

THE BOSTON POPS ORCHESTRA IN SYMPHONY HALL, BOSTON.





EDDIE GRONET ORCHESTRA: (left to right) G. mith, vocals; G. Nidzowski, accordion; Gronet, W. alicki, D. Krojil, saxes; row 2: D. Russo, bass; E. Itko, drums; M. Golls, E. Sadowski, trumpets.



BILL KUEHN ORCHESTRA: (left to right) Bill Kuehn, bass; K. Peterson, piano; R. Wade, drums, vibes; G. Teltso, sax and clarinet; H. Wade, sax and arranger; A. Swanson, trumpet.



THE FRANK SMITH ORCHESTRA: (left to right) Joseph Flannery at the piano; Leader Frank Smith playing guitar; and John McCorkle on the bass.

New York, N. Y. Eddie Gronet and his Coral Recording Orchestra have just completed their second season of "Polka Nites," a special Monday night attraction at the Roseland Ballroom. The boys also do one-nighters and club dates in and around Manhattan as well as in New Jersey and Connecticut. They all hail from Local 802, New York.

Bemus Point, N. Y. For the past six years, Bill Kuehn and His New Yorkers have been engaged every week-end at the local Loyal Order of Moose club, playing for floor shows and dancing. They also play society and country clubs throughout the area, featuring Greek and Swedish folk music in addition to their regular dance numbers.

Daytona Beach, Fla. Frank Smith and his boys appear here nightly at the Silver Bucket Lounge of the Geneva Hotel. When he's not on bass, McCorkle studies at Stetson University.



OLE CHRISTENSEN ORCHESTRA: (left to right) M. Morrette, trombone; H. Terpening, bass; W. Steuding, trombone; E. Greco, drums; Leader Christensen; D. Bittner, Piano.

Connelly, N. Y. Ole Christensen and his versatile orchestra have been holding forth at the Williams Lake Hotel every Saturday evening for the past nine years. The group offers a wide variety of music featuring polkas, Latin and European numbers, old-time favorites, novelties, and regular pop tunes. All are members of Local 215, Kingston, N. Y.



THE QUADETTES: (left to right) Helen Day, sax and flute; Aleen Carlson, accordion; Helen English, drums and vibes; Charlesie Rutheford, trumpet and bass.

Chicago, Ill. The Quadettes have been entertaining in the midwest area for the past two years. Their most recent engagements were at the Mural Club, the Rose Bowl Casino, and Loeb Theater Lounge. They are now at the Club Moderne. Three of them double: Helen Day, sax, on clarinet and flute; Helen English, drums, doubles on vibes; and Charlesie, trumpet, doubles on bass.

Peoria, Ill. Johnny Philips and his aggregation are active in a hundred-mile area out of Peoria playing as they say, "any job that requires live music!" Altoist Chuck Purcell and trombone man Wayne Roelofson are recent graduates of Bradley University. All are members of Local 26, Peoria, but many retain Local 301, Pekin, memberships, while Philips also keeps up his dues in Local 10. He does the arranging for the group. Their book is for alto sax, tenor, trumpet, and trombone, and each does specialties.

San Francisco, Calif. George Stuart and his Trio are now in their second year at the Chinese Sky Room, here. They play three shows nightly as well as for the dining and dancing. George has had many engagements in South America, and prior to that was at the Zebra Room on Nob Hill for three years. Eddy doubles on clarinet, and Maynard vocalizes.

Torrington, Conn. Sonny Pappalardo and his Orchestra are fast becoming one of the most popular dance bands throughout the Connecticut, Massachusetts, and eastern New York area. Because of their specialization in danceable modern music, they are a favorite choice for proms, balls, and other such engagements around this territory.

SONNY PAPPALARDO BAND: row 1, Dale, D'Amato, Audia, Masucci, Rakyta, Pappalardo, Berti, Meade, Fountain; row 2, Cuzzo, Hunter, Foeller, Marhefsky; row 3, B. Pappalardo, Fisher, Mastrocola.

JOHNNY PHILIPS ORCHESTRA: (left to right) J. Philips, piano; J. Davis, trumpet; D. Bolam, sax; R. Whittaker, drums; C. Purcell, sax; W. Roelofson, trombone.

GEORGE STUART TRIO: (left to right) George Stuart, piano and organ; Eddy Hornberger, sax and clarinet; Maynard Meyer, drums, vibes, and vocalist.





TOMMY GRAY ORCHESTRA: (left to right) Tony Manzolino, clarinet, sax; Tommy Gray, drums, vocals; Rocco Mianulli, piano and organ; Julie Hansen, trumpet and mellophone.



THE SKYLINERS: (left to right) Wes Campbell, trumpet; Ken Shelley, drums; Bob Lewis, sax; Bob Stough, bass; Frank Molletior, accordion; Sal Riccio, guitar.



THE VARSITONIANS: row 1, L. Bradbury, C. Stevens, C. Jones, J. Cooley, A. Willard, G. Pearson, J. Carrico; row 2, H. Stafford, R. Taitte, G. Lewis, A. Meyer; row 3, F. Green, K. Berggren.

Live Music

North Bergen, N. J. The Tommy Gray Orchestra has played for the floor shows and dancing at the Boulevard Chalet here, for the past eight months. Their Local is 526, Jersey City.



THE BEL-AIRES: (left to right) Anthony Procopio, pianist; Robert Clingan, on bass; John Andrews, guitarist. The boys are all vocalists, as well.

Roselle Park, N. J. Joe Brisick and His Harmonaires have just completed a five month engagement at the Holiday Inn in Elizabeth, and prior to that were featured at the Park Inn, Roselle Park, N. J. The group has also played for college dances and proms at the Barbizon-Plaza in New York. Vocalist Betty Raeburn was formerly with Tommy Dorsey.

JOE BRISICK HARMONAIRES: (left to right) Flip Florio on drums; Vince O'Brien at the piano; Joe Brisick, tenor sax and Leader; Betty Raeburn, vocalist.

Phoenixville, Pa. A versatile, popular group in their territory, the Skyliners offer a wide choice of music . . . from swing to the classics. Their most recent stint was at the Forrest Lodge Veterans' Post in Sellersville, and they are now doing one-nighters throughout the area. Organized five years ago, they are members of Local 341, Norristown.

Boston, Mass. Having completed a successful engagement at a popular summer resort, the versatile Bel-Aires Trio has just returned here to do a series of club dates. After these bookings, the Trio will commence a nation-wide tour which will take them to the West Coast. Aside from their regular stock of smooth dance numbers, they do clever novelties.

New York, N. Y. The Luis Barreiro Quintette has worked at various spots throughout the New York area, and are soon to leave on a tour of Europe as a miniature Latin-American revue. Barreiro formerly worked with Xavier Cugat, Dezi Arnez, Pupi Campo, and the Barbara Carroll Trio. Featured with the group is Mechita, Latin-American vocalist and drummer. All are Local 802, New York members.

Johnstown, Pa. Currently featured at the Germania Club here, are Laddie Timko and his Quartette. The boys have been together for the past seven years, and before the war, played engagements at various clubs, hotels, and aboard trans-Atlantic steamers of the United States and White Star lines. They all hail from Local 41, Johnstown, Pa., Timko being a past president of the Local and a present member of its executive board. The boys are known in the area for soft, subtle music, and for a quiet style of rhythm.

LADDIE TIMKO QUARTETTE: (left to right) Lou Purazo on bass; Laddie Timko, leader and vibes; John Penkala on accordion and piano; Ronnie Roberts, trumpet and vocalist.

El Paso, Texas. The "Varsitonians" of Texas Western College play a wide area of Western Texas supplying music for army installations, high schools, and civic clubs. Under bandmaster John Carrico, they feature modern dance music and bright novelties with Lee Bradbury, Gene Lewis, and Bea Stevens on vocals. Their Local is 466, El Paso.



LUIS BARREIRO QUINTETTE: (left to right) Phil Raphael at the piano; Carlos Mejia on trumpet; Mechita, maracas and vocalist; Rudy Corona, timbales and drums; Luis Barreiro, bass and Leader.

Houston, Texas. John Sullivan and his Orchestra are now holding forth at the Town Lounge here. They have been engaged since March, 1951, and will be staying indefinitely. In addition to dance music, the boys also play for floor shows at the club. Before starting his own aggregation, Sullivan was with the Houston Symphony Orchestra.

JOHN SULLIVAN ORCHESTRA: (left to right) Bob Herral, piano; Leo Mosler, drums; Leader Sullivan, trumpet; Ed Sullivan, sax; Grover Schildknecht, tenor sax; Lynn Montgomery, vocals.



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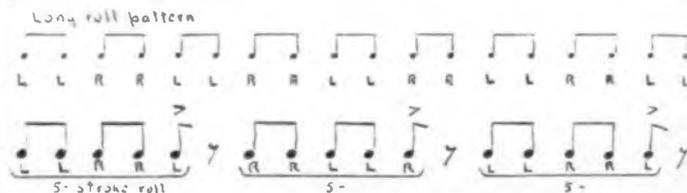
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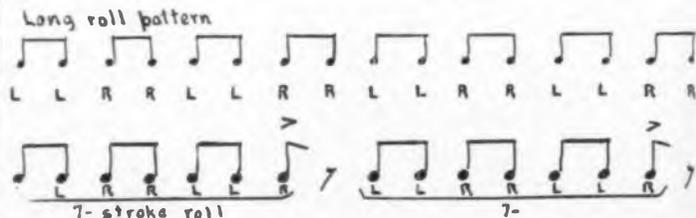
SHORT ROLL PRACTICE

To the Vermonter signing himself *small townner*, who asks for the standard method of practicing short rolls, I hesitate to use the word *standard* here, for there are as many methods of roll practice as there are roll patterns. However, since short rolls are primarily based on the pattern of the long roll, their *basic* method of practice is to follow the long roll pattern and its sticking.

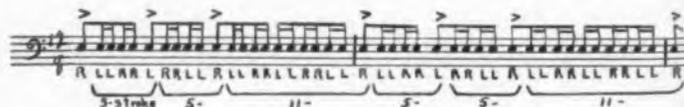
A short roll is a section of the long roll, and to produce a five-stroke roll, for instance, we strike five beats of the long roll and omit the sixth, to make a space. Continuing, we get another five-stroke by striking the next five beats and, again, omitting the sixth. And so on, per the following example:



Other short rolls are produced similarly; e.g., the seven-strokes:



Although short rolls are accented variously, the rudimental short roll (stroke roll) carries an accent on its final beat, which beat, in music, normally falls on the down beat or a pulse beat of the measure. The above examples show this accent. An example of how the rudimental five-stroke roll (and of the eleven) falls into the long roll pattern appears in the following excerpt from *The Three Camps*, a rudimental drumbeat from *Army Camp Duty*:



AN INTERESTING DEVIATION

Another method of short roll practice is by striking consecutive groups of the long roll beats, with no intervening beat to space them. This method does not follow the long roll sticking; neither is it comparable in practical value to the first method; but it offers good practice material, which is my only reason for including it here:



NOW, IN ENSEMBLE—

Stroke rolls are important rudiments in orchestral and band playing, but here they seldom follow their original long roll pattern. Neither do

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they call for heavy artificial accents unless so marked. Instead, they follow the pattern and accentuation as set down in the score and conducted by the leader. Durational values must be observed, too, and this brings out a weak spot in the technique of many an otherwise fine performer—careless interpretations of stroke rolls.

Take, for instance, a succession of stroke rolls in a 2/4 march:



At a bright tempo, the drummer may select five-stroke rolls to accurately fill their durative value. Now, instead of starting his rolls on one eighth and ending on the next *as written*, he may fall (all the way or half way) into his dearly beloved long roll pattern, with the result that instead of his rolls sounding this way, which they should:



they will be started ahead of time and will sound something like this, which they should not:



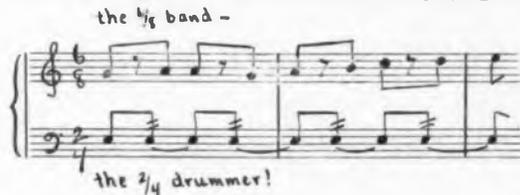
Careless interpretation of short rolls becomes even more apparent in 6/8.



for the eighth note value here is of shorter duration than that in 2/4 played at the same tempo (one-sixth of the measure here against one-quarter of the measure in 2/4). The stroke roll in 6/8 must be short and snappy to coincide with the 6/8 lilt. To start it ahead of time is to break up the rhythm. I have heard more than one drummer apply stroke rolls of the same value indiscriminately 2/4 and 6/8.

THE 2/4 DRUMMER IN THE 6/8 BAND

The following example brings out the damage that short rolls played in 2/4 can do to the rhythmic flow of a band playing in 6/8:



There are those who would prefer using seven-stroke rolls in the above 2/4 and 6/8 examples. Then again, at a tempo slower than *bright*, sevens might be used more advantageously to fill the duration involved. There is no reason sevens should not be used when they "fit," but when any short roll must be started ahead of its notated value in order to get in all its beats, it definitely is not the roll for the purpose, and a roll of fewer beats should be substituted. I except, of course, certain roll standards in ancient drumming, wherein a great deal of latitude is often taken.

The next issue will, I hope, contain some special exercises designed to help any anxious soul who yearns for self-improvement to fix durative values more firmly in his mind and to negotiate stroke rolls with greater ease and certainty.

BOB WYMAN

Robert Gilman Wyman, of the Ice Follies, who was written up in this column recently as the drummer playing a show containing some 2,000 cues, died Sunday, August 31st, in San Francisco, of a heart attack during a matinee. Bob was fifty-eight, and this was his fifteenth year with the show. He was a great scout, and will be missed by many friends.

CHATTER

Nice visit at the Stone Studio from brother Joseph Geraghty, currently teaching the young idea how to shoot, drummistically, at The Ludwig School of Music, St. Louis. With his Mrs., Joe was having a real busman's holiday; touring the country and meeting the skin-thumpers (Continued on page twenty-three)



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THE STACCATO "PROBLEM"

Because the staccato is one of the touchiest subjects in violin playing, one on which great disagreement exists, I have carefully avoided discussing it in these columns through all the years I have written here, lest my opinions lose me friends. However, since it cannot be postponed indefinitely I shall put myself on record on this question.

My main premises are the following:

1. I do not believe that a good tense staccato can be achieved by everyone. Some have it and some will never get it no matter what they do.
2. I do not believe that the "brilliant" tense staccato is necessary for a career either as an orchestra, chamber music or concert violinist.
3. Any system of bowing which considers the mastery of staccato as one of its basic requirements is putting the least important thing first, and is actually standing on its head. Extended and profound studies about staccato are just much ado about nothing.

CONTROLLED AND SEMI-CONTROLLED STACCATO

Staccato is a series of short *marcele* strokes on one bow. There are two fundamental staccatos—a controlled one produced mostly by wrist turning and a semi-controlled shivering staccato produced by some combinations of arm tensions. The wrist staccato can be mastered up to a great speed by a few violinists and to a moderate speed by most violinists. The shivery staccato is easily learned by some and not at all by others. Those who cannot apply the wrist-controlled staccato wherever it is needed can substitute a spiccato bowing for it; but some passages in the music of Schubert, Mendelssohn and other major composers will suffer slightly thereby. Those who cannot apply the shivery staccato can also substitute a spiccato for it and some passages in the works of very minor composers like Vieuxtemps and Wieniawski will suffer thereby. I think that a good deal of the admiration of the shivery staccato as a brilliant feat originated from the fact that it is scratchy, and the audiences have been trained into a prejudice which assumes that any fine violinist who is playing in such a scratchy fashion must be doing something very difficult. I am sure that some have wished that it were so much more difficult that it would be impossible.

A FREAK BOWING

The very fast tense staccato is the result of a peculiar constellation of muscular tensions which differ in every person, only semi-voluntary, and therefore not entirely controlled as to rhythm and tempo. Some who play it fast cannot slow down; some who play it only up-bow cannot play it down-bow, and vice versa; some can play it only at the point or the middle; some can play it for a full bow. As for the hand grips and arm positions that players assume—they vary from very simple to very grotesque—and no one who can do it can explain how he does it. There is no connection between staccato ability and general violin artistry. Some great artists cannot do it at all, while some mediocre players have fine staccatos. The best staccatos of which I know have been produced by a pianist and a housewife, neither of whom could play violin.

STACCATO "MIRACLES"

Because it is a freak motion only partly under conscious control, some violinists who do not have it may suddenly acquire it by doing some special exercise or changing their hand grips. This acquiring of staccato overnight seems like a miracle, and the activity which produced it is hailed as a "sure cure" for bad staccatos. Unfortunately when this miracle exercise is essayed by someone else it does not work in most cases, because some violinists simply cannot produce it, for unknown

INTERNATIONAL MUSICIAN

reasons. Carl Flesch, for example, could not play a normally controlled staccato, but he had a fairly good down-bow tense staccato at the point. Still he was sometimes able to teach other violinists how to acquire a normal and tense staccato with exercises which, while they did not help him, helped others. If anyone offers to teach you staccato, and guarantees the results—take it with a grain of salt. By practicing some of the following exercises one might possibly get a staccato—and then again this may fail. If these exercises should succeed, the results are purely accidental and coincidental, and I would request anyone who acquires a good staccato by practicing them not to thank me for this accident.

SOME STACCATO AIDS

1. Slow practice of the whole of Schradieck's Book III daily, with strong accents will sometimes induce good wrist or arm staccato after a few days.
2. The traditional exercise, Kreutzer No. 4, played at moderate speed first with one accent for each sixteenth note, then with two, three, four and so on, should certainly improve the wrist staccato, which is the most useful musically. (I have seen owners of brilliant tense staccatos fail miserably when they tried to play a moderately slow rhythmic staccato, such as is found in the repertoire of great chamber music.)
3. Play a fast tremolo at the point for about thirty seconds, and then while still playing tremolo start moving the arm as in playing a slow tense up-bow from the shoulder. The combination of up-bow and tremolo may inveigle the nerves to play a brilliant staccato—and then again it may not.
4. Try practicing with only the index finger on the bow. The muscular tension necessary to raise the other three fingers from the bow may be adequate for staccato.
5. Try applying pressure with the ring finger as well as index finger. This counter tension may be what you need.
6. Even additional pressure from the little finger sometimes produces good results.
7. Playing with an abnormal nigh elbow, a general characteristic of up-bow staccato might be helpful.
8. Moving the right shoulder abnormally far forward has been known to help.
9. Playing with an extremely bent wrist in the middle of the bow does not look pretty, but it works sometimes.

10. Practicing staccato on the D and G strings alone for a while may be helpful for those whose staccato is hindered by the too great tension of the A and E strings; practicing on the E and A strings alone may help those whose staccato is hindered by the muscular tension needed to raise the arm to play on the lower strings.

If all of these fail, combinations of one or more of the above exercises may work if you are really determined. Personally I think your time might be better spent playing a Beethoven sonata with a good pianist.

Technique of Percussion

(Continued from page twenty-one)

on the way. We had a couple of very interesting sessions—so interesting, in fact, that neither of us thought to tell a funny story. And, brethren and sisters, when any two drummers become so immersed in their craft that they fail to observe this most important topic of conversation, it definitely is *one for the book*.

To the young lady from Nebraska, there certainly are opportunities for ladies in symphonic work today. Keep on studying, get as much varied musical experience as you can and don't let any croaker tell you, while you are on your way up, that it can't be done.

As this is being written, it looks as if the G.I. Bill, permitting Korean veterans to be given education and training at the expense of Uncle Sam would soon be free from its snarl of red tape and be given the green light. I hope it gets settled soon. From what I have seen and heard, it is hard to convince the big brass that music is anything but a side-line. I have been teaching veterans under the G.I. Bill during and after the past two wars, and have turned out many of them who are making a mighty good living in music. Some musicians I know are making even more than some of the brass.

A THOUGHT FROM MINNEAPOLIS

When is somebody going to invent a device that helps the musicians, rather than one that has potentialities for substantial injury?

—*Fanfare*, Local 73.

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(Left to right) Paul Cherkassky, Harry Levenson, Benjamin Weiner, Rosario Mazzeo, Harrie Johnston.

Music in

Symphony organized by Arthur Howes, The New Bedford Symphony, organized in 1918 by Clarence W. Arey, and today consisting of fifty instrumentalists, presents three concerts a season under the baton of Harrie W. Johnston. Six concerts for school and community affairs each season is the boast of the Norwood-Norfolk County Symphony Orchestra. The recently organized Plymouth Philharmonic, conducted by Beltrando M. Brini, plays three or four concerts a year. Symphonic music has been on tap in Salem for fifty-two years, although the orchestras have appeared under different names (the present title of the group is "The Salem Philharmonic Orchestra") and have even shifted between band aggregates and orchestral groups. Three conductors have successively wielded the baton: Arthur Fielden Luscomb, Jean Missud

WHETHER it is in Concord where
... once the embattled farmers stood
And fired the shot heard round the
world—

or in New Bedford where the roaring sea tossed up whaling vessels to the anxious watchers on shore, or in Falmouth where Katherine Lee Bates found inspiration for her "America the Beautiful," or in Boston where Lowell Mason (1792-1872) made into reality the then revolutionary dream that every child has a right to receive elementary instruction in music at public expense, the *motif* of music in Massachusetts has been from the start a sense of independence coupled with the desire to be of service to one's fellowmen. Baystater tick not only to a conservatism which keeps old institutions alive but also to the spirit of enterprise which makes them unwilling to follow in any situation in which they are normally equipped to lead.

Nor should we make the mistake of confining musical enterprise to Bostonians. Granted that in the confines of the Hub city and those of contingent Cambridge and Brookline, there function the Boston Symphony, one of the world's greatest orchestras, as well as the New

nade Concerts, the Harvard Musical Association, the New England Opera Theatre, the Handel and Haydn Society, the Boston Opera Association, the Boston Morning Musicales, the Zimmler String Sinfonietta, the Boston Conservatory of Music, the Boston University College of Music, the Longy School of Music, the Harvard University Department of Music, the Cambridge Collegium Musicum, the Wellesley Concert Series, the Cecilia Society and innumerable other ensembles have derived their life's blood from that city. Granted that whole books have been written about Boston's musical life, one a 441-page treatise ("Symphony Hall, Boston" by H. Earle Johnson) on the activities of Symphony Hall alone. Granted, in short, that Boston's vast musical aura is apt to obscure events in a wide radius surrounding it, still one must recognize that portions of the State north, south and west of this city have also musical achievement of high order to their credit.

All Massachusetts has a healthy respect for symphonic music, and symphonic groups of various sizes flourish throughout the State. The Brockton Orchestral Society, an orchestra of sixty members, is now entering its fifth season with a concert on November 18th. Each year in line with the *motif* of service, it presents a substantial check to the music fund of the public schools, to help provide instruments for young musicians. The Cape Ann Symphony, a group newly formed, is planning a lively 1952-53 season. The Fall River Symphony, composed of sixty members, has never had a deficit in the twenty-five years of its existence, and, for the 1952-53 season, will present four concerts with the comforting assurance that it is now in the best financial position since its organization. Soloists are usually chosen from the community itself. Lawrence has a Little

and Claude H. Phillips. Free concerts are made possible through funds contributed by the Salem Y.M.C.A. and the trust fund commissioners of the city of Salem. The Whitman Orchestral Club, founded in 1915 by Dr. John M. Coughlin, and now conducted by Virgil Fiori, holds annual concerts. That of the 1952-53 season will be its thirty-fifth.

Springfield (population 150,000) is some eighty-five miles from Boston and therefore in an excellent position to set up a magnetic field of its own in music. Perhaps this fact, combined with the vision of its orchestra's co-founder and conductor, Alexander Leslie, and the wisdom of the "Springfield Plan," have made the Springfield Symphony's development through its brief eight years of existence truly remarkable. Already in 1945 it was giving the first performance in that area of Beethoven's Ninth. By 1947 its Youth Concert programs presented during school time were



Worcester Symphony Orchestra, Francis Findlay, Conductor.



Alexander Leslie

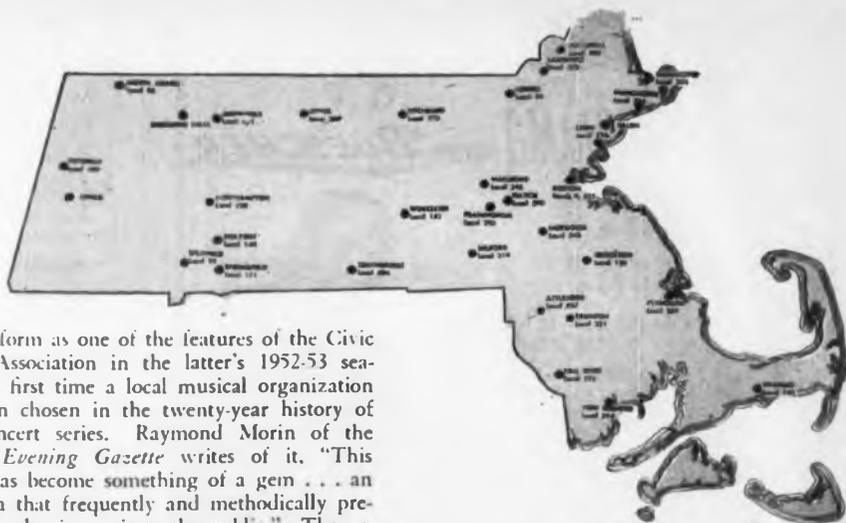
England Conservatory of Music, one of the oldest music schools in the United States. Granted that the colonies' first reported public concert (1731) was held there. Granted that the Boston Pops, the Boston Civic Symphony, the Espla-

Springfield Symphony Orchestra, Alexander Leslie, Conductor.



Massachusetts

stimulating thousands of young people. By 1948, it was being heard on a coast-to-coast broadcast. A year later the first "pops" concert was given under its auspices. In 1951 was inaugurated major scholarship aid (awarded through the orchestra) from the New England Conservatory of Music. As for its "Plan": on May 12th of this year the symphony's 2,500 season ticket holders converged on the Municipal Auditorium, each holding a free admission card for a gala concert planned just for them. This comprised first a "shirtsleeve" rehearsal of a symphony, with Dr. Leslie's directions broadcast through a loudspeaker. At the end of this program the same work was presented as a finished performance. At the concert was announced the opening of a drive for season tickets. This "Springfield Plan" succeeded in



will perform as one of the features of the Civic Music Association in the latter's 1952-53 season, the first time a local musical organization has been chosen in the twenty-year history of that concert series. Raymond Morin of the *Boston Evening Gazette* writes of it, "This group has become something of a gem . . . an orchestra that frequently and methodically presents symphonic music to the public." The orchestra has been aided considerably by the Music

Performance Trust Fund of the Recording Industry. The Worcester Symphony Orchestra, founded in 1914 by Daniel Silvester, and since 1951 under the baton of Francis Findlay, a former member of the Boston Symphony, has a membership of about sixty-five. In the 1952-53 season, the orchestra plans three adult concerts (the first November 17th) as

well as several concerts for school children. Besides all this, Worcester is the site, each October, of a Festival which has endured for ninety-three years. The Philadelphia Orchestra conducted by Eugene Ormandy and the Worcester Festival Chorus conducted by Boris Goldovsky, are a combination which for the past nine years has drawn music lovers as by a magnet. This list of twelve symphony orchestras functioning in Massachusetts quite as local enterprises proves that the towns which sponsor them are more than mere spokes for any Hub, however musical.



Three Boston Symphony Orchestra conductors meet: (Left to right) Pierre Monteux, the late Serge Koussevitzky, and Charles Munch.

tary and business agent of Local 457 of Attleboro. The band now plays approximately twenty concerts per season. For parades, for civic events, for general get-togethers, any town of any size in Massachusetts can provide a band



The Little Symphony, Worcester, Harry Levenson, Conductor.

both its aims: to give the audience an idea of the "workings" of the orchestra and to raise money for the season.

The orchestral association includes under its aegis not only a symphony orchestra (eighty-five) but also a symphony chorus, a Young People's Symphony (ninety members) and a Scholarship and Instrument Purchase Fund. Dr. Leslie has acted as business manager as well as musical director throughout the seven years of the orchestra's existence.

In Worcester we have an equally impressive record of achievement. For here we find two functioning orchestras of symphonic calibre, each playing a distinct role in the city's cultural life. In the five years since it was organized, the Worcester Little Symphony (membership thirty-two) has made over fifty appearances. Its conductor, Harry Levenson, considers it an especial mark of achievement that the orchestra

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and mostly the members have played for years with the same unit. Here is a further sampling of bands which make themselves heard at rallies, on parade, at functions of every sort throughout Massachusetts:

- Athol:** Athol Military Band, Ray H. Dumas, director
- Minute Tapioca Band,** Huber Tandy, director
- Fall River:** The American Band
- Leo Vezina's Band**
- Gloucester:** Legion Band
- American Veterans Band**
- St. Ann Band**
- Millford:** Millford Brass Band, Nicholas Narducci, manager
- Norwood:** Local 343 Band
- Pittsfield:** Eagles Military Band
- American Legion Concert Band**
- Plymouth:** Post No. 40, American Legion Band, director, John Pacheco
- Veterans Band,** director, Ambrose Malaguti
- Springfield:** Springfield Lodge of Elks Band, director, Allen Strohm
- 22nd Infantry Band**
- Post 21, American Legion Band**
- Agawam Legion Band**

This is not to mention a myriad of dance bands and school bands.

In May, 1953, a Western Massachusetts Music Festival is to be held in Turners Falls in which 5,000 school children will participate. Host Chairman of this project will be Benjamin Weiner.

The North Shore Ice Pops, at Lynn, combining concerts with ice shows, is conducted by Phil Saltman. The figure-skating exhibitions are provided by members of the North Shore Skating Club augmented by leading figure skaters from other parts of the country. The six-week season always shows a large attendance, has fine musical programs, excellent one-hour skating displays. In the past summer Claude Phillips was innovator of the Baton Ballet, a part of the concert program, in which nine girls on skates gave an exhibition of baton twirling in drill formations. But with Lynn we veer around again to Boston.

Boston famous buildings provide a pretty fair index to musical development in that city.

The "Great Room," a part of the house of Peter Pelham, engraver, was site, in 1731, of the first reported public concert to be held in the colonies. By 1754, the city had a real concert hall, at the corner of Hanover and Court streets, and, by 1792, the "New Exhibition Room" was opened in what is now Hawley Street, with a program offering a healthy variety. "Monsieur Placide," so read the news items, "will dance a hornpipe on a Tight-Rope, play the violin in various attitudes, and jump over a cane backwards and forwards." Then in 1794, at the opening of the Boston Theatre, the program included "a grand symphony by Signor Haydn." In 1799, at the Federal Street Theatre, Gottlieb Graupner, lately of Hanover, Germany, rubbed burnt cork on his face and, as an interlude between acts, introduced himself as "The Gay Negro Boy," thus launching the colorful career of minstrelsy in America.

The next structure to make a definite contribution to the development of music was the Park Street Church, for its fifty-voice choir was the nucleus for the famous Handel and Haydn Society formed in 1815 and still in active service in the Hub City.

The Boston Academy of Music was established in 1833 by Lowell Mason to test out his theories of teaching music in public schools. A thousand children attended the first year.

The next building to make musical history in Boston was the Fitchburg Railroad Station whose gaunt walls back in 1850 served as concert hall for two Jenny Lind recitals under the aegis of P. T. Barnum, events so popular—one thousand more persons bought tickets than could be accommodated—that Boston's citizenry was shamed into building a suitable concert hall. So came into being, in 1852, Boston's Music Hall which almost immediately became the basis of operations for the Handel and Haydn Society. The New England Conservatory of Music, one of the oldest institutions of its kind in America—it was founded in 1867—first occupied studios in this building. In 1902, the Conservatory took possession of its present building, a three-story, square, flat-roofed structure of gray brick. Jordan Hall therein is Boston's equivalent of Manhattan's Town Hall.

In 1909 a massive brick building of sober design, the Boston Opera House, was built on Huntington Avenue, to house the Boston Opera Company. Nordica and Louise Homer sang in *La Gioconda* at the opening performance. The opera company functioned, however, only until 1914. For thirty-two years thereafter Boston depended, operatically speaking, on the Metropolitan, the San Carlo and the now defunct Chicago Civic Opera—until, in 1946, Boris Goldovsky founded the New England Opera Theatre as a sort of extension of his opera class at the New England Conservatory of Music. Three or four operas each winter since 1947 is the brave record of this company—this made possible by private donors and by the work of the New England Opera Theatre Guild, whose 1,100 members pay dues of three and five dollars per year. Its 1952-53 season will include a revival of Mozart's *Idomeneo* and a new production of Verdi's *Falstaff*.

Symphony Hall, that low, oblong, red-brick building trimmed with granite, on the corner of Massachusetts and Huntington Avenues, may not shout its eminence, yet this subdued adaptation of Renaissance architecture is the home of the Boston Symphony. After the winter series the main floor is set with square tables in readiness for the ten-week season of "The Pops" conducted by Arthur Fiedler. Mr. Fiedler incidentally comes in for further praise for evolving (in 1929) the idea of the open-air Esplanade concerts held on the Embankment of the Charles River in the beautiful Hatch Memorial acoustical shell.

The Boston Symphony, founded in 1881 (this makes it the third oldest orchestra in the United States, New York's Philharmonic and St. Louis' Symphony claiming priority), left its original home, the Music Hall, in 1900, to take up residence in Symphony Hall. Ten conductors have contributed to its greatness: Henschel, Gericke, Nikisch, Paur, Muck, Max Fiedler, Rabaud, Monteux, Koussevitzky, and, now, Munch. Koussevitzky who was at the helm for twenty-five years, brought it to unprecedented heights. He was also largely instrumental in instituting the Berkshire Festival, held in Tanglewood (near Lenox) each summer.

The Boston Symphony made its first venture into the Berkshire Hills in 1936 for a Festival on a modest scale. The project developed by stages as "Tanglewood," on the line between Lenox and Stockbridge, was given to the orchestra, and the Music Shed, holding 6,000, was built. Now 100,000 in a single summer journey to the Berkshires to hear the orchestra through six weeks of July and early August. The Berkshire Music Center was initiated in 1940 by Serge Koussevitzky, and founded by the Boston Symphony to provide an opportunity for music study in connection with the Berkshire Festival concerts.



The Zimble Sinfonietta (seated, left to right): George Zazofsky, Joseph de Pasquale, Samuel Mayes, Josef Zimble, H. Droeghmans, V. Resnikoff, J. Cauhape, S. Benson. (Standing, left to right): N. Lauga, C. Knudsen, H. Dubbs, H. Silberman, A. Bernard, M. Zung, H. Dickson, E. Kornsand, H. Portnol. Another member of the Boston Symphony, who has been active in musical affairs in Boston, is Rosario Mazzeo whose photograph appears on page 24.

But back to Boston: The Zimble Sinfonietta, founded in 1945 by Josef Zimble, cellist in the Boston Symphony, consists of members of that large organization who share a desire to spread the delight and benefits of chamber music throughout the area. In the present season they will present a number of concerts in high schools and colleges. It is Zimble's idea that "If you could begin with young people in the high schools, even an occasional exposure to new musical attitudes might 'take' for enough of them to make the experiment worth while. Besides their regular series in Jordan Hall under the auspices of "Friends of Chamber Music, Inc." and under other musical auspices in the home city, the group has been invited to give concerts for the University of Puerto Rico next Fall.

The Civic Symphony Orchestra of Boston, founded in 1925 and led by Paul Cherkassky since 1944, provides training and experience for young or semi-professional players. In the past three years nineteen of its members have been placed in major symphony orchestras throughout the country.

Thus does Boston—all Massachusetts, in fact—become a sort of Hub radiating its influence to all parts of the United States, conservative in holding to that which is good, yet reaching out for new ways to bring music into the lives of all.

—Hope Stoddard.

Because of the great mass of material received in course of preparation of this article, we are holding over to the December issue photographs of a few outstanding musical groups in this State.

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Structural Hearing—Tonal Coherence in Music, by Felix Salzer; in two volumes, the second volume consisting of musical notation examples. 281 and 349 pages respectively. Charles Boni, Publishers. \$12.50.

Many a harmony student has been mystified at the seemingly roundabout way chords are taught—not according to what they do in the context of any given passage of music, but according to the tones that compose them. It is as if in any mathematical problem, even the simple two-plus-two-equals-four, the "two" in each case were to be dissected, as regards its units, its potentialities, its entity, before the process of addition could be considered.

These two volumes change the static approach to one concerned with movement. Here music is treated as a language saying something, moving ahead, expressing meanings, becoming sentences, paragraphs, chapters. It develops the theories of Heinrich Schenker, "one of the most original thinkers and inspired explorers in the field of musical theory," into a comprehensible classroom textbook.

States Leopold Mannes in the foreword. "I have never seen such musical awareness on the part of theory students, nor such genuine enthusiasm for a theory course." George Szell calls the work "one of the most important contributions to musicology in our time." —J. R.

Children and Music, by Beatrice Landeck. 279 pages. William Sloane Associates, Inc. \$3.50.

Speaking to parents and teachers—to all who have access to children—the author explains that every child is musical and responds to natural methods of teaching, that enjoyment of the act of making music is the end in view, that this enjoyment should not be obstructed by the premature introduction of notation-learning and instrumental skills, that, on the other hand, due regard should be given to the "inherent discipline in music."

Nothing in the book is cooked up. It is a clear recountal of the steps the author herself has taken in her home, her school work, her community projects. Every step is the natural, the inevitable one. Chapters on folk songs, the time to begin the study of specific musical instruments, the place of music in school, the relationship of parents to the school's music program, and the school's participation in the music of the community, all serve to point out that music must not be "cultured out of" the children but must rather be allowed to grow naturally into their lives. From the first to the last page you hear boys and girls of all ages and backgrounds singing songs that express themselves, singing them for all they are worth. —H. E. S.

Jazz, by Rex Harris. 224 pages. Penguin Books. \$5.00.

In tracing origins of jazz, all roads for this author lead to Africa—an attitude that considerably narrows his material and causes the rejection of many supply stations enroute. The emotionally weighted sentences, moreover, are not too conducive to clear and untroubled conclusions. However, these drawbacks aside, one must appreciate the sympathetic if paternal treatment he gives individual jazzmen—and the colorfulness of the descriptions of their parading, minstreling and migrating. He has, moreover, listened well to recordings which he carefully describes. —J. R.

Book Notes

From These Comes Music—Instruments of the Band and Orchestra, by Hope Stoddard, illustrated by Ava Morgan. 272 pages. Thomas Y. Crowell Company. \$3.50.

As most of our readers are aware, during the past few years in the *International Musician*



Hope Stoddard

have appeared thirty or so articles on musical instruments. These articles have been interesting and to the point. Their author has striven to present each instrument fully and clearly—to describe its construction, its function, its history, its career aspects.

This series of articles has now been assembled in book form, and, together with forty-nine carefully and minutely drawn sketches of the instruments, affords a useful and absorbing index to the instruments of band and orchestra.

"How deep does the contra bassoon go?" "Why should a trombone not be required to play passages calling for quick jumps about the scale?" "Why is the piano so often used as the composer's tool?" "What is the reason for the tuba's intricate coiling, for the classic guitar's broad fingerboard, for the pear-shaped bell of the English horn, for the 'waistline' of the violin?" These are some of the questions the author answers.

Special aptitudes, problems, goals of the players are discussed, as well as the curious "quirks" in the instruments. However, even when she is dealing with the imperfections of each instrument, the author's feeling is one of deep respect for these sensitively constructed tools which through the ages have taken on the aura of the great composers who have written for them and of the great instrumentalists who have played on them. —L. C.

A Selected List of Graded Teaching Material for the Piano, compiled by George MacNabb, and edited by Ruth Watanabe. Publisher, George MacNabb, Eastman School of Music, Rochester 4, New York. \$2.75.

The question "What shall I teach?" finds an answer in the pages of this book which gives 2,000 listings of materials for pre-beginners, beginners, adult beginners, solo and ensemble music. The majority of the listings are annotated as to type of material and teaching value.

Besides the listings, the book discusses music by the masters; contemporary music, ensemble music; technical versus musical values. Valuable scale and arpeggio exercises are given for the first six grades.

Mr. MacNabb is a member of the faculty of the Eastman School of Music and a member of the two-piano team of "Weiss and MacNabb." —G. P.

A History of Jazz in America, by Barry Ulanov. 382 pages. The Viking Press. \$5.00.

One is in competent hands here. As the author traces the sources of jazz, points out what caused it to come into being, cites work songs, minstrelsy, hymns, ballads, hill-billy songs, and movie music; defines *ragtime*, *boogie woogie*, the *blues*, *be-bop*, jazz itself, so as ever after to isolate these from all other musical forms—one knows here is someone who has not only lived jazz from the inside but observed it judiciously and keenly from the outside. He makes the reader do the same. He peppers his writing with brain-alerting phrases: "Jazz has led a lonely life but a full one" . . . "Jazz's characteristic assault on pitch" . . . "as if his dry accents and fragmentary phrases were ancient conquests."

An explicit presentation of Storeyville life and customs in the twenty years of its flourishing begins the recorded history of jazz, and sets the pace of racy portrayal for the whole volume. Biographies of Louis Armstrong, Bix Beiderbecke, Duke Ellington and others of the clect are given with a healthy respect born of familiarity—and given with such a mass of detail one wonders how in the world the author ever found time for all that research. Less famous personages are characterized with a few well-chosen strokes of the pen: "Sarah Vaughan's style is compounded of a few downs, more ups, and a great drive to the top of a bar, a phrase, a song." . . . "She (Frances Wayne) is essentially a moody, torchy singer, a more modern handkerchiefless Ethel Waters. She sings with Italian operatic intensity of feeling in a jazz form."

In course of his source-tracing, Ulanov takes the reader out to the Far West, up the Mississippi, to Chicago, Kansas City, New York, Paris. He talks about Italian Futurists, Byzantine music and Stravinsky. He quotes Paul Rosenfeld, Countee Cullen, Yeates and Rudy Vallee. He talks seemingly about every single jazz band that ever existed in print, on records or in the dance hall.

His last chapter, "Evaluation," contains a lot of meaty conclusions concerning slackening of standards and adoption of trite formulas. But its tone is not negative. It seeks to arrive at a "viable aesthetic standard" in jazz. Freshness of idea, profundity and skill are the ingredients suggested, with the added suggestion that they may be attained only through jazz artists' arriving at full maturity—a parting word which denotes the man has courage, too. —H. E. S.

News Nuggets

FATHER-DAUGHTER TEAM

A junior legacy of Local 51, Utica, New York, is eleven-year-old Romona Huskie, daughter of orchestra leader Roman Huskie. Together with her father, Romona has written a song, *You're the Blossom of My Heart*, and it has already been accepted for publication by the Ethel-



Romona Huskie

bert Music Associates. The song was composed while father and daughter were enroute in the family car to visit relatives in a nearby town. Romona, who studies the violin, immediately set to work on another song after receiving the good word about her first "success."

MORTY REID

One night, when Morty Reid was at the Copa Lounge in New York City, his band played five hundred different songs without repetition of a single chorus. This could only be done, Reid claims, because his band is small, and he hasn't got a lot of people and complex arrangements to worry about. He has no desire to enlarge his outfit, which includes six men plus his own saxophone lead.

Reid has been in the music business for over twenty years, starting with the Capitol Theatre band. Soon after he joined Vincent Lopez, replacing Barry Wood in the sax section.

With his own band, he's appeared in New York City at the Diamond Horseshoe for three-and-a-half years, at the Hotel St. Regis for two years, at the Copacabana for a year, and at the Carnival for a year-and-a-half, working there with Milton Berle, Olsen and Johnson, and Ray Bolger. Currently his band is at the Dellwood Country Club in New York City, New York, for the third consecutive year.

NOVEMBER, 1952

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Recitals have been planned to present new works, and to create audiences for established composers from other parts of the country as well. A forum-type program has been adopted to encourage audience participation in a question-answer period.

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OFFICIAL PROCEEDINGS

Of the Fifty-fifth Annual Convention of the American Federation of Musicians

FOURTH DAY

NATIONAL GUARD ARMORY — SANTA BARBARA, CALIF.

(Continued from the October Issue)

NATIONAL CAMPAIGN HEADQUARTERS

Senator Richard B. Russell
Candidate for the Democratic
Nomination for President
The Mayflower, Washington 6, D. C.
May 12, 1952

Honorable James C. Petrillo,
President,
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

Your good letter of May 7th reached the office during Senator Russell's absence. In all probability he will be away from the office most of the time between now and the convening of the Democratic National Convention in Chicago on July 21st.

I am sure that he will be pleased to read your communication and it will be called to his attention at the first opportunity.

With kindest regards, I am

Sincerely yours,
AARON L. FORD,

Russell Campaign Headquarters.

UNITED STATES SENATE
Committee on the Judiciary

May 23, 1952

Hon. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

Thank you for your letter of May 7 in which you suggest the creation of a Federal Department of the Arts, at full cabinet level.

Over the past century and a half we have succeeded in building a great and prosperous country, with a standard of living unparalleled in history. Our commercial and industrial achievements have been so spectacular that sometimes we forget that Art, too, is a great national asset.

We are still a young nation, but we have already achieved notable success in music, drama, ballet, painting and sculpturing. Creative artists and talented performers have given us a native American culture of which we can be justly proud, and provided us with the basis of a great entertainment industry. Authors, composers, playwrights, choreographers, musicians, singers, actors, actresses and dancers—all have contributed to the development of this industry, which has brought so much happiness to millions of people, and done so much to enhance the usefulness of leisure hours.

No responsible leader of government can fail to recognize the contribution of the Arts to our daily life. Our forefathers fully recognized their importance. In Article

I of the Constitution, they gave Congress specific power for establishing a copyright system to protect and encourage the Arts. It is important that we strengthen our Copyright Act and, as you probably know, I have introduced legislation to close loopholes in the law.

And responsible leaders in government must recognize, too, that modern means of communication and other technological developments have created serious economic problems, both for creative artists and performers. These problems must be studied sympathetically, but whether they call for the establishment of another Federal Department, at cabinet level, is a far-reaching question that requires very careful consideration of all sides of the issue.

As a liberal, I believe the truest form of democracy is one in which writers, composers, dramatists, musicians and artists generally have intellectual freedom of thought and expression. Such freedom is basic to our way of life and to the cultural advancement of this nation.

At this time, I can assure you that any well-conceived program to promote the Arts in this country, which is in keeping with our traditions, would receive serious consideration. I am certain that, even without Federal leadership, there is much that can be accomplished in the communities of this country, through public and private schools, woman's clubs, civic organizations, colleges and universities and business firms, to awaken interest in the Arts, and encourage participation in the cultural life of our country. With kindest regards.

Sincerely,
ESTES KEFAUVER.

CONGRESS OF THE UNITED STATES
Joint Committee on Atomic Energy
Brien McMahon, Conn.
Chairman

May 21, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

I want to thank you for giving me the opportunity of addressing, by this means, the 100 delegates attending the 55th Annual Convention of your Federation, and through them your 250,000 membership.

My sentiments for your organization, along with that of organized labor generally, are an open record and I am sure you are well aware of the positions I have taken on matters affecting social welfare generally, and the welfare of labor in particular.

Your suggestion for a Federal Department of the Arts at full cabinet

INTERNATIONAL MUSICIAN

level comes to me, I must admit, as a new idea. This possibility had never occurred to me, nor has it ever been previously broached. Consequently, I have had neither the time nor the opportunity to give the matter the consideration it warrants. However, I can assure you that the state of affairs which you so aptly describe as "the sad and declining estate of music, the theater, the ballet and the arts in general" are a matter of concern to me, in view of the cultural needs of our people.

On this occasion, I would like to extend to you and your members my greetings and best wishes for a successful Annual Convention. With kindest regards.

Sincerely yours,
BRIEN McMAHON
United States Senator.

EISENHOWER FOR PRESIDENT
Suite 600G, Shoreham Hotel
Washington 8, D. C.
Commodore Hotel, Room 922
New York, N. Y.
May 19, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York.

Dear Mr. Petrillo:

Your letter of May 7 addressed to General Eisenhower has been placed in my hands to hold for his consideration after he returns to the United States. At present, the General is fully occupied in concluding his official duties in Europe and is not participating in the campaign to nominate him for President.

I assure you that your letter will be placed before the General at the first available opportunity and needless to say, he will give it the attention to which it is entitled. I sincerely hope that he will have an opportunity to respond prior to the date of your Convention.

Sincerely,
ARTHUR H. VANDENBERG, JR.

STATE OF CALIFORNIA
Governor's Office
Sacramento
EARL WARREN
Governor

June 9, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

Thank you for your recent letter asking for my views on the proposed establishment of a Federal Department of the Arts. The reason I have not answered before this is that I have been engaged in a strenuous campaign and have had very little time in my office.

I am not familiar with specific proposals for the establishment of a Federal Department of the Arts, but I believe that the development of cultural values in American life is of equal importance with the development of its commercial possibilities.

What the Department of Commerce does for business, a Department of the Arts could be made to do for the cultural development and salutary enjoyment of our people.

The mechanization of industry, the shortening of hours of labor and a corresponding increase in the

hours of leisure, make it desirable to stimulate those wholesome and soul-stirring activities that will enrich American home and community life for all our people.

Crass materialism as evidenced by Communist aggression and other outcroppings of totalitarianism threaten the peace and freedom of the world these days. As we prepare our defenses against such threats to our own freedom, we should cultivate the fruits of freedom, among the most important of which are an appreciation of music and the fine arts.

I am mailing this letter to you at your convention headquarters in Santa Barbara, with a copy to your New York address. I am looking forward to being with you on Wednesday in Santa Barbara.

Sincerely,
EARL WARREN
Governor.

UNITED STATES SENATE
Committee on Finance

May 22, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York 22, New York

Dear Mr. Petrillo:

I am very much interested in your letter of May 7th in which you suggest the creation of a Federal Department of the Arts, at full cabinet level.

I fully agree with you that the development of our basic cultures is of the utmost importance, but, frankly, I have not given the matter of proper federal recognition in this field a great deal of consideration. I question the advisability of the creation of another cabinet position.

You are aware that each member of the cabinet heads a large federal department and I am sure that you are not in favor of another governmental agency. At the same time, I agree with you that this country can ill afford to permit a decline in our major arts and that we must keep before us the possibility that realistic governmental assistance may be necessary if the basic culture of music, the theatre, the ballet and the arts are to remain a part of our American way of life.

I shall welcome an opportunity to work with you in the development of an appropriate program to cope with this situation.

Thank you for writing me, and with all good wishes.

Sincerely yours,
ROBERT S. KERR.

HAROLD E. STASSEN
3900 Chestnut Street
Philadelphia 1, Pennsylvania

June 2, 1952

Mr. James C. Petrillo, President
American Federation of Musicians
Biltmore Hotel
Santa Barbara, California

Dear Mr. Petrillo:

Thank you for your letter requesting my opinion with regard to your proposal that a Federal Department of the Arts be created.

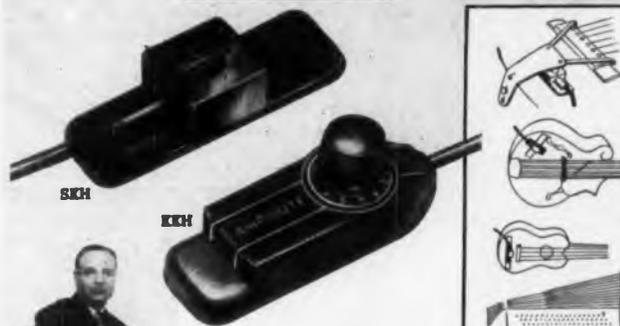
In reply may I say that I personally believe that it would be harmful to the Arts in America to take the step you suggest, for I do not agree that the Arts are in a sad and declining state.

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My renewed thanks to you for writing to me, and my best wishes for the success of your convention.

Sincerely,

HAROLD E. STASSEN.

The Committee on Law concludes its report.

RESOLUTION No. 63.

LAW

WHEREAS, Due to present day business conditions it is difficult for local bands to obtain five, six or seven one night engagements in any one week as defined in the "Note" in Article 15, Sec. 1, and

WHEREAS, As result of this condition many local dance bands are losing employment to regular traveling bands who happen to be in the locality at the time.

NOW THEREFORE BE IT RESOLVED:

That Article 15, Sec. 1, be amended to read: NOTE—"It is understood that a week shall consist of three or more days in any seven day period."

The committee report is unfavorable.

The Convention adopts the Committee's report.

RESOLUTION No. 59.

LAW

WHEREAS, Article 17, Section 15, reads:

If a dance hall or hotel manager arranges with a lodge or society to give its own dance on certain nights in his hall or ballroom, and such lodge or society publicly advertises such dance as its own, then the traveling orchestra filling a permanent engagement in such a hall or ballroom cannot play for such dance unless a local orchestra of the same number of men is also employed.

WHEREAS, certain employers, particularly hotel owners have circumvented this law by allowing their hotel guests to attend these affairs admission free and then claim that the band is playing for hotel guests

THEREFORE BE IT RESOLVED—that a new sentence be added to the law as follows:

The free admission of hotel guests to such affairs shall in no way invalidate this law.

The Committee reports the resolution unfavorably.

The report is adopted.

RESOLUTION No. 58.

LAW

WHEREAS, The T. H. Act restricts the Federation powers to distribute and allocate music performance funds, and

WHEREAS, our present intent and reading of Article 1, Section 5-Q, may be considered illegal,

RESOLVED, that Article 1, Section 5-Q, be amended to read as follows:

The board shall have full power to allocate, expend and disburse all moneys now in The Music Performance Trust Fund and all future moneys received from the Recording and Transcription Companies . . . As far as possible under existing Federal law.

The introducers ask leave to withdraw the resolution.

Permission to withdraw is granted.

RESOLUTION No. 57

LAW

WHEREAS, President Petrillo has made reference to competition of service bands—as listed on page 15 of Reports of Officers and Auditors, and

WHEREAS, Instructions and information now dispensed to locals apply or refer only to "Army" musical units

BE IT RESOLVED: That the Federation endeavor to obtain necessary regulations specifically prohibiting Navy and Army, Marine and Air Force Musical Units from competing with civilian musicians.

The Committee reports the resolution favorably.

The Convention concurs in the suggestion and adopts the resolution.

RESOLUTION No. 56.

LAW

WHEREAS, the so-called personal appearance transcriptions made by Leaders and Members of the American Federation of Musicians, used in connection with recorded programs by a single Band or Orchestra, and

WHEREAS, these transcriptions are of no real value to the Leaders or Members, and

WHEREAS, this practice only allows the Radio Stations to misrepresent the true nature of the programs broadcast to the public, therefore

BE IT RESOLVED, that these so-called Personal Appearance transcriptions be prohibited by the American Federation of Musicians.

The Committee recommends referring the resolution to the President for the purpose of eliminating the abuse.

The Committee report is adopted.

RESOLUTION No. 53.

LAW

WHEREAS, traveling companies resort to the unfair method of reducing the traveling scale of members when the show plays in the jurisdiction of the member involved, which jurisdiction requires a minimum number of Local members be employed in the particular theatre in which the show appears, and

WHEREAS, this unfair action is perpetrated by including the traveling member as a member of the minimum number required by the Local, thereby reducing the scale of the traveling member to the scale of the Local which scale is lower than traveling scale, therefore,

BE IT RESOLVED, that a member playing a traveling engagement shall remain in the category or status of a traveling member even when the engagement is played in his own jurisdiction, and

BE IT FURTHER RESOLVED, that the traveling member may not be included as one of the minimum number required by the local.

The Committee report is favorable to the resolution.

President Petrillo explains that it is in line with his policy.

The Committee report is adopted.

RESOLUTION No. 54.

LAW

WHEREAS, Article 22, Section II, of the Constitution and By-Laws of the American Federation of Mu-

(Continued on page thirty-six)

Where They Are Playing

(Continued from page sixteen)

Farrell, pianist and vocalist, at the Town Hill Club.

MIDWEST. The Barbara Carroll trio completes a stay at the Theatrical Grill in Cleveland, Ohio, on November 22nd, and then goes east to the Embers in New York City where they open on the 24th for an indefinite run . . . Milt Buckner at Gleason's in Cleveland, November 10-16 . . . Fats Dominoe, now one-niting in West Virginia, will be at Gleason's in Cleveland from November 17-23 . . . Austin Powell featured at the Ebony Club in Cleveland, November 17-30.

Bill Hutchins and his Blues Express Orchestra play the Regal Theatre in Cincinnati, Ohio, on November 7th and 8th. They'll be in Louisville, Ky., on November 9th . . . Bill Davis is the attraction at the Sportiers in Youngstown, Ohio, until November 16th before opening at the Times Square Supper Club in Rochester, N. Y., on the 18th for one week.

Earl Hines scheduled for the Capitol Lounge in Chicago starting November 14th for four weeks with options . . . The Bob Victor band still on at the Post Time Club in Chicago, their engagement going into the third year.

Tiny Hill one-nites in the Midwest . . . Lione! Hampton also doing single stints in this territory, heading East . . . The Dick and Donna Sparks duo opened on October 19th at the Villa Nova in Mattoon, Ill., for four weeks with options . . . The O'Brien and Evans Duo into the College Inn Hotel in Flint, Mich., for an indefinite stay . . . Bill Marsh and his orchestra holding forth at Milwaukee's Mamie's Grotto for the past three years.

Gene Ammons featured at the Midtown Hotel in St. Louis, Mo., November 7th to 15th. On November 17th he opens at the Orchid Room in Kansas City, Mo., until the 22nd . . . The Eddie Heywood Trio plays Angelo's in Omaha, Neb., November 21-27.

WEST. Eddie O'Neal, regular orchestra leader of the Empire Room at the Palmer House in Chicago, is now on tour with his orchestra. They open

at the Statler in Los Angeles on November 18th . . . The Dominoes play the Oasis Club in Los Angeles from November 13th until the 23rd. After that their well-filled itinerary includes dates in the state of California at Fresno on the 26th, Los Angeles on the 27th, Stockton on the 28th, Richmond on the 29th, and Oakland on the 30th. December 4th they play Portland, Oregon, and the 5th and 6th, Seattle and Tacoma, Wash., respectively, before returning to California.

Georgie Auld is at Facks in San Francisco for an indefinite engagement, where he opened on November 9th . . . Don Pietro, pianist and organist, currently at the Lobster House in Laguna Beach, Calif. . . . Leo Sunny, gypsy violinist and trick bass player, has been booked into the Hotel Stockton in Stockton, Calif., for sixteen weeks.

The Rist Brothers Trio, featuring Frank on bass, Bill on guitar, and Eugene Corry at the Hammond organ, in their tenth month at the Lady Luck Bar of the Desert Inn in Las Vegas, Nev. . . . The Art Tatum Trio plays the Rossonian Lounge in Denver, November 17-22. On the 28th the unit moves to the Blackhawk Club in San Francisco, Calif., until December 14th . . . Johnny Hodges precedes Tatum at the Rossonian Lounge, playing there from November 7-15.

Buddy Johnson one-niting through Texas and Louisiana. Also one-niting in this territory are the Blazers.

CANADA. Pianist-chanteuse Lucienne Kirk, who debuted in 1948, at the Sheraton Hotel in Chicago, is now at the Clover Cafe in Montreal and expects to go on to New York and probably back to the King and Prince Hotel in St. Simons Island, Georgia, in March and April of 1953 . . . The Erroll Garner Trio at the Colonial Tavern in Toronto, November 10-15.

ALL OVER. Vi Burnside and her band spend the month of November in the British West Indies on a concert tour . . . Louis Armstrong and his orchestra now in France, featuring Marty Napoleon at the piano.

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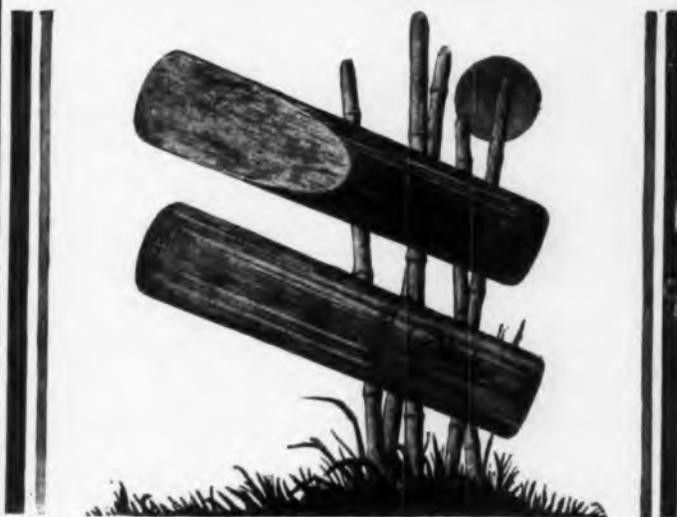
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LOCAL HIGHLIGHTS

A GOLDEN JUBILEE FOR LOCAL 248 OF PATERSON, N. J.

A three-day street festival with music, dancing, and variety entertainment was the climax of the fiftieth anniversary celebration of Local 248, Paterson, New Jersey, in late August. It was a real jamboree, with dancing for teen-agers, concerts for music-lovers of all ages by Local 248's Band, and widely varied amusement for all at the many booths and stalls. During the three days, the dance bands of Duke Collins, Alison Barton, Freddy Yarost, Red Grange, Joe Payne, and Lou Carlin spelled each other in turn, to the great delight of the young people.



Officers and members of Local 248, Paterson, New Jersey, in front of their booth at the street festival held in honor of the Local's fiftieth anniversary.

Co-operating with President Joseph Carrafiello and the other officers of the Local in arranging for the celebration were the Paterson Board of Public Works and, as co-sponsors, the Passaic County Central Labor Council, A. F. of L., and the Passaic County A. F. of L. Building and Construction Trades Council.

Members of the Local felt that this open-air festivity was an ideal way of honoring their fiftieth anniversary, and they appreciated the huge turnout of their fellow-townsmen, who joined with them in recognizing the place which live music has come to occupy in Paterson's civic and cultural life.

RACINE PARK BOARD BAND OF LOCAL 42

Wax and farm implements are not the only important exports of Racine, Wisconsin. This city also produces a good number of fine musical organizations, among them its official representative in the realm of Music . . . The Racine Park Board Band!

Organized in 1923, the band has been under the direction of John T. Opferkuch for the past ten years. During the recent series, the Band completed a total of twenty park concerts, and enjoyed playing to record crowds which averaged two-thousand per concert. Three of these concerts were presented under the Music Performance Trust Fund of the Recording Industry through co-operation with Local 42 in Racine. The remaining performances were financed by regular city appropriation.

In addition to giving rousing renditions of popular band music, the group also played host to guest artists Dolores Dvorak, soprano, and John Balestrieri, baritone. Other soloists included James Hampshire, cornet, Edmund Lipp, saxophone, and Ralph Steiner, tuba. Mr. Wesley W. Blish was master of ceremonies.

Although the Racine Park Board Band Association is a non-profit organization formed to stimulate community interest in free band concerts, additional funds for incidental expenses are received through the sale of advertising space in a twelve-page printed program which is published five times during the concert season. It was this source of revenue that provided new uniforms for the band recently.

Conductor Opferkuch's association with the Racine Park Board Band is not his only connection with musical groups. He also directs the St. Catherine's High School Band, and is director of the Boys of '76 Drum and Bugle Corps.



J. T. Opferkuch

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SIoux FALLS MUNICIPAL BAND

The Sioux Falls, South Dakota, Municipal Band completed its 33rd season of summer concerts on August 31st in Terrace Park. The concert, which was attended by over 10,000 people, featured on its program the French horn trio *Alpine Fantasy* by Erik Leidzen, performed by Ronald Richardson, Donald McCabe, and Wayne Burk. Another highlight of the evening was a performance of Gershwin's *Rhapsody in Blue*, with Mrs. Earl Nason, well-known teacher and soloist, at the piano.

A total of forty concerts were presented by the band last season, including six through the Music Performance Trust Fund of the Recording Industry. Russ D. Henegar, director of the Sioux Falls Municipal Band since 1935, is a former member and cornetist of the John Philip Sousa and Pat Conway bands, and is an active member of the American Bandmasters Association. He also conducts the local Elks and El Riad Shrine bands.

Officers for 1952 included Ray G. Pruner, president; Melvin Sunde, vice-president; Guy G. Anderson, secretary-treasurer; Vernon H. Alger, assistant director; Ed Paul, business manager and master of ceremonies and vocalist with the band; George Hering, electrician and sound man; Harry Ellis, custodian of equipment; and board members Harold Hoover, Ardeen Foss, and O. O. Jackson. Charter members since 1919 include H. T. Hanson, alto clarinet; R. G. Hoyt, bass clarinet; A. K. Bailey, tuba; G. Wagner, French horn; and Guy G. Anderson, tenor saxophone.

After a vacation the band will start rehearsals in preparation for some winter concerts and the regular summer season of 1953.

DOUBLE TAKE FROM LOCAL 88, PORTLAND, ORE.



No, friend, they're NOT twins, and you DON'T need glasses! The bow-and-baton-wielders are actually the same person . . . Abe Bercovitz, musical director of KGW in Portland, Oregon, and a senior member of the Portland Symphony. The trick photo is by Allan de Lay.

BOYS FROM SEVERAL LOCALS IN OKINAWA

Harry Goldson of Local 10, Chicago, now in Okinawa with the U. S. Army, hasn't discarded his musical pursuits since he was drafted in April, 1951. Playing lead tenor and clarinet with Chuck Foster's band at the time, he is currently leading his own five-piece Army unit and the outfit is competing with the best bands that the Philippines have to offer. Playing with him are Harry Sackerson, Local 10, on drums; Jack Bailey, of Gallup, New Mexico, who appeared in the motion picture *Ace In The Hole* on guitar, mandolin, and violin; Bob Warren, Local 228, Kalamazoo, Michigan, on bass, while Goldson quadruples on clarinet, flute, alto and tenor sax.

Goldson, who worked with Henry Busse, Will Back, Buddy DiVito, and Teddy Phillips, hopes to be back in the States in April of 1953 at which time he plans to form the same kind of unit under the professional name of Hal Southern. So far he's got one man set—drummer Eddie Fischer of Local 10.

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Official Proceedings

(Continued from page thirty-two)

sicians of the U. S. and Canada, sets forth that a member of a local playing with a symphony orchestra in the jurisdiction of another local who continues on the engagement for three consecutive seasons and remains in the jurisdiction for six consecutive months in accordance with the transfer law, it becomes mandatory for said local to accept said member's application for full membership, and

WHEREAS, it appears that the mandatory acceptance of a member to full membership in any local creates unemployment problems of members of said local, and

WHEREAS, it is the obligation and duty of all locals to keep as many of its members employed as possible, therefore

BE IT RESOLVED, that Article 22, Section II, be amended to read: "A member of a local accepting any engagement with a symphony orchestra in another local is prohibited from other single or steady engagements without the permission of the board of directors of said local and at the expiration of his contract, may not become a member of said local without the consent of the local. Provided, however, if the said member continues on the engagement for three consecutive seasons and remains in the jurisdiction for six consecutive months, in accordance with the transfer law, then the local may accept his application for full membership."

In the alternative, it is further RESOLVED: That Article 22, Section II, be amended to read—

A member of a local accepting an engagement with a symphony orchestra in another local is prohibited from playing other single or steady engagements without the permission of the Board of Directors of said local and at the expiration of his contract may not become a member of said local without the consent of the local. Provided, however, if the said member continues on the engagement for five consecutive seasons, and remains in the jurisdiction for six consecutive months, in accordance with the transfer law, then the local must accept his application for full membership.

The Committee report is unfavorable.

President Petrillo makes an explanation calling attention to the short-sightedness of some locals in their treatment of members of the Federation of long standing being compelled to endure restrictions which are not imposed upon new members who have been inimical to the Federation prior to their acceptance into membership.

The committee report is adopted.

RESOLUTION No. 55.

LAW

WHEREAS, So long as it seems impossible to satisfactorily enforce a ban on making recordings and transcriptions, and

WHEREAS, Members who are not located in the large music centers such as New York, Chicago, Los Angeles, etc., find it next to impossible to be heard by the re-

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orders and are seldom enabled to secure recording dates, and

WHEREAS, So long as recordings are being made, the opportunity for such employment should be afforded to a greater degree, to all Federation members, and

WHEREAS, The danger of audition recordings falling into the hands of unscrupulous persons has rightfully led to the prohibition of making such recordings, and

WHEREAS, This ruling eliminates the only means of making auditions possible for members living in the smaller communities, and

WHEREAS, Recorded auditions are conducive to the procurement of employment of musicians in many fields other than recording, and

WHEREAS, Employment of musicians is the primary problem and objective of every local in the Federation,

BE IT THEREFORE RESOLVED, that the following provision be incorporated into the By-laws of the Federation:

"Locals shall have the right to permit its members to make recordings for audition purposes, provided that no Audition Recording shall be made which does not contain at (10) ten second intervals throughout the recording, a bell, buzz or some similar (clearly audible) signal which will render the recording useless for any other purpose and will immediately identify such record as an Audition Recording."

The Committee recommends that the resolution be referred to the President.

The report is adopted.

Chairman Repp expresses his appreciation to the members of the Committee for their patience and cooperation.

President Petrillo expresses the thanks of the Convention for the good work of the Committee.

The Committee on Measures and Benefits concludes its report.

RESOLUTION No. 9.

MEASURES AND BENEFITS

WHEREAS, It is the job of local secretaries to issue Traveling Books to musicians who desire to travel into other jurisdictions, and whereas the items "weight, height, color hair, and color eyes" is needed by the secretary in issuing traveling books; therefore,

BE IT RESOLVED, That the items, "weight, height, color hair and color eyes" be added to the regular Application For Membership Form issued by the American Federation of Musicians, in order that secretaries will have all the necessary information for the issuance of Traveling Books.

The Chairman reports that the subject matter is disposed of.

RESOLUTION No. 60.

MEASURES AND BENEFITS

WHEREAS, over a period of many years our American people have been known to be firm believers in paying the bill as we go and further paying for a job well done, and

WHEREAS, convention cost and operation of the A. F. of M. has been borne to a large degree by the collection and payment of a tax from our traveling "Missionaries" of this great Federation, and

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WHEREAS, it would be a just request, at this time, to increase our per capita tax to basically support conventions and this organization's efficient operation—but, we don't want to do this just yet, because we should first try to compensate the many, many small secretaries and business agents doing the unpleasant collection job for us, therefore

BE IT RESOLVED, that this Convention go on record as urging all locals, that can do so, to increase the salaries or remuneration of local Secretaries and Business Agents at least 15% per month or the equivalent of a 15c per capita increase in the larger locals.

The Committee reports the resolution unfavorably.

The report of the Committee is adopted.

RESOLUTION No. 62.

MEASURES AND BENEFITS

WHEREAS, The Conventions of the American Federation of Musicians of the United States and Canada have become events of international importance, and

WHEREAS, it would be in the interest of the Federation that more publicity be given to our annual conventions.

BE IT RESOLVED:

That the Federation print a "special Convention Post Card" (for example a picture of the preceding convention or another picture which the International Executive Board may decide upon), said Post Card to be put at the disposal of the delegates, at cost price, urging them to mail as many as possible to people connected with our profession.

The report of the Committee is favorable with the suggestion that the resolution be referred to the Public Relations Department.

The Committee report is adopted.

Vice-President Bagley in the chair.

RESOLUTION No. 61.

MEASURES AND BENEFITS

WHEREAS, James C. Petrillo has served the membership of the American Federation of Musicians with unflinching devotion and inspiring leadership, and

WHEREAS, we the delegates of this convention wish to show our appreciation for his contributions to our cause

BE IT RESOLVED: That James C. Petrillo by the adoption of this resolution shall be made a life member at large of the American Federation of Musicians and that as a fitting token of our esteem and appreciation of his services the Federation shall provide him with a gold membership card suitably engraved certifying him as a life member of the Federation.

The report of the Committee is favorable.

An explanation is made by Vice-President Bagley.

The report of the Committee is unanimously adopted.

The Chairman thanks the Committee for its cooperation.

President Petrillo in the chair.

The Committee on Finance concludes its report.

RESOLUTION No. 41.

FINANCE

WHEREAS, the traveling band is considered (by the Federation and Locals) the backbone of the A. F. of M., and

WHEREAS, the trials and tribulations of the traveling musician is increasing, and the conditions under which a traveling band works today is terrific and

WHEREAS, the traveling book issued, and which is carried by, the traveling member must be presented to the Local for inspection, and at the beginning of the second week of the engagement, provided he plays two (2) weeks or more, is obliged to pay dues for at least three (3) months, and

WHEREAS, the member or members terminate the engagement after the second or third week, and accept an engagement in another Local, again they must pay dues after the first week. So, in a period of four (4) or five (5) weeks he has paid dues into two different Locals. In six (6) months time the dues paid is tremendous, and

WHEREAS, the traveling musician's share of the 10% monies collected from him has been cut to 2/10%, the hardship of the traveling musician cannot be overlooked, therefore

BE IT RESOLVED, that the payment of dues by the traveling band shall not start until six weeks from opening date, retroactive to the opening date of engagement and shall be in force for three (3) months from that date.

The Committee report is unfavorable.

An amendment is offered to refer the resolution to the International Executive Board.

An amendment to the amendment is made to refer the matter to Treasurer Steeper.

Treasurer Steeper requested that the matter not be referred to him. The amendment to the amendment is withdrawn.

On motion, the amendment is voted down. Whereupon the unfavorable report of the Committee is adopted.

RESOLUTION No. 43.

FINANCE

WHEREAS, Each year the Convention is being held at one extremity of the country or other (with few exceptions) and

WHEREAS, Transportation costs have almost doubled since 1946 when the present per diem rate was set and locals are finding it more expensive to send delegates and

WHEREAS, This resolution does not seek to change the present per diem rate and

WHEREAS, For a number of years resolutions were introduced seeking to pay first-class railroad fares for Delegates and

WHEREAS, The Convention Delegates decided this would place too great a burden on the Treasury therefore as a compromise measure, BE IT RESOLVED:

That each delegate who attends all the sessions be paid 1c per mile transportation each way—to be computed on shortest railroad distances. Effective this 1952 Convention and to remain in effect as long as conditions warrant.

The Committee report is unfavorable to the resolution.

The report of the Committee is adopted.

(To be continued)

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DOthan:
Smith, Mose

FLORENCE:
Valentine, Leroy

HUNTSVILLE:
Royal Palm Amusement Palace and Cafe, and Melvin L. Gill

MOBILE:
Cavalade of Amusements, and Al Wagner, Owner and Producer
Moore, R. E., Jr., Williams, Harriell

MONTGOMERY:
Caswell, Ned, Little Harlem Club
Montgomery, W. T. Perdue, Frank

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

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

PHENIX:
241 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
Hosbor, John
Jones, Calvin B.
Malouf, Leroy B.
Willett, R. Paul
Zanibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Mitchell, Jimmy
Severa, Jerry
Williams, Marshall

TUMA:
Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

ELYTHVILLE:
Brown, Rev. Thomas J.

HOT SPRINGS:
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Pettis, L. C.
Smith, Dewey

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Bennet, O. E.
Civic Light Opera Company, Mrs. Recce Saxon Price, Producer
Stewart, J. H.
Weeks, S. C.

MCGHEER:
Taylor, Jack

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Scott, Charles E.

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

CALIFORNIA

ALAMEDA:
Sheets, Andy

ANTIOCH:
Live Oaks Club, and William Lewis, Owner

ARTESIA:
Quonset Hut, and Gene Keene (Eugene Schweichler, Long Beach, Calif.)

AZUSA:
Pease, Vance
Rosen, Joe

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

BENICIA:
Rodgers, Edward T., Palm Grove Ballroom

BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles

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Bert Gervia Agency
Mestusa, Paris
Rhapsody on Ice, and N. Edward Beck, Employer

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Cressman, Harry E.

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Corral, and J. B. McGowan

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Johnson, Lloyd

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Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
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Six Bros. Circus, and George McCall
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Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable

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McDougall, Owen
Sullivan, Dave, Crystal Ballroom

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Dalton, Arthur
Downbeat Club, Pops Pierce
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Halfont, Nate
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Miltoec Recording Co., and War Perkins
Moore, Cleve
Mosby, Evans
O'Day, Anita
Royal Record Co.
Ryan, Ted
Villio, Andre
Vogel, Mr.
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Williams, Cargile
Wilshire Bowl

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Pickins, Louis

MONTEREY:
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Morlin, Roy
Trader Horn's, Fred Horn
Wiltz, James

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Kraft, Ozzie

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Siraus, George
Weills, Charles

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Reynolds, Bud

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Thompson, Earl

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Robinson, Bennie

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ZEIGLAR:
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Allsup, and Jason Wilkas,
Owners

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ELWOOD:
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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
Larria, Rupert
Roller Rondo Skating Rink,
and Perry Flick, Operator
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Childers, Art (also known as
Bob Cagney)
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis
Larby, Operator
DES MOINES:
Brookins, Tommy
HARLAN:
Gibson, C. Rex
SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)
SPENCER:
Free, Ned
WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
NEWTON:
VFW Whittell-Pinnell Post 971
PRATT:
Clements, C. J.
Wisby, L. W.
RUSSELL:
Russell Post 6240, VFW, Gus
Zercher, Dance Manager
SALINA:
Kern, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Holiday, Art
Key Club, and/or G. W.
Moore

KENTUCKY

BOWLING GREEN:
Runntree, Upton
Taylor, Roy D.

LEXINGTON:
Harper, A. C.
LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolems,
Owner
Spaulding, Preston
OWENSBORO:
Cristol, Joe, Owner, Club 71
PADUCAH:
Melody Show Lounge, and Bea
Mack
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Saxon, George, and Penguin
Club
Smith, Mrs. Lawrence, Proprie-
tor Club Plantation
BATON ROUGE:
Club Tropicana and Camille
Johns
Coira Lounge, C. D. Rogers
CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer
GONZALES:
Cedar Grove Club, and Norman
Bolster
LAFAYETTE:
Hadasol Caravan
LeBlanc Corporation of
Louisiana
Veltin, Toby
MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son
NATCHITOCHE:
Burton, Mrs. Pearl Jones
NEW ORLEANS:
Barker, Rand
Callico, Caro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
LeBlanc, Dudley J.
OPELOUSAS:
Cedar Lane Club, and Milt
Leiman, Employer
SHREVEPORT:
Reves, Harry A.
Stewart, Willie

MAINE

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

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L.
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:
Waingold, Louis
EASTON:
Hannah, John
FENWICK:
Repsch, Albert
FREDERICK:
Rittenhouse, Rev. H. B.
HAGERSTOWN:
Bauer, Harry A.
Glass, David
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou 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
Brosnahan, James J.
Crawford House Theatrical
Lounge
E. M. Loew's Theatres
L. J. B. Productions, and Lou
Brudnick
Regency Corp., and Joseph R.
Wesner
Reinick, 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
Riviera), William Andrade,
Proprietor
FITCHBURG:
Boulduc, Henry
HAVERTHILL:
Assad, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
LOWELL:
Carney, John P., Amusement
Company
Francis X. Crowe
MONSON:
Caneallo, Leo
NEW BEDFORD:
The Derby, and Henry Corcoran,
Operator
NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)
SALEM:
Larkin Attractions, and George
Larkin
SHREWSBURY:
Veterans Council
SPRINGFIELD:
Hayles, Marjery Fielding and
her School of the Dance
WAYLAND:
Steele, Chauncey Depew
WILMINGTON:
Blue Terrace Ballroom, and An-
thony DeTorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BATTLE CREEK:
Smith, David
BAY CITY:
Walther, Dr. Howard
DETROIT:
Adler, Caesar
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners
Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Connors Lounge, and Joe Pallazo-
lo, Operator
Daniels, James M.
Dustin Steamship Company, N.
M., Constant
Green, Goldman
Hoffman, Sam
Johnson, Ivory
Thomas, Matthew B.
Kusman, Hyman
Minando, Nono
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy
Promotions
ESSEXVILLE:
House of Fogarty, and John
F. Fogarty, Owner
FERNDALE:
Club Plantation, and Doc
Washington
FLINT:
Barnes, Jimmy
GRAND RAPIDS:
Club Chez-Ami, Anthony
Scalice, Proprietor
Powers Theatre
KAWAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MIO:
Walker Hotel, and George
Walker, Proprietor
PONTIAC:
Bob's Picnic Park, and Robert
Amos, Owner and Operator
Henry's Restaurant, and Charles
Henry
Sandy Beach Inn

SISTER LAKES:
Rendezvous Bowl, and Rendez-
vous Inn (of Club), Gordon
J. "Buzz" Miller
TRAVERSE CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew
Sered

MINNESOTA

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

MISSISSIPPI

BILOXI:
El Rancho Club, and John
Wesley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
GREENVILLE:
Pollard, Flornd
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
Koeber
VICKSBURG:
Blue Room Nite Club, and
Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.
GREENFIELD:
Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner
JOPLIN:
Glady's Heidelberg Inn, Scott
Field, 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" Dreye
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager
MACON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical
Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Barnholz, Mac
Barrill Bar, and Mel Sapiro,
Proprietor
Beaumont Cocktail Lounge, Ella
Ford, Owner

Brown Bomber Bar, James
Caruth and Fred Guinyard,
co-owners
Caruth, James, Operator Club
Rhumboogie, Cafe Society
Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and Tuac
Town Ballroom
Sun Amusement Co., Sun
Theatre
Sun Theatre, and Sam Nieberg

MONTANA

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

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.,
and Charles D. Davis
KEARNEY:
Field, H. E.
LODGEPOLE:
American Legion, and Amer-
ican Legion Hall, and Robert
Sprengel, Chairman
MCCOOK:
Gateway Ballroom, and Jim
Cortcoran
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
LODGEPOLE:
American Legion, and Robert
Sprengel, Chairman

NEVADA

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

NEW HAMPSHIRE

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

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.
ASBURY PARK:
Gilmore, 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
Goodleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fama,
and O. Dantzier, Operators
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Putt
CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGerolamo),
Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
HOBOKEN:
Red Rose Inn, and Thomas
Monto, Employer
JERSEY CITY:
Ronito, Benjamin
Burco, Ferruccio

Triumph Records, and Gerry
Quenn, present Owner, and
C. Statira (Grant) and
Bernie Levine, former Owners

LAKE HOPATCONG

Mad House, Oscar Dunham,
Owner
LAKewood:
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kitay, Marvin
Rappaport, A., Owner The Blue
Room
Wright, Wilbur

MANAHAWKIN

Jimmy's Tavern, and
Jimmy Mascola, Owner

MONTCLAIR

Cos-Hay Corporation, and Thos.
Havnes, and James Costello

MORRISTOWN

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

NEWARK

Beadle, Jeanette
Coleman, Melvia
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyd's Manor, and Smokey Mc-
Allister
Mariono, Tom
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rullison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK

Jack Fife

NORTH ARLINGTON

Petrucci, Andrew

NORTH BERGEN

1220 Club, and Kay Sweetney,
Secretary-Treasurer

PATERSON

Gerard, Mickey
Gerard Enterprises
Hatsh, Sam
Pyatt, Joseph
Riverview Casino
Ventimiglia, Joseph
PLAINFIELD:
McIowan, Daniel
Nathanson, Joe
SOMERVILLE:
Harrison, Bob
SPRING LAKE:
Broadacres and Mrs. Josephine
Ward, Owner

SUMMIT

Ahrons, Mitchell
TRENTON:
Crossing Inn, and John Wyrick,
Employer

VAUX HALL

Carillo, Manuel R.

VINELAND

Gross, David

WEST NEW YORK

5'Nai Birth Organization, and
Sam Nite, Employer, Harry
Boorstein, President

WILLIAMSTOWN

Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
LaLoma, Inc., and Margaret
Ricardi, Employer
Mary Green Attractions, Mary
Green and David Time, Pro-
moters
CLOVIS:
Denton, J. Earl, Owner Plaza
Hotel
REYNOSA:
Monic Carlo Gardens, Monte
Carlo Inn, Ruben Gonzales
ROSWell:
Russell, L. D.
RUDOSIO:
Davis Bar, and Denny
W. Davis, Owner
SANTA FE:
Emil's Night Club, and Emil
Mignardo, Owner
Valdes, Daniel T.

NEW YORK

ALBANY:
400 Casino, and Herman
Halpern, Proprietor
O'Meara Attractions, Jack
Richard's Bar-B-Que, David
Richards
ALDER CREEK:
Burke's Manor, and Harold A.
Burke

ADUSABLE CHASMI:
Anlier, Nat
Young, Joshua P.

BOLTON LANDING:
Village Inn, and Dominick
Gaska, Owner

BRONX:
Aloha Inn, Pete Mancuso, Pro-
prietor and Carl Ranford,
Manager
Atman, Martin
Club Delmar, Charles Marce-
lino and Vincent Delostia,
Employers
Jugarden, Jacques I.,
Metro Anglers Social Club, and
Anton Murray
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques I.
Jugarden
Perry Records, and Sam
Richman
Santoro, E. J.
Sinclair, Carlton (Carl Parker)
Williams, J. W.

BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckelbuck
Revue, Harry Dixon and
Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club,
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santapio, Proprietor
Reade, Michael
Rosenberg, Paul
Roeman, Gus, Hollywood Cafe
Steuer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico,
Proprietor

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C.
Demperio

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

FERRIDALE:
Pollack Hotel, and Elias Pol-
lack, Employer
Steer's Hotel, and Philip Steer,
Owner

FLEISCHMANN:
Churs, Irene (Mrs.)

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

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

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

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

GRAND ISLAND:
Williams, Oswin V.

RUDSON:
Goldstein, Beany
Gatto, Samuel

ILION:
Wick, Phil

ITHACA:
Boad, 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
Hotel Shlesinger, David
Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate

MONTICELLO:
Kahaner's Hotel, Jack Kaim

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

NEW YORK CITY:
Alexander, Wm. D., and Asso-
ciated Producers of Negro
Music
Amusement Corp. of America
Andu, John R. (Indonesian
Consul)
Benrubi, Ben
Beverly Green Agency
Broadway Holbrau, Inc., and
Walter Kirach, Owner

Broadway Swing Publications,
L. Frankel, Owner
Brulley, Joseph
Calman, Carl, and the Calman
Advertising Agency
Camera, Rocco
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Coffery, Jack
Cohen, Muffy
Collectors' Items Recording Co.
Maurice Spivack and Kath-
erine Gregg
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Cook, David
Courtney, Robert
Crochet, Mr.
Crosen, Ken, and Ken Cros-
en Associates
Crown Records, Inc.
Currie, Lou
Dolin, Anton
DuBois-Friedman Production
Corporation
Dubonnet Records, and Jerry
(Jerome) Lipshin
Dynamo Records, Ulyses Smith
Franklin, Joe
Goldberg (Garrett), Samuel
Goldstein, Robert
Granoft, Budd
Gray, Lew, and Magic Record
Company
Great Northern Hotel, and Bob
Savage
Gross, Gerald, of United Artists
Management
Hemway, Phil
"High Button Shoes," Jack
Small, General Manager
Howe's Famous Hippodrome
Circus, Arthur and Hyman
Sturmak
Inley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ductions
Kenny, Herbert C.
Kent Music Co., and Nick
Kentos
King, Gene
Knight, Raymond
Kushner, Jack and David
LaFontaine, Leo
Law, Jerry
Levy, John
Lew Leslie and his "Black-
birds"
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCaffrey, Neill
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, Mort
Montanez, Pedro
Moody, Philip, and Youth
Monument to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., Benjamin J. Fiedler
and Clinton P. Sheehy
Neill, William
Newman, Nathan
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizzard and Henry
Robinson, Owners
Orpheus Record Co.
Parmentier, David
Place, The, and Theodore
Costello, Manager
Pollard, Felix
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco
Follies"
Rosen, Philip, Owner and Op-
erator Penitence Restaurant
Sandy Hook S. S. Co., and
Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J.
Ruben
Southland Recording Co., and
Rose Santos
Spotlight Club
Steve Murray's Mahogany Club
Stromberg, Hunt, Jr.
Strouse, Irving
Sunbrock, Larry, and his Rodeo
Show
Talent Corp. of America,
Harry Weissman
Television Exposition Pro-
ductions, Inc., and Edward A.
Corney, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin

Venus Star Social Club, and
Paul Earlington, Manager
Walker, Aubrey, Maisonette
Social Club
Wee and Leventhal, Inc.
Wellish, Samuel
Wildier Operating Company
Zaks (Zaccara), James

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

NORWICH:
McLean, C. P.

ONEONTA:
New Windsor Hotel, and
Maximilian Shepard

PATCHOQUE:
Kay's Swing Club, Kay
Angeloro

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

ROME:
Marks, Al

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

SARANAC LAKE:
Birches, The, Mose LaFountain,
Employer, C. Randall, Mgr.
Durgan Grill

SARATOGA SPRINGS:
Clark, Stevens and Arthur
Schenebady,
Edwards, M. C.
Fetto, Joseph
Rudds Beach Nite Klub or Cow
Shed, and Magnus E.
Edwards, Manager
Silverman, Harry

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

SUFFERN:
Armistage, Walter, President,
County Theatre

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

TANNERSVILLE:
Germano, Basil

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

VALHALLA:
Twin Farms Restaurant, John
Mass, Proprietor

WATERTOWN:
Duffy's Tavern, Terrance Duffy

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

WHITEHALL:
Jerry-Anso Chateau, and
Jerry Rumania

WHITE PLAINS:
Brod, Mario

YONKERS:
Bahner, William

**LONG ISLAND
(New York)**

ATLANTIC BEACH:
Bel Aire Beach and Cabanna
Club (B. M. Management
Corp.), and Herbert Monath,
President
Normandie Beach Club, Alexan-
der DeCicco

BAYSIDE:
Mirage Room, and Edward S.
Friedland

BELMORE:
Bahner, William J.

GLENDALE:
Warga, Paul S.

JAMAICA:
Al Segal & Co., and Al Segal
Dancer, Earl

NORTH CAROLINA

BEAUFORT:
Marbey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Stokes, Gene

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

DURHAM:
Gordon, Douglas

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, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALIGH:
Club Carlyle, Robert Carlyle
Art and John Zenker,
Operators

WALLACE:
Strawberry Festival, Inc.

WILSON:
McLann, Roosevelt
McCann, Sam
McEachron, Sam

NORTH DAKOTA

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

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

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred
Scrutchings, Operator
Equire Lounge, and Nick
Thomas and Robert Namen
Pullman Cafe, George Suora,
Owner and Manager

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

CLEVELAND:
Atlas Attractions, and Ray
Graw
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
Stutz, Operator
Salanci, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, Carl O.

COLUMBUS:
Ashins, William
Bell, Edward
Beta Nu Bldg. Association, and
Mrs. Emerson Check, Pres.
Charles Bloce Post No. 157,
American Legion
Carter, Ingram
McDade, Phil
Malloy, William
Paul D. Robinson Fire Fighters
Post 567, and Captain G. W.
McDonald
Turf Club, and Ralph Steven-
son, Proprietor

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

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

EUCLID:
Rado, Gerald

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

GERMANTOWN:
Bechwood Grove Club, and Mr.
Wilson

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.
McCall

TOLEDO:
LaCasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary

National Athletic Club, Roy
Finn and Archie Miller
Nightingale, Homer
Tripodi, Joseph A., President
Italian Opera Association

WARREN:
Wraze, Herbert, Jr.

VIENNA:
Hull, Russ
Russ Hull

ZANESVILLE:
Venner, Pierre

OKLAHOMA

ABDMORE:
George B. 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.
Boidman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Williams, Cargile

OREGON

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

HERMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Ozark Supper Club, and Fred
Bake
Pallian Royale Ballroom
Yank Club of Oregon, Inc., and
R. C. Barlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lope, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Agee

PENNSYLVANIA

ALTIQUIPPA:
Gunn, Otis

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

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

BRAEBURN:
Mazur, John

BRANDONVILLE:
Vanderbilt Country Club, and
Terry McGovern, Employer

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

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
Otenberg, President

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

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

KENNETT SQUARE:
Hotel Kennet

KINSTON:
Johns, Robert

LANCASTER:
Freud, Murray
Symels, John Parker

LEWISTOWN:
Temple Theatre, and
Carl E. Temple

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

MIDLAND:
Nixon, 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
Bilcore Hotel, and Wm. Clon,
Operator
Bubeck, Carl P.
Carmen Theatre, and Samuel
S. Stiefel, Owner, Alex-
ander Stiefel, Manager
Click Club
Davis, Russell
Dupree, Hiram K.
DuPre, Reese
Erlanger Ballroom
Melody Records, Inc.
Montalvo, Santos
Muzanti, Joseph
Philadelphia Lab. Company, and
Luis Colantunno, Manager
Pinsky, Harry
Raymond, Lon G., of Cresche
Entertainment Bureau
Stanley, Frank

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

POTTSTOWN:
Schmoyer, Mrs. Irma

SCRANTON:
McDonough, Frank

SHENANDOAH:
Mikita, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinsette, Walter

TANNERSVILLE:
Tudell, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph
A. Zelasko

UPPER MERRY:
Wallace, Jerry

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

WILLIAMSPORT:
Pinella, James

WILKES-BARRE:
Kahan, Samuel

WORTHINGTON:
Conwell, J. R.

YORK:
Danicis, 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. B.
and Mary Rickey, Lessee, I.
K. Mosely, and Sue Ellison
former Owner and Manager
Harlem Theatre, Joe Gibson

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

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

MYRTLE BEACH:
Hewlett, Ralph J.

SPARTANBURG:
Holcome, H. C.

UNION:
Dale Bros. Circus

SOUTH DAKOTA

LANE:
Rainbow Gardens, and Andre
Pitruam

SIoux FALLS:
Mataya, Irene

tennessee

CLARKSVILLE: Harris, William
JOHNSON CITY: Burton, Theodore J.
ENOKVILLE: Cavalcade on Ice, John J.
NASHVILLE: Brentwood Dinner Club, and H. L. Waxman, Owner

TEXAS

AUSTIN: El Morocco
BEAUMONT: Bishop, E. W.
DALLAS: Embassy Club, Helen Askew, and James L. Dixon, Sr., co-owners

WACO: Corenfield, Lou
WICHITA FALLS: Dibbles, C.
VERMONT
RUTLAND: Brock Hotel, and Mrs. Estelle Duffie, Employer

VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spelman
BUENA VISTA: Rockbridge Theatre
DANVILLE: Fuller, J. H.
EXMORE: Downing, J. Edward

WASHINGTON

SEATTLE: Harvison, R. S.
SPOKANE: Lyndel, Jimmy (James Delagel)
WEST VIRGINIA
CHARLESTON: Club Congo, Paul Daley, Owner

WISCONSIN

BEAR CREEK: Schwaecler, Leroy
BELOIT: Royal Palms Ballroom, and C. H. Pilz
BOWLER: Reinke, Mr. and Mrs.
GREEN BAY: Galst, Erwin

NEOPIT: American Legion, Sam Dickson, Vice-Commander
RACINE: Miller, Jerry
RHINELANDER: Kane's Moons Lake Resort, and George A. Kane

WYOMING

CHEYENNE: Shy-Ann Nite Club, and Hazel Kline, Manager
JACKSON HOLE: R. J. Bar, and C. L. Jensen

DISTRICT OF COLUMBIA

WASHINGTON: Adelman, Ben
MONTREAL: Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor

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

QUEBEC

DRUMMONDVILLE: Grenk, Marshall
MONTREAL: Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor

SASKATCHEWAN

REGINA: Judith Enterprises, and G. W. Haddad
CUBA
HAVANA: Sans Souci, M. Triay

ALASKA

ANCHORAGE: Capps, Keith
FAIRBANKS: Casa Blanca, and A. G. Muldoon

HAWAII
HONOLULU: Kennison, Mrs. Ruth, Owner
WAIKIKI: Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

MISCELLANEOUS

Abernathy, George
Alberis, Joe
Al-Idean Circus, F. D. Freeland
Andros, George D.

Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace

Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim

UNFAIR LIST of the A. F. M.

INDIVIDUALS, CLUBS, HOTELS, Etc.
This List is alphabetically arranged in States, Canada and Miscellaneous
CALIFORNIA
BEVERLY HILLS: White, William B.
BIG BEAR LAKE: Crestman, Harry E.
CULVER CITY: Mardi Gras Ballroom
PINOLE: Pinole Brass Band, and Frank E. Lewis, Director

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

JEWETT CITY:
Jewett City Hotel

MOBUP:
American Legion
Club 91

MYSTIC:
Alpine Club, Inc., and
Peter Balasracni

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

DELAWARE

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

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar

MALLANDALE:
Ben's Place, Charles Dreiss

KEY WEST:
Cabana Club
Delmonico Bar, and Arturo Rosa

SARASOTA:
"400" Club

TAMPA:
Grand Oregon, Oscar Leon,
Manager

GEORGIA

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

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

IDAHO

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

TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.

CALUMET CITY:
Calumet City Memorial Post
130, American Legion

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

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

JACKSONVILLE:
Chalet Tavern, in the Illinois
Hotel

LOSTANT:
Rendezvous Club, and Murry
Funk, Manager

MARISSA:
Triefenbach Brothers Orchestra

OLIVE BRANCH:
44 Club, and Harold Babb

ONEIDA:
Rova Amvet Hall

QUINCY:
Kent, Porter

STEDLING:
Bowman, John E.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill

MUNCIE:
Delaware County Fair
Music Fair Association

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
Owner

DIX:
Memorial Hall

DOUBOQUE:
Holy Trinity School

FILLMORE:
Fillmore School Hall

ESOKUK:
Kent, Porter

KEY WEST:
Ray Hanten Orchestra

PEOSTA:
Peosta Hall

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

ZWINGLE:
Zwingle Hall

KANSAS

ARKANSAS CITY:
Twilight Dance Club

CHENEY:
Sedgwick County Fair

II. DOBADO:
Loc Mor Club

TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion

WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combo
Cowboy Inn
Eagles Lodge
Flamingo Club
KFBF Ranch Boys
KFBF Ark Valley Boys
KWBB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Loren
Sullivan Independent Theatres,
Civic, Crawford, Crest,
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.
Cash

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al
Bresnahan, Prop.

PUN BAR:
Gunga Den, Larry LaMarca,
Prop.
Happy Landing Club
Moulin Rouge, and Elmo
Badon, Proprietor
Treasure Chest Lounge
Wright, Joe, Joe Wright's
Lounge

SHREVEPORT:
Capitol Theatre
Maestric Theatre
Sirand Theatre

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair
Hotel
Knowles, Nolan F. (Actna
Music Corp.)
State Theatre
Summit

EASTON:
Starrt, Lou and his Orchestra

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

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe

FALL RIVER:
Duffee Theatre
Latin Quarter, and Henry
Gaudreau

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

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

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

NEW BEDFORD:
Folks, The, and Louis Gartron,
Owner

SPENCER:
Spencer Pais, and Bernard
Reardon

WEST WARREN:
Quabog Hotel, Viola Dudek,
Operator

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

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

MICHIGAN

ESCANABA:
Welcome Hotel, George Brodd,
Prop.

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

INTERLOCHEN:
National Music Camp

ISHPEMING:
Congress Bar, and Guido
Bonetti, Proprietor

MARQUETTE:
Johnston, Martin M.

MIDLAND:
Eagles Club

NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi

PORT HURON:
Lakport Dance Hall

MINNESOTA

DEER RIVER:
Hi-Hat Club

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

PERHAM:
Paul's Tavern

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

MISSISSIPPI

JACKSON:
Patio Club, and Jimmy Skinner,
Operator

MISSOURI

KANSAS CITY:
Coates, Lou, Orchestra
El Capitan Tavern, Marvin
King, Owner
Gay Fag Club, and Johnny
Young, Owner and Prop.

Mell-O-Lane:
Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson
Playhouse, and Mike Manzella,
Proprietor
Tuckertown Rascals

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

ST. JOSEPH:
Rock Island Hall

MONTANA

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

HAVRE:
Havre Theatre, Emil Don Tigny

SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

GRAND ISLAND:
Platt-Deutsche Society

HASTINGS:
Brick Pike

LINCOLN:
Dance-Mor

OMAHA:
Baker Advertising Company
Benson Legion Post Club
Eagles Club
Logan School of Music, Dr.
Noel Logan, Director
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank
Pace

NEW HAMPSHIRE

ROSCAWEN:
Colby's Orchestra, Myron Colby,
Leader

PITTSFIELD:
Pittsfield Community Band,
George Freeze, Leader

WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Mossman Cafe
Surf Bar

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

CAPE MAY:
Congress Hall, and Joseph
Uhler, Proprietor

CLIFTON:
Boeckmann, Jacob
Mozales, Cruz
Richman, William L.
Traemer's Restaurant
Willis, Stanley

DENVILLE:
Young, Buddy, Orchestra

EATONTOWN:
Phil's Turf Club

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

HACKETTSTOWN:
Hackettstown Fireman's Band

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

LODI:
Peter J's

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Mcatclair Theatre

MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre

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

NEWARK:
17 Club

OAK RIDGE:
Van Brundt, Stanley, Orchestra

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

ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club

BUDDOS:
Davis Bar

NEW YORK

BRIARCLIFF MANOR:
Briar Oaks Restaurant,
Thomas O'Brien

BRONX:
Aloha Inn, Pete Mascuso Pro-
prietor and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, 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, Osian

CATSKILL:
Jones, Stevie, and his Orchestra

CERES:
Coliseum

COHOES:
Sports Arena, and Charles Gup-
til

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

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

KINGSTON:
Killmer, Paul, and his Orches-
tra (Lester Marks)

MECHANICVILLE:
Cole, Harold

MOHAWK:

Hurdic, Leslie, and Vineyards
Dance Hall

MOUNT VERNON:
Hartley Hotel

NEW YORK CITY:
Duc Company of America
(Arch Recordings)
Embassy Club, and Martin Na-
tale, Vice-Pres., East 57th St.,
Amusement Corp.
Manor Record Co., and Irving
N. Bernam

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 Ravena Band

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

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHENECTADY:
Polish Community Home
(PNA Hall)

SYRACUSE:
Alhambra Roller Rink, and
Gene Miller

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

NORTH CAROLINA

ASHEVILLE:
Propec, Fitzhough Lee

KINSTON:
Parker, David

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

OHIO

AKRON:
Ghent Road Inn
German-American Club

ALLIANCE:
Lexington Grange Hall

AUSTINBURG:
Jewel's Dance Hall

CANTON:
Palace Theatre

CINCINNATI:
Steamer Avalon

COLUMBUS:
Fraternal Order of Eagles,
Aerie 297

DAYTON:
The Ring, Maura Paul, Op.

GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building

HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club

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

JEFFERSON:
Larko's Circle L Ranch

LIMA:
Billger, Lucille

MILON:
Andy's, Ralph Ackerman Mgr.

NORTH LIMA:
Smith, Chuck, Orchestra

PAINESVILLE:
Slim Luse and his Swinging
Rangers

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

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

VAN WERT:
B. P. O. Ellis
Underwood, Don, and his
Orchestra

YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

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

VINITA:
Rodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Sams Valley Grange, Mr. Ed
Rey, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Tavern

BEAVER FALLS:
White Township Inn

BIG RUN:
Big Run Inn

DUPONT:
Cameo Cafe

FALLSTON:
Brady's Run Hotel
Valley Hotel

FORD CITY:
Atlantic City Inn

FREDOM:
Sully's Inn

JERSEY SHORE:
Riverview Ranch

NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern

NEW CASTLE:
Gables Hotel, and
Frank Giammarino

NEW KENSINGTON:
Gable Inn

OLD FORGE:
Club 17

PHILADELPHIA:
Dupree, Hiram

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

READING:
Baer, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Roulette Room

SCRANTON:
Yarrub's Cafe

SHAMOKIN:
Shamokin Dam Fire Co.

SUMMER HILL:
Summer Hill Picnic Grounds
and Paul De Wald, Supo-
intendent

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

CHATTANOOGA:
Alhambra Shrine

HUMBOLDT:
Strawberry Festival Association

NASHVILLE:
Stein, Abe

TEXAS

BEEVILLE:<

VIRGINIA

MISTOL:
Knights of Templar

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

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

RICHMOND:
Starlight Club, and William
Edlilton, Owner and Oper-
ator

ROANOKE:
Krisch, Adolph

WASHINGTON

DAYTON:
Fraternal Order of Eagles

SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

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

FAIRMONT:
Amvets, Post No. 1
Gay Spot, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ullom

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Hilley, R. D.

WISCONSIN

APPLETON:
Kroehn's Hall

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

BELOIT:
Beloit Recreation Band, and Don
Cuthbert

BLOOMINGTON:
McLane, Jack, Orchestra

DOSCOBEL:
Miller, Earl
Peckham, Harley
Sid Earl Orchestra

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

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

DURAND:
Weiss Orchestra

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

KENOSHA:
Julius Bloodorf Tavern
Petrifying Springs Club House

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra

REWEY:
High School
Town Hall

SOLDIER'S GROVE:
German, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr.
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Stork Club, and Mr. Aide

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Timms Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray,
Orchestra

WISCONSIN RAPIDS:
Gross, Quenail and Louis

WYOMING

LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

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

HAWAII

HONOLULU:
49th State Recording Co.

CANADA

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

CUMBERLAND:
Maple Leaf Hall

KINGSVILLE:
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NIAGARA FALLS:
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OTTAWA:
Francis Theatre, and
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Mittord, Bert
Echo Recording Co., and
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QUEBEC

BERTHIER:
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Cady, Manager

MONTREAL:
Village Barn, and O. Gaucher
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QUEBEC:
Canadian and American Book-
ing Agency
L'Auberge Des Quatre Chemins,
and Adrien Asselin, Prop.

SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
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