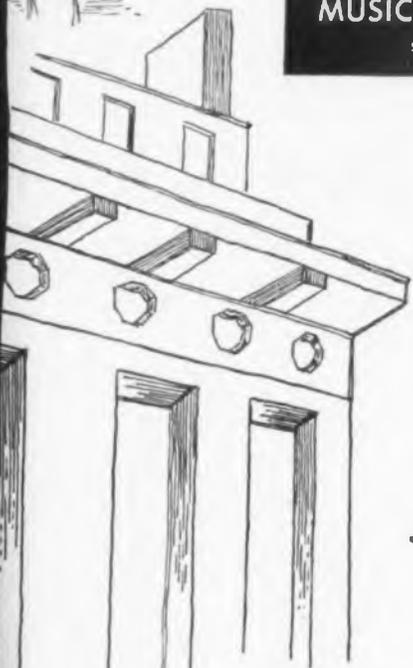




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MUSIC in MICHIGAN
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January 1953

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PAUL PARAY, Conductor The Detroit Symphony Orchestra
story on page 17

International Musician

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Steel Union Books Symphonic Music

BY HOWARD TAUBMAN

Reprinted from the *New York Times* of Sunday, November 30, 1952. Copyright, the *New York Times*—Datelined Pittsburgh.

A NOVEL experiment to take symphonic music played by a live orchestra under an eminent conductor to the workers in the steel towns in this area will be started on Tuesday. It is the product of cooperative arrangement among the Pittsburgh Symphony Orchestra, the Union Steelworkers of America, C. I. O., and service and civic organizations in each town.

The opening concert in this undertaking, which in its scope and purpose is new in American concert-giving procedures, will take place in the high school auditorium of North Braddock, Pa. William Steinberg, regular conductor of the Pittsburgh orchestra, will take his full complement of players, and will conduct a regular symphonic program—Mozart's "Haffner" symphony, Copland's "A Lincoln Portrait" and Tchaikovsky's Fourth Symphony.

Itinerary Covers Steel Towns

Next month the orchestra will play in Johnstown, Pa.; Wierton, W. Va., and McKeesport, Pa. Later on there will be a concert either in Aliquippa, Pa., or Canton, Ohio.

The orchestra has agreed to play for a minimum guarantee of \$2,000, and the union through its locals in each town is underwriting the full guarantee. The union officials have decided that there should be one price for all tickets—\$1.50—and seats probably will be sold on a first-come, first-serve basis.

Plants of United States Steel, Bethlehem Steel, Jones & Laughlin and Republic Steel are in the towns chosen for the first concerts in this plan, and top officials of all the companies have given their enthusiastic approval.

Emery Bacon, educational director of the steel workers' union, helped lay out the first year's program. With Charles Denby, president of the orchestra, and W. McKelvy Martin, manager, Mr. Bacon hopes to expand the scheme so that eventually it takes in every steel town in the area.

As far as the officials and conductor of the orchestra are concerned, they are willing to make concessions in such matters as halls and acoustics. Mr. Steinberg has said that he would cheer-

(Continued on page eighteen)

JANUARY, 1953

In Memoriam: J. W. Gillette

ON December 9, 1952, Justin W. Gillette, for nearly twenty-three years representative of the Federation in the motion picture studios of Hollywood, died in harness, having spent nearly two-thirds of his long and active life in the service of his fellow-musicians. Convention delegates of the fourteen years between 1936 and 1950 will recall his yeoman work as perennial chairman of the Law Committee, an arduous task which he relinquished only when the illness which finally proved fatal first set in. His fortitude and determination led him to keep on as Hollywood studio representative. He tried to resign in 1951, but was finally persuaded that he could not be spared.

J. W. Gillette was born in Kearny, Buffalo County, Nebraska, on January 6, 1881. He



JUSTIN W. GILLETTE

used to reminisce to his friends about his early days as a cornetist with the town band, and about his "trouping" on the road. He went to Butte, Montana, around the turn of the century, and joined Local 241 of Butte in 1900. He served that local as its president, was one of its delegates at conventions, and was made a life member.

His first visit to Los Angeles was in April, 1911, for on the sixth day of that month he deposited a transfer card with Local No. 47. He was a pianist and leader with "Uncle Dick" Sutton's Dramatic Company, and his wife who survives him, was the leading lady therein. On April 24th following, the Company opened in the Sutton Theater (formerly the Empire) at 126 East Third Street with a change of bill each week for five weeks, closing May 28th. The orchestra of that period was made up of Jesse D. Bryson (violin), J. W. Gillette (piano-leader), a clarinetist (name unknown), Herbert A. Wiedoft (cornet) and James Gilbert (drums). All are now gone except the drummer.

"Chess" Gillette, as he was affectionately called, again affiliated with Local No. 47, August 8, 1921, and this time it was permanent. During the next two or three years he did much professional work as a pianist in local theaters,

among them the Orpheum where he played under the direction of the late A. F. Frankenstein a considerable period. With the beginning of his official career he ceased to play. On February 6, 1942, he was designated a Life Member by Local No. 47.

He served Local 47 as President beginning in 1925 and ending in January 1933. On June 13, 1929, Joseph N. Weber, then President of the American Federation of Musicians, appointed him and the late Edgar L. Smith, as representatives of the Federation in the moving picture studios. This arrangement was continued until the beginning of 1933 when Smith went to other employment and Brother Gillette was continued as sole representative until his passing—about twenty-three years in all. In 1931 he was for a time State Representative for the Federation. He was also a vice-president of the California State Federation of Labor, President of the Union Labor Benefit League, Vice-President of the Los Angeles Amusement Federation, and at times was delegate to the Los Angeles Central Labor Council. He represented Local 47 several times in conventions of the American Federation of Musicians and for many years served with distinction as Chairman of the Committee on Law, the principal committee in such conventions. In the Musicians Club of Los Angeles, a Corporation, he was a Director, Vice-President and President from 1925 to the spring of 1941.

This chronicle of the outward events of "Chess" Gillette's life tells only a part of the story. He was a man of great public courage, outspoken in any cause he believed right. He was a tenacious and able bargainer for musicians' interests, and intensely loyal to his fellow-workers. He had a passion for justice, and the will to see it done in cases and circumstances where he was involved. A generous and large-souled man, with a host of friends, he won admiration and trust even from those who were on the other side of the bargaining table. J. W. will be missed by members of the Federation all across the country, but his memory and his achievements will live on after him.

International Musician

JANUARY, 1953

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The New AFL President Speaks

FOLLOWING is the introductory statement made by President George Meany of the American Federation of Labor at the press conference right after he was chosen by the AFL Executive Council:

I have had the great honor of being selected as the successor to our late departed President, Bill Green. I am sure I don't have to tell you that as a trade unionist I consider that a real honor, and I intend to give the very best that I have to the Federation of Labor and its objectives.

I think we should bear in mind that while the basic objective of a trade union is the improvement of the conditions of life under which its members must work and must live that the strenuous times in which we live have brought upon working men's organizations an even greater challenge than the challenge involved in constantly striving to improve the standards of life of the great mass of the American people.

World Crisis a Challenge to Labor

Today we are facing a real situation which is almost without precedent. We are facing the menace of a Godless ideology, that seems determined to overrun the world. So actually I would say that today the prime concern of the American Federation of Labor is to make its contribution to the welfare of our country so that we can keep America free, so that we can produce the things we must produce in order to supply our friends and our allies with the materials necessary to defend freedom throughout the world—and at the same time see to it that the enemies of freedom find nothing to comfort them in the conditions which prevail in our country—to try to see that the standard of life is kept at its highest possible level—to see to it that we practice the principles of human decency and freedom within the confines of our own country—to see to it that insofar as it's humanly possible to do so we eliminate any

bigotry, racial discrimination or hate from our own ranks.

It's that sort of situation that labor faces today. And I am confident that the American Federation of Labor will give a good account of itself as it has in the past in making its contribution not only to the standard of life, which makes America a great nation, but also in the defense of the great human freedoms without which it would be impossible to have a decent standard of life here or anywhere else.

The New Secretary-Treasurer

Now I would like to announce to the members of the press that on January 1st, allowing an interim period of thirty days which is necessary to turn over the affairs of the Secretary's office to the new incumbent, on January 1st, William F. Schnitzler, at present the President of the Bakery and Confectionery Workers International Union, will take over the duties of Secretary-Treasurer of the American Federation of Labor. Mr. Schnitzler is an experienced trade unionist who has served many years as the Secretary-Treasurer of his organization prior to election as President of that organization a few years ago. He will, as I said, come in here on the 1st of January as the Secretary of the Federation and I am sure that he will do a good job.

I want to announce that the selection of Mr. Schnitzler as Secretary of the Federation was unanimous as was the selection of the new President to succeed President Green.

Labor's Role in Public Affairs

Now the first order of business that I presume faces the Federation in carrying out its prime objective is to meet the legislative situation—whatever legislative situation may prevail in Congress. I had the pleasure of talking to General Eisenhower, the President-Elect, a few days ago and assured him of the complete cooperation of the American Federation of Labor in all of

his efforts to make America a better place to live, in all his efforts to keep America and her friends and her Allies free.

I also informed the President-Elect that we intended to push for improvements in the standard of life and in the legislative field.

I might say to you here that the American Federation of Labor is prepared to go before this session of Congress with any number of suggestions for improvements in legislation. And I also will add that we are prepared to defend ourselves if there be those who feel that they would like to push labor back instead of having labor move forward as it has in the past.

Labor Should Re-unite

This session of the Executive Council also took action to reactivate the committee of nine, which we have had in existence for some time, to meet with the CIO on the very important question of unity with that organization and unity with the rest of the movement.

That committee of nine consisted of a number of the Vice-Presidents of the Federation along with myself and President Green. To that committee in place of President Green along with the other members has been added the name of Vice-President Doherty. We are prepared, as I said, to reactivate that committee and to meet with the CIO on this question just as soon as they feel that they would like to resume negotiations. As you well recall, negotiations were called off in the summer of 1950 at the request of the CIO. After there had been two meetings held in July of that year, and a certain amount of progress was made, the CIO asked that the negotiations be postponed because of the illness of President Murray at that time. The negotiations have never been resumed but the action of the Executive Council here today indicates that the American Federation of Labor is ready and willing and anxious to talk to the CIO in regard to this very vital question of labor unity in the United States.

From the Secretary of Labor-Designate

Following is the text of a statement broadcast on December 20th by Secretary of Labor-designate Martin P. Durkin over the ABC Network on the "As We See It" program of the American Federation of Labor:

IN this Christmas season, men of good will throughout the world think of peace as the greatest blessing that Divine Providence holds in store for us.

Let us remember, as we pray for peace, that we must work for it and earn it.

It is greatly encouraging that President-elect Dwight D. Eisenhower has set the attainment of peace as the prime goal of his incoming Administration. Even before taking office, he boldly set out to study at first hand the difficult problems involved in the war in Korea, with the objective of winning an honorable peace.

At the same time, he and his lieutenants are preparing to perfect the defenses of the free world, the best insurance against the recurrence of world war.

In this effort, the next President of the United States will need the help and cooperation of every American citizen—workers, businessmen, and farmers alike. We must have a united nation in the months ahead. Our history proves that national unity works miracles in solving national emergencies.

THERE is still much to be done in promoting unity on the home front. I hope to accomplish something in that direction when I take office on January 20 as Secretary of Labor in the new Cabinet.

There are three main objectives I shall concentrate upon:

1. To strengthen the Department of Labor

so that it can be of greater service to the nation's workers.

2. To improve labor-management relations by every available means so that losses in production resulting from strife can be reduced to a minimum.

3. To seek agreement on changes in the present labor-management laws which will be acceptable to both labor and management and which will protect the public interest.

This is a big problem but it is worth striving for because realization of those objectives will, in my opinion, go far toward bringing about the national unity so vital in the years ahead. I know that President-elect Eisenhower will give this program full support. I am equally confident that labor, business and Congressional leaders will likewise cooperate.

And now—one last word—a Merry Christmas and a Happy New Year to all of you.

APPOINTMENTS The Vancouver Symphony has appointed Irwin Hoffman as its resident conductor . . . Dimitri Mitropoulos has been re-engaged as musical director of the New York Philharmonic-Symphony. Also re-engaged as guest conductors for the 1953-54 season are Bruno Walter, George Szell and Guido Cantelli . . . The Mobile Symphony Orchestra of Alabama has named its conductor. He will be Edvard Fendler . . . Alexander Hilsberg has signed a new contract with the New Orleans Symphony Orchestra for an additional three years . . . Leo Scheer, for the past two years conductor of the Eagle Rock (California) Symphony Orchestra, has been appointed musical director of the Uniao Cultural at Sao Paulo, Brazil . . . Rudolf Bing has been engaged for another three years with the Metropolitan Opera Company . . . Fritz Reiner has resigned from the Metropolitan to become conductor of the Chicago Symphony.



Harold Newton, Conductor, Kenosha Symphony Orchestra.

FEATURES December 13th saw a performance in San Antonio by the San Antonio Symphony under the direction of Victor Alessandro of Berlioz' *Grande Messe des Morts*, enlisting 700 instrumentalists and vocalists. The extended orchestra was further augmented by thirty-two tympani and four brass bands, the latter placed at four corners of San Antonio's large 6,000-seat auditorium . . . Weber's *Euryanthe* will be presented in concert form by the Little Orchestra Society at Carnegie Hall on January 13th. The 2,700-seat auditorium is being used instead of Town Hall because Mr. Scherman has discovered that all his concert versions of operas at Town Hall have been sold out . . . The Kenosha Symphony Orchestra, conducted by Harold Newton, will have Barbara Steinbach as piano soloist in its February 25th concert.

PREMIERES A new violin concerto by George Kleinsinger was recently premiered at the National Gallery of Art in Washington, D. C., with violinist Ralph Hollander as soloist with the National Gallery Orchestra conducted by Richard Bales . . . "Caliban," fantasy-overture by Rowland Roberts, received its world premiere December 16th under Guy Fraser Harrison and the Oklahoma City Symphony. The work is based on the character of the sub-human monster, offspring of Satan and Sycorax the Witch, in Shakespeare's play, "The Tempest" . . . The Concert Overture by the young American com-

SYMPHONY and OPERA

poser Robert Marvel received first performance on December 5th by the Erie Philharmonic Orchestra under the direction of Fritz Mahler . . . The Atlanta Symphony Orchestra recently gave local premiere performance to Radie Britain's *Prelude to a Drama* . . . As soloist with the Philadelphia Orchestra, harpist Edna Phillips on December 12th played for the first time anywhere Ernst Krenek's *Concerto for Harp and Chamber Orchestra*. Miss Phillips has been instrumental in encouraging the composition of works for harp by a number of contemporary composers . . . Frank Martin's new Violin Concerto was heard for the first time in Cleveland on December 4th, when Josef Szigeji for whom it was composed, played it with the Cleveland Orchestra . . . Ernest Toch's *Symphony No. 2* was played for the first time in America by the Boston Symphony under Charles Munch on December 12th . . . The opening concert of the Trenton Symphony (Guglielmo Sabatini, conductor) offered its listeners a world premiere, the first performance of *The Pentagon* by Dr. Otto Helbig.

YOUTH Evidences from Maplewood, New Jersey, Fort Wayne, Los Angeles, Baltimore and numerous other towns point to the fact that young folks are becoming music-conscious *via* the fun route. On December 5th Harry Levenson in Worcester used his Little Symphony to dissect a Tyrolean waltz instrument by instrument for the youthful audience, its members also ad-libbing *tick-tocks* in a rendition of Leroy Anderson's "Grandfather's Clock." In Rochester young concert-goers on November 15th were thrilled by Stu Hample, the cartoonist, who, with lightning rapidity, illustrated the music, as the Rochester Civic Orchestra, under Paul White, played the first children's concert of the season . . . To broaden its base of musical influence and to give as many young New Yorkers as possible the chance to hear, appreciate, and learn about symphonic music, the New York Philharmonic-Symphony Society now presents a series of concerts in the high schools of New York City . . . Demonstration concerts in public schools are also the basis of a plan launched in Baltimore two years ago by which "adult music is presented on an adult level to children of all ages." "Young Audiences, Inc.," has now been established on a national level, under auspices of the Leventritt Foundation . . . A concert of chamber music for children is to be presented by the Los Angeles Music Guild on January 31st . . . On December 20th a State-wide broadcast of the New Orleans Philharmonic-Symphony Orchestra concerts was heard

in every public, parochial and private school in Louisiana, as part of the regular classroom work for students in grades five through twelve. Youth concerts are often sponsored by the Music Performance Trust Fund of the Recording Industry. This was the case with the New Jersey concerts—given in Montclair, Summit and Orange, as well as in Maplewood—in the jurisdiction of Local 16. Often concerts instigated in this fashion go on to be sponsored by the communities themselves, a pump-priming process which obviously bodes well for the future of music throughout the United States.

ANNIVERSARIES The Minneapolis Symphony Orchestra is this year celebrating its Fiftieth Anniversary . . . The Cleveland Orchestra paid tribute to Igor Stravinsky's Seventieth Anniversary with a program of his music at the symphony concerts on December 11th and 13th.



Members of the New London Civic Orchestra having a discussion. Left to right: Victor Norman, Marie Blanchette, and Bette Gourd.

NEW The newly organized Eastern Connecticut Symphony is presenting eight concerts during the current season, four in New London under the auspices of the New London Civic Orchestra, Inc., and four in Willimantic under the sponsorship of the Willimantic Symphony Society. Victor Norman of New London is the orchestra's permanent conductor. More than thirty cities and towns in eastern Connecticut are represented in the membership of the Symphony . . . In the first appearance December 8th of the Modern Symphony Orchestra of Brooklyn, conducted by Christos Vrionides works by Henry Cowell ("Saturday Night in the Fire House") and Deems Taylor ("Dedication from *Through the Looking Glass*") were included in the program.

PRIZE Three cash prizes of \$50 and appearances with the Young People's Concert March 21st program, will be the reward of the winners of the Fifth Annual Contest for Piano, Voice and Orchestral Instruments, sponsored annually by the Erie Music Teachers Association in cooperation with the Erie Philharmonic Society. All contestants must be students of teachers living in Erie, or Erie County . . . A prize song competition, with the prize two hundred dollars, is being sponsored by the Chicago Singing Teachers Guild. For information send self-addressed stamped envelope (Continued on page thirty-four)

INTERNATIONAL MUSICIAN



Roy Holland



Buddy Waples



Dick Rocco



Bob Crawley



Don Pablo

EAST. Clarinetist John Hammers, ex-Berigan and Shaw sideman, pianist Al Risi, and drummer Bob Taylor move their series of Dixieland jazz concerts into the Seashell in Quincy, Mass. Personnel of the band also includes Paul Watson on trumpet, Bob Gay on trombone, and John Harbo on bass. They're slated for a series of college dates in New England and appearances at the Savoy in Boston.

Pianist Roy Holland is still the main attraction at the Hotel Whittier Lounge in Haverhill, Mass., where he's been featured for two years . . . Freddie Sateriale's orchestra one-niting in and around the Boston territory . . . A popular band in southern New England is the Dick Rocco orchestra, currently at the Victory Restaurant in New London, Conn. They're booked there indefinitely.

Louis Armstrong opened at the Celebrity Club in Providence, R. I., for one week on January 5th. He moves to the Rendezvous Room in Philadelphia on January 14th for a two-week stay, and then on to the Seville Theatre in Montreal where he does another one-week stint beginning January 29th . . . The Dock Bagby trio closes at the Moon Glow in Chester, Pa., on January 17th . . . Jimmy Preston plays Lawson's Palace in Harrisburg, Pa., January 7th to 11th.

Shorty Warren, now the owner of the Copa Club in Secaucus, N. J., appears at this spot nightly with his "Western Rangers" and guest hill and country artists. The outfit, which recently returned from a successful Canadian tour, also stars on its own radio show over WAAT, Newark, nightly . . . The Rene Hall orchestra working week-ends at Brady's Dreamland in Lawnside, N. J. . . . Jesse Powell one-nites in Eastern territory.

Hammond organist Betty Shaira, of Fisher and Shaira, recently finished a year at the Bottle and Cork in Rehoboth, Del., and is currently

WHERE THEY ARE PLAYING

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

appearing at the Delaware Press Club in Wilmington. Joe Fisher joins in with her on drums and vocals.

Helen Rivoire, pianist, doing a long run at the Coronado Hotel in Miami Beach, Fla. . . . Myrtle Young and her all-girl orchestra still on tour in the South.

PHILADELPHIA. The Bill Davis Trio plays Pep's Musical Bar January 5th to 17th before going to Canada . . . Johnny Hodges takes over at Pep's on January 26th for one week . . . The Bill Doggett Trio closes at the Carver Bar on January 17th . . . Johnny Sparrow and his orchestra follow at this night spot on January 19th for two weeks. Prior to this date the band will be at the Red Rooster in Philadelphia from January 12th to 17th.

Ben Webster goes on a series of one-nites after closing an engagement at the Blue Note in Philadelphia in mid-January . . . The Lenny Herman orchestra spends the entire month of January at the Warwick Hotel . . . The Furness Brothers wind up an appearance at the Rendezvous Room on January 13th.

NEW YORK CITY. Lester Young featured at the Birdland for three weeks. The outfit opened on January 1st . . . On January 22nd Slim Gaillard moves into Birdland for a five-week attraction.

The Barbara Carroll trio still featured at the Embers . . . The Eddie Heywood Trio shares billing at the Embers as of January 5th for one month . . . Milt Buckner plays the Apollo from January 23rd to 29th . . . Dizzy Gillespie concludes an engagement at Snookie's on January 18th.

MIDWEST. Eddie Chamblee opened the Town Casino in Cleveland, Ohio, on January 2nd for a long-run engagement . . . Lionel Hampton plays the same spot January 5th to 11th between one-nites in the East . . . Tiny Hill on tour in the Midwest.

The Don Pablo orchestra opened a long run at the Graystone Ballroom in Detroit, Mich., on December 31st . . . Frank Reddie, Hammond organist, now in the seventh month of his engagement at the Auto Lounge of the Hotel Durant in Flint, Mich. . . . Sylvia Simonis, strolling concertinist, still at the Hotel Lincoln in Gladstone, Mich., where she opened October 21st . . . Buddy Waples and his orchestra, at the Saginaw Recreation Center in Saginaw, Mich., have had their contract extended well into 1953. The band has been here since the middle of August.

Harry Ranch stays on at the Colony Club in McClure, Ill., indefinitely . . . The Dominoes doing one-nites in the Midwest . . . Victor Giannotti started his third year at the Leland Hotel in Springfield, Ill., on January 1st, and also with the Legislature in their 67th General Assembly. Giannotti was the first organist from Springfield, Ill., to appear on a national

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A FOOL SUCH AS I	Robbins	LADY OF SPAIN	Fox
A SHOULDER TO WEEP ON	Laurel	LAZY RIVER	Southern
BECAUSE YOU'RE MINE	Feist	MY FAVORITE SONG	Gold
CASUALLY	G. S.	MY LADY LOVES TO DANCE	United
EVERYTHING I HAVE IS YOURS	Robbins	NINA NEVER KNEW	Jefferson
FORGETTING YOU	D. B. H.	NO TWO PEOPLE	Frank
GIVE ME YOUR LIPS	Harins	OUTSIDE OF HEAVEN	B. V. C.
GLOW-WORM	Marks	SILVER BELLS	Paramount
HIGH NOON	Feist	SLEEPY TIME GAL	Miller
HEART AND SOUL	Famous	SLEIGH RIDE	Mills
I	Sherwin	TAKES TWO TO TANGO	Harman
I'M NEVER SATISFIED	Simon	TO KNOW YOU	Roncon
I WILL STILL LOVE YOU	G. S.	TRYING	Smith
JAMBALAYA	Acuff-Rose	WHY DON'T YOU BELIEVE ME?	Brandon
KEEP IT A SECRET	Shapiro-Bernstein	YOU BELONG TO ME	Ridgeway

Speaking of Music:



ERIK LEIDZEN

All-Leidzen Program

BY INVITATION, composer Erik Leidzen conducted the Air Force Symphony in a program of his own music on December 2nd in Departmental Hall, Washington, D. C. The concert included Mr. Leidzen's Fugue with Choral, Suite in A Minor for Strings, and Irish Symphony.

The Symphony, which is of monumental dimensions—requiring more than fifty minutes of actual playing time—is in four movements, inspired respectively by (1) the pride of the Celtic race in its heroic though mournful past, (2) its love of wit and boisterous gaiety, (3) its profound melancholy, and (4) its joy in battle and irrepressible resiliency. Although Mr. Leidzen was born in Sweden and educated in Denmark, his mother was Irish, and it was from her that he learned the native folk songs which influenced some of his later writing. In this work, the aristocratic expression of the beautiful melodies is treated orchestrally with great beauty of sound and variety of instrumental color.

The Fugue with Choral, which was premiered a few years ago at the Eastman School of Music

ZINO FRANCESCATTI



in Rochester under Howard Hanson, opened the program. The Fugue is an intricate affair, across which the Choral is played, phrase by phrase, in ever increasing intensity. The Choral is of Swedish origin, and is, in fact, the one sung at most funerals in Sweden.

The Suite in A minor for Strings, in five contrasting movements, is also built on Swedish folk tunes and dances.

The orchestra responded enthusiastically to Mr. Leidzen's expert and authoritative conducting. —S. S. S.

Zino Francescatti

IT WAS a rare musical experience for all present at Carnegie Hall on December 2nd when violinist Zino Francescatti gave his only New York concert of the season. Superb artistry and technique, amazing versatility, and honest, unaffected musicianship belong to this highly gifted man.

Francescatti has an intuitive knowledge of music. The opening Brahms Sonata in A major, Op. 100, was warm and rich in tone, but probably the most thrilling experience of the evening was the unaccompanied Bach Sonata in C major, No. 3, which followed. In this the violinist displayed his profound understanding of the composer's music, and his perfect control over the instrument in tone, tempo, and mood was startling, particularly in the Fuga movement during which Francescatti's playing virtually consumed the spirit of the audience.

Ravel's Sonata was on the bill, and the latter half of the program was devoted to Britten, Konstantinoff, Flausino Vale, and Sarasate. Flausino Vale's *Folguedo Campestre* was particularly effective.

As the evening progressed, Francescatti really began to enjoy himself; his personal charm and abandonment came through completely.

Not to be forgotten, however, was the accompaniment of Artur Balsam at the piano. He is indeed an accomplished musician—and a great aid to any performer. —D. R.

Toch's Second Symphony

TO THE Los Angeles Philharmonic was given the honor of presenting Ernst Toch's Symphony No. 2 on November 21st. We attended the concert with high expectations, which were exceeded both by the piece and by its performance.

For the first half of the program, Alfred Wallenstein had done one of his clever build-ups: Handel's vigorous Concerto Grosso No. 4, Robert Schumann's Concerto for Cello and Orchestra, and the "Liebestod" from *Tristan and Isolde*.

The cello concerto itself would have been an event calculated to make this a distinguished concert. Pierre Fournier, visiting Los Angeles for the first time, played it. He represents a phenomenon—a Frenchman who seems really to understand German Romantic style. With his warm tone and broad phrasing he converted

into a thing of moving beauty a piece which we had previously been inclined to consider a ponderous fuss about nothing very much.

Toch's work is dedicated to Albert Schweitzer, "the man who kindled this work in me; the lone seer in a time of darkness; the only victor in a world of victims." It is a real symphony, big in conception and execution. Full of orchestral surprises, it is still no bag of tricks but the work of a master using a powerful instrument to say important things. We have come to expect great finesse and lyric beauty from this composer. These were present too in full measure, a reassurance that the possibility for exquisite melody has not died out of modern music. —P. A.



Tomb scene at end of the grand opera "Aida," the locale in Memphis, Egypt, in the time of the Pharaohs. Music by Giuseppe Verdi, the mainstay of opera houses the world over.

Verdi on Broadway

FEW WOULD have believed that one of the grandest of grand operas could be transformed into a successful Broadway musical; fewer still that the music would come through not only unscathed, but in undiminished glory. Yet this has actually happened. *My Darling Aida* at New York's Winter Garden Theater is the story of a beautiful octoroon in love with a young Confederate officer in Memphis, Tennessee, and of the entangling of their tragic fortunes with the Ku Klux Klan spirit. The book and the lyrics are new, but the music is Verdi's as he wrote it, with only the necessary cuts for length. We had a chance to compare the original score with the reduced version prepared by Hans Spielak for the smaller theater orchestra, and it was strikingly evident what an ingenious job was done to keep the spirit and feel of Verdi's orchestration with only a fourth the forces.

It is nothing short of a miracle how well the conductor, Franz Allers, conveys the illusion of a full operatic orchestra, with his twenty-nine men. The sonorities and the big tone are there. And the orchestra's motto, "Every night is opening night" is one of which Verdi would have approved.

Add to this magnificent music, with the singing at operatic level, the superb costuming, scenery, and dancing, and you have a notion why this show is playing to standing room only.

—S. S. S.

INTERNATIONAL MUSICIAN

Concert and Stage

Rubbra in Pasadena

THE Griller Quartet, now resident on the campus of the University of California at Berkeley, presented the Coleman Chamber Concert in Pasadena on November 30th. The event was marked by the first Southern California performance of Edmond Rubbra's second quartet. We were acquainted with some of Mr. Rubbra's music through the record collections of British friends. This quartet only confirmed our opinion that Americans should be playing more of the music of a man who is probably England's most significant young composer.



Dying lovers' farewell scene in Negro church in Memphis, Tennessee, at the time of the Civil War, in "My Darlin' Aida"—Music by Giuseppe Verdi, his Broadway name being "Joe Green."

The backbone of the quartet is a mirrored motive—A, A, B-flat, B-flat, A-flat, A-flat, G, G—which dominates the opening Allegro. The second movement is a mad study in poly-rhythms, and the third movement presents an elegiac melody of Gregorian simplicity. The fourth movement deals chiefly with string color effect. But we are reminded as we write that such a description is a static business at best. Be it added that the composer breathed plenty of life into his creation. Listening to it was a dynamic musical experience.

The Griller Quartet, Sidney Griller, Jack O'Brien, Philip Burton, and Colin Hampton, play Haydn in a manner to make you rub your eyes and exclaim, "Did Haydn really write that?" So it was with Opus 33, No. 2, with which they opened the program. This is one of the so-called Russian Quartets—the one with the Scherzo and the final Allegro containing a breathtaking Adagio episode.

As a last number they played Mozart's peerless G Minor Quintet with Sanford Schonbach as guest violist.

—P. A.

Ballet in the Black

BALLET rarely breaks even. But the box office has been so good for George Balanchine's New York City Ballet that its season has been indefinitely extended into February at the City Center. The financial success of this company is based soundly on artistic merit,

good showmanship, and a really exciting group of principal dancers. Add to these advantages a varied and colorful repertory of ballets, most of them from Balanchine's own inventive and resourceful hand, and you have the explanation for their signal success.

True, they have staged only two new works in their regular season. One, a pleasant folksy ballet bearing the title *Scotch Symphony*, from Mendelssohn's work on which it is based musically, is Scotch to just about the same degree as the music. It uses a few sword-dance and highland-fling steps as a point of departure. The dancers are in kilts. But chiefly it is one of the choreographer's exercises in contrasting movements and rhythms. Leon Barzin gives a poetic and imaginative reading of Mendelssohn's score.

The other new piece is *Metamorphoses*, which takes its title from Hindemith's work based on themes from Von Weber.

It is a thoroughly delightful piece of dance-miming, showing the transformation of creatures from the grub to the winged state, and their delight in their newly found freedom of movement.

More new works are promised for the extended season: a welcome consequence of audience support.

—S. S. S.

Flute Music

THAT the business of conducting is the business of getting the most music possible out of a given group of instrumentalists is brought home newly to a listener at every Monteux-conducted concert. The December 2nd concert of the Boston Symphony Orchestra in Newark, New Jersey (under the auspices of the Griffith Music Foundation) was a case in point. Pierre Monteux's economy of motion, his skill in stimulating each section, each player, to the highest level of achievement, was illustrated in a cleverly-balanced program which made Scriabin's *Poem of Ecstasy* nicely supplement Cesar Franck's serenity, and the *Siegfried Idyl* smooth down to a personal level the grandeur of Beethoven's *Leonore Overture No. 2*.

The concert also offered us a special pleasure. It was the purity of tone and the delicacy of nuance in the several passages for solo flute, played by Doriot Anthony. This young performer from Streator, Illinois, has come at the essence of flute-playing, it seems, and is proving herself a worthy addition—she is the first woman to occupy the first flute desk in any major symphony orchestra—to this orchestra of virtuosi.

—H. E. S.

Spivakovsky Plays New Work

A NEW violin work, *Sonata Concertante*, by the young American composer, Leon Kirchner, received its first performance on November 30th when violinist Tossy Spivakovsky gave his only New York recital of the season at Carnegie Hall. This was not the first time Spivakovsky presented a new work



Efrim Zimbalist, who came out of his retirement to play Gian-Carlo Menotti's new Concerto for Violin in its world premiere with the Philadelphia Orchestra on December 5th, discusses this composition with the young composer of "The Medium," "The Telephone," and "The Consul." Mr. Zimbalist in the concerts in Philadelphia and New York brought out the lyricism and the long melodic line of the work.

for violin to the public; he has long been a friend and encourager of modern composers. Most famous, of course, was his first playing in 1943 of Bartok's Violin Concerto.

Kirchner's *Sonata Concertante*, written in one movement, is an effective work, suggesting in a sense a reflection of life as it is today, with a wonderful interplay between the piano part, which creates a good deal of tension, and the violin part, at times almost haunting and searching in mood.

Mr. Spivakovsky is a magnificent performer. He opened the program with Handel's Sonata in A Major, and followed with Brahms' Sonata in G Minor, one of the gems of the evening. Also included in the program was the Pastorale by Stravinsky, two unaccompanied Caprices by Paganini, numbers 17 and 9, and Paganini's *La Campanella*. Arthur Balsam was accompanist.

—D. R.

(Continued on page thirty-four)

TOSSY SPIVAKOVSKY, Violinist.
LEON KIRCHNER, Composer.





Willford Crawford
Bay City



Clarence Chic Bell
Benton Harbor



Josef Chernlavsky
Saginaw



Theodore Vosburgh
Bay City



Frank Le Jeune
Ironwood



Leonard Smith
Detroit



J. Patterson
Marquette

"WHY GO to concerts when you can hear the birds singing in the fields?" said one of Michigan's most famous governors. Such a question put in the eighteenth and nineteenth centuries might have had the ring of logic. Why concert music when settlers' ears were filled with the axe-stroke's staccato and the sawmill's buzz devouring hardwood forests overnight; when they were awakened in the dead of night by the sailors roaring their chantey's across the lakes and by lumbermen bellowing ballads in forest and mill-town saloon; when in the Upper Peninsula mining centers, explosions such as no orchestral percussive section could emulate were rocking the land; when in the midst of mining and foresting and transporting and seeding, no one had time to think even of getting a quartet together, let alone organizing and listening to an orchestra.

However, long before the rhythm of the assembly line (music to the ears of Ford and Chalmers and Durant) had gained momentum and the "one a minute" slogan was turning out enough automobiles to feed the highways of the nation, Michigan was nurturing as well as sons of industry to run its factories, composers to provide the creative wherewithal for its bands and orchestras.

Copper and Composers

In 1883, the year the State produced half of the total copper mined in the nation, Rosseter Gleason Cole, born in Clyde, Michigan, was studying harmony in Ann Arbor with musical pioneer Francis L. York. In 1893, just two years after Ford brought out his "practical four-wheeled auto," fifteen-year-old Eric Delamarter was qualifying in Lansing, as a church organist. In 1906, the year the timbering of second-growth forests in the Upper Peninsula began to put Grand Rapids on the map as a furniture manufacturing center, one of that town's youthful residents, eleven-year-old Leo Sowerby, deciding he wanted to be a great composer, trudged to the town's public library and took out a text-

book on harmony. Ten years later—this was when copper production in Michigan had just reached a peak of 270,000,000 pounds per annum—Mark Wessel of Coldwater, later to distinguish himself as a disciple of Schoenberg, graduated with honors from Northwestern School of Music.

Not only were composers sprouting up in this land of iron ore and timber and hydroelectric plants, but organizations to perform their works were coming into being. In 1869, Wilhelm Bendix organized a large orchestra in Detroit, but its subscription concerts barely returned the musicians a living wage. In 1872, the "Harmonic," a Germanic singing society, was organized in Detroit. In 1886 was formed the Detroit Philharmonic Club, a string quartet which was to become one of the best chamber music groups in the country. In 1893, the St. Cecilia Society of Grand Rapids moved into its own building and became a force for culture in that city. In 1894, the May Music Festival was inaugurated in Ann Arbor. In 1896, Port Huron's Local 33, one of the pioneer locals of the A. F. of M., came into being. In 1899 the Battle Creek Symphony was founded. Around the turn of the century, a whole cluster of locals sprouted up: Bay City, 1900; Kalamazoo, Muskegon and Menominee, 1902; Detroit and Lansing, 1903; Grand Rapids, 1905, and Saginaw, 1906.

Symphonic Sprouts

The Detroit Orchestral Association, the first permanent and independent symphony in that city, was formed in 1914, its sixty instrumentalists conducted by Weston Gales. By October, 1919, when Orchestra Hall was opened and the full-fledged Detroit Symphony under the baton of Ossip Gabrilowitsch played its dedicatory concert, no governor or other public-spirited pioneer could rightly express Michigan's aspirations without giving symphonic and choral music presented in Michigan's concert halls

Kalamazoo Symphony Orchestra, Conductor, Herman Felber.



Music in

equal status at least with the music of birds in Michigan's forests and fields.

Michigan has always had a very individual way of engaging in the manmade variety of music, however. Industry has given a helping hand and the communities themselves have put the indelible stamp of "homemade" on the product. The Battle Creek Symphony, functioning now for fifty-three years, has as one of its most generous contributors the industries of this breakfast-food-minded town. In Bay City the Dow Symphony Orchestra, conducted by Willford Crawford—it was formed in 1936 as a community project—is kept up as a morale-builder by the Dow Chemical Company.

The Twin City Symphony (Benton Harbor and Saint Joseph) was organized in 1950 by Carl Anton Wirth who a few years back had purchased a small fruit farm in the Twin Cities area. Members of this, and its sister organization, the Twin City Chorus, spring from every social group, trade or profession, religion and educational background. It is all very local and it is all very sociable. Audience members gather in the hall of the auditorium after concerts to sip coffee and talk over the program—and the future of the orchestra.

Opera for Opera's Sake

The Flint Symphony is a community project, as is the Flint Opera Company which each year since 1932 has put on an opera, entirely home-produced. The Mayor of this town of 175,000 inhabitants issues a proclamation, via a more than willing press and radio, to the effect that here is an enterprise which makes Flint foremost "as leader and pioneer in the movement to establish completely civic opera in our own



Allan Neimi
Marquette



Herman Felber
Kalamazoo



Roger Parkes
Battle Creek



Jose Echaniz
Grand Rapids



Michigan

language in the cities of the United States." The various organizations—the Flint Choral Union, the Flint Symphony Orchestra, and the Flint Opera Society—pitch in and, using the one language they all can speak, English, scenery that can be painted on the spot, and local people for casts and conductor, put on year by year, in the 5000-seat Industrial Mutual Association Auditorium, in the grandest possible manner such operas as *Carmen* and *Aida* and Cadman's *Shanewis* and Randall Thompson's *Solomon and Bulkis*. There seems to be more than a grain

At a recent concert of the Hamtramck Philharmonic Orchestra—it puts on eight concerts a year—a young Polish pianist was soloist in music by Chopin. This is all as it should be. Hamtramck, completely surrounded by Detroit, has a population of 56,268 of whom more than eighty percent are of Polish stock. Michigan is in fact as rich in racial strains as are her mines in minerals. Armenian, Croatian, Danish, Finnish, Hungarian, Negro, Polish, Serbian, Ukrainian, and Welsh singing societies, as well as a Scandinavian a cappella chorus, a Jewish Hahlevy Society and an Arbeiter-Maenner Chor, flourish in Detroit.

Gogebic Range, besides producing thirty-eight percent of the iron ore mined in Michigan, has produced a fine symphonic group, the Gogebic Range Symphonette, made up of forty members

Dr. Duane H. Haskell—with Ishpeming and Negaunee joining the Marquette musicians to bring the membership (including housewives, a physician, a police officer and music teachers) to sixty. The Northern Michigan College Orchestra library is the primary source of the concert music and provides rehearsal space as well. Since 1949 Allen L. Neimi has been its conductor. Muskegon's West Shore Symphony—Hugo Kolberg is conductor of this sixty-five members group—gives eight concerts a year. A symphony has been newly organized in Traverse City. The town has three chamber groups under the leadership of Francis Martin, Warner Galombek and John Wheeler.

The Saginaw Civic Symphony, new-born but lusty, had almost half of the city's population of 80,715 attending its summer concerts. So eloquent was its conductor, Josef Cherniavsky, in persuading the city authorities that the orchestra needed a band shell that they have already built a temporary one and have under construction a permanent one. Cherniavsky packed the City Auditorium for the first concert of the current season—all this accomplished in one year!

Each Sunday night at St. Joseph some 300 music lovers from a forty-five mile radius of the town foregather at Hotel Whitcomb to listen to the Pops Concert Orchestra whose conductor, Robert P. Jochmans, is also its concert master, as well as the arranger of its overtures, waltzes, gypsy melodies and other orchestral bill-of-fare. The orchestra is supported by individual music lovers and by business firms of the area.

The Detroit Symphony, with a history of achievement through many vicissitudes, is dealt with on page seventeen of this issue.

The Little Symphony Orchestra of Detroit is composed of members of the Detroit Symphony Orchestra, a directorless group when playing but managed business-wise by Barney Rosen. This organization did yeoman work during the period of inactivity caused by the cessation of former backers of the Detroit Symphony Orchestra. They maintained the nucleus of the Detroit Symphony Orchestra so that, when funds were again available, personnel was also available around which to build the orchestra.



Top: Gogebic Range Symphonette, Conductor, Frank Le Jeune.
Bottom: Saginaw Civic Symphony, Director, Josef Cherniavsky.

of truth in what opera manager Fred L. McKittrick states, "If ever opera was produced for the sake of opera alone, Flint can be cited as one city entitled to this distinction."

Flint has still another musical organization to its credit. Its concert orchestra of thirty musicians, co-sponsored by the Mott Foundation and the Music Performance Trust Fund of the Recording Industry, rotates conductors Raymond A. Cook, Raymond Gerkowski, John Mosajgo—at its concerts in Ballenger Park. John Mosajgo is also leader of a Chamber Music Ensemble.

The quarter-century old Grand Rapids Symphony stimulates interest by distributing nearly 250 tickets for each concert to students selected as classroom representatives from the city's seventh grades. The Grand Rapids Art Gallery and the Grand Rapids Symphony combine in a maintenance fund drive, with the slogan, "They bring you the best in art and music. They deserve the best from you."

from eight of the twelve communities in its sixty-five mile length. At their Christmas "Pop" Concert this season, three hundred young peoples' voices from Ironwood's grade schools joined with the orchestra under the baton of its conductor Frank F. Le Jeune. At the Easter concert the seldom-heard Charles Gounod oratorio, *The Redemption*, will be presented with soloists, choir and orchestra.

At the first concert of the Kalamazoo Symphony in 1921, when conductor Chester Z. Bronson presided over twenty-five players, many citizens of this celery-growing and paper-making town thought it couldn't be kept going. Now thirty years later they are less convinced of this. Herman Felber, its conductor for the past nineteen years, has done much toward making the orchestra a unit uncompromisingly devoted to the best in music.

Community-minded is the Northern Tri-City Symphony organized in Marquette in 1948 by



Dow Symphony Orchestra, Conductor, Wilford Crawford, Bay City.



Pops Concert Orchestra, St. Joseph: (Left to right) Vince Fiorino, Helene Carman, Frances Johnson, Alma Melcher, Louise Tirrell, Robert Jochmans, Horace Manly, Olive Rolls, Sam Read, Carol Davidson, Bob Melcher, Eleanor Williams, Frank Banks, Leonard Olson, Jim Anderson, Lillian Baldauf, Gerry Marshall.

The Women's Symphony, founded in 1947, by the Tuesday Musicale of Detroit, offers opportunity to all women instrumentalists of sufficient proficiency, for ensemble training in the symphonic field. Its conductor, Victor Kolar, is also the conductor of the Scandinavian Symphony, another orchestra of symphonic proportions.

The Faculty Symphony Orchestra, under the direction of Homer LaGasey, is composed of teachers in the Detroit Public Schools, most of whom teach music in the system and otherwise play professionally.

During the winter season in Detroit, chamber music concerts are presented under the spon-



CHET MARRIER'S BAND OF ESCANABA: (Left to right) Ray Richards, lead trombone; Dave Deloughary, bass; Bill Anderson, alto and tenor sax; Maurice Pirlot, drums; Jack Frost, tenor sax; Chet Marrier, piano and arranger. This popular dance band of the Upper Peninsula is completing its second straight year at "The Terrace."

sorship of the Detroit Chamber Music Society. This season three concerts are contemplated. The players are mostly members of the Detroit Symphony Orchestra.

Concert bands, beloved by every true Michigander, pace innumerable events with their lusty rhythms. A thirty-piece band (all members of Local 127, Bay City), holds forth at Winona Park each summer under the baton of James Bennett. Flint has a concert band of forty members (rotating conductors, one of whom is Raymond Gerkowski), and its Marching Band of fifty musicians (leaders Earl Garrett and Johnny

Brewster). The thirty-piece concert band of Iron Mountain, directed by Wallace Swanson, plays outdoor concerts every Wednesday evening during the summer months. The Marquette band of thirty-five members, all of Local 218, is sponsored by the city and its ten summer concerts are played at the Presque Isle Band Shell, while several other concerts are sponsored through the cooperation of the Music Performance Trust Fund of the Recording Industry. Provided for through a grant from the City is the Negaunee City Band directed by Joseph Barabe. Concerts are played at the Negaunee Band Shell owned and maintained by the City. Ten concerts per summer as well as exchange appearances with bands in Upper Michigan is the schedule of the Menominee Municipal American Legion Band, organized in 1934. Its present director is O. C. Paquette. Thirty-five members of Local 29 make up this band, eleven of whom have been active in the group since its origin. The House of David Band in Benton Harbor is conducted by Clarence Chic Bell, co-organizer and past president of Local 232. Founded in 1893 and still going strong, the City Concert Band of Port Huron plays twenty concerts yearly and takes part as well in four parades, all paid for by the city. Under city auspices as well is the Sault Ste. Marie Concert Band. (See Local Highlights, page 30.)

In the Grand Tradition

Among the younger conductors of our generation who are carrying on America's great band tradition—established by Gilmore, Sousa, Arthur Pryor, Herbert Clarke and Edwin Franko Goldman—is Leonard Smith, composer, cornetist and director of the band which gives an annual summer series of concerts at Belle Isle's Music Grove in Detroit. Last summer the city of Detroit appropriated \$50,000 for this Band's music, thus providing for forty-five concerts given over a period of eight weeks. The Leonard Smith Concert Band is for the first time this year continuing its publicly supported concerts during the winter months—this as a result of a resolution with ten thousand signatures expressing the gratitude of the summer's audiences at the regular series of Belle Isle concerts.

Bands such as these point up those carnivals



Sal Stocco Orchestra: (Left to right) Sal Stocco, piano and arranger; Bill Rutz, bass; Jean Katz, vocalist; Kenny Smith, drums; Barney Barnhart, reeds; Maurice Stewart, trumpet. This organization is now in its fourth consecutive year at The Tropical Room in Hotel Whitcomb, St. Joseph, Michigan. Sal Stocco is Secretary-treasurer of Local 232, Benton Harbor, and formerly staff arranger with Columbia Broadcasting System of Chicago. This and the other orchestras on this page illustrate the varied types of orchestral fare available to the inhabitants of the State of Michigan.

and festivals which, as part and parcel of Michigan's life, come off at practically every flutter of the calendar—the Furniture Frolic of Grand Rapids, the Trout Festival at Kalkaska, the Canoe Carnival at Grayling, the Father Marquette Pageant at Ludington, the Edenville Lumberjack Picnic, the Farmer's Roundup at Chatham, the Smelt Jamboree at East Jordan, the Viking Festival on Lake Cadillac, not to mention the Pancake Festival inaugurated in Glenn in March, 1948, to commemorate the interval in December, 1937, when blizzard-choked roads forced the populace and stranded motorists to hole in for a brief but trying period during which they subsisted wholly on pancakes.



Lee Lockwood
Hotel Whitcomb Orchestra, St. Joseph.

May Festival

At least one Festival in Michigan has assumed a status far above jambouree level. The Ann Arbor May Festival, a four-day program of music and singing, in which the Philadelphia Orchestra and outstanding soloists are participants, is not only an integral part of Michigan University's life, but is also an opportunity for music-lovers throughout the whole Middle West section to turn toward Michigan, not only for the beauty of its scenery—its motto, "If thou seekest a beautiful peninsula, behold it here," is well-chosen—but also for concert hall music which can be compared favorably with the best offered in the world's greatest music centers.

—Hope Stoddard.

INTERNATIONAL MUSICIAN

The Detroit Orchestra and Paul Paray

WHEN a French conductor of the first rank, an officer of the Legion of Honor and a Member of the Institute, long established as musical director of one of the premier concert orchestras of the Continent, is offered the conductorship of an orchestra in an American city, and decides to accept, there must be strong reasons behind his decision.

The conductor who made this move at the beginning of the current season is Paul Paray. The city is Detroit. Its symphony orchestra, reconstituted in 1951 after two years in abeyance, had last year invited M. Paray (among others) as guest conductor for five concerts. His musicianship and his skill in communicating it to the players and listeners alike had aroused great enthusiasm.

Weighing Up an Offer

What made M. Paray enthusiastic in turn requires a bit of telling, to account for his willingness to join his artistic fortunes with the Detroit group, not as an episode, but as a continuing story. When M. Paray first conducted in Detroit, the men had been together for only a few weeks. The competent players who make up the orchestra would be the first to tell the layman that it takes a fair length of time for a group of around a hundred men, no matter how accomplished individually, to transform themselves into a smoothly functioning instrument on which a great conductor can play, with the assurance that they will respond as one, to give full utterance to the music which he hears with his inward ear.

Highest Achievement of Western Art

The symphony orchestra represents the highest and most complex achievement of Western art, requiring as it does a varied array of instrumentalists exercising the most exacting skills, the merging of many techniques and divergent temperaments into a final collective synthesis. Moreover, on the practical side, it requires strong

support both financial and communal, to give such an elaborate organization the stability and permanence which it needs to function freely. What finally convinced M. Paray that such a situation existed in Detroit, was a unique episode in the checkered history of the American symphony orchestra.

It has been said that French universities started as collections of students; British universities as collections of teachers; and American universities as collections of money. The last has not been equally true of American symphony orchestras. They have perennially suffered from that dread complaint, lack of money. In fact, the twenty-nine major symphony orchestras in the United States went in the red last season to the discordant tune of \$3,500,000.

Now the Detroit Symphony, founded in 1914, had twice foundered in recent years—first, in 1940. Revived in 1943, it went under again in 1949.

In 1951, feeling very unhappy about the historical "rise and fall," civic-minded Jerome H. Remick, Jr., of the famous music publishing family, and John B. Ford, Jr. (not related to the Henry Ford family) got together, and from their informal chat emerged Ford's unique "Detroit Plan" and the rebirth of the Detroit Symphony Orchestra.

How the Detroit Plan Works

Ford appealed directly to twenty-four corporations for an annual contribution of \$10,000 each for three years, thereby entitling each corporation to membership on the symphony's board and on its policy and finance committee as well. One of the best known industrialists in Detroit wanted to give \$100,000, but he was told \$10,000 was the maximum from any one donor. This was to be a community affair, with no majority stockholders. The City of Detroit was allowed, however, to contribute \$25,000 on behalf of all the citizens. Smaller sums came from sponsors and active members and from other organiza-

tions, such as banks, foundations, industries, etc. Local 5 of the American Federation of Musicians was one of the first groups to sponsor Ford's plan with its pledge to contribute \$10,000 annually.

The Role of Local 5

For many years the officers of Local 5 had maintained close and friendly relations with such music lovers as Remick and Ford. On a number of occasions the officers had invited leading music patrons to attend special concerts of the Leonard B. Smith Concert Band on Belle Isle, Detroit's finest park. The high calibre of these performances did much to confirm the feeling of civic leaders and music patrons that an outstanding musical organization is always a great asset to a city. Thus, the excellent public relations maintained by the officers of Local 5 with the community and civic forces played a great part in the successful revival of the symphony orchestra. The Local officers realized that sound and stable financing was the crux of the problem.

Free Hand for the Conductor

It is axiomatic in symphony orchestra budgeting that you cannot count on the box office to pay for much more than half the total cost. So here was a symphonic organization in the fortunate and unusual position of having its future underwritten for several years by a large number of organizations, so that nobody could have a "controlling" interest, so to speak. Under these circumstances, a conductor coming in could devote his full energies to building the orchestra to the highest possible level of artistic excellence, with a free hand on repertory.

This is why Paul Paray, a member of the Academie des Beaux Arts, with his cultural roots sunk deep in France, was finally persuaded to leave his beloved Paris and throw in his luck with Detroit.

Paray was trained at the Paris Conservatory, where he studied harmony under Xavier Leroux

THE DETROIT SYMPHONY ORCHESTRA



and counterpoint under George Caussade. In 1911 he won the Prix de Rome for his cantata *Yanitsa*, and it was in the Eternal City that he spent most of the next three years.

Paray's Career in France

As a young infantry reservist of twenty-two, Paray made his first appearance as a conductor, leading the regimental band. Then came World War I, mobilization, fighting at the front, capture by the Germans, and internment as a prisoner until the Armistice.

In 1918, soon after his return to musical activity, Paray was appointed conductor of an orchestra at the Casino de Caunteret in the Pyrenees. At the end of the summer, several of the musicians, who were members of the Lamoureux Orchestra, sent back word of the young conductor's talent. As a result, he was engaged as an assistant conductor to Camille Chevillard. In 1923, upon the death of the latter, he became principal conductor of the Lamoureux Orchestra.

In 1932, Paray became head of the famed Concerts Colonne, succeeding Gabriel Pierné; at the same time he was made an officer in the Legion of Honor. By the time he came to America in 1939 to make his debut here at New York's Stadium Concerts with the Philharmonic-Symphony Orchestra, he was an outstanding figure among European conductors.

Resisting on the Cultural Front

He was not only a leading conductor, but a moving spirit in the resistance movement of French artists during the years of Nazi occupation. In 1940, when the Germans changed the name of the Colonne Orchestra because its founder, Edouard Colonne, was a Jew, Paray resigned. When he resumed his post on October 22, 1944, after the liberation, he was given a hero's welcome.

After leaving Paris, the Parays went to Marseilles, then part of unoccupied France, where he conducted radio concerts. When the Jewish members of the Marseilles Orchestra were banned by the Nazis, Paray quit again. In 1942 in Lyons, the conductor once more courageously defied the Germans. On May 16 of that year there was to be a propaganda concert of German music by the Berlin Philharmonic under Clemens Krauss. The French Resistance movement organized a concert by Paray and French musicians in the same hall the following day; the program included *The Sorcerer's Apprentice* by the Jewish composer, Paul Dukas. Subsequently, Paray became a voluntary exile in Monte Carlo, where, invited by Prince Louis, II of Monaco to come on his own conditions, the conductor directed the opera until the liberation.

Honors and Applause

In 1950 he was elected a "Membre de l'Institut," thus receiving the accolade as a pre-eminent figure in the cultural life of his country.

During the twenty-five years he led the Colonne Orchestra in Paris, Americans who heard his concerts there came back filled with admiration for him. Paray came to America as guest conductor for our major orchestras many times, but he had not considered a permanent conductorship here. However, it was the spirit of the Detroit Plan and the great opportunity here to build a strong orchestra that finally induced him to accept the Detroit offer. Now that he is half way through his first season, he is well pleased by what he finds.

A perusal of "Who's Who" in the Detroit Symphony Orchestra finds many distinguished men among its personnel. Associate conductor Valter Poole, who joined the orchestra twenty years ago as violist, has served five years as second in command. Poole conducts the five Sunday afternoon family concerts and the children's concerts. He is also Associate Professor of Music at Wayne University.



PAUL PARAY
A candid pen-and-ink portrait

Renowned concertmaster Mischa Mischakoff joined the orchestra this season after serving fifteen years as concertmaster of the NBC Symphony under Toscanini.

A Musician is Manager

Howard Harrington, manager of the Detroit Symphony Orchestra, studied at the New England Conservatory of Music and at Boston University College of Music. He originally launched on a career as a tenor artist, and concertized for nine years. It was during this period that he became interested in the management side of the concert world.

The regular concerts of the Detroit Symphony Orchestra under Paul Paray are presented on Thursday evenings in the auditorium of the Masonic Temple. Scheduled for this season are such guest artists as soprano Victoria de Los Angeles, pianists Rudolf Serkin and Artur Schnabel, violinist Isaac Stern, and guest conductors Leopold Stokowski and Milton Katims.

The Detroit Symphony Orchestra recently announced a five-week tour of the East to begin early in 1954. Also, it will record with Mercury Classics early next year. This will be the first time the re-established 105-man orchestra will have a chance to show itself off to the rest of the nation under the artistic guidance of Paul Paray.

Already Paray has shown that he transplants well. His program-building has combined the time-tested and the new. He has played, during the first half of the season, two American works: Howard Swanson's award-winning Short

Symphony, and Virgil Thomson's Louisiana Story. He delighted the audience with a first American performance of Joaquin Turina's *Canto a Sevilla*; the soloist on this occasion was Victoria de Los Angeles. Other novelties were Lavry's Israeli Dances and Sabini's *Campo*, a work which the conductor had happened on while in Brazil.

Already there is every evidence that here is a happy conjunction of music, a man, and the money to insure a free hand in building a great artistic instrument. The other cities which are eyeing the Detroit plan with interest will await with expectation an opportunity to hear the Detroit Symphony at first hand, under its new conductor.

S. Stephenson Smith.

Steel Union Backs Symphony

(Continued from page seven)

fully conduct a concert in a plant itself, if no other facilities were available.

It is the feeling of orchestra and union that this plan points the way to an exciting expansion of an orchestra's value not only to its own city but to the whole area around it. In time the Pittsburgh Orchestra may play more than a score of concerts each season in mill towns, and it may be that other orchestras in industrial centers will adopt similar schemes.

Idea Developed Last July

The idea began to take shape at a seminar conducted for leaders of the steel workers' union at Pennsylvania State College last July. At that time Mr. Martin, who is in his first year as manager of the orchestra here, explored the subject, and the union men undertook to test the reaction of their units. The response was very favorable.

As details were worked out, the union officials decided that while they would underwrite the cost, they wanted the concert in each mill town to be a community effort. Committees of civic leaders drawn from the service clubs and other local groups have been formed in each town, and they are working to make each visit by the orchestra a success.

As a further indication of the cooperation between labor and the orchestra, there is a plan to ask the Pittsburgh Symphony to play a memorial program as a tribute to Philip Murray, late president of the Congress of Industrial Organizations and the United Steelworkers. This concert will take place in one of the largest halls in Pittsburgh.

The future of the Pittsburgh Orchestra has also been tied more closely to industry in another way. Following the plan instituted in Detroit last year, where major industry contributed sizable sums to revive its symphony orchestra, Mr. Denby and officials of the principal companies in this city joined to raise funds for the Pittsburgh Orchestra.

About \$100,000 was obtained in this way for this year's maintenance fund, and it is hoped that this means of support will become a permanent system here.

Pittsburgh's enthusiasm for cultural good works, as evidenced by its support for its first International Festival of Contemporary Music ending today, also encompasses plans to build a new center in the city for such institutions. There are proposals to construct a new opera house and concert hall, a theatre and a home for the popular summer operetta.

INTERNATIONAL MUSICIAN

Traveler's Guide to Live Music

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



NEW YORK, N. Y. The Bill Douglas Trio is now appearing nightly at the Columbia Club. Pictured, left to right, are: Al Norris, guitar; Bill Douglas, bass; Lannie Scott, piano.



COEUR D'ALENE, IDAHO. Holding forth at the Happy Hour Restaurant here is the Happy Trio. Featured are Hank SiJohn, drums; Gus Best, trumpet; Jimmy Caro, piano.



INDIANAPOLIS, INDIANA. Buddy Webber's Orchestra at the Indiana Roof Ballroom consists of H. Swanson, piano; L. Risher, bass; B. Carroll, vocals; Webber; E. Partain, drums; J. Jilton, H. Amell, J. Grimes, saxes; D. Hobeck, S. Jennings, D. Kelly, brasses.



MILWAUKEE, WIS. Entertaining at Mamie's Grotto here, is the Bill Marsh Orchestra. Left to right: M. Evanow, piano; leader Bill Marsh, sax, vocals; G. Herman, drums; A. Fischer, sax; C. Massaro, trumpet, and A. Loh on sax and vocals. This is their third year there.



HARRISBURG, PA. One-nighting in and around the Harrisburg area is the Leo Runk Orchestra. Left to right are: V. Crawford, sax; C. Brown, trumpet; W. Gamber, sax; D. Maley, drums and vocals. Leader Runk plays vibes, piano, organ, and does the arranging.



CLEVELAND, OHIO. The Marvelites have recently ended their own TV show here, and plan going to New York to do another. They were featured at the Antlers Hotel in Colorado Springs and in many spots in Canada. Left to right: Bob Palk, Harry Damas, Dave Davis.



WEST HAVEN, CONN. Appearing at the Old Homestead is Larry Todd and his orchestra. The boys in front are: Paul Tucci, Harry Bartocetti, Tony Monteiro, Larry Todd, D. MacNamara. Back row: Nicholas Merletti, Arthur Bernardini and Art Santo.



LAS VEGAS, NEVADA. The Rist Brothers Trio is doing a stint at the Lady Luck Bar of the Desert Inn. The trio consists of Frank Rist on bass, Bill Rist on guitar, and Eugene Corry at the organ. The boys are members of Locals 77, Philadelphia; 399, Asbury Park; 303, Lansing.

MEDFORD, MASS. Traveling the New England and college circuit is Bob Bachelder's Orchestra. Featured are: J. Pisani, M. Vara, P. Vignoli, F. Duncan, B. Anthony, A. Libman, C. Cameron, D. Farnam, P. McDevitt, J. Lawlor, B. Mahoney and Barbara Ryan, vocals.

LAPRAIRIE, QUEBEC: Paul Simms and his orchestra are holding forth at the Boulevard Hotel here. Left to right are: Paul Simms, leader and drums; B. Masino, piano; G. Jutras, violin; G. LeBrun, sax; J. Sauve, bass. The boys hail from Local 406, Montreal, Canada.

NEW YORK, N. Y. Featured at most Scandinavian affairs in the East is accordionist Walter Eriksson's Orchestra. S. Tollefsen, T. DiBartolo, R. Wilson, M. Rovica, R. Repkey, T. Eliassen, L. Monteleone, N. Alm, and W. Andre- sen are featured.



DOUBLE REED — DOUBLE TROUBLE

In preparing this article, the author received valuable suggestions from oboists Lois Wann, Alfred Laubin and Jack Linx.

PLASTIC guitars are being turned out in quantities. Aluminum harpsichords are on the market. Flutes come in platinum as well as silver. Batons made of fiberglass are now commercially available. Chemical products so new they scarcely have names go to fashion violin strings, trumpet mutes, banjo plectrums, piano keys. Anything from sand to radio waves (witness the Theremin) is now utilized in making musical instruments. There is one material, however, which has never surrendered to mechanization, which serves the same purpose now as it did at the dawn of history. Those stalks of cane, called reeds, which provided ancient Greece both with a legend* and a musical instrument—remain still today the one possible material for the mouthpieces of oboe, English horn and bassoon, and for parts of the mouthpieces of clarinet and saxophone, serving, in short, all the woodwinds except flute and piccolo which never have used reeds. What is more, the players themselves remain in many cases the actual shapers of these reeds. The orchestral oboist, English horn player or bassoonist makes afresh for each concert this "speaking part" of his instrument.

From the time they sprout on river-banks to the time they vibrate into music at the breath of the woodwind player, reeds require infinite care. The best cane, it has been found, grows in soil which has been provided with special organic substances. The climate has to be not too damp (then the cane is too porous) and not too dry (then the cane is too hard). Such ideal conditions exist in the southern part of France along the seashore of the Mediterranean. In this region most of our reeds are gathered.

Once harvested—three years is considered the proper time for their full growth—the cane stalks are sorted out, the inferior parts going into the making of ladders, fences, fishing rods and other less exacting articles. Bunches of the cane destined for mouthpieces are laid for a year where the sun can reach them but where they are protected from the rain. Then the top of each cane length—this is too small for use—is cut off, and the lower portions given the sun cure for six months longer. Now the cane is cut at every joint into rods from six to ten inches long, these being placed in the sun for three more months.

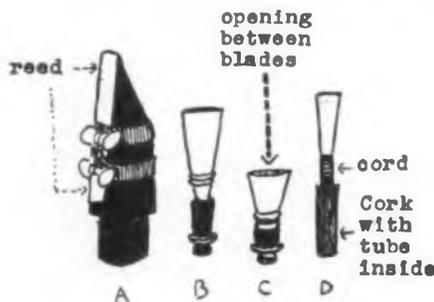
Reeds grow accommodatingly in various sizes, to suit clarinets, oboes, English horns and bassoons. But it is not so much the size as the shaping of the reed which determines its tone. The reed, looking much like a large pencil:



is first gouged out, and slit down lengthwise, to form three slightly curved slips. From here

* The legend has it that the nymph Syrinx, pursued by the god Pan, changed herself just in the nick of time into a bundle of reeds. Little good it did her, though. For Pan, noticing how beautifully the wind sang through the reeds, cut them down to make music for himself. Thus were constructed the first panpipes.

on the treatment depends on which kind of mouthpiece the reed is destined to form. There are two general types. Note in the following:



that the clarinet reed (A) is a single slip of cane held to the mouthpiece proper by metal bands and screws. Note, too, that for at least a portion of its length, it is firmly secured to the slanting bed of the mouthpiece in which the slot is cut. Since the bed has a slight curvature toward the tip and since the under side of the reed is perfectly flat, vibrations are set up as the breath passes along the slot. Saxophonists as well as clarinetists use this single reed mouthpiece.

The bassoon reed (B) and the oboe reed (D), on the other hand, consist of two blades which are bound together at their base but left free at the tips and which vibrate against each other as the player's breath sets them in motion. At "C" the bassoon reed is shown foreshortened to reveal the opening between the two reeds. Woodwind instruments thus fall into two general categories: the single reed—clarinet and saxophone; and the double reed—oboe, English horn, bassoon and bagpipe.

Reeds for clarinets and saxophones are as a rule at least partially shaped when purchased from the dealers. Reeds for the double-reed instruments, being more fragile and more sub-



LOIS WANN

ject to variation, are usually fashioned entirely by the players—that is, at least when these players have reached professional status. For only the ultimate user can ascertain just which reed fits his lips, his embouchure, his personality. And only the player himself has the fortitude to discard (as he must) at least eight out of nine of the reeds he fashions, as being not quite the reed for his purpose.

To such lengths is the matter carried that orchestral players often reserve special reeds for the different compositions and even for separate movements of one composition. William Polisi (bassoonist with the New York Philharmonic-Symphony) carries six to ten reeds with him to every concert, and quickly changes when in any given work a long passage of pianissimo, staccato, or high register is called for. In Beethoven's Fourth he uses one reed for the first three movements, and, for the last (here appears an extended staccato passage) changes to a sharper reed.

All this is not to intimate that the clarinetist does not give due thought to his reeds. Robert McGinnis, first clarinetist of the New York Philharmonic-Symphony, estimates that the average professional clarinetist spends from four to ten hours a week pruning, clipping, shaping and otherwise preparing his reeds for use.

The fact remains, however, that, though tricky, the clarinetist's task is not nearly so complex as that of the double-reed player. Hours a day spent brooding over gadgets; rules formulated regarding the slightest scrape of the knife or twist of the thread; dozens on dozens of tools constructed especially for his purpose—these are the private headache of the double-reed player. Paul de Virgie* explains what a headache in an article, "My Mother Married an Oboe Player" in the *Saturday Evening Post*. "The double-reed player," he writes, "leaves behind him a trail of reeds, screw drivers, corks and pieces of cane . . . and enough wicked little knives to perform all the surgery in the Mayo Clinic . . . One of the best cleaning women we lost swept an array of reeds into a desk drawer. Only by great self-control did father keep from strangling her. In turn, she said he was touched, and pointed out that it is hard to clean a house where every flat-topped piece of furniture is likely to have a glass of water with cane soaking in it. Father soaks many species of cane overnight, and some for a couple of days, before he makes reeds out of them. And there is no way in the world of telling what reed may be the good, the trouble-saving, the blessed one."

To go into the intricate steps taken by oboe players to perfect their reeds would be shamelessly to bare their private lives to public gaze. Let a brief résumé suffice.

The one-third portion of the reed which the oboist obtains from the dealer (that is, if he does not buy the cane whole and split it down himself) is a little less than three inches in length, and is quite brittle. After it has been soaked—the oboist never works with dry cane—the

* Paul ought to know. He is the son of Jean de Virgie, oboist of the Boston Symphony Orchestra. (Continued on next page)



NEW MUSIC STRING QUARTET: (Left to right) Broadus Erle, Matthew Raimondi, Claus Adam, Walter Trampler.

CHAMBER music groups, being more wieldy than either opera or symphony orchestras, lend themselves to interpretations of new works and otherwise allow for innovations to perhaps a greater extent than the larger groups. For a case in point, the New Music String Quartet—Broadus Erle and Matthew Raimondi, violins, Walter Trampler, viola, and Claus Adam, cello—gets itself into schools as a demonstrating unit. In performing before the children, it does not “play down,” does not compromise, but introduces new difficult works, treats the pupils like intelligent beings. Indianapolis, Louisville, Pittsburgh, Baltimore schools have already benefited from these demonstration periods. The latter city this month is enjoying both adult concerts and school concerts presented by the New Music String Quartet.

Another consistently enterprising unit in the presentation of new works is the American University Chamber Music Society, George Steiner, Director. The concert on December 16th (sponsored by Local 161 through a grant from the Music Performance Trust Fund of the Recording Industry) included three local premieres, one of which, “Night Music,” was by the contemporary American composer, Howard Swanson.

Five chamber music concerts are being given at the Pennsylvania Academy of the Fine Arts this season, these also sponsored by the Music Performance Trust Fund of the Recording Industry, in cooperation with Local 77. Stimu-

Chamber Groups As Innovators

lating groupings are the keynote of these evenings: a wind ensemble on October 24th; the Wimar Trio—Leo Luskin (piano), Marian Head (violin), William Saputelli (cello)—on November 21st; duo pianists Berkowitz and Sokoloff on January 30th; Jascha Brodsky (violin) and Vladimir Sokoloff (piano) on February 27th and the Stringart Quartet (Morris Shulik, Irwin Eisenberg, Gabriel Braverman, viola, and Hershel Gorodetzky, cello) on March 27th.

The Chamber Music Society of Baltimore, its purpose to “offer a variety of exciting new and old chamber music works, and to encourage permanent residence of musicians now spending but a short part of the year in our city” will offer a third series of concerts during April and May. Performing units will include a string quartet, a wind ensemble and a chorus.

New York City always comes up with a crop of premieres in the chamber music field. First performance of a Trio for Flute, Violin and Cello by Arnold Franchetti was the feature of a recital by the New York Flute Club on December 21st. Ernest Bloch's third String Quartet was introduced by the Griller Quartet at Town Hall, New York, January 4th. The Albeneri Trio in its New York recital on November 13th presented a local premiere of Martinu's Trio in D minor. The Harpsichord Quartet affords new and most refreshing diet to New York concert goers. At the November concert, Vittorio Rieti's Sonata alla Antica, interweaving wind and strings in a union as intimate as even Bach assayed, provided a note of modernity. The work is dedicated to the moving spirit of the group, harpsichordist Sylvia Marlowe, who cannot be too highly praised for bringing to the light of day such works as these.

The New York Trio, now in the third year of its existence, participated during the last season at the concert of the Society of American



TOLEDO GUILD STRING QUARTET: (Left to right) Earl Hess, Virginia Cramer, Kathleen Weidley, Pauline Little.

Composers, at the Festival of the Violin Teachers Guild and at the Annual Convention of the College Music Association, this besides giving faculty and student concerts at City College and a Town Hall recital—quite a heavy schedule. Included in the current season is a concert at the Library of Congress. Universities are nuclei for chamber work presentations.

Each year since 1947, the Department of University Extension of the University of British Columbia has presented a series of chamber music concerts in Vancouver. The Michigan State College String Quartet (located in East Lansing) is rapidly gaining recognition in that State for recitals of distinction. It has two objectives: to extend the appreciation of great music and to stimulate string interest among young players. Romeo Tata and James Niblock are the violinists, Lyman Bodman the violist and Alexander Schuster the cellist. All are on the faculty of Michigan State.

In its third season, the Library Chamber Music Guild of Toledo, Ohio, gives five free concerts under the joint sponsorship of the Music Performance Trust Fund and the Toledo Public Library. At each concert the Guild String Quartet performs a work in the chamber music idiom by a Toledo area composer.

Double Reed —

(Continued from preceding page)

player folds the reed in on itself, by means of a gadget especially invented for the purpose, so:



and secures it in its folded state by tying a thread around the two halves. Now he puts it into a glass of water to soak. An hour or so later, he takes it out pliant and ready to be tied onto its metal tube and given its preliminary scraping. (Lois Wann says she knows that the reed is ready when it sinks to the bottom of the glass.)

Next, a nylon string, waxed and sturdy, is tied to a chair back, a wall hook or any other stable fixture within easy reach of the hand. The two ends of the reed—properly folded they coincide nicely in length, breadth and curvature—are now slipped down over the mouthpiece tube. (This tube is slightly oval at the mouth and thus fits in the shallow channel between the reeds.) At the point where the tube stops

inside the reed cavity—this should be about five-eighths of an inch from the tip of the tube—the player marks the two reeds with a pencil line.

Now the nylon string, held ever so taut yet at an even tension, is wound, over the portion of the reeds which embraces the tube, from the point three or four turns below the end of the tube, upward to the end of the tube (marked by the pencil). At this point the two sides should lock perfectly. Now the top turn crosses the other turns in a downward stroke, and from there on the cord is wound down to the cork or near it, where the string is secured by two knots made by looping the string over the reed in a backward motion and pulled tightly at the base.

Now if at any portion the cane does not lock evenly, the string must be unwound and the process repeated. If, after it has been wound, the reed leaks air or sets unevenly around the tube, gold-beater's skin (this is adhesive, when moistened, as well as air-tight) may be wrapped around it. Ideally, this skin should never be necessary. However, many an oboist has had reason to bless its availability in emergencies.

After the reed is wound and left to stand for a day to regain its brittleness, the shaping begins. The reed worker now cuts across the looped end, making the one folded reed into two. Next

he inserts between the reeds a metal plaque, to give the reeds a backing and thus facilitate the whittling process. Now, by scraping ever so delicately toward the ends, he forms a tip. In this scraping process he shows himself the true artist, since varying effects may be obtained via different methods. For instance, the knife may scrape from the reed ends (where the loop was severed) down only a fingernail's length; or it may scrape right down to the cork tubing. The short scrape gives more buzz and brilliance; the long scrape gives a more subdued tone, with more depths; and there are any number of gradations between. Cutting a reed transversely across the top tends to make the sound sharper.

When the reed is completed, the slits (at the sides) are all but imperceptible. Still, they are there, and the player blowing down between their tips, vibrates the reeds against each other, producing the characteristic tone—veiled, elusive and slightly exotic—of the double-reed instruments. It is a sound he can be especially proud of, since he has produced it not only out of the fund of his musical knowledge but out of the skill and sensitivity of his hands. A modern Pan, no less, chortling over this musical instrument he has fashioned from the reeds by the river.

—Hope Stoddard.

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HOW TO TRANSPOSE

There are several ways to effect transposition. Last month this column contained a sketchy discussion of the quasi transposition made by changing the tuning slides of the trumpet. This system is now outmoded. I do not recall having played with anyone during the past twenty years—amateur, student, or professional—who had to resort to this device.

Another method of transposing we hope to supersede is the "by ear method." This is what most "commercial players" rely upon. Good instrumentalists who can play by ear—let us say "Stardust" in D-flat—can also play it in any other key almost as readily. However, experience shows that such ear transposition is not quite so reliable when demanded of the *harmony* parts; and even the melody may falter in the more *unusual* keys. It is then apparent that there is a high premium on *familiarity with the tune* (both melody and harmony). Now the limiting factor looms up alarmingly. How can the ear solve the problem of transposing *unfamiliar music*—new arrangements, new publications? It is (biologically) impossible to read *at sight* by (or with) the ear. This gives the conclusion that if transposition is to be reliable under *any and all* conditions it must be done not by tuning slide or by ear, but by the *eye and mind*.

There are two *reading systems* used by orchestral trumpeters to transpose into the many keys required by their parts. One is called "by interval" and the other "by clef." It is difficult to find players who are equally familiar with *both* processes, so that their opinions give a completely objective, unbiased comparison between the two methods. The following is a synthesis of the opinions of several symphony brass men and should be of interest to players of all types of work.

TRANSPPOSITION BY INTERVAL

Advantages—1. Anyone can teach it; anyone can learn it; skill can be quickly and easily acquired; little new knowledge is required; it can be put to immediate, though perhaps limited, use. The reason this system is used by a majority of players is undoubtedly found in the above advantages.

Disadvantages—People who know both systems think intervals tend to get clumsy and result in an obstacle to *speed* of reading. Chiefly for this reason they come to prefer the "movable clef." The logic behind this is not too daring. The interval relationship in transposition is up and down (vertical), whereas music must be read and played ever *forward* (horizontal). Hence such thinking in two opposite directions at once is too much like "patting your head and rubbing your stomach" to be exactly comfortable.

THE CLEF SYSTEM

Disadvantages—1. The system is more complex, thus takes longer to learn; involves learning "new clefs" and new note associations; can hardly be put to any use until it is thoroughly mastered.

Advantages—Once learned, this is the fastest way; it gives excellent results in sight reading. For the progressive musician it promises the facility necessary for fluent arranging, score reading, and conducting.

This is the time to evaluate the subtle difference between transposing by reading vs. by ear. The same amount of effort devoted to becoming familiar with a *system*, rather than just the tunes, will give in the same amount of time results of far greater possibilities.

It definitely takes courage to shift to clefs after once starting on intervals. At some future date when music education in this country develops a majority of musicians familiar with the clefs so that they in turn can train students *in their youth* in this method—as is done in

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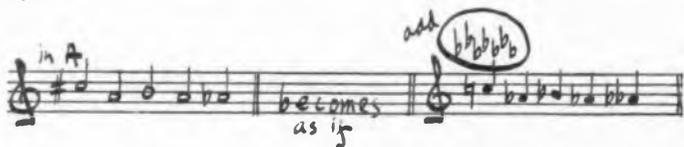
Europe—only then will the advantages of the movable clef system be enjoyed by the majority of players.

For those with a special interest in this subject, more detailed information may best be gleaned from textbooks. The remaining portion of this article will outline a method of transposing which uses part interval and part clef methods. It is intended for use with the B-flat trumpet.

WHERE TO START

An excellent starting point for learning trumpet transposition is to master reading down a half-step and reading up a whole step. In the orchestra this accommodates the parts for "Trumpet in A" and "Trumpet in C" respectively. These two transpositions account for the highest percentage of "non B-flat parts" and also contain most of the passages that present the greatest reading problem. They also have the greatest value to other types of work. The half-step down is a common adjustment granted when accompanying singers; also, the theatre orchestrations of the 1920's that make up a good share of the music in the library of many jobbing contractors. In these perhaps over fifty per cent of the trumpet parts are "in A." Reading up a whole step allows the trumpet to play from any music written in "concert key"—from piano parts, from violin or oboe music. This is a common and frequent demand in the jobbing field.

There are at least three ways one can learn to read down a half-step (trumpet in A). One is simply to add a flat to every note. Accidentals are handled by remembering the rule: a sharp becomes a natural, a natural becomes a flat, a flat becomes a double-flat. This is a way of thinking of adding seven flats to the key signature. Take music in the key of C for example. By reading it as if it were in C-flat, no interval need be imagined. The minor second lower necessary to transfer the music to the key of B-natural is eliminated.



"Trumpet in C" can be readily learned by interval (as perhaps most of you have already done), that is, by visualizing "double stops" as indicated below. For the uninitiated it should be explained that the lower note is the one written, the upper the one *imagined*—and played. It is also necessary visually to superimpose onto the part the key signature of a tone higher—which is two more sharps or two fewer flats. Practice transfers the entire attention to the upper note until the lower's influence is only a reference.



IN F AND IN E

These two transpositions are as conveniently related in study as in scale position. They are frequently called for in the orchestral literature written from forty to one hundred years ago. "In F" is not extremely difficult. The interval of a fifth (up two lines) is easy on the eyes, and the added one sharp to the key signature is a no greater mental challenge.



Now, by combining two already known transpositions, F and A, you can read "in E." In other words play F trumpet "in A" (down a half-step) and it is not necessary to learn a new interval for transposing "Trumpet in E."

We here register a rigorous protest against the abominable student practice of writing in the parts the *imagined* upper notes in the above example. The insult to one's own intelligence, the utter disregard of the next player to read the part, the flagrant discourtesy to the librarian who must erase—all such sophomoric indolence has no justification whatsoever.

IN D AND E-FLAT

Familiarity with "Trumpet in D and E-flat" can be quickly acquired, and without recourse to the intervals of a third and a fourth higher. D trumpet is commonly used in the works of the classical composers. Al-

(Continued on page twenty-eight)

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Musicians in the News

CLASSICAL MUSIC IN KOREA



Bringing classic and semi-classic music to U.N. troops in Korea are violinist Kenneth Gordon, Rego Park, New York; pianist Seymour Bernstein, Newark, New Jersey, and vocalist Walt Thompson, Des Moines, Iowa. Members of the Eighth Army's Special Services, these artists have given more than seventy concerts from Koje-do to the front lines. Warm receptions on the part of the soldiers proved that they enjoyed this type of music.

HENRY KALIS



Henry Kalis of Boston has been associated with several radio shows as music director and, with his orchestra, has appeared at many of the famous night spots in New England. His orchestra has also furnished the music for several of the big name shows at the Metropolitan Theatre in Boston, the most recent having been the Dean Martin-Jerry Lewis and Johnny Ray shows.

RICHARD ELLSASSER

Concert organist Richard Ellsasser recently performed at the Mexico Cathedral in the first major concert given there since it was built in 1523. Some 4,000 music lovers turned out for the event. The program, played in honor of His Excellency Luis Martinez, Archbishop of Mexico, included Ellsasser's own Concert Study in D Minor, which contains some 3,000 pedal notes to be played in approximately three minutes.

Mr. Ellsasser also recently directed the Sixth Bach Festival of the Wilshire Methodist Church of Los Angeles, a continuation of the five

series in which he played the complete Bach organ works from memory.

BUDDY LAINE

Maestro Buddy Laine, who sold an air-conditioned home in Pittsburgh to take up life in a trailer in order to keep his family with him while traveling, is the leader of one of the latest dance band successes in the East, his own "Whispering Music of Tomorrow."

Laine has never played in any band other than his own. He began traveling throughout the country for several years with his group, but it wasn't until he met Sammy Kaye that things began to look up for him. Kaye heard the band and was so impressed with its possibilities that he offered to help Laine both technically and business-wise, and under Kaye's expert tutelage, the band soon gained a good deal of recognition from the public.

SYLVIA SIMONIS

The only girl concertinist belonging to Local 10, Chicago, is Sylvia Simonis, who has been entertaining professionally since 1943, featuring in her repertoire, along with the modern numbers, a good many folk and Gypsy tunes. She has, during her musical career, traveled with Allen Reed's All Girl Band as a bass viol player, and also entertained with the Hawaiian Serenaders on the same instrument.

Now appearing exclusively as a concertinist, Sylvia has been featured at several Midwest night spots, and recently completed an engagement at the Breezy Point in Escanaba, Michigan. In September, she opened at Pike's Bar in Iron River, Michigan.

On occasion, Sylvia is accompanied by one or both of her brothers, Joe and Bill Simonis of Local 213, Stevens Point, Wisconsin. Joe plays bass and Bill doubles on drums and sax.



INTERNATIONAL MUSICIAN

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

NOTHING NEW UNDER THE SUN

If the red hot jazz-man of today looks down on grampaw as being an old sobersides when on a job, let him gaze upon the reproduction below, showing how the old boy really did it when he had it. This little ad for Music of the Times appeared on one of the back pages of *The Drummers' and Fifers' Guide*, by the above mentioned Bruce and Emmett, just ninety years ago!

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COMPLAINT DEPARTMENT

Comes now a question from a hoping-to-be contestant in individual rudimental drumming, who doesn't like *stick beats*, wherein the soloist occasionally lifts his sticks to eye level and whangs them together once or twice, for effect. "These things seem to be too modern for rudimental soloing," he complains. "They are not rudimental and it takes no particular skill to play them."

As a matter of fact, *Contestant*, stick beats really *are* rudimental, consisting of *single strokes*, struck on sticks instead of drumhead. They are well thought of among the rudimental fraternity and by many other musicians as well, because, for one thing, their brilliance adds a high light that does more than a little to relieve the monotony of all the beats upon the drumhead.

They are by no means a modern invention. Look back and you will find them in *The Prussian*, a number from the U. S. Army Camp Duty, appearing in the drum and fife method of drummer Bruce and fifer Emmett, issued in 1862. They also appear in this method in some of the fife and drum marching quicksteps, including that immortal Southern tune *Dixie* which, by the way (and this may interest you), was written by this same Emmett (Daniel D.).

John Philip Sousa gave his approval to stick beats by writing them into the eight-measure drum solo of his famous march *Semper Fidelis*, composed for the U. S. Marine Corps, of which at one time he was conductor. One of his former drummers, John J. Heney, in a book entitled *The Correct Way to Drum*, leans upon a self-appointed critic who would ignore Sousa's stick beats because they might not be heard in orchestra or band, when he states: "... Yet these eight measures are in every sense a solo through which the rest of the ensemble is silent. Certainly Mr. Sousa must have known what he wanted when he wrote the solo; the sharp and brilliant sound produced by striking together the shoulders of the sticks gives an effect which is unobtainable in any other way."

So much for the defense of stick beats. Whether you like them or not, they have been with us for many years and are destined to kick

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around for many more. And here, my friend, is where you are apt to get into trouble if you choose to ignore them in a standard solo, for it is customary for judges to call for copies of the solos a contestant intends to play. If a solo of yours calls for stick beats; if the old judge sees them in the part; if he doesn't hear them played—well, you are apt to be disappointed in your score, and you can't blame him. He simply called the play as he saw it, or rather, as he read it.

MORE FOR THE MALLETS

The following exercises* will be found to furnish good warm-up material for the mallet player's daily practice period, of course *after* due attention to his scales. They may first be played in the notated key, thereafter in various keys, both major and minor. Exercise No. 3, played in double octaves is guaranteed to give the eager beaver a real workout:

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CHATTER

Fred Hinger, tympanist with the Philadelphia Orchestra, visited the Stone Studio recently to extend the glad hand and to talk shop. I see him every so often and his visits are always a pleasure.

Touching on the "whys" and "wherefores" of snare drumstick hand-holds, Fred opined that regardless of eventual holds, a beginner should first be taught to hold his sticks in a tighter-than-normal grip, with the proper fingers curling closely around—this to train wrist muscles to function independently, without the aid of fingers. Later, with hand-holds normally relaxed, fingers may play their respective parts in supplementing the action of the wrists.

This didn't hurt my feelings in the least, for it is exactly my own opinion. In every-day playing, fingers are supposed to *supplement* wrist action, not to *replace* it. To be sure, in the "finger bounce," a style which I like immensely, finger action does actually replace wrist action, but this style is an exception, limited in range and occupying a comparatively small place in what we are fond of calling the great art of drumming. The co-ordination of *all* the playing muscles—wrists, fingers and, often, arms—is unquestionably the ideal way of getting all there is out of a snare drum. Best way of developing co-ordination appears to be through the training of the individual elements first. Hence the preliminary tight handholds to develop wrist action alone, with individual training of fingers and arms coming later.

I read in *Overture*, that snappy official journal of Local 47, Los Angeles, that a new U. S. Air Force Band Unit has been formed there, consisting exclusively of Local 47 men. This local is, and for a long time has been, sparked by a group of go-getters who do big things in a big way. If we had more birds of this type in professional music today we would have more professional music.

Emil Hansen, another tympanist, this one from the Seattle Symphony, writes: "My compliments to Malcolm Holmes for his very humorous *Concertino for Harmonic Pedal Tympani*, reproduced recently in your column. It is now on my studio wall and I laugh every time I look at it. Perhaps in some way I can use it as a warning to some of these ambitious youngsters who expect to be a drummer in three easy lessons."

I, too, appreciate the humor expressed in *Concertino*, sez GLS, and it gives evidence that even the best of us can descend, at times, to the humorous outlook—an outlook that has saved many a musician from discouragement when things weren't going too well.

(Continued on page twenty-eight)

BILL CLARK Chooses *Leedy & Ludwig*

Bill Clark, great new drummer with the *George Shearing Quintet*, recently purchased a new set of Leedy & Ludwig drums. Bill's remarkably steady beat and exciting style have won much applause from audiences during the Quintet's recent coast-to-coast tour.



Right: Bill Clark at his new set of Leedy & Ludwig "BROADWAY" drums (14" x 24" bass drum, 5 1/2" x 14" snare drum and 16" x 16" tom-tom) See your dealer for demonstration of this popular drum outfit, or write for latest catalog. LEEDY & LUDWIG, Division of C. G. Conn Ltd., Elkhart, Indiana. Address Dept. 105.



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LIST OF CONTEMPORARY STRING MUSIC, 1952. Prepared by the Contemporary String Music Committee of the American String Teachers Association Commission on Publications. Paul Rolland, Chairman, Samuel Applebaum, Ottakar Cadek, Louis Krasner, Louis A. Potter, Bela Urban, Elizabeth Walker.

The American String Teachers Association has performed a notable service by gathering the most comprehensive list of contemporary string music yet to be presented in one volume. Each listed composition is accompanied by information as to publisher, price and grading as to technical difficulty. This book should prove invaluable to teachers and performers looking for new material.

In view of the fact that the editors promise supplements with new material, this book will probably remain the authoritative index in this important field for some time to come.

Several aspects of the book could be improved in future editions.

At present the comments which accompany some of the listed works are strangely varied. Some praise the music; some criticize it; and others merely give some information as to its musical form, general character or technical problems. While this is no doubt helpful, and even lends an air of informality to the book, it is not a scientific procedure in a book which aims at objectivity. Some new method of commentary should be found.

As in all large undertakings of this kind, there are several notable omissions—omissions which might have been avoided, had the editors referred to publishers' catalogues instead of depending entirely on their own "familiarity" with the music.

For example, while works of Hindemith, Achron and Milhaud are listed, their best works for the violin, in my opinion (*Concerto*, opus 36 No. 3; *Stempnyu Suite* and *Le Boeuf Sur le Toit*) are not listed. Also notably absent are Chavez, Fitelberg, Krenek, Satie, Schnabel, Toch and Wellesz.

I found a somewhat erratic prose style disturbing—also the use of such doubtful terms as "homophon" and "contrapunctual."

However these matters are outweighed by the generally thorough coverage.

GEMINIANI'S "THE ART OF VIOLIN PLAYING"

Two hundred and one years ago Francesco Geminiani published his *Art of Violin Playing*, a work which ranked with Leopold Mozart's *Essay* as the leading instructor of its time. Because of the awakening interest in the details of performance of eighteenth-century music this important work, long unavailable, has been reprinted in facsimile by the Oxford University Press, to whom we are also indebted for the Mozart translation.

David Boyden of the University of California has written a scholarly introduction which contains not only the customary discussion of the relation of this book to other books of its period; but, what is less usual, the relation of this book to violin playing of today. He stresses the fact that this book "will remain primarily a work of archeological interest unless it is studied and practiced by violinists who have taken the trouble to secure instruments and bows reconstructed according to conditions prevailing in the mid-eighteenth century."

This conclusion of Mr. Boyden's, I am proud to say, is based chiefly on his observations of my experiments with the early violin. We are still a long way from understanding all the details of early violin playing, but we have also traveled a long way toward this understanding in recent years. Musicologists who in the past have been accused of a

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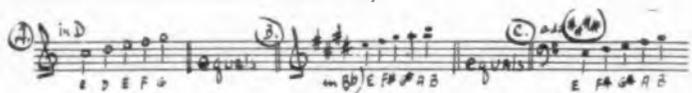
too theoretical approach to the subject are now taking the lead in the practical side as well, which is all to the good.

I cannot urge too strongly upon the readers of this column to study this book. It will help open the way to a more authentic performance of the most important violin music. The eighteenth century was the violin century, just as the nineteenth was the piano century. In the eighteenth century the list of the great violinists was practically identical with that of the great composers. As inheritors of that instrument we are also custodians of the literature of its golden age. It is a curious fact but in spite of the neglect we bestow on this music it has nevertheless maintained its exalted position, if only in theory. The names of Corelli, Handel, Vivaldi and the rest are treated with great respect, but real understanding must wait until we revive books such as Geminiani's.

Trumpet Talk

(Continued from page twenty-three)

though it can be read by interval, it can also be read by clef. Almost all trumpeters are familiar with the bass clef from piano, vocal, or arranging studies. Hence this should come easily:



The adjustment necessary for thinking and playing examples B and C the same way (when they are actually in notation two octaves apart) comes without herculean struggle. Note here the advantage of the clef. The *position* of the note played does not move (compare A and C). Only the clef sign moves. This gives the notes new names, but not a new location. Hence the "double stops" are eliminated.

E-flat transposition can now be made by simply combining D and C transposition—reading bass clef "in C" (up a whole step). This eliminates using the interval of a fourth for "Trumpet in E-flat."

BENEFITS

The above outline gives (1.) a logical approach to a method for learning six basic transpositions—C, A, F, E, D, and E-flat—in an order approximating their utility value; (2.) a method containing many advantages from a combination of interval, clef, and changed key signature systems in a manner designed to facilitate both speed of learning and speed of application to both legitimate and commercial work.

After going this far, trumpeters will undoubtedly feel both the stimulus of learning and the prod of professional necessity to learn the remaining transpositions not mentioned herein. They will come to enjoy the fact that in transposition, even old and familiar exercises become new and fresh and challenging. And, just as in baseball where the hitters learn that limbering up by waving several bats around, makes the final swing with one bat feel light and easy, so will the trumpeter find that the quickening of the mental processes gained from transposition gives a new ease to reading the usual B-flat parts.

Technique of Percussion

(Continued from page twenty-six)

About the three-lesson proposition, can you blame these kids when they read the glowing "ads" telling them they can learn to play the piano *in ten minutes*? However, you and I know that such things can't be done and, going back to skin thumping, I believe the best service an instructor can render a young pupil who really aspires to make the grade is to teach him in what he knows to be the right way or, for the good of all concerned, to let him go.

ALTOONA LOCAL FESTIVITIES

On December 2, members of Local 564, Altoona, Pennsylvania, and their wives attended their second annual banquet and dance.

Music for the occasion was supplied by the Helen Booth Orchestra of State College, Pennsylvania, and an evening of fun and relaxation was enjoyed by all.

The dance and banquet committee included Roe Eckroth, Joe Knepper, Joe Moffa, Cody Nedimeyer, and Dick Lantzer.

INTERNATIONAL MUSICIAN

LOCAL HIGHLIGHTS

LOCAL 39 CELEBRATES



To celebrate the fiftieth anniversary of the granting of their charter, Local 39 of Marinette, Wisconsin, and Menominee, Michigan, held a banquet and dance for members and their wives. Among the guests attending the celebration at the Silver Dome in Marinette, were (left to right, first row): Edward Kloida, secretary; Mrs. Kloida; Herbert Lindbom, vice-president; Mrs. Lindbom; Mrs. DeGayner; Roy DeGayner, president; Mrs. Price; Robert Price, city manager of Marinette; Mrs. Kehoe; Mayor James Kehoe of Menominee, Michigan. In the second row (left to right) are: Frank Renard, secretary; Clarence Edges, president of Local 205 in Green Bay, Wisconsin; Frank Vandenberg, a member of Local 205 and a charter member of Local 39; Charles A. Bergfors, who was the first elected president of Local 39; Edna Murray; Harry R. Gray, treasurer, and John Bergfors.

OLD-TIMERS STILL GOING STRONG

Howard Rowell, seventy, and John Adams, eighty-three, both of Haverhill, Massachusetts, are showing the folks in their community that they can still keep up with the youngsters!

John Adams has been a Bandmaster for sixty years, and has headed the Haverhill Community Band Concerts for a five year period. He served as President of Haverhill's Local 302, and was delegate to the National Conventions in New Haven, Chicago, St. Louis, Pittsburgh, and Colorado Springs.

Mr. Rowell toured the country with Sousa's Band, the Buffalo Bill Show, and the Aleppo Temple Band. He is a member of the Bektash Temple Bandoliers' 39th Army Band in Manchester, New Hampshire, and conducts the Haverhill Masonic Band. Organizer of the Bradford Community Band, Howard Rowell has been conducting that aggregation for the past ten years.



Howard Rowell



John Adams

A FIDDLE IN FLIGHT

If you can't get a plane reservation these days, chances are a bass fiddle got there before you. Recently a young Texas oil man hired three members of Local 147, Dallas, Texas, to play a party in Midland.

JANUARY, 1953

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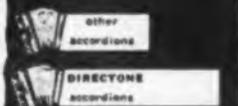
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He reserved flight tickets for the musicians and himself, but realized that the bass fiddle belonging to one of the men had no place to sit—so he bought a ticket for it.

It was all very logical until word was sent ahead by the airline to the effect that it was the first time in its history a seat had been reserved for a musical instrument.

The party was met by a curious press at each stopover. Most put out, however, was the fiddle, who was reduced to returning a "Don't look at me that way, I paid for this seat" glance, while it covered its fingerboard self-consciously.

9 OUT OF 10 FIDDLERS PREFER CHEWING TOBACCO

Prof. H. E. K. Erb, one of Pottstown, Pennsylvania's most colorful figures, told dinner guests at Local 211's recent 50th anniversary celebration of the time he was performing the Wieniawski violin concerto and the fingerboard fell to the floor of the stage. Luckily, the professor had a chew of tobacco in his mouth. He picked up the fingerboard, moistened it liberally with tobacco juice, and put it back on the fiddle. What's more, it stayed put.

OLD-TIMERS WITH SAULT STE. MARIE BAND



The Sault Ste. Marie Concert Band playing for a parade. City officials honored four senior musicians of the band for their forty-one years of membership and continuous service. The "old-timers" are George Richardson, Frank Oster, Ralph Baccari, and Thomas Hanson. Organized in 1911, and supported by the city, the band gives weekly concerts during the summer. All members belong to Local 593 in Sault Ste. Marie, Michigan.

News Nuggets

SNUB MOSELY

With I Corps in Korea: USO Camp Shows "Dixie Jamboree" brought a taste of the music that made the Southland, and particularly New Orleans, famous a few years ago, when they entertained the soldiers of I Corps units in the Bayonet Bowl near I Corps headquarters.

Snub Mosely, the composer of such musical hits as "Pretty Eyed Baby," and his band of eight proponents of that musical style known as "Dixie," kept the crowd crying for more of their original arrangements of favorite numbers.

Alberta Hunter, billed as a Serenade in Blues, lived up to her billing by giving out with such numbers as "Basin Street Blues," "My Blue Heaven," and an all-time favorite, "Someday Sweetheart."

The Dixie Jamboree group began their tour of the "Kimchi Circuit" in October, following a USO tour of European and Alaskan bases.

RAYMOND SMITH

Raymond Smith, blind pianist, has arrived home in Wichita with his new eyes . . . a German Shepherd dog named "Roxy"!

Thanks to a "Rally for Raymond" arranged through Local 297, Wichita, and staged at the Mambo Club, a total of \$950 was raised for Smith's

training course and new canine companion.

To assure the affair's success, local and traveling musicians, newspapers, neighborhood stores, printers, and various entertainers in the area all donated their energies, facilities, and talents.

Ray Smith has played piano for the Bud Calvert Trio since 1948, and has been a member of Local 34 in Kansas City, Missouri, for the past thirteen years.

(P.S.—"Roxy" is now getting used to night club life!)



Raymond Smith

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INTERNATIONAL MUSICIAN

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 December Issue)

The report mentions the passing to the Great Beyond of Chauncey A. Weaver, of Des Moines, Iowa, and Frank Carothers, of Los Angeles, who had over a period of many years rendered valuable service to the Federation. They should not soon be forgotten.

Finally we learn that as of March 31, 1951, there were 701 Locals in good standing, during the year; four charters were issued, one was restored and four were cancelled. This gives us, as of March 31, 1952, a total of 702 Locals in good standing in the Federation.

Your Committee believes this report of Secretary Cluesmann is a good report. It has the virtue of brevity, it tells our members things they ought to know. Secretary Cluesmann's office has had a very busy year but his report is a report of under-statement, not over-statement. When you have a few spare moments we urge you to read this report, if you have not already done so. All credit to Secretary Cluesmann for a good job, well done.

AL GREENBAUM, Chairman,
JOE C. STONE.

RODNEY McWILLIAM,
WM. J. DART.

ROCCO D. LOGOZZO,

JOHN H. McCLURE,

GEORGE BECKER,

CARL DISPENZA.

GORDON DELAMONT,

VIRGIL PHILLIPS,

J. MARTIN EMERSON,

MRS. CRYSTAL O. PRINTY,

CHARLES HARTMANN,

OSCAR J. WALLEN.

ADOLPH F. COIMBRA,

JOSEPH CARRAFIELLO,

FRANK MANNING,

JOHN W. GRIFFIN,

ALFRED J. ROSE,

LOUIS F. HORNER,

JOHN M. FRANK,

EDWARD J. WHARTON.

The report of the Committee is adopted.

Vice-President Bagley in the chair.

The Committee on International Musician reports through Chairman Vargas.

To the Officers and Delegates of the American Federation of Musicians, assembled in its Fifty-fifth Convention in Santa Barbara, California:

Your Committee on International Musician having considered the report of 1951-52, concerning the operation and publication of our monthly magazine, note that the recommendations made by the International Musician Committee of last year have been complied with as much as possible.

We note that the printing operations show a loss and reasons given by your Editor is that the magazine is furnished less than cost for the

membership. However, your Committee must report to you, that further increase of cost of publication and distribution of the magazine is anticipated. With this in mind, it is only proper for your Committee to inform you, that an increase in the subscription rates must be anticipated.

Your Editor states that the loss this year is not serious. However, your Committee feels consideration should be given in not allowing the deficit to get too great.

Your Committee discussed the possibility of a wider scope of advertisers in our magazine. However, your Committee is in favor of the continuance of the present policy of acceptance of advertisers at this time. We would also suggest the matters of public relations that can be done through the columns of the International Musician, with the cooperation of our public relations department, should be done as much as possible. Many locals are asked for literature pertaining to the Federation and the problems of the musicians by teachers and pupils in our schools.

As limited copies of public relation material are available in some cases and when needed immediately, can not be obtained, thereby losing an opportunity to do good public relations, your Committee felt that publication of such articles in the International Musician would be of great help. It was also pointed out that our membership could do a better job of public relations if they, the members, could get firsthand the correct way to handle public relations.

We also urge locals to subscribe for additional copies of the International Musician and distribute them to libraries and other institutions in their jurisdiction that are interested in music and musicians.

For those who knew Chauncey A. Weaver and read his "Over Federation Field" will linger the memory of his fine contributions to the Federation and the International Musician.

In conclusion your Committee greatly appreciates the work of Editor Secretary Leo Cluesmann, the Managing Editor, S. Stephenson Smith, the Associate Editor, Miss Hope Stoddard and their staff in keeping the International Musician an exceptional publication.

GAY G. VARGAS, Chairman,

JOHN E. CURRY,

CARL F. SHIELDS,

MARSHALL ROTELLA,

CHESTER S. YOUNG,

BRAD F. SHEPHARD,

VICTOR SWANSON,

JOSEPH H. KITCHIN,

JACK STIERWALT,

DONALD T. TEPPER,

GEORGE W. PRITCHARD,

MRS. FLORENCE TIBBALS,

FLOYD A. CRABTREE,

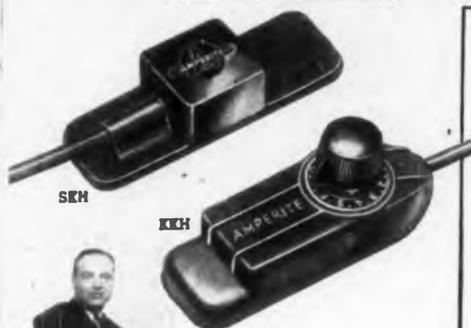
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ALEC DEMCIE,
JAMES S. DODDS, JR.,
ERNIE LEWIS,
WILLIAM BOSTON,
THOMAS R. MCCARTHY.

The report of the Committee is adopted.

The Committee on Location reports through Chairman Cohan. To the Officers and Delegates of the Fifty-fifth Annual Convention of the American Federation of Musicians.

The Location Committee received two bids for the 1953 Convention: One from Local 721, Tampa, Fla. and one from Local 119, Quebec, P. Q., Canada. After considerable discussion, and getting the details necessary to the needs of our Convention, the Committee voted unanimously that the 1953 Convention be held in Quebec. This being the second Convention, in the history of the American Federation of Musicians, to be held in Canada.

LEWIS W. COHAN, Chairman,
A. B. CINTURA,
MIKE PESHEK, JR.,
PAUL HUFFER,
F. A. LYNCH,
HAZEL F. HASS,
HENRY H. JOSEPH,
CHARLES S. KELLER, JR.,
MYRON C. NEISER,
GEORGE L. SMITH,
EARL W. LORENZ,
CHARLES W. HUNT,
DAVID WINSTEIN,
LOU HAHN,
ANTON FASSERO,
R. F. FRISH,
JAMES E. JENKINS,
GEORGE T. DAVIS,
EDDIE VRAZEL,
F. R. MUHLEMANN,
VERNE ADAMS,
HERBERT McPHERSON,
W. T. CREWS.

The report of the Committee is adopted.

Delegate McWilliams, Local 12, extends an open invitation to the delegates to hold a future Convention in Sacramento, Calif. He extols the virtues of Sacramento and is sure that the Delegates would be pleased to visit that city.

The following communication is read and ordered spread on the minutes:

BROCKTON FEDERATION OF
MUSICIANS, LOCAL 133
American Federation of Musicians
Brockton 35, Mass.

Headquarters: 40 Centre Street
June 4, 1952

Mr. Leo Cluesmann
Secretary, A. F. of M.
220 Mount Pleasant Avenue
Newark 4, New Jersey

Dear Sir and Brother:

Because of urgent business locally, it will not be possible for me to attend the International Convention at Santa Barbara.

I extend my most sincere fraternal greetings to you and all officers and delegates of the Federation, and wish for you all a most constructive and harmonious convention.

I am sure we will all agree that one of the highlights of the Con-

vention is President Jimmy's opening address, and would suggest that our Public Relations Department have it recorded and the transcription be made available to Locals for the enlightenment of our members at future meetings.

Fraternally yours,
A. LEON CURTIS,
Secretary-Treasurer.

ANNOUNCEMENTS

President Petrillo in the chair.

Delegate Repp offers the following resolution:

RESOLUTION A.

BE IT RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to act upon, dispose of and settle any and all matters or things before this Convention, which for any reason are not acted upon, disposed of or settled at the time the Convention finally adjourns, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized and fully empowered to review all laws, amendments and changes to laws passed by this Convention, and to correlate and correct any errors or inconsistencies that may be in the same, and

BE IT FURTHER RESOLVED, That each and every controversy or thing now existent or which may arise in the future touching or concerning the interests and affairs of the Federation, and all matters and things pertaining thereto, be, and the same are hereby referred to the International Executive Board, with full power and authority to act as may be in the discretion of the said Board be decided, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby authorized to meet, confer and agree with employers as to the conditions and wages to govern members of this Federation for the ensuing year, with full power and authority to modify or change existing rules or laws as may, in the discretion of said Board, be considered for the best interests of this Federation and its members, and

BE IT FURTHER RESOLVED, That the International Executive Board be, and is hereby given full power and authority to promulgate, revise, change and/or readjust all prices for traveling musicians and all other prices in such manner and to such extent as in the opinion of the Board may be for the best interests of the Federation and the members thereof.

The resolution is adopted.

Delegate Fortin, Local 119, addresses the Convention and expresses his thanks to the Convention for having chosen Quebec, P. Q., Canada, as the next meeting place, and assures everyone of a royal welcome in 1953.

President Petrillo addresses the Convention and thanks the Delegates for their constructive efforts during the week. He then declares the Convention adjourned sine die at 3:45 P. M.

INTERNATIONAL MUSICIAN

Where They Are Playing

(Continued from page eleven)

TV hookup when he played for Governor Stevenson on election night. (He was duly complimented by Democratic Headquarters for his selection of songs.)

Vaughn Monroe doing single appearances in the Midwest during the month of January.

CHICAGO. On January 6th, Russ Bethie and his Local 10 band started their third consecutive year at Chicago's Paradise Ballroom. Also featured at the Paradise along with the band is organist Don Kingston . . . Jerry Pifer and his orchestra had their engagement at Madusa Dancehall extended for two months.

Buddy De Franco and Dave Brubeck will share honors at the Blue Note from January 2nd to 15th. On January 16th the orchestras part ways when Brubeck takes his band to New York City and into Birdland until February 3rd. The De Franco organization goes to the Times Square Supper Club in Rochester, N. Y., on the 17th for nine days . . . George Shearing is next in line at the Blue Note, scheduled for an appearance here from January 16th to 29th.

Johnny Lane and his Dixieland orchestra now at the Famous Tap after thirty-two months at the 1111 Club in Chicago. Featured in the band are Floyd O'Brian, trombonist; Dean Whittaker, trumpeter; Harold Benson, pianist, and Joe Pfeifer, drummer . . . Duke Ellington on one-niters in the Midwest before playing the Regal Theater from January 9th to 15th . . . Betty McGuire and her Belle-Tones featured at the Old Heidelberg January 6th to 24th.

WEST. Bob Cawley and his trio now in their second year at the swank Town House in Tulsa, Oklahoma. Besides club dates, Bob and his trio are also in their second year of "The Bob Cawley Show" over KOTV . . . George Kirby plays the El Cortez Hotel in Las Vegas, Nev., January 15th to 28th.

The Startones signed a long-term contract at the Wheel Club in Oceanside, Calif. . . . On January 10th Jack Ross starts his eighth year at the Cirque Room of the Fairmont Hotel in San Francisco . . . Charles Brown one-niting in California . . . The

Blazes at the Creple Palace in San Diego, Calif., until January 7th before doing one-niters on the Coast.

CANADA. The Nectarnes featured at the Prince George Hotel in Toronto on January 26th for four weeks with options . . . Muggsy Spanier plays the Colonial Tavern in Toronto from January 12th to 24th.

ALL OVER. Vi Burnside's tour of the West Indies has been extended.

George Mamoliti currently playing the Club 86 in Geneva, N. Y., where he's been for the past eighteen months. He also teaches piano and all string instruments in nearby Auburn. Under the pen-name of Freddy George he is scoring a success with his latest song, *No Deposit, No Return.*

January marked the tenth consecutive month of Monday night performances by the Local Yokels at the Arcadia Ballroom in New York City. The band, which helped introduce square dancing to Broadway, includes George Krassner on fiddle, Paul Post on piano, Karl Hekler on accordion, and Dave Duxin on drums.

Milt Jackson opened on January 1st at the Club Downbeat in New York City for a two-week engagement. The group consists of Kenny Clark on drums, Percy Heath on bass, John Lewis on piano, and Milt Jackson on vibes.

Tommy Reed and his orchestra opened on New Year's Eve at the Jung Hotel in New Orleans, La. They'll be there through January 28th . . . Ralph Marterie plays the Casa Loma in St. Louis, Mo., for six days starting January 13th . . . Henry "Red" Allen closes at the Savoy Cafe in Boston early in January.

Jimmy Bowman into the Glass Bar in Fort Madison, Iowa, on January 5th for two weeks with options . . . Tiny Davis winds up a three-week run at the Crown Propeller Lounge in Chicago on January 8th.

Daryl Harpa booked at Potter's Supper Club in California for four weeks with options as of January 2nd . . . Fats Pichon closed at the Victorian Club in St. Louis on January 4th and opened at the Keyboard Lounge in Detroit, Mich., on January 6th for two weeks with options.

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Award Recital

LAST spring, Los Angeles Evenings on the Roof, dedicated to rare music, old and new, offered a challenge to young professional singers in the shape of an award in lieder singing and accompanying. Competitors were asked to present a repertory of twenty art songs. Fifty-nine appeared for the auditions. At the finals, there were seven women singing and one man. On the first of December, the two winning singers and accompanists were presented in recital.

Marjorie Low, winner of the women's award, has a light soprano voice not yet developed to its full color and power. But there were moments when she showed what a beautiful vehicle it will become. She has great musical sensitivity and was able to offer plenty of interpretive variety in such taxing songs as Wolf's Mignon, two *Proses Lyriques* by Debussy, and

Speaking of Music

(Continued from page thirteen)



Charles Ives' *General William Booth Enters Heaven*.

Marvin Hayes, basso, is gifted by nature with all the attributes which go to make a great singer, including industry and humility. He has already acquired a very considerable vocal technique. His two songs by Purcell, "I'll Sail Upon the Dog Star" and "The Conjuror's Song," were superbly done. So were a group of five songs by Schubert and the three West Coast Indian songs.

Wallace Berry and James Low played as good accompaniments as we have heard on the concert stage in many a year. —P. A.

Youth is Served

WHAT happened at the Maplewood (New Jersey) High School December 6th is representative—and from reports coming into

(Continued on next page)

Symphony and Opera

(Continued from page ten)

to David Austin, American Conservatory, 25 E. Jackson Blvd., Chicago 4, Illinois . . . A \$1,000 prize for a twenty-minute symphonic work is being offered by the Artists' Advisory Council of Chicago . . . The School of Music of Ohio University in Athens is offering a \$250 prize for a chamber opera. The winning work, which must be based on an American subject, will be presented next summer at the Athens School of Music . . . The National Music Council has awarded to Pierre Monteux its Annual Conductor Citation for the Season of 1951-52 for his distinguished and outstanding services to American music.

FORTY-FIRST SEASON During 1952-53, its forty-first season, the San Francisco Symphony is being led by nine eminent conductors under whose direction the masterworks of the repertoire are being balanced by vital products of contemporary composers. Sharing the podium are Enrique Jorda, Leopold Stokowski, Erich Leinsdorf, Alfred Wallenstein, Victor de Sabata, Massimo Freccia, Karl Munchinger, George Szell, and Bruno Walter. The soloist line-up is exciting, pianists Jorge Bolet, Rudolf Serkin, Aldo Ciccolini, Rudolf Firkušny and Nicole Henriot; violinists Tossy Spivakovsky and Ossy Renardy; and basso Nicola Rossi-Lemeni. As an extra attraction, the orchestra performs Bach's St. Matthew Passion, this directed by Mr. Leinsdorf. The orchestra's twenty-

two-week season consists of three regular subscription series in the Opera House, which add up to fifty-two concerts, as well as four Youth Concerts in the home town, four in Berkeley, two in San Leandro, one in Sacramento and one in Fresno. Adult concerts are also performed in Fresno, Sacramento and Palo Alto. Besides this, the orchestra is heard in ten Sunday Evening Standard Hour broadcasts.

CURTAIN! The Metropolitan Opera has signed George Szell and Pierre Monteux as conductors in the French and German wings of the Metropolitan Opera . . . A new service has been established in the Middle West. The Kemper Music Library of the Civic Opera House has launched a modern music renting service. Conductors, orchestras, colleges and organizations planning opera productions may share the use of music which at one time comprised and supplemented the complete repertoire of the Chicago Opera Company. For information, address May Valentine, Civic Opera House, 20 North Wacker Drive, Chicago . . . The new winter season of the Paper Mill Playhouse (Millburn, New Jersey) opened with an afternoon performance on December 26th of *High Button Shoes* . . . The Opera Theater of Boston opened its seventh season with a new production of *The Barber of Seville*, November 23rd. The novelty of the production? It was sung exactly as written, eliminating the innumerable vocal alterations inflicted on Rossini's score by generations of

singers. Opera Theater was founded in 1946 by Boris Goldovsky, who is its conductor and stage director.

COMMISSIONS Robert F. Kurka of New York has been commissioned to compose a work for full symphony orchestra, this through the Paderewski Fund . . . The Serge Koussevitzky Music Foundation in the Library of Congress has announced seven commissions for major scores to be added to the foundation's library of contemporary music. Three Americans to be so honored are Bernard Rogers (a trio of strings); Wallingford Riegger (work for two pianos), and Vincent Persichetti (quintet for piano and strings). The commissions include varying cash awards.

SOLOISTS. Dr. Frieder Weissman, who doubles as conductor for the Havana Philharmonic Symphony Orchestra and for the Scranton, Pennsylvania, Symphony, conducted his first pair of concerts for the season at Scranton on January 6 and 7. It was a Wagnerian program, featuring as soloists Princeton-born Geri Chisolm, dramatic soprano, and Frank Forrest, tenor, of Chicago, in a concert performance of the first and third acts of *Tristan und Isolde*. Miss Chisolm last year was a guest soloist with the Havana Philharmonic, also with the Guatemala Symphony, both under Dr. Weissman's baton.

SAN FRANCISCO SYMPHONY ORCHESTRA, PIERRE MONTEUX ON THE PODIUM.



Speaking of Music

(Continued from preceding page)

this office we believe it is—of what is happening in high school auditoriums throughout the United States and Canada, the outlook for music on our Continent is by no means pitch-dark. Youth will be served, and these children, become grown-ups, will certainly not allow a complete cessation of enjoyments such as this. In a hall that bobbed and twinkled with con caps, Howdy-dooody outfits, pink-ribboned pig-tails and shining faces—the best in music was listened to with a delight and absorption unmarred by the least coercion.

The *esprit de corps* was perfect. New members of the audience (who raised their hands on an inquiry from the podium) were welcomed with lusty hand-clapping; shouts and chatter in high treble greeted questions put by conductor Samuel Antek in his zestful between-composition talks.

Dr. Antek, incidentally, has a knack for making things clear. I think many a child will remember the two categories orchestral instruments come in ("ones you play with your hands and ones you play with your hands and blow also"), the use of a mute ("hold your nose and your voice sounds different . . . that's what a

mute does"), and will forever more hear violins dancing and whistling, as well as singing.

The audience response in Anderson's "Plink-Plank-Plunk" was all any composer could wish. "The Man Who Invented Music" story told by Cliff Hall to music composed by Don Gillis was listened to with all the solemnity which behooves a story stranger in its way than the adventures in Oz. Backstage the conductor was being so enthusiastically mobbed by eager children, I couldn't get within congratulatory distance of him.

-H. E. S.



Samuel Antek

Speech Music

WHEN the Philadelphia Orchestra performed Honegger's *Jeanne d'Arc au Bucher* at Carnegie Hall on November 18th, on the occasion of the fiftieth anniversary of the orchestra's first concert in New York, the audience was treated to an oratorio of so special a nature that one hesitates to call it an oratorio at all. It was rather a drama whose development was conveyed through speech, music and, at times, gesture. The orchestra as painter of moods—so Honegger employs it—performed magnificently and the coordination of all elements, the soloists, the Temple University Choir and the St. Peter's Boys' Choir, as well as the orchestra, under the baton of Eugene Ormandy was altogether praiseworthy.

In this work there is no telling when speech merges into music. So expressive, in fact, was the performance of Vera Zorina who spoke the lines of *Jeanne d'Arc*—we noted that here the words themselves became the jewels, with the tonal quality their luster, and that, unlike singers,

speakers are allowed the expressive device of slow glissando—that we decided, if this was speech, then singers should get their speaking gear into professional running order.

In view of these contingencies, it was not surprising that Miss Zorina and Raymond Gerome (he took the speaking role of Frere Dominique) were still being called back (after taking five bows) as we left Carnegie Hall. Among the singers, David Lloyd and John H. Brown (boy soprano) came in for a goodly share of praise, as did the orchestra and its conductor.

-H. E. S.

Amahl Visitation

OBOE players the nation over, one can well see, will from now on stand a better chance of being kept busy at Christmas time. For one oboe player at least is a requisite in the presentation of that charming opera-in-one-act, "Amahl and the Night Visitors," which is being given in multifarious guise in churches, schools, concert halls and private homes the nation over, come the Holiday Season.

We attended the performance given on December 18th at the East Orange High School, in that New Jersey town, this a project of the school's A Cappella Choir under the direction of Herold A. Jones. Not as expert, of course, as the televised performers were in the premiere a year ago, the cast of young people yet brought out the play's ingenious concept and the purity of its music. The songs of the boy soprano—twelve-year-old Robert Gowan took the part of Amahl—dominated the feeling and sense of the playlet.

-H. E. S.



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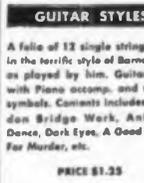
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Conference of Eastern Canadian Locals—President, Al Saunders, 270 Nepean St., Ottawa, Ont., Canada.

CONFERENCE OF EASTERN CANADIAN LOCALS

The thirteenth meeting of the Conference of Eastern Canadian Locals was held on October 19th in Ottawa, Ontario, Canada's capital. The meeting was quite successful even though the Conference President, Brother Ernie Horner from London, Ont., was stricken ill on his way to the meeting and had to return home. He was replaced by Brother Al Saunders, President of Local 180, which is this year celebrating its Golden Jubilee, having received its Charter on February 8, 1902. A fine entertainment program was prepared, same comprising a drive for the ladies and an elaborate banquet at the Standish Hall. The officers elected for the next term are Al Saunders of Ottawa as President; Carmon Adams of Windsor as Vice-President and Ed Charrette of Montreal who remains in office for another term. The Federation was represented by Executive Office Walter M. Murdoch of Toronto; Provincial Officer for Ontario, Brother W. J. Sweatman was also in attendance. Next year's meeting will be held in St. Catharines, Ontario, where a large delegation is expected.

DEFAULTERS

Frederick & Tanya, and Fred Zepernick, Mobile, Ala., and New York, N. Y., \$74.05.

Lon & Don Fontaine, Los Angeles, Calif. and New York, N. Y., \$150.00.
Claude Maxwell, Los Angeles, Calif., \$178.20.

Carnival Room, and Jack Millspaugh, San Diego, Calif., no amount given.

Edward Bennell, Denver, Colo., \$875.00.

Spot Cafe (6th Ward Republican Club), and Ernest Lewis, Wilmington, Del., \$105.00.

Trade Winds Club, and Virgil (Vic) Summers, Youngstown, Ohio, and Daytona Beach, Fla., \$70.40.

Merry-Go-Round Club, and Larry Ford, Tampa, Fla., \$330.00.

Sunset Night Club, George Rashid and Charles Jabor, employers, Gulfport, Ill., and Glass Bar Night Club, Fort Madison, Iowa, \$291.33.

Reno Club, and Mrs. Vidich, owner, Anaconda, Mont., \$437.50.

Larry Steele, Atlantic City, N. J., \$900.30.

Edward Cunningham, Bronx, New York, \$150.00.

Lissa Harmon (Mrs. Rosemary Humphrey), Buffalo, N. Y., \$50.00.

Little Gypsy, Inc., and Rose Hirschler and John Lobel (Astoria, L. I., N. Y.), New York, N. Y., \$539.45.

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Palm Cafe, Montreal, Que., Can., \$300.00.

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(Continued on page forty)

INTERNATIONAL MUSICIAN

Bookers' Licenses Revoked

CALIFORNIA		Pensacola		Red Oak		MISSISSIPPI	
Beverly Hills		National Orchestra Syndicate 3134	Webster City		Lee Cox Enterprises 955	Jackson	
Gervis, Bert 763	St. Petersburg		Beightol, D. A. 1290		Bonsall, Jace 1559	Perry, T. G. 2514	
Hollywood		Atkins, L. E. 2691	West Palm Beach		Continental Attractions 506	Vicksburg	
Ainsworth-Box Agency 2512	Squire, Lawton N. 3771		GEORGIA		Delta Orchestra Service 3429		
Artists Corp. of America 4244	Augusta		Minnick Attractions 4842		MISSOURI		
Dempster, Ann 3776	Joe Minnick 3224		ILLINOIS		Columbia		
Finn, Jay 5091	Beardstown		Stockler, Ted 2902		Missouri Orchestra Service 1735		
Fishman, Ed 3557	Bloomington		Four Star Entertainment Co. 1024		Kansas City		
Harry S. Taylor Agency 262	Calumet City		Calumet City		Cox, Mrs. Evelyn S. 689		
Herring, Will 3302	Janas, Peter 3240		Janas, Peter 3240		Municipal Booking Agency 3151		
Lee Soble Agency 1232	Ted Wayne, Associated Services... 67		Carlinville		Southland Orchestra Service 1180		
Lening, Evelyn, Agency 741	Lutger, Ted 1280		Centralia		Stevens, V. Thompson 275		
Montague, Percival S. 1922	Owen, Mart 361		Chicago		Wayne's Theatrical Exchange 638		
Rinaldo, Ben, Agency, Inc. 899	Chicago		Chicago Artists Bureau 468		North Kansas City		
Skeels, Lloyd L. 2010	Donaldson, Bill 1341		Chicago Artists Bureau, Inc. 1305		Schulte-Krocker Theatrical Agency 5966		
Los Angeles		Graham, Mable Sanford 2666	Effingham		Associated Orchestra Service 1115		
Bonded Management Agency 788	Ray, Ken, and Associates 56		Greuel, E. A. 319		Bellrieves Music Service 925		
Bozunk, Jack 2074	Vagabond, Charles 1532		Joliet		Cooper, Ted 233		
Daniels, James J. 4663	Effingham		Universal Orchestra Co. 1411		MONTANA		
Gustafson, Ted, Agency 1585	Effingham		Kankakee		Butte		
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Roberts, Harold William 1905	Johnson, Allan, Agency 3231		Peoria		Alliance Booking Agencies, Paul E. Davee, Harold D. Hackor 5420		
Smart, H. Jose 5153	Johnson, Allan, Agency 3231		Princeton		Lincoln		
Strauss Theatrical Productions... 1433	Johnson, Allan, Agency 3231		Rockford		Central Booking Service 1054		
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Willis & Hickman 3919	Johnson, Allan, Agency 3231		Springfield		George, Gabriel 5126		
San Jose		Johnson, Allan, Agency 3231		Hagan Theatrical Enterprises 2806		Guy A. Swanson, Midwest Booking Agency 2083	
Fuller, Frank H. 5895	Johnson, Allan, Agency 3231		MICHIGAN		Tri-States Entertainment Service 5124		
Hamilton, Jack 1020	Johnson, Allan, Agency 3231		Bridgman		NEVADA		
COLORADO		Johnson, Allan, Agency 3231		Hillman, Bill 6099		Las Vegas	
Denver		Johnson, Allan, Agency 3231		Detroit		Gordon, Ruth 4383	
Jones, William 139	Johnson, Allan, Agency 3231		Austin, Shan (Amusement Booking Service) 558		NEW HAMPSHIRE		
Grand Junction		Johnson, Allan, Agency 3231		Bender, William R. 395		Manchester	
Harvey, R. S. 1857	Johnson, Allan, Agency 3231		Colored Musicians & Entertainers Booking & Service Bureau 1335		Knickerbocker Agency, Edw. F. Fitzgerald 2574		
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Southwestern Orchestra Service... 2133	Johnson, Allan, Agency 3231		Gladstone		NEW JERSEY		
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Bridgeport		Johnson, Allan, Agency 3231		Grand Rapids		Hagerman, Ray 2434	
McCormack and Barry 50	Johnson, Allan, Agency 3231		Seth, Don, Theatrical Attractions 5238		Atlantic City		
Rex Orchestra Service 1386	Johnson, Allan, Agency 3231		Jacob Donald Seth		Universal Enterprises Co., Inc. 703		
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Wilks, Stan 4682	Johnson, Allan, Agency 3231		Roach, Robert E. 1942		Belleville		
Danbury		Johnson, Allan, Agency 3231		Kalamazoo		Matt, John 5483	
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American Artist Association 3469	Johnson, Allan, Agency 3231		Bowers, Arthur G. 694		Newark		
Hartford		Johnson, Allan, Agency 3231		Fine Arts Producing Co. 267		Mandala, Frank 4526	
Doolittle, Don 1850	Johnson, Allan, Agency 3231		MINNESOTA		Paterson		
McClusky, Thorp L. 718	Johnson, Allan, Agency 3231		Minneapolis		Joseph A. Ciampone (New Jersey's Music Agency) 960		
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Vocal Letter Music Publishing & Recording Co. 4193	Johnson, Allan, Agency 3231		St. Paul		Albany		
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Broderick, Russell 4641	Johnson, Allan, Agency 3231		Conlon, Thomas J. 4356		Snyder, Robert William 2191		
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William Madigan (Madigan Entertainment Service) 821	Johnson, Allan, Agency 3231		Raynell's Attractions 2022		Dickman, Carl 502		
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Thames Booking Agency (Donald Smitkin and Frederick J. Barber) 5422	Johnson, Allan, Agency 3231		Winona		Axelrod, Harry 2202		
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Washington		Johnson, Allan, Agency 3231		Union Orchestra Service 1639		King, George, Productions 1657	
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Jacksonville		Johnson, Allan, Agency 3231		United Orchestra Service of South Bend 2263		Allen Artists Bureau 3711	
Associated Artists, Inc. 3263	Johnson, Allan, Agency 3231		IOWA		Foch, P. Allen 4698		
Earl Newberry 3400	Johnson, Allan, Agency 3231		Council Bluffs		Allied Entertainment Bureau, Inc. 4698		
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Steele Arrington, Inc. 1451	Johnson, Allan, Agency 3231		Mason City		Campbell, Norman E. 2844		
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Rogers, Rose Ruggerio	1964
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Boston, Mass., Local 9—William S. Clarke, Cameron Crosbie, Joseph M. Dever, Malcolm G. Hallett.

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Easton, Pa., Local 379—Thomas Achenbach.

Elizabeth, N. J., Local 151—George Ludwig.

Manchester, N. H., Local 349—Charles J. LaBelle.

Montreal, Quebec, Canada, Local 406—George Arless, Wallace Bankley.

(Continued on page forty-six)

Closing Chord

EUSTACHIO PINTI

Eustachio Pinti of Local 313, Rome, New York, passed away on December 3, at the age of seventy.

Mr. Pinti taught music at the Junior High School in Rome, and also gave private lessons. He was



Eustachio Pinti

former director of the Rome Free Academy Band, and led both the old Recreation Department and Liberty Bands.

A former member of the Rome and Utica Symphony Orchestras, Mr. Pinti also served as director of the State TERA Band.

His musical career in Europe was also quite a varied and full one. Mr. Pinti was solo clarinetist with the Garde Republicaine Band of Paris, France, and was associated with the Lombardi and San Carlo Opera Companies.

INTERNATIONAL MUSICIAN

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bob
DOTHAN: Smith, Mose
FLORENCE: Valentine, Leroy
HUNTSVILLE: Royal Palms Amusement Palace and Cafe, and Melvin L. Gill
MOBILE: Cavalcade of Amusements, and Al Wagner, Owner and Producer. Frederick and Tanya, and Fred Zepernick
MONTGOMERY: Caswell, Ned, Little Harlem Club
Montgomery, W. T. Perdus, 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 Santrantello, Proprietor
PHENIX: 241 Club, and H. L. Freeman

ARIZONA

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

ARKANSAS

BLITHVILLE: Brown, Rev. Thomas J.
HOT SPRINGS: Hammon Oyster House, and Joe Jacobs
 Pettis, L. C.
 Smith, Dewey
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
 Bennett, O. E.
 Civic Light Opera Company, Mrs. Recc Saxon Price, Producer
 Stewart, J. H.
 Weika, S. C.
McGHEE: Taylor, Jack
MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.
NORTH LITTLE ROCK: Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF: Arkansas State College Casino, and A. R. D. Thompson Johnson, Eddie
 Lowery, Rev. J. R.
 Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
 Scott, Charles E.
TEXARKANA: Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE: American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and R. D. Burrows, 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
 Reese, Joe
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards, wards
 Conway, Stewart
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Bur-Ton, John
 Davis, Clarence
 Jones, Charles
BEVERLY HILLS: Bert Gervia Agency
 Mastusia, Paris
 Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE: Cressman, Harry E.
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
 Pango Pango Club
DUNSMUIR: Corral, and J. B. McGowan
EL CERRITO: Johnson, Lloyd
FONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Valley Amusement Association, and Wm. B. Waggon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
 Sabab, Kroger
 Hirwell Corp.
 Bodge Room, Leonard Van-nerion
 California Productions, and Edward Kovacs
 Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
 Encore Productions, Inc.
 Federal Artists Corp.
 Finn, Jay, and Artists Personal Mgt., Ltd.
 Fishman, Edward I.
 Gray, Lew, and Magic Record Company
 Kappa Records, Inc., Raymond L. Kraus
 Kolb, Clarence
 Morris, Boris
 Patterson, Trent
 Robitchek, Kurt (Ken Robey)
 Six Bros. Circus, and George McCull
 Star Dust Revue, John K. Standlee
 Harry S. Taylor Agency
 Universal Light Opera Co., and Association
 Wally Kline Enterprises, and Wally Kline
 Western Recording Co., and Douglas Venable
LONG BEACH: Backlin, Frank and Beatrice
 Club Moderne, and W. C. Jarrett
 Crystalette Music Co., Inc., and C. W. Coleman
 Jack Laney's Cafe, and Jack Laney
 Keene, Gene (Eugene Schweichler), and Quonset Hut (Artesia, Calif.)
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Evalyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bowley, Advance Ticket Director
 McJougall, Owen
 Sullivan, Dave, Crystal Ballroom
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe
 Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer
 Berg, Harry, of the Monarch Hotel
 Coiffure Guild, Arthur E. Teal and S. Tex Rose
 Coleman, Fred
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
 Dalton, Arthur
 Downbeat Club, Pops Pierce

Edwards, James, of James Edwards Productions
 Fontaine, Don & Lon
 Halford, Nate
 Maxwell, Claude
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
 Milton Recording Co., and War Perkins
 Moore, Cleve
 Mosby, Evann
 O'Day, Anita
 Royal Record Co.
 Ryan, Ted
 Villion, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Fugh, Archie Gayer, co-owners, and L. F. Stoltz, Agent
 Welcome Records, Recording Studio, and Rusty Welcome
 Williams, Gargile
 Wilshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTEREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NORTH HOLLYWOOD: Lohmuller, Bernard
OAKLAND: Bill's Rendezu Cafe, and Wm. Matthews
 Moore, Harry
 Murkin, Roy
 Trader Horn's, Fred Horn
 Wilts, James
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club
 Desert Inn, and Earl Coffman, Manager
 Hall, Donald H.
PERRIS: McCaw, E. E., Owner Horse Collies of 1946
RICHMOND: Jenkins, Freddie
SACRAMENTO: Casa Nellos, Nello Malerbi, Owner
 Leingang, George
 O'Connor, Grace
SAN DIEGO: Brigham, Froebel, Astor Carnival Room, and Jack Millsbaugh
 Cotton Club, Benny Curry and Otis Wimberly
 Hutton, Jim
 Miller, Warren
 Mitchell, John
 Passo, Ray
 Tricoli, Joseph, Operator Playland
 Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Brown, Willie H.
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
 Peary, J. B.
 Fox, Eddie
 Reed, Joe, and W. C. Rogers and Chase Co.
 Shelton, Earl, Earl Shelton Productions
 Sherman and Shore Advertising Agency
 Waldo, Joseph
SAN JOSE: McAdoo, Mr. and Mrs. George
 Melody Club, Frank and Theresa Oliver, Employers
 Paz, Fred
SANTA BARBARA: Briggs, Don
 Canfield, Enterprises, Inc.
SANTA MONICA: Georgian Room, and H. D. McRae
SHERMAN OAKS: Gilson, Lee
 Kraft, Ozzie
SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Stagnaro

VENTURA: Cheney, Al and Lee
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.
COLORADO
COLORADO SPRINGS: Terrace Club, and Allan McKnight, Owner
DENVER: Bennell, Edward
 Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners
JULESBURG: Cummings, Kenneth

CONNECTICUT

BRIDGEPORT: Lunin, Edward
EAST HAMPTON: Hotel Gerramaugut
EAST HAVEN: Carnevale, A. J.
EAST WINDSOR HILL: Schaub's Restaurant, and Edward Wisniewski
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
 Bisconti, Anthony, Jr.
 Johnson, Henry
 Marino, Mike
 Williams, Joseph
NIANTIC: Crescent Beach Ballroom, Bud Russell, and Bob McQuillan
POQUONNOC BRIDGE: Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD: Glenn Acres Country Club and Charlie Bug, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldman, Al and Marty

DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner
 Veterans of Foreign Wars, Lt. Roy Rensch, Commander
 Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamson, Edward
 Murphy, Joseph
SMYRNA: Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON: Allen, Sylvester
 Spot Cafe (6th Ward Republican Club), and Ernest Lewis

FLORIDA

BRADENTON: Strong's Tavern, and Merle, Bernice and Ronald Strong
CLEARWATER: Barton, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DAYTONA BEACH: Bethune, Albert
 Trade Winds Club, and Virgil (Vic) Summers
FLORENCE VILLA: Dan Laramore Lodge No. 1097, Garfield Richardson
FORT MEYERS: McCutcheon, Pat
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE: Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bien Managing-Agent
 Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
 Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
KEY WEST: Regan, Margot
 Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI: Brooks, Sam
 Donaldson, Bill
 Flame Club, and Frank Corbit, Owner
 Prior, Bill (W. H. P. Corp.)
 Ritter, Claude D.
 Smart, Paul D.
 Talavera, Ramon
 36 Club, Tony Aboyoun, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Chez Paree, Mickey Grasso, and Irving Rivkin
 Ciro's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners
 Edwards Hotel, and Julius Nathan, Manager
 Fleetwood Hotel, Ben Harrison, Julius J. Perlmutter, M. Morrison, and Harry Katz
 Friedlander, Jack
 Governor Hotel, Herbert Muller, and Irving Prinz
 Haddon Hall Hotel
 Island Club, and Sam Cohen, Owner-Manager
 Lehnick, Max
 Macomba Club
 Mocamba Restaurant, and Jack Friedlander, Irving Miller, Max Lehnick, and Michael Rosenberg, Employers
 Miller, Irving
 Poinciana Hotel, and Bernice Frassrand
 Straus, George
 Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrocco, Roy Baisden
 Fryer, D. S.
 Longwood Hotel, and Maximilian Shepard
PALM BEACH: Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company
STARKE: Camp Blanding Recreation Center
 Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ
 Carousel Club, and Abe Burkow, and Norman Karn, Employers
 Merry-Go-Round Club, and Larry Ford
 Rich, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.
 Pines Hotel Corp., and John Clarke
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Larocco, Harry L.
 Parrish, Lillian F.

IDAHO

COEUR D'ALENE: Crandall, Earl
 Lachman, Jesse
LEWISTON: 848 Club, and Sam Canner, Owner
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker
POCATELLO: East Frontier Club, Ruion Reck, Stan Hvarka and Bob Cummins
 Pullon, Dan
 Reynolds, Bud

ILLINOIS

BELLEVILLE: Davis, C. M.
BLOOMINGTON: McKinney, James R.
 Thompson, Earl
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Ronnie
CHICAGO: Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
 Chicago Casino, and Harry Weiss, Owner
 Cole, Elsie, General Manager, and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes
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 Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
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FREEPORT: Marabel, George
GULFPORT: Sunset Night Club, and George Rashid and Charles Jabour, employers
KANKAKEE: Havener, Mrs. Theresa, Proprietor, Dreamland
LA GRANGE: Hart-Van Recording Co., and H. L. Hartman
MOLINE: Antler's Inn, and Francis Weaver, Owner
 Jul's Danish Farm, and Morgan Jul
MT. VERNON: Plantation Club, Archie M. Haines, Owner
PEKIN: Candlelight Room, and Fred Romane
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ROCK ISLAND:

Barnes, Al

SPRINGFIELD:

Terra Plaza, and Elmer Barvick,

Employer

WASHINGTON:

Thompson, Earl

ZEIGLAR:

Zeiglar Nite Club, and Dwight

Allsup, and Jason Wilkas,

Owners

INDIANA**ANDERSON:**

Lanane, Bob and George

Levitt's Supper Club, and Roy

D. Levitt, Proprietor

BEECH GROVE:

Mills, Bud

EAST CHICAGO:

Barnes, Tiny Jim

ELWOOD:

Yankee Club, and Charles

Sullivan, Manager

EVANSVILLE:

Adams, Jack C.

FORT WAYNE:

Brummel, Emmett

GREENSBURG:

Club 40, Charles Holabouse,

Owner and Operator

INDIANAPOLIS:

Benbow, William, and his All-

American Brownskin Models

Dickerson, Matthew

Donaldson, Bill

Entertainment Enterprises, Inc.,

and Frederick G. Schatz

Harris, Rupert

Roller Rondo Skating Rink,

and Perry Flick, Operator

William C. Powell Agency

LAFAYETTE:

Club 52, Charles Gibson, Prop.

MT. CINCIE:

Bailey, Joseph

NEWCASTLE:

Harding, Stanley W.

RICHMOND:

Newcomer, Charles

Puckett, H. H.

SOUTH BEND:

Childers, Art (also known as

Bub 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

FORT MADISON:

Glass Bar Nite Club, and

George Rashid, Operator

HARLAN:

Gibson, C. Rex

SHENANDOAH:

Aspinwall, Hugh M. (Chick

Martin)

SPENCER:

Free, Ned

WOODBINE:

Danceland, J. W. (Red) Brom-

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 Whitell-Pinnell Post 971

PRATT:

Clements, C. J.

Wisby, L. W.

RUSSELL:

Russell Post 6240, VFW, Gus

Zecher, Dance Manager

SALINA:

Kern, John

TOPEKA:

Mid-West Sportsmen Association

WICHITA:

Holliday, Art

Key Club, and/or G. W.

Moore

KENTUCKY**BOWLING GREEN:**

Runtree, Upton

Taylor, Roy D.

LEXINGTON:

Harper, A. C.

LOUISVILLE:

King, Victor

Imperial Hotel, Jack Woolems,

Owner

OWENSBORO:

Cristul, Joe, Owner, Club 71

PADUCAH:

Vickers, Jimmie

LOUISIANA**ALEXANDRIA:**

Smith, Mrs. Lawrence, Proprie-

tor Club Plantation

Stars and Bars Club (also known

as Brass Hats Club), A. R.

Conley, Owner, Jack Tyson,

Manager

Well, R. L.

BATON ROUGE:

Club Tropicana, and Camille

Johns

Cobra Lounge, C. D. Rogers

CROWLEY:

Young Men's Progressive Club,

and J. L. Buchanan, Employer

GONZALES:

Cedar Grove Club, and Norman

Bolster

LAFAYETTE:

Hladacul Caravan

LeBlanc Corporation of

Louisiana

Veltin, Toby

MONROE:

Club DeLicia, Robert Hill

Keith, Jesse

Thompson, Son

NATCHITOCHE:

Burton, Mrs. Pearl Jones

NEW ORLEANS:

Barker, Rand

Callico, Caro

Dog House, and Grace Mar-

tinez, Owner

Gilbert, Julie

Hurracane, The Percy Stovall

LeBlanc, Dudley J.

OPELOUSAS:

Cedar Lane Club, and Milt

Lelimas, Employer

SHREVEPORT:

Reeves, Harry A.

Stewart, Willie

MAINE**FORT FAIRFIELD:**

Paul's Arena, Gibby Seaborn

SACO:

Gordon, Nick

MARYLAND**BALTIMORE:**

Byrd, Olive J.

Cox, M. L.

Forbes, Kenneth (Skin)

Gay 50'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

CHEESAPEAKE BEACH:

Chesapeake Beach Park Ball-

room, and Alfred Walters,

Employer

CUMBERLAND:

Waingold, Louis

EASTON:

Hannah, John

FENWICK:

Kepsch, 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.

Dashell, Operator

TURNERS STATION:

Thomas, Jr. Joseph H., Edge-

water Beach

MASSACHUSETTS**AMHERST:**

Murphy, Charles

Russell, William

BILLERICA:

One-Of-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

Bromahan, James J.

Crawford House Theatrical

Lounge

Eddie's Musical Lounge, and

Eddie Levine

E. M. Loew's Theatres

L. J. B. Productions, and Lou

Brudnick

Regency Corp., and Joseph R.

Weiser

Resnick, William

Sunbrook, Larry, and his Rodeo

Show

Waldron, Billy

Walker, Julian

Younger Citizens Coordinating

Committee, and George

Mouson

CAMBRIDGE:

Salvato, Joseph

FALL RIVER:

Royal Restaurant (known as the

Rivers), William Andrade,

Proprietor

FITCHBURG:

Boulduc, Henry

HAVERHILL:

Assas, Joe

HOLYOKE:

Holyoke Theatre, Bernard W.

Levy

LOWELL:

Carney, John F., Amusement

Company

Francis X. Crowe

MONSON:

Canegallo, Leo

NEW BEDFORD:

The Derby, and Henry Correia,

Operator

NEWTON:

Thinfault, Dorothy (Mimi

Chevalier)

SALEM:

Larkin Attractions, and George

Larkin

SHREWSBURY:

Veterans Council

SPRINGFIELD:

Hayles, Mariety Fielding and

her School of the Dance

WAYLAND:

Sicela, Lhauncey 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 Berastine,

Owners

Bibb, Allen

Briggs, Edgar M.

Claybrook, Adolphus

Connors Lounge, and Joe Pallaz-

sola, Operator

Daniels, James M.

Dustin Steamship Company, N.

M. Constans

Green, Goldman

Hoffman, Sam

Johnson, Ivory

Thomas, Matthew B.

Kosman, Hyman

Minardo, Nuno

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

GRAND RAPIDS:

Club Chez-Ami, Anthony

Scallice, Proprietor

Powers Theatre

KAWKAWILL:

Old Mill Dance Hall, Ernest

Fortin, Owner

PONTIAC:

Bob's Picnic Park, and Robert

Amos, Owner and Operator

Henry's Restaurant, and Charles

Henry

SANDY BEACH INN:

Sandy Beach Inn

SISTER LAKES:

Rendezvous Bowl, and Rendez-

vous Inn (or Club), Gordon

J. "Buzz" Miller

TRAVERSE CITY:

Lawson, Al

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BOLTON LANDING:
Village Inn, and Dominick
Galca, Owner

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Aiman, Martin
Club Delmar, Charles Marcelino and Vincent Delostia, Employers
Cunningham, Edw.
Jugard, Jacques I.,
Metro Anglers Social Club, and Aaron Murray
Miller, Joe
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugard
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.
Johnson, Clifford
Kingborough Athletic Club, George Chandler
Marris, Philip
Ocean Grotto Restaurant, and Albert Santarpia, Proprietor
Reale, Michael
Rosenberg, Paul
Routman, Gus, Hollywood Cafe
Seurer, Elmer
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico, Proprietor

BUFFALO:
Burne, Edward
Calato, Joe and Teddy
Cromano, Frank and Anthony
Harmon, Lisa (Mrs. Rosemary Humphrey)
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-I, and Raymond C. Temperio

DIVINE CORNERS:
Riverside Hotel, and George Bac

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

FERRDALE:
Pollack Hotel, and Elias Pollack, Employer
Stier's Hotel, and Philip Stier, Owner

FLEISCHMANN'S:
Church Irene (Mrs.)

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

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

GLENS PFEY:
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer

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

GRAND ISLAND:
Williams, Ossian V.

HUDSON:
Goldstein, Benny
Gutto, Samuel

ILION:
Wick, Phil

ITHACA:
Bond, Jack

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

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

LIMESTONE:
Steak House, and Dave Oppenheim, Owner

LOCH SHELDRAKE:
Fisher, Abe
Fifty-Two Club, and Saul Ruykin, Owner
Hotel Shleinger, David Shleinger, Owner
Mardenfeld, Isadore, Jr., Estate
Riverside Hotel, and George Buer

MONTICELLO:
Kahner's Hotel, Jack Katz

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

NEW CITY:
Dellwood Country Club

NEW YORK CITY:
Allergo Records, and Paul Piner
Alexander, Wm. D., and Associated Producers of Negro Music
Andu, John R. (Indonesian Consul)
Benrubi, Ben

Beverly Green Agency
Broadway Hofbrau, Inc., and Walter Kirsch, Owner
Broadway Swing Publications, L. Frankel, Owner
Bruley, Jess
Calman, Carl, and the Calman Advertising Agency
Camera, Rocco
Chanson, Inc., Monte Gardner and Mr. Rodriguez
Charles, Marvin, and Knights of Magic
Coffey, Jack
Cohen, Mary
Collectors' Items Recording Co.
Maurice Spivack and Katherine Gregg
"Come and Get It" Company
Common Cause, Inc., and Mrs. Payne
Cook, David
Courtney Robert
Cochert, Mr.
Crosen, Ken, and Ken Crossen Associate
Crown Records, Inc.
Currie, Lou
Dolin, Anton
Dubus-Friedman Production Corporation
Dubonnet Records, and Jerry (Jerome) Lipskin
Dynamic Records, Ulysses Smith
Fontaine, Lon & Dyon
Franklin, Joe
Frederick and Tanya, and Fred Zepernick
Goldberg (Garrett), Samuel
Goldstein, Robert
Granoft, Hudd
Gray, Lew, and Magic Record Company
Gross, Gerald, of United Artists Management
Heminway, Phil
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmak
Inley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Production
Kenny, Herbert C.
Kent Music Co., and Nick Keentros
King, Gene
Knight, Raymond
Kushner, Jack and David LaFontaine, Leo
Laxifogel, Daniel T., Agency
Law, Jerry
Lew, John
Lew Leslie and his "Blackbirds"
Little Gypsy, Inc., and Rose Hirschler and John Lubel
Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin E.
McCarthy, 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 Company, Wm. Reutemann
New York Ice Fantasy Co., James Bizzard and Henry Robinson, Owners
Orpheus Record Co.
Parmentier, David
Place, The, and Theodore Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Follies"
Rosen, Philip, Owner and Operator Penhouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Sea, Inc., Abner J. Rubin
Southern 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
Teddy McRae Theatrical Agency, Inc.

Television Exposition Productions, Inc., and Edward A. Cornez, President
Theatre DeLays, and William DeLays
Thumson, 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 (Zackers), James

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

NORWICH:
McLean, C. F.

PATCHOGUE:
Kay's Swing Club, Kay Angeloro

PURLING:
Dellwood, and Joseph Gerardi, Owner

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

ROME:
Marks, Al

SABATTI:
Sabatis Club, and Mrs. Verna Coleman

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

SARATOGA SPRINGS:
Clark Stevens and Arthur Edwards, M. C.
Fretto, 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:
Armitage, Walter, President, County Theatre

SYRACUSE:
Raguzzi's Fantasy Cafe, and Frank Raguzzi, Employer
Germano, Basil

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

VALHALLA:
Twin Palm Restaurant, John Mast, Proprietor

WATERTOWN:
Duffy's Tavern, Terrance Duffy

WATERVLIET:
Cortes, Rita, James E. Strates Shows
Killer Lyanan

WHITEHALL:
Jerry-Anns Chateau, and Jerry Rumania
Brod. Mario

WHITE PLAINS:
Babner, William

YONKERS:
Babner, William

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lubel, John

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

BAYSIDE:
Mirage Room, and Edward S. Friedland

BEFORE:
Babner, William J.
Warga, Paul S.

NORTH CAROLINA

BEAUFORT:
Markley, Charles

BURLINGTON:
Maxfower Dining Room, and John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America, Edson F. Blackman, Jr.
Jones, M. P.
Karrington, Joe

DURHAM:
Gordon, Douglas

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

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

GREENVILLE:
Ruth, Thermon
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

BALEIGH:
Club Carlyle, Robert Carlyle

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

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

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

FARGO:
Gateway Photoengraving Co., and Ralph Rothrock

OHIO

AKRON:
Basford, Doyle
Buddies Club, and Alfred Scrutnings, Operator
Eagle Lounge, and Nick Thomas and Robert Namen
Pullman Cafe, George Subrin, Owner and Manager

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

CLEVELAND:
Atlas Attractions, and Ray Grair
Bender, Harvey
Circle Theatre, E. J. Stutz
Club Bon-day-Veo, 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:
Askins, William
Bell, Edward
Beta Nite Bldg. Association, and Mrs. Emerson Check, Pres.
Charles Bluce Post No. 157, American Legion
Carter, Ingram
McLade, Phil
Mallory, William
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald
Turf Club, and Ralph Stevenson, Proprietor

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

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

EUCLID:
Radn, Gerald

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

GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson

LIMA:
Colored Elks Club, and Gus Hall

PIQUA:
Sedgewick, Lee, Operator

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

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

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

TOLEDO:
LaCasa Del Rio Music Publishing 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:
Wragg, Herbert, Jr.

VIENNA:
Hull, Russ
Russ Hull

YOUNGSTOWN:
Summers, Virgel (Vic)

ZANESVILLE:
Veaner, Pierre

OKLAHOMA

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

END:
Norris, Gene

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

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

OKLAHOMA CITY:
Randolph, Taylor
Southwestern Attractions, M. K. Bulldam and Jack Swager

OKMULGEE:
Masonic Hall (colored), and Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Williams, Cargile

OREGON

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

HERMISTON:
Rosenberg, Mrs. R. M.

LAKESIDE:
Bates, E. P.

PORTLAND:
Ame Club Lounge, and A. W. Denton, Manager
Ozark Supper Club, and Fred Baker
Pallais Royale Ballroom
Yank Club of Oregon, Inc., and R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lope, Mr.

SHERIDAN:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALIQUIPPA:
Gunn, Otis

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

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

BRAEBURN:
Mazur, John

DEVON:
Jones, Martin

DONORA:
Redford, C. D.

EVERSON:
King, Mr. and Mrs. Walter

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

GLENDEN:
Karlson, Joseph A., Owner,
202 Musical Bar (West Chester, Pa.)

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

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

DEVON:
Jones, Martin

DONORA:
Redford, C. D.

EVERSON:
King, Mr. and Mrs. Walter

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

GLENDEN:
Karlson, Joseph A., Owner,
202 Musical Bar (West Chester, Pa.)

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

JOHNSTOWN:
Bouis and Saddle Club, and Everett Allen
Central Cafe, Christ Contakus, Owner and Manager

KENNETT SQUARE:
Hotel Kennett

KINGSTON:
Johns, Robert

LANCASTER:
Treed, Murray
Samuels, John Parker

LEWISTOWN:
Temple Theatre, and Carl E. Temple

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

MIDLAND:
Mason, Bill

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

NEW CASTLE:
Natalie, Tommy

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

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

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

POITSTOWN:
Schmojer, Mrs. Irma

SCRANTON:
McDonough, Fraum

SHENANDOH:
Mikita, John

SLATINGTON:
Flick, Walter H.

STRAFFORD:
Poinsette, Walter

TANNERSVILLE:
Toffel, Adolph

UNIONTOWN:
Polish Radio Club, and Joseph A. Zelasko

UPPER DARBY:
Wallace, Jerry

WASHINGTON:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edward

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

WILLIAMSPORT:
Pincilla, James

WILKES-BARRE:
Kahan, Samuel

WORTHINGTON:
Conwell, J. R.

YORK:
Daniels, William Lopez

SOUTH CAROLINA

COLUMBIA:
Block C Club, University of South Carolina

FLORENCE:
City Recreation Commission, and James C. Putnam

GREENVILLE:
Forest Hills Supper Club, R. K. and Mrs. R. K. Key, Lessee, J. K. Moseley, and Sue Ellison, former Owner and Manager
Harlem Theatre, Joe Gibson

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

MOULTRIEVILLE:
Wurthman, 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

SIoux FALLS:
Mataya, Irene

TENNESSEE

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

TEXAS

AMARILLO: Mays, Willie B.
Mink Club, and Jack B. Drake
AUSTIN: El Morocco
Von, Tony
Williams, Mark, Promoter
BEAUMONT: Bishop, E. W.
BOLING: Falls, Isaac A., Manager Spot-light Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright
CORPUS CHRISTI: Kirk, Edwin
DALLAS: Embassy Club, Helen Askew, and James L. Dixon, Sr., co-owners
Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
Linskie (Skippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. C.
DENISON: Club Rendezvous
EL PASO: Kelly, Everett
Marlin, Coyal J.
Bowden, Rivers
Williams, Bill
FORT WORTH: Clemons, James E.
Famous Door, and Joe Earl, Operator
Florence, F. A., Jr.
Snyder, Chic
Stripling, Howard
GALVESTON: Evans, Bob
Shiro, Charles
GOZALES: Dailey Bros. Circus
GRAND PRAIRIE: Club Hagdad, R. P. Bridges and Marian Teague, Operators
HENDERSON: Wright, Robert
HOUSTON: Cuatt, Paul
Jenson, Oscar
McMullen, E. L.
Revis, Bouldin
Singleterry, J. A.
World Amusements, Inc., Thos. A. Wood, President
LEVELLAND: Collins, Dee
LONGVIEW: Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
Ryan, A. L.
MEXIA: Payne, M. D.
PALESTINE: Earl, J. W.
Griggs, Samuel
Grove, Charles
PARIS: Ron-Da-Voo, and Frederick J. Merkle, Employer
PORT ARTHUR: Demland, William
SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelson
SAN ANTONIO: Forrest, Thomas
Leath, J. W. (Lee), Rockin' M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leath

VALASCO: Falls, Isaac A., Manager Spot-light Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
WACO: Cornfield, Lou
WICHITA FALLS: Dibbler, C.
Whitely, Mike
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
HAMPTON: Macey, Terry
LYNCHBURG: Bailey, Clarence A.
MARTINSVILLE: Hutchens, M. E.
NEWPORT NEWS: Isaac Burton
McClain, B.
Terry's Supper Club
NORFOLK: Big Treck Diner, Percy Simons, Proprietor
Cashwin, Irwin
Meyer, Morria
Rohanna, George
Winfree, Leonard
PORTSMOUTH: Rountree, G. T.
RICHMOND: American Legion Post No. 151
Knight, Allen, Jr.
Rendize-vous, and Oscar Black
SUFFOLK: Clark, W. H.
VIRGINIA BEACH: Bass, Milton
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
White, William A.

WASHINGTON

SEATTLE: Harvill, R. S.
908 Club, and Fred Baker
Washington Social Club and Sireva Grove
SPOKANE: Lyndel, Jimmy (James Delagel)
WEST VIRGINIA
CHARLESTON: Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.
HUNTINGTON: Brewer, D. C.
INSTITUTE: Hawkins, Charles
LOGAN: Cuatt, A. J.
MORGANTOWN: Niner, Leonard
WHEELING: Mairdi Gras

WISCONSIN

BEAR CREEK: Schwabler, Leroy
BOWLER: Reinke, Mr. and Mrs.
GREEN BAY: Galst, Erwin
Franklin, Allen
Prasley, Charles W.
GREENVILLE: Reed, Jimmie
HAYWARD: The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator
HURLEY: Club Francis, and James Francis Fontecchio, Mrs. Elcey, Club 1919
LA CROSSE: Tooke, Thomas, and Little Dandy Tavern
MILWAUKEE: Bertha, Nick Williams
Continental Theatre Bar
Capps, Arthur, Jr.
Di Maggio, Jerome
Gentilli, Nick
Maniaci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe Surce, Frank Balistreri and Peter Orlando
Weinberger, A. J.

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

WYOMING

CASPER: Derrick Inn, and Harry Barker, Manager
CHEYENNE: Shy-Ann Nite Club, and Hazel Kline, Manager
JACKSON HOLE: R. J. Bar, and C. L. Jensen
ROCK SPRINGS: Smoke House Lounge, Del K. James, Employer

DISTRICT OF COLUMBIA

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

CANADA ALBERTA

CALGARY: Fort Brisabio Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.
EDMONTON: Eckersley, Frank J. C.
BRITISH COLUMBIA
VANCOUVER: Gaylord Enterprises, and L. Edmont, Manager
H. Singer and Co. Enterprises, and H. Singer
Stars of Harlem Revue, and B. Lyle Baker and Joseph Kowan Attractions, Operators
ONTARIO
CHATHAM: Taylor, Dan
COBOLURG: International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh
GRAVENHURST: Summer Gardens, and James Webb

QUELPH: 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
LONDON: Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
SOUTH SHORE: MUSSELMAN'S LAKE: Glendale Pavilion, Ted Biagham and Sokoloff
NEW TORONTO: Leslie, George
OTTAWA: Parker, Hugh
OWEN SOUND: Thomas, Howard M. (Doc)
PORT ARTHUR: Curtin, M.
TORONTO: Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Hahler, Peter
Langbord, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Wetham, Katherine

QUEBEC

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

SASKATCHEWAN

REGINA: Judith Enterprises, and G. W. Haddad

CUBA

HAVANA: Sans Souci, M. Triay

ALASKA

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

HAWAII

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

MISCELLANEOUS

Abernathy, George
Alberts, Joe
Al-Dean Circus, F. D. Freeland
Androt, George D.
Anthe, John
Arwood, Ross
Aulger, J. H.
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bel Smith Revue
Bologhino, Dominick
Bosserman, Herbert (Tiny)
Branthorst, E.
Brandstein, B. Frank
Bruce, Howard, Manager "Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Collins, Dee
Conway, Stewart
Dale Bros. Circus
Davis, Clarence
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon F.
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
Finklestein, Harry
Forrest, Thomas
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Gilbert, Paul and Paula (Raye)
Goldberg (Garrett), Samuel
Goudenough, Johnny
Garnet, C. M.
George, Wally
Gould, Hal
Gutire, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F., Hoffman's 3-Ring Circus
Hollander, Frank
D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Muskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome
Circus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnston, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelson, Wallace
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Levin, Harry
Lew Leslie and his "Blackbirds"
McCarthy, E. J.
McGaw, E. E., Owner Horse Follies of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigmeat"
Matthews, John
Maurice, Ralph
Meeks, I. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mason, and Ralph Paonessa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miqueton, V.
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Pier, Iron N.
Pinter, Frank
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roben or Doc Mel Roy)
Robertson, T. E., Robertson Rodeo, Inc.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgets Six Brothers Circus, and George McCall
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, William
Strauss, George
Summerlin, Jerry (Marty)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
White, George
White, Robert
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

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 II.
BIG BEAR LAKE: Cresman, Harry E.
CULVER CITY: Mards Gray Ballroom
MARYSVILLE: Moonlight Hall, and Joe and Rosemary Roman
PINOLE: Pinole Brass Band, and Frank E. Lewis, Director
PITTSBURG: Litrenta, Bennie (Tiny)
SACRAMENTO: Capps, Roy, Orchestra
SAN DIEGO: Cobra Cafe, and Jerome O'Connor, Owner
El Caion Band
SAN FRANCISCO: Kelly, Noel
Grady Manning Hotel
LaFayette Hotel
Marion Hotel
Freitas, Carl (also known as Anthony Carle)
Jones, Cliff
Southern Pacific American Legion Post Band
Southern Pacific Club Band
SAN LUIS OBISPO: Seaton, Don
SAN PABLO: Backstage Club
SANTA ROSA, LAKE COUNTY: Rendezvous
TULARE: T D E S Hall
COLORADO
DENVER: Farrell, Frankie and his Orchestra
Fraternel Order of Eagles, Acric 2063
LOVELAND: Westgate Ballroom
RIFLE: Wiley, Leland
BOONE: Miner
CEDAR ARMO WOMEN COUNCIL: Smoke
DIKE: Merrin
DUBUQUE: Holy
ANDER: Adam
MUNICH: Delaw
MUNICH: Muncie
SOUTH ILLINOIS: White
ONEIDA: Ruxa
QUINCY: Kent
STERLING: Bowry
Sigmund
ANDER: Adam
MUNICH: Delaw
MUNICH: Muncie
SOUTH ILLINOIS: White
WHITTI: White
Ord
BOONE: Miner
CEDAR ARMO WOMEN COUNCIL: Smoke
DIKE: Merrin
DUBUQUE: Holy
JAN

CONNECTICUT

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

DELAWARE

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

FLORIDA

CLEARWATER: Crystal Bar
Musical Bar
Sea Horse Grill and Bar
CLEARWATER BEACH: Sandbar
HALLANDALE: Ben's Place, Charles Dreiscen
SARASOTA: "100" Club
TAMPA: Grand Oregon, Oscar Leon, Manager
WEST PALM BEACH: Continental Restaurant, and Nino Pucelli

GEORGIA

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

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 330, American Legion
CHICAGO: Karyl, Bohumir, and his Symphonic Orchestra
Samczyk, Casimir, Orchestra
GALESBURG: Carson's Orchestra
Mecker's Orchestra
Townsend Club No. 2
JACKSONVILLE: Chalet Tavern, in the Illinois Hotel
MARISSA: Trachtenbach Brothers Orchestra
OLIVE BRANCH: 44 Club, and Harold Babb
ONEIDA: Ruva Amvet Hall
QUINCY: Kent, Porter
STERLING: Bowman, John E.
Sigman, Arlie

INDIANA

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

IOWA

BOONE: Miner's Hall
CEDAR FALLS: Armory Ballroom
Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers
DIKE: Memorial Hall
DUBUQUE: Holy Trinity School

FILLMORE: Fillmore School Hall
KEOKUK: Acut, Porter
KEY WEST: Ray Hanten Orchestra
PEORIA: Peoria 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
EL DORADO: Luc 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
KFBH Ranch Boys
KFH Ark Valley Boys
KWIB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Lorenz
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.
Wald, 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.
Fun Bar
Gunga Den, Larry LaMarca, Prop.
Happy Landing Club
Moulin Rouge, and Elmo Baddon, Proprietor
Treasure Chest Lounge
SHREVEPORT: Capitol Theatre
Maestic Theatre
Strand Theatre

MARYLAND

Crossroads Restaurant, Peace Cross & Wladsenburg Road
BALTIMORE: Blue Room, of the Mayfair Hotel
Knowles, Nolan F. (Actra Music Corp.)
State Theatre
Summit
EASTON: Start, Lou and his Orchestra
HAGERSTOWN: Audubon Club, M. I. Patterson, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin Cafe

MASSACHUSETTS

EASTHAMPTON: Manhattan Club, and Fred Kagan, Owner
FALL RIVER: Durfee Theatre
Latin Quarter, and Henry Gaudreau
GARDNER: Florence Rangers Band
Heywood-Wakefield Band
LYNN: Pickfair Cafe, Rinaldo Cevenini, Prop.
METHUEN: Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garston, Owner

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

MICHIGAN

HOUGHTON LAKE: Johnson Cocktail Lounge
Johnston's Rustic Dance Palace
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor
MARQUETTE: Johnston, Martin M.
MIDLAND: Eagles Club
NEGANEE: Bianchi Bros. Orchestra, and Peter Bianchi
PORT HURON: Lakeport Dance Hall

MINNESOTA

DEER RIVER: Hi-Hat Club
MINNEAPOLIS: Milkes, C. C.
Twin City Amusement Co., and Frank W. Patterson
Stone, David
ST. PAUL: Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSISSIPPI

JACKSON: Patio Club, and Jimmy Skinner, Operator

MISSOURI

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

MONTANA

GREAT FALLS: Civic Center Theatre, and Clarence Golder
HAYDEN: Havre Theatre, Emil Don Tigey
SHELBY: Alibi Club, and Alan Turk

NEBRASKA

GRAND ISLAND: Platt-Deutsche Society
Pleasure Isle Ballroom, and Ray Schlegler, Manager
HASTINGS: Brick Pile
LINCOLN: Dance-Mor
OMAHA: Benson Legion Post Club
Eagles Club
VFW Club
Whitney, John B.

NEVADA

ELY: Little Casino Bar, and Frank Pace

NEW HAMPSHIRE

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

NEW JERSEY

ATLANTIC CITY: Mostman 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: Bockmann, Jacob
DENVER: Young, Buddy, Orchestra
EATONTOWN: Phil's Turf Club
ELIZABETH: Coral Lounge, Mrs. Agresta, Owner
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
LODI: Peter J's
MAPLEWOOD: Maplewood Theatre
MONTCLAIR: Montclair Theatre
MORRISTOWN: Community Theatre
Jersey Theatre
Park Theatre
NETCONG: Kiernan's Restaurant, and Frank Kiernan, Prop.
OAK RIDGE: Van Brundt, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe
Butany Mills Band
ROCHELLE PARK: Swiss Chalet

NEW MEXICO

CARLSBAD: Lobby Club
RUIDOSO: Davis Bar

NEW YORK

BRIARCLIFF MANOR: Briar Oaks Restaurant, Thomas O'Brien
BRONX: Aloha Inn, Pete Mancuso Proprietor and Carl Ranford, Manager
Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffen and Mr. Patrick Gillespie
BUFFALO: Hall, Art
Jesse Clipper Post No. 430, American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian
CATSKILL: Jones, Stevie, and his Orchestra
CERES: Coliseum
COHOES: Sports Arena, and Charles Gup-till
COLLEGE POINT, L. I.: Muehler's Hall
ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
GENEVA: Atom Bar
Holiday Inn
HARRISVILLE: Cheesman, Virgil
HUDSON: New York Villa Restaurant, and Hazel Unson, Proprietor
JEFFERSON VALLEY: Nino's Italian Cuisine
KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre
KINGSTON: Killmer, Parl, and his Orchestra (Lester Marks)
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdic, Leslie, and Vineyards
Dance Hall
MOUNT VERNON: Hartley Hotel
NEW YORK CITY: Disc Company of America (Asch Recordings)
Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp.

Manor Record Co., and Irving N. Berman
Morales, Cruz
Richman, William L.
Traemer's Restaurant
Willis, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop.
OLEAN: Rollerland Rink
PEEKSKILL: Washington Tavern, and Barney D'Amato, Proprietor
PORTCHESTER: Jewish Community Center
RAVENA: VFW Ravenna Band
ROCHESTER: Mack, Henry, and City Hall Cafe, and Wheel Cafe
SALAMANCA: Lime Lake Grill
State Restaurant
SCHENECTADY: Polish Community Home (PNA Hall)
SYRACUSE: Alhambra Roller Rink, and Gene Miller
UTICA: Russell Ross Trio, and Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

ASHEVILLE: Prupes, Fitzhough Lee
KINSTON: Parker, David
WILMINGTON: Village Barn, 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: Cincinnati Country Club
Fort Mitchell Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club
COLUMBUS: Fraternal Order of Eagles, Aerie 297
DAYTON: The Ring, Maura Paul, Op.
GENEVA: Blue Bird Orchestra, and Larry Parks
Municipal Building
GIRARD: VFW Band, Post 419
HARRISBURG: Harrisburg Inn
Hubba-Hubba Night Club
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
MASSILLON: VFW
MILON: Andy's, Ralph Ackerman Mgr.
NORTH LIMA: Smith, Chuck, Orchestra
PAINESVILLE: Slim Luse and his Swinging Rangers
PIERPONT: Lake, Fanny, Orchestra
RAVENNA: Ravenna Theatre
RUSSEL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
VAN WERT: B. P. O. Elks
Underwood, Don, and his Orchestra
YOUNGSTOWN: Shamrock Grille Night Club, and Joe Stuphar

OKLAHOMA

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

OREGON

GRANTS PASS: Fruit Dale Grange
SAMS VALLEY: Sams Valley Grange, Mr. PeBey, Grange Master

PENNSYLVANIA

ANNVILLE: Washington Band
ASHLAND: VFW Home Association, Post 7654
BARTONSVILLE: Hotel Bartonville
BEAVER FALLS: White Township Inn
BIG RUN: Big Run Inn
CARBONDALE: Lotus Playground Drum Corps, and Max Levine, President
DUPONT: Cameo Cafe
FALLSTON: Brady's Run Hotel
Valley Hotel
FORD CITY: Atlantic City Inn
FREDOM: Sully's Inn
GIRARDVILLE: St. Vincent's Church Hall
JERSEY SHORE: Riverview Ranch
NEW BRIGHTON: Brady's Run Hotel
Broadway Tavern
NEW CASTLE: Gables Hotel, and Frank Grammarino
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 House
SCRANTON: Yarrish's Cafe
SHAMOKIN: Shamokin Dam Fire Co.
SUMMER HILL: Summer Hill Picnic Grounds, and Paul De Wald, Superintendent
WILKINSBURG: Lunt, Grace

RHODE ISLAND

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

SOUTH CAROLINA

CHARLESTON: Five O'Clock Club, and Mose Sabel
FOLLY BEACH: Folly Pier

SOUTH DAKOTA

SCOTLAND: Scotland Commercial Club

TENNESSEE

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

TEXAS

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

VIRGINIA

BRISTOL:
Knights of Templar

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

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

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

ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Batece, 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:
Kochner's Hall

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

BELOIT:
Beloit Recreation Band, and Don
Cuthbert

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Miller, Earl
Peckham, Harley
Sid Earl Orchestra

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AT LIBERTY—Western style steel guitarist, also
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AT LIBERTY—Pianist and Hammond organist,
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Bank, N. J., Telephone: Red Bank 6-3234-J.

AT LIBERTY—Alto sax, clarinet, double flute,
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travel, available at once, Eddie Del Guidice,
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AT LIBERTY—Pianist many years experience in
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single engagements, W. Spicer, 922 East 15th
St., Brooklyn 30, N. Y.

AT LIBERTY—Drummer, 802 card, wishes to join
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nique, read or fake, Dave Tell, 117 Pulaski St.,
Brooklyn 6, N. Y., Phone after 7 P. M. ST 2-3243.

AT LIBERTY—Tenor sax, clarinet, arranger, vo-
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Benny, Apt. 2-E, 725 East 163rd St., Bronx 56,
N. Y., Telephone: TU 7-2288.

AT LIBERTY—Manhattan trio, bass, piano accor-
dion, electric guitar, will accept club dates or
steady week ends, John Cherneska, 1416 Nelson
Ave., Bronx 52, N. Y., CY 3-0826.

AT LIBERTY—Arranger, accepting assignments
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AT LIBERTY—Pianist, single, trained musician,
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sey, 44 Maple Ave., Franklinville, N. Y.

AT LIBERTY—Clarinet player, popular, jazz,
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Telephone: FO 7-3032.

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CUSTER:
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and Mrs. Truda

DURAND:
Weiss Orchestra

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

KENOSHA:
Julius Bloxdorf 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:
Gorman, Ken, Band

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

TREVOR:
Stork Club, and Mr. Aide

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

WESTFIELD:
O'Neil, Kermit and Ray,
Orchestra

WISCONSIN RAPIDS:
Gross, Quensal and Louis

WYOMING

LARAMIE:
Stevens, Sammy

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

HAWAII

HONOLULU:
49th State Recording Co.
Kewalo Inn

CANADA

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

CUMBERLAND:
Maple Leaf Hall

KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie

NIAGARA FALLS:
Niagara Falls Memorial Bugle
(or Trumpet) Band
Radio Station CHVC, Howard
Bedford, President and
Owner

TORONTO:
Mittord, Bert
Echo Recording Co., and
Clement Hambourg
Three Hundred Club

QUEBEC

BERTHIER:
Chateau Berthelet

BERTHIERVILLE:
Manor Berthier, and Bruce
Cardy, Manager

MONTREAL:
Village Barn, and O. Gaucher
and L. Gagnon

QUEBEC:
Canadian and American Book-
ing Agency
L'Aubege Des Quatre Chemins,
and Adrien Asselin, Prop.

SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS
Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

FOR SALE—Italian cello, fine playing condition,
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HY 3-6844.

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FOR SALE—Used Strobocorn, 2 1/2 years old, used
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FOR SALE—Fine used William S. Haynes sterling
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excellent condition: \$300.00. William Heinrich,
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ERASURES

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E. Sabin, Laverne Solberg, Floyd Still, Robert
W. Whiteside, Robert A. Williams.

Jersey City, N. J., Local 526—Richard Merwede,
Victor Gioia.

Minneapolis, Minn., Local 73—Joseph W. Wood-
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Knutson, Charles M. Mulker.

Miami, Fla., Local 655—Richard Moyers.

Montreal, Quebec, Canada, Local 406—Kel Kel-
weg, Jack Kerr, Glan Acorn, John L. Evans, Lee
Perry, George Todd, Maria Blanco, Lyle B. Dun-
ning, Cyril Good, Damien LaLonde, Andre LeBer,
Marie Mosher, Paul E. Savard, Charles Smith,
Guy Tremblay, Gilberto Ivas, Jean Landry, Ro-
lande Lefebvre, Gilles Rozier, Stan Slavan,
Lionel Prevost, Pat O'Keefe.

Portland, Me., Local 364—Edw. T. Brown,
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Ernest George, Jr., Robert Greenwood, William
Holland, Frank Huff, John Jenkins, James Man-
ning, Frederick L. Mitchell, Joseph Partico,
Janice Sullivan, Chas. Thompson, Irving Neilsen.

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Worcester, Mass., Local 143—Anthony Bellino.

EXPULSIONS

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Baldori, Louis Bandy, Roger D. Bartlett, Wm.
(Tweed) Beard, John Beatty, Clarie M. (Pat
Marvin) Berrymann, Jr., William H. (Bill) Brewer,
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(Larry Kay) Dreyfus, Steve Joseph (Joe Garber)
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John E. Miller, Leonard R. (Lenny Nelson)
Nelkin, Edward F. (Parry) Paryaski, John W.
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Curtis Porter, Gera (Gus Ritz) Raizenberger, W.
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Alfred H. (Bud) Webster, Donald Harvey Winter,
William A. Zelenak, Jr., Herbert Ziesmer, Belva
White, Clarence A. (Clair) Perrault, Charles
Ivan Ward.

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Donald Grabowski.

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mond Janswold, Irwin Janata, Maybelle Krueger,
Rudolph Levy, Nathan McClure, R. E. Machover,
Keith Moungey, Virgil Noy, Robert Robinson,
Sylvester Ryzek, Kenneth St. Clair, Theodore
Stausen, Robert Schlueter, Mrs. Robert Schlueter,
Alphonse Thering, Ray Wallace, Donald Walker,
Donald Ward, Jola Wegert, Harold White.

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Jimmy Kish, Henry Nemitz, George Nemitz,
Frank Urban, John Lee.

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C. Edwards, John W. Mitchell, Charles O. Wad-
mayer.

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Indianapolis, Ind., Local 3—Perry L. Botkin,
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Nelson W. Wyle.

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Fred J. Rockhold.

Kingston, Ontario, Canada, Local 518—Alvin
Robichaud.

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39—Donald Bath, Frederick Ahota.

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Kareem, Gustav L. Lindgren, Joseph P. Sate,
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Eve Kramer, Carlos Diaz, John O. Scapilo, Aldo
E. J. Price, Harvard Lavine, Donald A. Landa,
James Rodis, Rolando Savin, Albert Stevenson, Jr.,
Gilbert C. Stevens, Elmer Snowden, Burton Harris,
Al Lombardi.

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William L. Flanagan, Elizabeth Goldstein, Monica
Marvel, Robert Prince, Eugene A. Schel, Nicholas
Tosti, C. Glen Wilkes.

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C. Genisot, Betty Hirt, Peter Krogsgang, Arthur
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Ronald E. Sorenson, Marlin I. Tingvold, Albert
J. Winterbauer.

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mond George.

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treias, Hrach Yacoubian, Patricia Linnhart.

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Leon Bryant, Jesse Amos.

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Tubbs, Christian Olson, Ed Heathcote, Joseph
Weiss, Weiss Harmonizers, Warren Downie, Nor-
bert Berend.

Official Business

(Continued from page forty)

Miami, Fla., Local 655—Roy Pot-
torf, Anthony E. Franchina.

Milwaukee, Wis., Local 8—Ken
(Steffel) Harvey, Peter Ochs, Sr.

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Robotti, George H. Simon, Julius
Sands, E. Melvin Merritt, Irving A.
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gardo, Kathleen O'Hanion, Frank
Schauer, Cameron Crosbie, Robert
Berwaldt, Irving Berkowitz, Samuel
L. Cheslar, William Halmesco, Mal-
colm Hallett, Joseph Papa.

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