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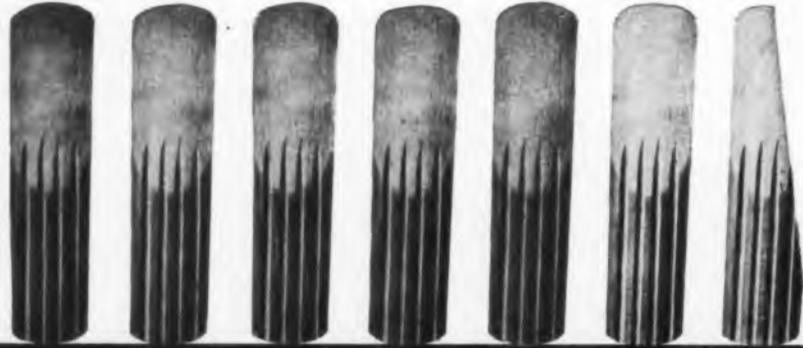


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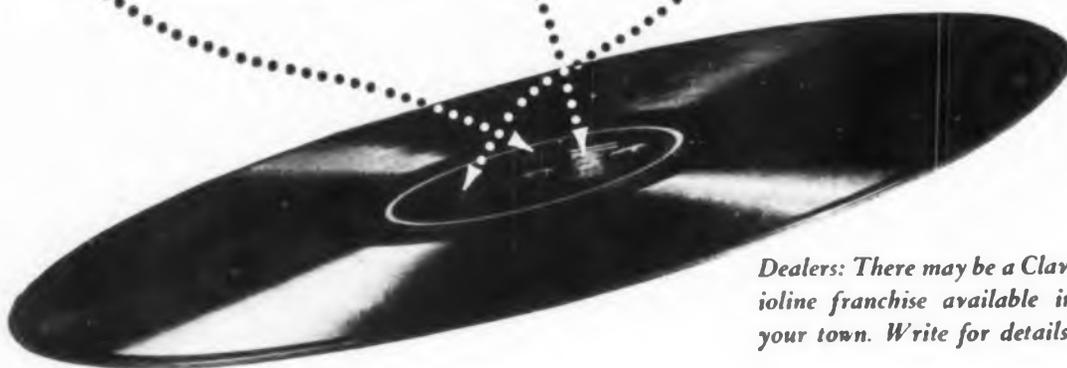
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Affairs of the Federation

ACTION OF EXECUTIVE COUNCIL of the American Fed. of Labor in Connection with Competition of Service Bands—

AT A meeting of the Executive Council of the American Federation of Labor, held in Washington, D. C., on May 22, 1953, the Council unanimously announced its full support of the protests raised by President Petrillo, who is also Vice-President of the A. F. of L., concerning the competition of service bands with civilian musicians. The Council's statement is as follows:

"The Executive Council of the American Federation of Labor unanimously announces its full support of the protests being voiced by the American Federation of Musicians and its President, James C. Petrillo, relative to the continued use of service bands in competition with civilian musicians and in direct violation of federal laws and regulations thereunder.

"There are four statutes (10 U.S.C. 609, 10 U.S.C. 905, 34 U.S.C. 449, and 34 U.S.C. 702) which explicitly forbid the bands of the various armed services from furnishing music when competition is thereby created with the customary employment of civilian musicians. These statutes have been implemented by detailed regulations, spelling out the occasions on which service bands may and may not be used. Thus on September 12, 1947, General Eisenhower, then Chief of Staff of the United States Army, ordered the promulgation of rules which speci-

fied the situations where Army bands may and may not be furnished. Included among the prohibited occasions are civic parades and ceremonies, activities of boards of trade and commercial associations, activities of civilian and fraternal clubs, and charitable activities of local groups that are not national in character.

"Yet despite the seeming clarity and obvious fairness of these prohibitions, armed services bands are being used with increasing frequency on wholly unjustified occasions. To cite but a few recent and typical situations, military bands have been used at premieres of movies entirely commercial in character and at banquets of such purely private organizations as the Gridiron Club, the Sojourners Club, the American Helicopter Society and even for functions of organizations like the Bar Association of the District of Columbia.

"We commend the appropriate use of service bands on appropriate public occasions. But we vigorously protest the violation of explicit statutes, the disregard of clear regulations and the indefensible abuse of the economic rights of professional musicians.

"We urgently and respectfully call upon the Administration to halt this abuse and restore to musicians the universally enjoyed freedom from the subsidized competition of our armed services."

In addition to this, George Meany, President of the American Federation of Labor, has sent

the following communication to Defense Secretary Wilson, which is self-explanatory:

Washington, D. C.
May 25, 1953.

Honorable Charles E. Wilson
Secretary of Defense
Pentagon Building
Washington 25, D. C.

My Dear Mr. Secretary:

The American Federation of Musicians has unfortunately been required from time to time to call to the attention of the Department of Defense, and its predecessor departments, continued violations of the statutes prohibiting the use of armed service bands in competition with the customary employment of civilian musicians.

By instruction of the Executive Council of the American Federation of Labor, I transmit herewith a resolution unanimously adopted by the Executive Council on Friday, May 22, 1953, protesting these violations of explicit statutes, the disregard of clear regulations and the indefensible abuse of the economic rights of professional musicians. We trust that this matter will be given your prompt attention and that the laws and regulations dealing with this subject will be rigorously enforced.

Sincerely,
GEORGE MEANY, President,
American Federation of Labor.

The Twenty Per Cent Tax -- What It Means to You

VAN ARKEL AND KAISER
Washington, D. C.
May 8, 1953.

James C. Petrillo, President
American Federation of Musicians
570 Lexington Avenue
New York, N. Y.

Dear President Petrillo:

Pursuant to your request, the Federation's attorneys met to discuss and formulate plans to advance the efforts of the Federation to secure favorable tax legislation. It was decided that this report, surveying pending tax proposals in Congress and describing the Federation's plans and activities, be submitted on behalf of all of the attorneys.

The bills that have been introduced in this session of Congress may roughly be divided into the following classes:

(1) *Outright repeal of the admission and/or cabaret tax.*

a. H. R. 2524 (introduced by Representative Dollinger) repeals Section 1700 of the Code—dealing with both the admissions and cabaret taxes—in its entirety.

b. H. R. 3483 (introduced by Representative Jarman) terminates the tax imposed by Section 1700 (a)—the tax on admissions.

c. H. R. 3424 (introduced by Representative McMillan) repeals the admissions tax.

d. H. R. 5 (introduced by Representative Dingell) repeals Section 1700 (e), relating to the cabaret tax.

(2) *Reduction in tax rates on admissions and/or cabarets.*

a. H. R. 5 (introduced by Representative Dingell) repeals Section 1650, establishing the war tax rate of 1 cent for each 5 cents paid for admissions. It therefore restores the former rate of 1 cent for every 10 cents. It also increases from 10 to 61 cents the amount of admission as to which no tax would be imposed.

b. H. R. 187 (introduced by Representative Wickersham) repeals the war tax rates imposed by Section 1650 and restores the old rates on admissions and cabarets.

c. H. R. 188 (introduced by Representative Wickersham) repeals the war tax rate imposed by Section 1650 on admissions to theaters and restores the old rate.

d. H. R. 1034 (introduced by Representative Hand) provides that the taxes on admissions and cabarets shall be determined without regard to the war tax rates specified in Section 1650.

e. H. R. 1402 (introduced by Representative Machrowicz) provides that the tax on admissions to theaters shall be determined without regard to the war tax rate specified in Section 1650.

f. H. R. 2834 (introduced by Representative Colmer) repeals the war tax rate on those admissions set out in Section 1700 (a).

g. S. 1566 (introduced by Senator Malone) repeals Section 1650, containing the war tax rates on admissions and cabarets.

(3) *Exemption of motion picture theaters from admissions tax.*

a. H. R. 157 (introduced by Representative Mason) provides that the tax on admissions (Section 1700 (a)) "shall not apply to the amount paid for admission to a moving picture theater if the principal amusement offered with respect to such admission is the showing of moving pictures."

b. Bills, containing precisely the same content and language as H. R. 157, have been introduced by fifteen other Congressmen and Senators.

It will be immediately apparent that the greatest amount of interest and support has been lined up behind H. R. 157 and its numerous imitators. The motion picture theater owners have put on an impressive campaign to win support. The fact that so many identical bills were introduced was no accident; it was the result of this intensive campaign. At the hearings held before the House Ways and Means Committee on April 20 no less than 47 members of the House appeared and testified in favor of H. R. 157.

A statement was also read into the record to the effect that the entire California delegation

(Continued on next page)

Technological "Improvements"

These May Soon Affect Workers in Many Fields

FOR years the musicians' profession was the one most hard hit by advances in technological innovations. The sound movies delivered the hardest blow to the employment of musicians. Then came chain broadcasting which further created unemployment in the affiliate stations. The juke boxes then added their toll, and wired music in establishments where musicians had been employed increased further the ranks of the unemployed musicians.

Employment in other walks of life has increased and little heed was paid to the fact that the cultural element was gradually being diminished in the direction of almost total elimination.

Now, according to an article appearing in the *New York Journal of Commerce* on March 30, there is an indication that other forms of employment may be affected by technological developments which will greatly reduce the number of employees necessary to carry on the work.

By **LEO CLUESMANN,**

Secretary, A. F. of M.

This article reads as follows:

"What recordings did to musicians television is about to do to millions of workers in banks, factories and almost every field of wage earning, to greater or lesser degree. A New York City savings bank now services a depositor in this mechanical way: the teller announces the account number and depositor's name into a mike; almost instantly there appears on his small TV screen an image of the depositor's account card showing its cash balance and interest earnings. The teller can thus issue a withdrawal or add a deposit in a fraction of the time it used to take to look up the account in a file cabinet. The system lays off seven skilled tellers. Bank

president says television will do almost every job in the bank but his; he hopes his bank will always need a live president. System being applied to factory work, whereby foreman can sit at desk and see work done on dozens of machines by fewer machinists."

Thus it will be seen that while the musician seems to be almost the only one suffering from inventive progress, other workers may suffer the same fate. If this continues, there may be a whole army of unemployed, which should eventually arouse the public to a realization that something must be done to offset the effect of these labor-saving devices.

It is our hope that such a condition is still a long way off, but it is about time our legislators also realize that some method must be devised to offset a result which is bound to come about when the machine takes the place of human labor.

Twenty Per Cent Tax

—with the exception of but four members who had not been heard from—was in favor of the bill.

Great emphasis was placed by the industry witnesses, and echoed by this array of Congressmen, on the economic distress caused by the admissions tax. It was stated that two theaters a day were being closed in January and that the figure would be three theaters a day at the present time were it not for the fact that some exhibitors were remaining open in the hope that the tax would be repealed. Large income losses were cited, implemented by losses suffered by other businesses and industries as the result of theater closings.

At one point during the hearing, Congressman Eberharter asked an industry witness whether the admissions tax ought not to be abolished for the entire amusement industry and cited the case of amusement parks. But the reply was made that the theater industry was in no position to comment on the impact on other segments of the amusement field and could not speak for them. Similar exchanges occurred on several other occasions during the hearing.

From all we can gather about Washington, nothing is likely to happen soon in connection with H. R. 157. Chairman Reed is holding up action on all tax relief bills until he gets some decisive action on his pet bill—H. R. 1—to reduce income taxes. In addition, there is a growing realization that it would be unfair to single out the motion picture theaters for relief from the admissions tax and permit other theaters and other amusement enterprises to remain subject to the tax.

The Federation was the first organization publicly to voice its opposition to this unfairness. At President Petrillo's direction, a letter was sent to Chairman Reed on April 27 setting forth the Federation's general view that H. R. 157 is

(Continued on page ten)



Mrs. Ada Holding Miller, President of the National Federation of Music Clubs, is greeted by Alfred Manuti, President of Local 802 American Federation of Musicians, Robert Russell Bennett, President of the National Association for American Composers and Conductors, and Thomas Scherman, Conductor of the Little Orchestra Society, all of whom combined forces to present a special concert of American prize-winning works at Town Hall, April 9, in honor of the First New York Biennial Convention of the N.F.M.C. in its fifty-five-year history.

The National Association of American Composers and Conductors made grateful acknowledgement to the American Federation of Musicians, James C. Petrillo, president, and to the recording and transcription industry for the substantial assistance afforded through the Music Performance Trust Fund, in presenting this special concert of American works. A grant from this public service fund which, since 1947 has made available some \$1,500,000 annually in behalf of free public music, enabled the N.A.A.C.C., through the cooperation of Local 802, AFM, to present such talented artists as Carroll Glenn, violinist, and Menahem Pressler, pianist, playing the award-winning compositions.

Report of Delegates to AFL Convention

By C. L. BAGLEY

Vice-President, A. F. of M.

THE seventy-first convention of the American Federation of Labor was called to order at 10:15 A. M., September 15, 1952, in the Grand Ballroom of the Commodore Hotel in New York City, by James C. Quinn, Secretary-Treasurer of the Central Trades and Labor Council of Greater New York and Vicinity. Immediately previous to this, while assembling, the delegates had been entertained by a large and most excellent orchestra from our Local 802, New York.

Mr. Quinn announced that it had been fifty-seven years since the American Federation of Labor had met in New York. He also called attention to the fact that the late Samuel Gompers had lived and worked in that city. He then presented the Temporary Chairman, Mr. Martin T. Lacey, President of the New York Labor Bodies already mentioned.

Miss Lillian Hayes sang *The Star-Spangled Banner*, and an invocation was pronounced by His Eminence, Frances Cardinal Spellman, Archbishop of the Roman Catholic Diocese of New York. Speeches of welcome were heard from the Temporary Chairman, Thomas A. Murray, President of the New York State Federation of Labor; Honorable Thomas E. Dewey, Governor of New York, and the Honorable Vincent R. Impellitteri, Mayor of New York City.

Some New York State Pleasantries

Temporary Chairman Martin T. Lacey in his address had referred generally to the fact that "the labor movement has become a powerful force, with great economic, political and social influence, and with still greater potentialities." He landed heavily on the Taft-Hartley bill and said that "where, in public office, there are enemies (of labor), they must be replaced with our friends. It is as simple as that. The only effective way we can meet this threat is by our

united use of the ballot. It was Gompers who said the ballot is the one sure way to reach the conscience of the politician." And he ended up with the following:

"The Republican party rejected our proposals and declared flatly for retention of Taft-Hartley. The Democratic party reacted sympathetically to our proposals and even more flatly declared for repeal of Taft-Hartley, using almost the identical language of the A. F. of L. representatives. I do not see how any trade unionist can support a party and candidates who support Taft-Hartley.

"It should not be difficult, therefore, to determine who are our friends in the great campaign of 1952. And respect for our policy of political non-partisanship requires that we should go all out for those who have gone all out for us.

"That's what Gompers said. That's what L. L. P. E. says. This is no time for political fence sitting. The issues are too grave for equivocation of any kind. We meet in a fateful hour in response to which this convention will make historic decisions, but I think you will all agree with me when I say that none will be more important to organized labor and the nation—yes, to the free world—than what we shall say and resolve here about labor and politics. Necessity has compelled us fully to enter into the political arena. There can be no retreat. This much is certain. In your deliberations you have the fraternal regard and sincerest best wishes of the Central Trades and the approximately million members of organized labor we represent."

A little later the Temporary Chairman introduced the Honorable Thomas E. Dewey, Gov-

ernor of the State of New York. He began by saying that he is the only living Governor of New York "ever to welcome a convention of the American Federation of Labor, and as a matter of fact, I am a little shocked that you have not found it necessary or appropriate to honor us with your presence in fifty-seven years. I will admit that you have done pretty well by not holding your conventions in New York, but I think you would have done better if you had come here oftener." A little later he assumed a slight mental swagger when he said:

"I notice, if I detect the atmosphere correctly from the Chairman's introductory remarks, that Mr. Lacey suspects that this is a Democratic clambake. I should regret that if it were so. The last time the American Federation of Labor endorsed a Presidential candidate was in 1924, and he didn't do so well. I trust you will not be offended if I recall political history to your minds. In my own case I was opposed by the State Federation of Labor in the year 1942 when I ran for Governor, and I proceeded to win by a plurality of 600,000 votes and a majority of a quarter of a million. After that we nevertheless have established a fine working relationship, and we did exceedingly well.

"In 1946 the State Federation of Labor took no position, and I was elected again by 680,000. In 1950 they were supposed to endorse me, but something happened in the Executive Committee and they endorsed the other fellow, and I still won by 580,000 votes."

When he had finished and the burst of applause had died away the Temporary Chairman delivered himself of the following:

"Thank you, Your Honor. It is not my intention, Governor, to enter into any kind of a debate with you, political or otherwise. However, I wish to thank you for your remarks and

(Continued on page nineteen)

OF VITAL CONCERN

The Lester Petrillo Memorial Fund is a permanent and continuing fund. Its existence depends entirely upon our locals and members.

TO ALL MEMBERS

IT HAS BEEN BROUGHT TO OUR ATTENTION THAT AGVA IS DEMANDING THAT THE LEADERS OF OUR ORGANIZATION POST BONDS IF SUCH LEADERS EMPLOY SINGERS OR ACTS OF ANY KIND THAT BELONG TO AGVA.

THE FEDERATION HAS NEVER AGREED TO SUCH A PROPOSITION, AS A MATTER OF FACT, OPPOSES IT. LEADERS ARE THEREFORE DIRECTED NOT TO YIELD TO THIS REQUEST BY AGVA.

(Signed) JAMES C. PETRILLO,
President.

International Musician

JUNE, 1953

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POLIO PRECAUTIONS

EARLY CARE: Put patient to bed and consult the doctor if these symptoms appear: headache, fever, sore throat, upset stomach, stiff neck or back.

GAMMA GLOBULIN, obtained from human blood, gives protection for a few weeks. But it is in very short supply. A vaccine is not ready for 1953, but there is hope for the future.

In the meantime—

When polio is around, take these precautions:

Don't mix with new groups.

Don't get overtired.

Don't get chilled.

But do keep clean!

The above is recommended by

THE NATIONAL FOUNDATION FOR
INFANTILE PARALYSIS

Supported by: THE MARCH OF DIMES.

Government Support of Fine Arts

THE week of May 3rd (National Music Week) was taken as a propitious time for Congressman Howell of the Fourth District, New Jersey, to press anew his proposal for government support of fine arts. Early in the year he had introduced a bill to establish a national fine arts program and build, in Washington, D. C., a national theater-opera house as a war memorial. Although it is unlikely that legislative and executive branches committed to reduce government expenditures and lower taxes will approve government assistance to the arts at this time, Howell urges action during the present session. He argues that the government is now supporting private industry by giving financial aid to shipping, air lines and farming, among many other projects.

The program Howell advocates would have justification if only to counter the gigantic propaganda offensive that Soviet Russia is waging

against the United States in the field of cultural affairs. While financial support of the arts by government is a relatively new idea in the United States, foreign countries have supported the fine arts for centuries. In pointing this out, Howell conceives the Federal arts program as having its focal point in the nation's capital, as is the case in other countries. At the same time there would be a stimulation of a nation-wide arts movement at the grass roots, without dominating or controlling the developments. His bill (H.R. 452), looks toward the eventual establishment (among other things) of a department of education and fine arts, with cabinet rank.

We urge you to write to your Senators and Congressmen to support this Bill because it means much to the American Federation of Musicians.

NOTICE TO ALL MEMBERS

All instrumental acts and members of the American Federation of Musicians playing in any place of entertainment must be booked under a Federation contract as they are under the jurisdiction of the American Federation of Musicians only and cannot pay tax or any other assessments or act as a collection agency for the American Guild of Variety Artists, either willingly or under coercion.

Any member who agrees to pay dues or assessments or becomes a collection agent for the American Guild of Variety Artists, either willingly or under coercion, by his own act will erase himself from any local in which he enjoys membership in the American Federation of Musicians, nor will we allow any other person, licensed or otherwise, to pay a fee on our members.

Members are directed to contact the President's Office, either by mail or phone, should they meet with any difficulties with A.G.V.A.

THE ABOVE RULE IS TO BE STRICTLY ENFORCED BY ALL LOCALS

JAMES C. PETRILLO, President.

Robert F. Wagner

A. F. of L. President George Meany has issued the following statement:

Every working man and woman in the nation mourns the passing of Robert F. Wagner. For more than twenty years he was the great champion of social justice legislation in Congress. Before that, he guided an unprecedented program of social reform through the New York State Legislature.

Bob Wagner was a true friend of the common man. He sponsored the National Industrial Recovery Act which helped rescue the nation from the worst depression in its history. He wrote the National Labor Relations Act, which became the magna charta of labor. He was responsible for the Social Security Act, which ended the dread of the poorhouse for those left destitute in old age. He started the drive for a national health insurance program, the next great social reform which America eventually will adopt.

Senator Wagner's career ended tragically when illness prevented him from carrying on the fight against amputation of the National Labor Relations Act by the Taft-Hartley Law. Labor can build no more fitting monument to his memory than the restoration of the true spirit and purpose of the NLRA.

Twenty Per Cent Tax

(Continued from page 1000)

too narrow and discriminatory in scope. It was emphasized that H. R. 157 would force other theaters now featuring live talent to concentrate on motion pictures to obtain tax relief, thereby enlarging the problem of musicians' unemployment.

The Federation will, of course, continue its program of securing some form of tax relief. In view of the plight of the musicians and the economic distress of the amusement industry, efforts should be directed toward the complete elimination of the admissions and laborer taxes. But if the political situation so dictates, the efforts may have to be confined solely to secure at least a reduction or partial lifting of the taxes on a non-discriminatory basis.

No doubt, through the wishes of the forthcoming Convention and the issues of the *International Musician*, the local and the membership will be exhorted to contact their own Congressmen and the chairman of the appropriate committees, requesting relief from these taxes. We believe this grass-roots effort to be extremely important to the achievement of the Federation's aims, and one to be stimulated and encouraged.

The Federation will continue to receive the warm support of President Meany, who has already written one letter to Chairman Reed with

Appeal From Leprosaria

The following request has been received by President Petrillo, investigated by him and found to be a most worthy cause:

In the Ryukyu Islands, Okinawa, are three leprosaria with 1,600 patients and an equal number of sick people are begging for admission but must be refused.

The well built and well equipped colonies were destroyed by bombers during World War II. Not much assistance is being given by the authorities and in the largest colony—Airakuen—there are 1,000 sick people and the hospital has no equipment and there are no typhoon-proof houses.

The morale of the inhabitants is very low as they receive very little assistance. Dr. Scorebrand writes that music is a great morale builder and that they need a small band for which they require some old instruments. So far they have had no help in this direction.

He requests that members of the Federation who have old instruments they no longer need send them to the following address:

Rolf von Scorebrand, M.D., M.P.H.,
Leprologist, Leprosy Relief Association
for the Ryukyu Islands
156 Fifth Avenue, Suite 1134
New York 10, New York.

Double-Header

An unusual and what would seem, a most popular combination has been evolved between baseball and symphony in Cleveland. At twelve of the baseball events held at the Cleveland Stadium during the summer, the Cleveland Summer Orchestra will present pop concerts led by Louis Lane.

This symphony baseball tie-in was maneuvered chiefly by Ernest Wittenberg (of the *Cleveland News*) who, disappointed at the report that the orchestra's customary summer concerts had been cancelled because of the air-conditioning of the Public Auditorium, sold his idea of a hook-up between baseball and symphonic events to Hank Greenberg, general manager of the ball club. So, when fans foregathered on June 2nd for the ball game between the Cleveland Indians and the Boston Red Sox they got a pop concert, too—and one, incidentally, that tasted like more!

reference to H. R. 157 stating that the A. F. of L. favors cutting excise taxes whenever possible on the basis of sound economy and equity. We have been assured of future cooperation by President Meany and the A. F. of L. in this respect.

In the meantime, of course, the Federation's attorneys will maintain a constant surveillance of the situation and will report to you on all significant developments. They will also seek to forward the Federation's interests through their informal contacts with friends on the Hill.

Respectfully submitted,

HENRY KAISER.

INTERNATIONAL MUSICIAN

TOURS The New York Philharmonic-Symphony Orchestra under Dimitri Mitropoulos will make its first American tour in five years in the Spring of 1954. The regular season will be increased by two weeks next year in order to allow the orchestra to play fourteen concerts between March 29th and April 11th . . . The Virginia Symphony Orchestra, with William Haaker conducting, has just completed its nine-week Spring tour, which included approximately one hundred concerts in adjoining States . . . The Boston Symphony Orchestra's first transcontinental tour carried the orchestra 7,000 miles through the South and Southwest to California, and, on the return trip, through the Middle West into Canada. It ended May 22nd, in Burlington, Vermont . . .



Thor Johnson, conductor of the Ojai Festivals in California this summer.

CONDUCTORS Thor Johnson will return this year to California for his annual assignment as music director of the Ojai Festivals . . . Ernst Gebert has been reengaged as conductor of the Inglewood (California) Symphony for a fifth season. Next year the orchestra's series is being increased from nine to twelve concerts . . . Henry Denecke has been named full-time musical director and conductor of the Cedar Rapids, Iowa, Symphony Orchestra. Mr. Denecke will continue to direct the Northwest Sinfonietta . . . Gail Kubik conducted his composition, *Thunderbird Overture*, written especially for the concert of American music on Radio Italiana April 4th, in Rome.

SUMMER This Continent is having its share of music festivals this summer. The Ojai Festival (California) May 21st-24th included a performance of Lukas Foss' *A Parable of Death* with the composer conducting, and the first professional performance in the United States of *This Way to the Tomb*, poetic drama by Ronald Duncan with incidental music by Benjamin Britten. . . . The Festival of the Creative Arts at Brandeis University (Waltham, Massachusetts) which is being held June 10th-14th, focuses attention on the expression of the "Comic Spirit" and features a performance of Morton Gould's "Concerto for Tap Dancer and Orchestra" . . . In early June the Los Angeles Music Festival (Franz Waxman, founder and musical director) included the West Coast premiere of Nicolai Berezowsky's *Babar the Elephant*. Opening dates follow thick thereafter: June 27th for the Central City Opera Festival in Colorado with *Carmen* and *The Merry Wives of Windsor* alternating for four weeks; June 29th for the Aspen Festival (also Colo-

SYMPHONY and OPERA

rado); July 11th for the Berkshire Festival at Tanglewood; July 20th, for the Bach Festival (Carmel, California), directed by Gastone Usigli; August 7th for the Brevard Festival in North Carolina. This latter festival will be launched by Joseph Szigeti as soloist and will conclude August 23rd with James Christian Pfohl conducting Beethoven's Ninth Symphony . . . The Montecito Festival will begin its career this year in Santa Barbara, California, on July 25th and will run through August 1st . . . Charles Munch will conduct for the six week-end concerts in the Theatre-Concert Hall and in the Music Shed, at Tanglewood, Lenox, Massachusetts, for the Berkshire Festival. Pierre Monteux will be guest conductor on August 1st, and Leonard Bernstein on August 8th and 15th . . . June 22nd is the starting date for both the Lewisohn Stadium concerts in New York City and the Robin Hood Dell concerts in Philadelphia; June 24th for both the Grant Park and Ravinia series in Chicago . . . Via the new "charge-your-concerts" plan, charge customers of Lord and Taylor's department store in New York may now enjoy the convenience of ordering a subscription to the New York Stadium concerts by telephone or mail and having it billed to their account . . . Hermann Herz, director of the Duluth Orchestra, will conduct eight weeks of the New Orleans pop concerts this summer . . . William Walton will conduct the American premiere of his new Coronation March, *Orb and Sceptre*, at the Hollywood Bowl on August 13th. It is dedicated to Queen Elizabeth II.

AWARDS The Phoenix Symphony Guild is sponsoring a six hundred dollar award competition among resident United States composers for a symphonic composition approximately twenty minutes in length, suitable for use by standard symphony orchestras. The winning composition will be performed during the 1953-54 season by the Phoenix Symphony under Dr. Leslie Hodge. The competition will close August 30th. For further information write the Phoenix Symphony Guild, 19 East Coronado, Phoenix, Arizona . . . One thousand dollars and an appearance with the 1954 Ravinia Festival is the goal of the applicants for the Michaels Memorial Award. On June 28th, around four from among the thirty-three competitors (chosen from a large number of applicants) will be selected as the winners . . . The University of Miami this year is offering up to sixty scholarships for musicians equipped to become members of the University of Miami Symphony. The scholarships cover all tuition fees in any academic branch of study . . . The University of Tulsa has a plan, dissimilar but equally welcome. Students of the Uni-

versity who qualify may become members of the Tulsa Philharmonic Orchestra. (Its conductor, H. Arthur Brown, has announced several vacancies in various sections.) Thus students may earn enough during the concert season to pay all or part of their expenses. The season of this eighty-piece Tulsa Philharmonic consists of a minimum of twelve subscription concerts, eight youth concerts and five "pop" concerts.

CURTAIN CALLS A presentation of Puccini's *Madame Butterfly* opened the Robin Hood Dell season June 22nd . . . *Blossom Time*, at this writing playing at the Paper Mill Playhouse in Millburn, is so saturated with the melodies of Schubert that audiences sit bound by a spell as old as the hills—the charm of the simple and the natural . . . Alfredo Salmaggi's sixth opera season at Randall's Island Stadium, New York, will open July 11th with a performance of Verdi's *La Traviata* . . . July 7th is the date of the first New York performance of George Antheil's new comic opera, *Volpone*; the place, the Cherry Lane Theatre; the company, the Punch Opera . . . The Summer School of the Royal Conservatory of Music of Toronto includes an Opera Workshop, under the direction of Ernesto Barbini, formerly a conductor and coach with the Metropolitan Opera Company of New York . . . Joseph Rosenstock, director of the New York City Opera, will direct Rossini's *La Cenerentola* this summer at Aspen, Colorado . . . The Civic Light Opera, a firmly entrenched institution in Los Angeles, included in its Spring schedule a performance of *Carousel*, which was praised particularly by local critics for its musical contributions. Louis Adrian and his orchestra and the singers in the cast were all outstanding. This was all as it should be, since this score is perhaps the most ambitious and original composed by Richard Rodgers in the course of his collaborations with Oscar Hammerstein 2nd . . . New York's Lemonade Opera will present the American premiere of Francis Poulenc's *Les Mamelles de Tiresias*, conducted by Leonard Bernstein.



Tanaquil LeClercq and Nicholas Magallanaes in "La Valse," the Balanchine-Ravel ballet being presented in New York City Center by the New York City Ballet Company, May 5th to June 14th.

Music in the



noted, show a goodly percentage of French names; the titles of the musical organizations themselves sent us scurrying through the pages of French-English dictionaries. It is a little hard for uni-lingual citizens of the United States to comprehend this vast expanse of land—the Province of Quebec could easily accommodate the areas of Texas, California, New York State and Pennsylvania—where State proclamations, street signs, newspaper headlines, time tables, backfence gossip, university lectures and nursery prattle all go forward, in large measure, in the Gallic tongue.

The young girls hum French tunes while they slide white loaves of bread from the huge roadside

attend midnight Mass. Festivals are unthinkable without folk songs. The Federal Government for years past has been collecting thousands of these songs—many of them handed down from mouth to mouth from the troubadours of medieval France.

If in rural Quebec, French is most spoken and sung, in Montreal and in the City of Quebec English is accorded equal place with French. Street-car and bus conductors call out stops in both languages. At the local meetings of the A. F. of M. questions as a rule are discussed in French and English. Children at the zoo are warned in two languages not to feed the bears. Affairs of State are carried on bi-lingually.



Wilfred Pelletier



Ethel Stark

Emil C

IN THE Province of Quebec some four million Canadians of French stock preserve their own language, their customs and outlook in such a way as to set them apart from their fellow North Americans in English-speaking parts of Canada, and in the United States. When we were gathering material for this present article, letters and news items written in the French language poured in; the membership lists of both the Montreal and Quebec orchestras, we

ovens in rural Quebec. The choruses in the French Convent schools sing French *chansons*. The hubbub in the market places resolves itself into French phrases. In the wilderness north of Lake St. Jean, farmers and foresters have French folksongs at their tongues' tips. The old Noëls are sung in every church on Christmas Eve. In the habitant homes (old settlers' farms) *Ca Bergers*, *Assemblons-nous* and *D'ou l'iens-tu Bergere* are sung by those too old to

Of the two cities, Quebec is probably the more predominantly French. *L'Orchestre Symphonique de Quebec*, founded in 1902 in that historical city, has the distinction of being the oldest in Canada. Its founder, the late Joseph Vezina, was at one time bandmaster of the old Royal Artillery Band whose regiment was stationed at the Citadel overlooking the majestic St. Lawrence River. On Vezina's death in 1924, the baton went to Robert Talbot who is also Dean of the School of Music of Laval University, then to Captain Edwin Belanger who as bandmaster of the Royal 22nd Regiment is at present on active duty with the Canadian Forces in Germany.

Through its participation at memorable events, the orchestra has become inextricably associated with the city itself. In 1902 it performed at the fiftieth anniversary of the founding of Laval University; in 1903 at the inauguration of the Auditorium Theatre (now the Capitol Theatre); in 1908 at the celebration of the Tricentenary of the founding of the City of Quebec; in 1951 to honor the presence in the City of Quebec of Her Royal Highness Princess Elizabeth (now Her Majesty Queen Elizabeth II), and His Royal Highness the Duke of Edinburgh.

A reorganization of the orchestra took place in 1951, when Wilfred Pelletier was appointed its permanent conductor. Under his direction, programs of the highest musical calibre are presented in the six annual Sunday concerts. *L'Orchestre Symphonique de Quebec*, in short, is a vital force in the musical life of that City. The existence of the orchestra has permitted the audition of works for voice, piano and violin that otherwise could never have been heard by

Les Chanteurs de la Colline, Maurice Montgrain, Director.



Province of Quebec

music lovers of that City. Talented artists and guest conductors have appeared with the orchestra.

Youth Concerts

Deep interest is taken in children's cultural development by both French and English elements in Quebec. Thus the particular concern of Dr. Wilfred Pelletier has been concerts for young people. Some eighteen years ago he inaugurated youth concerts in Montreal, and more recently he has organized twelve Saturday afternoon concerts for children in Quebec. This has made it possible not only for all school children to profit from the best in music but has

none of which is more proud than *Les Chanteurs de la Colline* (the Singers of the Hill). This mixed choir, founded eight years ago by Maurice Montgrain (he is still their musical director), owes its name to the fact that they were recruited from among the Provincial civil servants of Parliament Hill, in Quebec City. They participate in most of the festive events of this city—for instance at the Art Exhibition of the civil servants presided over by the Honorable Gaspard Fauteux, Lieutenant-Governor of the Province. The president of the group is Camille Roy, chief accountant in the Department of Colonization. Jeannine Begin is the piano accompanist and Jeanne Nansot, the assistant choir mistress. Mr. Montgrain, who directs it, was drawn early in his career towards singing and choral music. During the first Canadian Eucharistic Congress he inaugurated the Mass sung in dialogue form. He also played a prominent role as a musician at the *Congrès de la Langue française* in America.

Since the formation of The Singers of the Hill as a choral society in 1945, more than fifty concerts have been organized; ten of these were given at the Quebec Parliament on their Christmas rounds, one recital at the Legislative Assembly and another at the Private Bills Committee; two concerts for the benefit of Laval University (on the occasion of the Third Centenary of its foundation); one in 1948 for the Canadian Institute Centenary celebration; five for *la Société Saint Jean-Baptiste*; one with *L'Orchestre Symphonique de Quebec*, and Fauré Festivals. They have been heard over the Canadian Radio Network in six remarkable programs, sung in five towns on their tour in the north of Montreal, and again six times at various national and international congresses. The Singers of the Hill



Dr. Wilfred Pelletier, Conductor, L'Orchestre Symphonique de Quebec, and two proteges.

have also sung in two documentary films of the Province: *Mon Village* and *Trois Rivières*.

From France to Belgium

Montreal some 150 miles to the south of Quebec (both cities are on a latitude considerably below the tip of Maine) has also a distinct Gallic charm, if of a slightly more sophisticated cast. Even at the turn of the century its Sohmer Park must have given French citizenry a sense of home. This combination theatre-beer-garden where audiences could hear sprightly music and watch lively vaudeville performances while they sipped rare wines, had a thirty-piece orchestra which, under the dynamic baton of Ernest Lavigne, drew thousands to the place. Drew not only listeners, that is, but instrumentalists as well—and even from across the sea. From Belgium and France especially, musicians came



Emil Cooper



Alexander Brott

made available a medium for presenting promising young talents to Quebec audiences. *Les Amis de l'Art* specializes in getting free tickets or reduced fares to concerts and artistic exhibitions of every description for its members which number in the thousands and are recruited in the Montreal schools and colleges. This organization has done much to make music a living necessity in the existence of young Montrealers.

A Ladies Committee formed to help *L'Orchestre Symphonique de Quebec* has through their untiring effort—the organization of fashion shows and the like—obtained considerable sums of money in the form of grants, and public subscriptions.

L'Orchestre Symphonique de Quebec acknowledges the wholehearted cooperation of Local 119 of that city.

The City of Quebec is also very proud of *Le Club Musical des Dames* (The Quebec Ladies' Musical Club) which was founded in 1895 "to make music better loved by making it more widely known." This organization, by the high standard of its concerts, has contributed much to the development of music in the ancient capital. Glancing through the Album Souvenir of the club is like looking through the roster of the Hall of Fame, since it contains more than 650 important names of internationally famous artists who made their first appearance in Quebec under the auspices of the Ladies' Musical Club. There are, for instance, the names of Ezio Pinza, Piatigorsky, Lehmann, Garbousova, Thibaud, and Szigeti.

Inhabitants of the Province of Quebec, rural or urban, must sing as they must breathe. The City of Quebec boasts many choral groups, but



The Sohmer Park Band at the turn of the century. Conductor, Ernest Lavigne.



L'Orchestre Symphonique de Quebec, Conductor, Dr. Wilfred Pelletier.

to settle in a country where they could play the music and speak the language they loved. These musicians contributed greatly to the development of the city's musical talent.

It was this access of musicians which indeed brought about the formation of Local 406 of Montreal. For—and I quote from a report received from that local—"These importations, although they were getting more than local men (there were seven theaters and three hotels in Montreal at that time, all of them featuring orchestral groups), soon realized that they were not getting a fee commensurate with their services. The local men were also envious of the fees paid 'these foreigners.' Discussions were numerous and suggestions were advanced with a view to bettering conditions for all concerned. Private meetings were held at various places, often in the store of Charles Lavallée, most important violin-maker of those days. (Incidentally, he was the brother of Caliza Lavallée, who composed the air "O Canada," the national anthem.) These musicians formed a club called *L'Amicale* (Friends) which early in 1905 called a special meeting to discuss forming a union. It was voted to do this and also to amalgamate with the "American Group," namely the A. F. of M. The first President was Charles Lavallée, the Vice-President, Herbert Spencer, and the Secretary, Raoul Duquette. A few weeks later Duquette was replaced by Alexis Delcourt, who later became the Treasurer, an office he relinquished (because of illness) after forty-three years of service. There are at present two charter members living: Alexis Delcourt, and Raoul Duquette, cellist, who toured the world giving concerts until his retirement.



Frank Costi and his orchestra have been playing at the Palais D'or in Montreal for two years and are booked there indefinitely. This band will be featured at the A. F. of M. Convention in Montreal the third week in June. The members of the orchestra are: "Blackie" Herman, drums and vocalist; Sammy Gentile, bass; Al Hirsch, piano, trombone; Henry Scott, vocalist; Frank Costi, leader, clarinet; Roger Hufford, trumpet, arranger; Fernand Blouin, trumpet; Dave Saxe, clarinet, arranger; Gerry Danovitch, clarinet, oboe; Lony Lang, flute.

The local enjoys a relief system which takes care of its needy members with a two per cent tax deducted from all engagements played. Since 1932, when it was introduced, \$176,841.97 has been given to members in direct relief. During the depression days of the 'thirties, none of the local's members had to apply for municipal, provincial or federal aid; they were taken care of exclusively by this fund.

The City of Montreal, with its choruses, music schools, bands and orchestras, is particularly proud of the tremendous growth and activity in the music life in Montreal during the past twenty years. Now every phase of music-making is well represented there. Especially the organizations *Les Concerts Symphoniques*, the Montreal Women's Symphony, Canadian Concerts and Artists, and the McGill Quartet have a wide reputation.

Founded in the Fall of 1934, under the artistic direction of Wilfred Pelletier, *Les Concerts Symphoniques de Montreal* has presented 319 evening concerts, fifty-four of which have been conducted by Canadian musicians. Eight Canadian soloists have performed with the orchestra and thirty-six Canadian compositions have been played. The first children's concert for the French-speaking youth was presented in November, 1935, under the direction of Dr. Pelletier, and in 1949 a similar series was organized for the English-speaking children, also with Dr. Pelletier at the helm. The first open-air concert was held on top of Mount Royal overlooking the city, on July 1st, 1938. In 1950, an auxiliary committee, composed of some 300 ladies, was founded, and it has since undertaken to sell the advertising in the programs. The

season comprises twelve double evening concerts, eight afternoon concerts for the French and eight for the English-speaking children. The orchestra's regular conductor is Desiré Defauw and its assistant conductor, Alexander Brott.

Dr. Pelletier has made his considerable influence for culture felt in another Montreal enterprise. In 1936, when Madame Athanase David set about to form the Montreal Festivals,



McGill String Quartet. Standing (l. to r.): Lucien Robert, D'Arcy Shea, and Alexander Brott. Seated: Lotta Brott.

he gave such support that the organization was able to present its first concert. By 1940 it had begun producing opera and by 1946 had added drama and ballet. In that year's project—which seems to have been the first major festival on the Continent to embrace all forms of musical and dramatic arts—all musical organizations in Montreal collaborated to the fullest possible extent.

In 1940, the Montreal Opera Guild was founded by Pauline Donalds—and has since presented seventeen famous operas, relying almost entirely on Canadian talent. Most of these operas have been conducted by Emil Cooper, formerly of the Metropolitan Opera Association.

Another organization to enrich Montreal's musical life has been the McGill String Quartet,

ounded in 1939 by Alexander Brott. Not only has it presented a record number of rarely heard chamber music works, but, enlarged into a chamber orchestra under the direction of Mr. Brott, has performed the complete cycle of Bach's six Brandenburg Concertos and Handel's twelve *Concerti Grossi*. This past season the McGill Chamber Music Society presented an all-Bach concert, an all-Handel concert, and a Mozart and Vivaldi concert with a chamber orchestra conducted by Douglas Clarke, McGill's Dean of Music, and Mr. Brott alternately. In its endeavor to encourage Canadian music, this Society has given three prizes in competition for Canadian chamber music compositions, which were performed by the McGill String Quartet both in concert and over the radio. Another point of pride: the McGill String Quartet is the only quartet in Canada to have given a chamber music series for the past fourteen years consecutively.

Ever since the founding in December, 1942, the Little Symphony of Montreal has steadily gained in public favor, keeping to its original intention of playing music especially composed for or exactly suited to a small orchestra. It has now played over a hundred separate works, many of them heretofore unheard in Montreal. Conducted by George Schick, it gives a series of six to eight concerts every season. It comprises twenty to thirty-five musicians, depending on the type of music performed. It is maintained by public subscription and "gate receipts." Mr. Schick and his musicians deserve the term "perfectionist" which several critics in Montreal have applied to them, since their goal has been "to play the best music in the best possible way."

The *Pro Musica*, founded in 1948, and offering six concerts annually, has presented such famous ensembles as the *Trio de Trieste*; the Paganini; the Hungarian and the Stuyvesant quartets; as well as soloists Francescatti, Casadesu, Busch, Serkin, and others.

Music Antiqua e Nuova presents, as its name implies, the very old and the very new. Founded in 1950 by Mme. Celia Bizoni, it has so far given nine concerts of vocal and instrumental music of the fifteenth and sixteenth centuries, as well as contemporary music from many countries.

One notices that musical life in the Province of Quebec is in considerable part stimulated by the enterprise of its women. Montreal, indeed, is one of the few cities on the North American Continent to possess an all-woman symphony orchestra of the highest calibre. Founded in 1940 by Ethel Stark, who has been since then its conductor, the Montreal Women's Symphony is composed of eighty union members, a substantial number of whom are Canadians. Its main income comes from the box office, plus voluntary contributions from the public. In 1947, the orchestra performed in Carnegie Hall, New York, the first Canadian Symphony Orchestra to be so distinguished.

The Ladies' Morning Musical Club, which has presented the world's outstanding soloists and chamber music ensembles in recital, was founded sixty-one years ago by Mary Bell and a group of other ladies. Its membership today numbers 1,200. As far back as 1895, when Ysaye was to come to America but was not booked for Montreal, these ladies decided to organize a concert for him in that city. They

succeeded in this, their first venture, and have followed up this success with a record of talent procurement which included such names as Gieseking, Horowitz, Serkin, Lehmann, Primrose, Piatigorsky, Stern and others. They also have a scholarship fund, and scholarships are competed for annually by student members, allowing them to attend schools abroad. The Club presents thirteen concerts on Thursday afternoons throughout the season.

The Province of Quebec is rightly proud of its native sons and daughters: composers R. Nathaniel Dett, born in Drummondville, in 1882; and Henry Dreyfus Brant, Samuel Prowse Warren, Alexander Brott and Violet Archer, the latter four all natives of Montreal. Mr. Brott was one of the five Canadian composers chosen to represent Canada at the Prague Music Festival in 1946. For three consecutive years, 1944, 1945 and 1946, he was the recipient of the "Award for Serious Music" offered by the Composers', Authors', Publishers' Association of Canada. At present he is a member of the staff of the violin department at McGill Conservatorium of Music, and assistant conductor of *Les Concerts Symphoniques*. Frank A. Coleman, also of Montreal, has been conductor of the Montreal Sintonietta (inactive at present) and of other symphonic and operatic projects. He was the first musical director and conductor of the Winnipeg Ballet. He is at present studying abroad on a scholarship provided by the Province of Quebec.

Versatility seems to be a characteristic of most Quebec musicians. Mr. Brott is not only a composer but a teacher and conductor as well. Miss Archer, besides being a composer, is a pianist, organist and tympanist. Conductor, coach and teacher Wilfred Pelletier (born in Montreal of French Canadian family) in 1916 became a conductor at the Metropolitan Opera

Company and in 1921 added to his duties a conductorship at Ravinia Opera. In 1935 he became musical director and conductor of "Metropolitan Opera Auditions of the Air." He formed the Montreal Festival Orchestra, and the Bach-Beethoven Festivals. In 1942 he was instrumental in establishing the Conservatory of Montreal, as he was also a year later in establishing a similar Conservatory in Quebec. His wife is Rose Bampton, Metropolitan Opera star.

Another success story concerns Ethel Stark who after her graduation from the Curtis School of Music in Philadelphia brought into being the Montreal Women's Symphony Orchestra (1940), an organization she has since kept in thriving condition. She has guest-conducted the Toronto Symphony, as well as the Symphony Orchestra of Israel. She has often been heard over CBC as violin soloist and as conductor of the CBC Symphony Orchestra.

Radio, incidentally, has served the Province of Quebec well, since it has been the means of spreading news of the talents of many a Canadian musician.

This vast Province, however, sustains itself musically even in the most outlying regions by the fact that practically every French Canadian is a born singer. This, taken with the facts that the colleges earnestly foster music, that radio encourages native output and that residents of the large cities band together to create music in all its forms, makes the aspect of music in this Canadian Province particularly bright. As Jean Vallerand, General Secretary of the Montreal Conservatory writes of Montreal, so one may describe the whole Province: "From the status of mere consumer of music, it has grown to the status of a locale which can produce its own music, and where Canadian musicians and Canadian musical organizations can rely upon a faithful public." —H. E. S.



The Women Members of Les Concerts Symphoniques de Montreal.



HAROLD MICKEY

EARL HEYWOOD

SHIRLEY LANG

STEVE MILLER

BUDDY DeFRANCO

EAST. Mac Pollack and his musicians have been signed for the sixth consecutive year at The Stevensville, Swan Lake, N. Y. . . . The Lou Powers Harmony Trio (vocal harmony and Latin-American rhythms) is being featured at the Anchor Bar, Buffalo, N. Y. Personnel includes Ernie Dyl on piano, Tom Ingrassia on sax and drums and Lou Powers on bass . . . Hammond organist Beth Lee celebrated her second anniversary May 8th, playing at the Hotel Van Curler, Schenectady, N. Y. . . . Karen Chandler opened at Town Casino, Buffalo, N. Y., May 4th.

The musical comedy duo, Dickens (piano) and Butts (string bass) finished four weeks at Sacco's, Hazleton, Pa., May 31st . . . Following a record engagement at the Shamrock Room, the Bill Bickel threesome goes into Vogue Terrace, Pittsburgh, Pa., for an indefinite stay . . . Jimmy Morgan opened a summer run at the Cow Shed in Conneaut Lake, Pa., May 15th. . . . Del Monaco will end a ten-week engagement late in June at the Blue Room, Pittsburgh. . . . Frankie Barr Orchestra into the Twin Coaches for an indefinite stay, Pittsburgh . . . Tiny Wolfe Band at Copa, Pittsburgh, for another three-month stretch . . . Organist Dick Nussbaumer has begun his sixth year at Oliver Restaurant, Pittsburgh . . . Ken Remo went into Tommy Carlin's Lounge, Pittsburgh, May 18th . . . Dorothy Nesbitt returned to Pittsburgh May 15th after two years on the coast and is at the Fort Pitt Hotel Lounge for a minimum of four weeks.

Frankie Dee's Orchestra at Ocean Beach Ballroom, New London, Conn., opened the Sunday night dance policy early in May . . . Jerry Wald's Orchestra opened the Sunday night dance session at Lake Compounce, Bristol, Conn. . . .

WHERE THEY ARE PLAYING

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

Irving Kramer's Orchestra, formerly at the Old Colony Supper Club, provides Saturday night dance music at Ye Castle Inn, Saybrook, Conn. . . . Paul McGeary's Trio provides dance music nightly at the Cow Shed Inn, East Hartford, Conn.

Pianist Bob Navas, after concluding his stay at Cedar Manor, Red Bank, N. J., opened at Paul's Edgewater, Asbury Park, N. J., May 30th for an indefinite period . . . Ralph Marterier's Orchestra began a three-week engagement at Frank Dailey's Meadowbrook, Cedar Grove, N. J., May 14th . . . The Fascinating Ayers returning the middle of June to Windsor Hotel, Cape May, N. J., for the summer.

The Floyd Williams Trio at the Anchorage Hotel in Old Town, Maine, until June 6th . . . Tiny Wright Combo doing club dates through Pennsylvania, Maryland, and West Virginia. The group consists of Bob Albright, Tiny Wright, Bill Oleweiler, Sonny Crist, Joe Maffrice, Russ Yocum and Eve Sullivan doing the vocals.

(See page thirty-five)
NEW YORK CITY. Sperc Karas and his Modern String Ensemble played a two-week return engagement at Birdland ending May 28th. The group features a new sound in modern music produced through the use of strings and woodwinds . . . Stan Kenton due for a repeat engagement at the Birdland in October.

MIDWEST. Charlie Kehrler' Orchestra will open at Moonlite Gardens, Coney Island, Cincinnati, Ohio, July 3rd. This is his fourth consecutive year there . . . Johnny Lane and his Band being held over indefinitely at the Rivoli Cate in Aurora, Ill. . . . Norm Carlin engaged at the Paradise Club, Burnham, Ill., for four weeks ending June 17th . . . Dick Jurgens opens at the Ideal Beach, Monticello, Ind., June 27th.

Tommy Reed and his Orchestra recently at Chase Hotel, St. Louis, Mo. . . . Beginning May 18th the Four Freshmen at the Crest Lounge, Detroit, Mich., in for a month's stay . . . Tiny Hill had a string of one-nighters in the midwest territory before coming into Peony Park, Omaha, Neb., June 12th . . . Don Johnson, one-man band, at Dundee Dell, Omaha, Neb. . . . Sheets Mahoney Orchestra engaged at Howells, Neb., Ballroom May 31st . . . Mimic Maes into Cosmo Club, Valentine, Neb. . . . Hamish Menzies at the Tic-Toc, Milwaukee, Wis., June 15th for two weeks.

CHICAGO. Ronald Brothers do a third repeat at the Cairo Supper Club beginning May 6th and will stay the rest of the summer . . . Dan Belloe and his Orchestra winding up a two-

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A LITTLE LOVE	Lion	I'M SITTING ON TOP OF THE WORLD	Feist
ALL BY MYSELF	Berlin	I'M WALKING BEHIND YOU	Leeds
ANNA	Hollis	JUST ANOTHER POLKA	Frank
APRIL IN PORTUGAL	Chappell	MY FLAMING HEART	Robbins
BIG MAMOU	Peer	MY LADY LOVES TO DANCE	United
BLUE GARDENIA	Harins	MY ONE AND ONLY HEART	Roncom
CAN'T I	Harvard	NEARNESS OF YOU	Famous
COQUETTE	Feist	OHIO	Chappell
ECSTASY TANGO	Jefferson	POUR ME A GLASS OF TEAR DROPS	Advanced
FIDDLESTICKS	Garlock-Scherer	RAMONA	Lion
GOLDEN YEARS	Paramount	RUBY	Miller
GOMEN NASAI	Disney	SAY YOU'RE MINE AGAIN	Blue River
HOW DO YOU SPEAK TO AN ANGEL	Chappell	SEVEN LONELY DAYS	Jefferson
HUSH-A-BYE	Itemick	SOMEBODY STOLE MY GAL	Robbins
I'M IN LOVE	Garlock-Scherer	WILL-O-THE-WISP ROMANCE	Triangle

CHAMPION OF THE MODERNS

WHEN he arrived in America in 1940—he escaped Hitler's invasion of Europe by inches—Désiré Defauw's first engagement was with *Les Concerts Symphoniques* of Montreal. So decided a success was this concert that he was thereupon engaged as regular conductor of this leading symphonic organization of Canada. Dr. Defauw has been connected with the orchestra ever since: for, even during the four years in which he served as conductor of the Chicago Symphony Orchestra, he continued to conduct during the summer season of concerts which since 1938 have been presented on top of Mount Royal, overlooking the City of Montreal.

Linguistically Suited

Noted for his sensitive interpretations, for his championship of the moderns, and for his high abilities as an orchestra-builder, Mr. Defauw has still another asset to endear him to Montrealers. For in this, the largest city of Canada, where more than half of the inhabitants speak French as their native tongue, this French-speaking Belgian, who earned eminence in his conductorship of *Concerts du Conservatoire* and the *Orchestra Nationale de Belgique*, is accepted as one of themselves.

In fact, even before the World War II invasion of his country (he was born in Ghent in 1885) Désiré Defauw was a moving force for musical development in his homeland. At fifteen he was graduated from the Royal Conservatory of Music in his home city, Ghent, with a diploma for violin, chamber music, counterpoint and composition. The same year he conducted the orchestra in his native city. To broaden his field of musical experience, he toured for a while thereafter as violin virtuoso. When he was seventeen, he was graduated from the Royal Conservatory in Brussels with the highest honors of any pupil in twenty years.

Later, as director of the Brussels Royal Conservatory and as musical advisor of the Belgian State Radio, he was instrumental in making Brussels one of the most advanced centers on the Continent.

Chamber Music Activities

Dr. Defauw's record as conductor brought him the post, in 1906, of head of the New Symphony Orchestra in London, an organization founded with the particular aim of giving deserved hearing to modern music. Defauw also identified himself at this period with chamber music works, and later organized his own string quartet, going on a tour of northern European countries, France, Spain and Italy. A growing desire to conduct led to engagements with the Society of Classic Music, founded by Joachim.

Appointments by the State

After World War I, the Belgian government appointed Dr. Defauw master of the violin class at the Royal Conservatory of Music at Antwerp, and during this time he divided his musical activities between England and Belgium. In 1922, in Belgium, he founded the *Societe des Concerts Defauw*, an organization which gave first hearings to works by Richard

Desire Defauw

Strauss, Debussy, Stravinsky, Prokofiev, Honegger, Respighi, and Vaughan Williams. Three years later the Belgian government appointed him director of the Royal Conservatory at Brussels. As his fame as a conductor grew, he was engaged to lead the important orchestras in Rome, Naples, Turin, Paris, Florence, Milan, Madrid, Luxemburg and Budapest. When the post of director of the *Concerts du Conservatoire*, leading Belgian orchestra, became vacant, Dr. Defauw was the natural choice—and the wise one, as events proved. In 1937, he realized a long sustained ambition, that of establishing in Belgium a permanent national orchestra, *Orchestra Nationale de Belgique*.

War Takes the Baton

These good offices tendered by Dr. Defauw to his native country were interrupted only by the flaming swathe of war which caught him on May 9th, 1940, in Bologna, Italy, where he happened to be guest-conducting. The next day he caught a train for Switzerland, then another for Paris. In Paris he managed to board a train for Brussels. The next morning, as his train crossed the Belgian border, he viewed from the window a great fire where bombs had struck oil tanks.

Flight to Freedom

As soon as Dr. Defauw arrived in Brussels, where a tremendous air-raid was in progress, he rushed to his home, collected his wife, his son, his daughter-in-law, two automobiles, and a few choice belongings, including his Stradivarius dated 1729, and drove (he one car and his son the other) south before Hitler's rapid advance. Often during bombardments the refugees had to fling themselves into ditches. Machine-gun fire punctured the top of one of the cars. Finally, by means of a freighter that dodged about in the Channel waters for four days, they got safely across to England. "I have been through so many things," says Dr. Defauw,

"that it is as though I have lived more than one life."

Another life began for the conductor when he was engaged to direct the BBC Orchestra in London, and when, a few months later, through the personal intervention of Arturo Toscanini, he was enabled to come to the United States.

Success in America

During the ensuing years, he appeared as guest conductor of the Boston, the Detroit and the N.B.C. orchestras, all showing their enthusiasm by promptly reengaging him for subsequent seasons. Chicago audiences heard Dr. Defauw for the first time when he conducted that orchestra at its concerts of January 7th and 8th, 1943. Again his success was instantaneous. As a result, he was elected unanimously by the trustees and members as that organization's conductor. His tenure as director of this orchestra continued four years.

Dr. Defauw's return to *Les Concerts Symphoniques* as full-time conductor in the Fall of 1947 was a festive home-coming. The enthusiasm of music lovers in Montreal for this conductor who has made himself one of themselves is expressed by the following quote from a local newspaper: "Under Désiré Defauw's inspired and enthusiastic direction, the orchestra has achieved great progress and the quality of its performance has grown steadily."

But let the facts speak for themselves: For the coming season, Plateau Hall, containing 1,307 seats, is entirely sold out for the series of *Les Concerts Symphoniques*, which comprises twelve double evening concerts, eight matinees for the French-speaking and eight for the English-speaking children. The children's concerts are conducted by Wilfred Pelletier.

To Hear Is to Know

It is likely the delegates to the A. F. of M. Convention will be able to hear this orchestra under Defauw's baton, since the summer series traditionally opens the last Tuesday in June—this year, June 23rd. If concert and convention dates do coincide, they will hear a program which is most certain to include a premiere of some new work, by a composer as yet relatively unknown but one—such is this conductor's musical acumen—very likely to make headlines for generations to come.



Les Concerts Symphoniques de Montreal, conducted by Desire Defauw



Jackson Hole, Wyo. Now playing at the Wort Hotel, here, is the Joe Jaros Orchestra. Left to right are Joe Jaros, Jack Coniff, Henry Carino, and Danny Marsik.

Traveler's Guide to Live Music

Pictures for this department should be sent to the *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.



Detroit, Mich. For the past two years, the Frankie Oddo Trio has been at the Mocambo Cocktail Lounge. Left to right: Mario Condera, Frank Oddo, and Dan Bujan.



Houston, Texas. Now appearing at the Marquis Lounge, here, are the Marvelites. Left to right are Harry Damas, vibes; Bob Palk, guitar; and Dave Davis, bass.



South River, N. J. Shown here at the Capitol Cocktail Lounge is the Joan Turner Trio. Left to right are Joan Turner, bass; Dale Anglin, guitar, and Dwala Graves, piano.



Minneapolis, Minn. Currently at the Frolics, here, is the "Frenchy" Boutan Trio. Left to right are "Frenchy" Boutan, Marty Gray, and Whitey Woelk.



Ashtabula, Ohio. Entertaining at the Parrish House, here, is the Ray Niemela Orchestra. Left to right are Roberta Howe, Harry Smith, Ray Niemela, Herb Hannum, William Altonen, and James David.



Pittsburgh, Pa. The Tune Toppers are now featured at Nick Ianetti's Club near here. Left to right: Hal Murphy, bass; Charles Puleo, piano; Bugs Mancina, drums; Louis Nicola, sax. They've been here for over a year.



Greenville, S. C. The Rhythmaires Orchestra entertains at the Greenville Country Club. Left to right: Hal Newton, leader Bill Browne, J. O. Cole, Frank Watson, W. R. Banister, and Betty Franks. Their Local is 694, Greenville.

Boston, Mass. Playing throughout this area is the Sir Lawrence Hinkson Royals. Left to right are Jim Williams, Len McDonald, Jim Tynes, Paul Morrison, Doug Allen, Richie Pack, and Sir Lawrence at the piano. They've just completed a tour of one-nighters.

Olean, N. Y. In their fourth year at the American Legion is Johnnie Gabriel's Orchestra. Left to right: S. Bell, A. Tenglund, R. Jordan, S. Babbitt, J. Proudfoot, E. Yerrid, A. Swarts, leader Gabriel, R. Muirhead, D. Manieri, R. O'Day, J. Blackmon, Lou Russo.

Warren, Ohio. John Gouldthorpe and his Orchestra are currently at the Airdrome Tavern. Left to right: Paul Nader, Paul Evans, Ray Miller, Matt Lake. Rear, left to right: Bob Baker, John Gouldthorpe, and Bud Jones. They also do other stints throughout the territory.



A. F. of L. Report

(Continued from page nine)

recommend to the delegates to abide by your suggestion and look the town over."

Which reminds us that we live under a two-party system and that the party spirit wherever it crops out finds a way to express itself.

President William Green then made a forceful address and the business of the convention began.

The report of the Committee on Credentials showed the convention to be composed of the following:

Number of Unions	Name	Number of Delegates	Number of Votes
97	National and International Unions	396	71,383
4	Departments	4	4
39	State Branches	39	39
157	Central Labor Unions	157	157
68	Local Trade and Federal Labor Unions	66	497
2	Fraternal Organizations	3	3
367		665	72,083

The Fraternal Delegates were Alfred Roberts and William M. Arthur, from the British Trades Union Congress, and J. B. Graham, from the Canadian Trades and Labor Congress. Each of them made interesting addresses to the convention later in its sessions.

The total membership of the American Federation of Labor was stated to be 8,098,302 as of June 30, 1952. On roll call our delegation had 2,402 votes.

Committee Assignments

Our delegates were given committee appointments in the order of their announcement, as follows: Credentials and Auditing, Peter J. Kleinkauf; Rules and Order of Business, Frank B. Field; Laws, Harry J. Steeper; Organization, Albert A. Greenbaum; Adjustment, Charles L. Bagley; Education, James C. Petrillo; Legislation, Edward P. Ringius.

Report of the Executive Council

The Executive Council presented a detailed report in a brochure of 247 pages. An examination of this document certainly proves that much work and investigation is done by that body. The Council made many recommendations which were afterward acted upon by the Convention.

Resolutions

Approximately 143 resolutions were disposed of by the Convention. Among them were two which were introduced by Delegate C. J. Haggerty of the California State Federation of Labor. The text of same follows, and should be interesting to musicians:

Foreign Production of Motion Pictures by American Producers

RESOLUTION No. 92.—By Delegate C. J. Haggerty, California State Federation of Labor. WHEREAS, It has become apparent that many motion picture producers and advertising agencies are leaving the continental United States to produce motion pictures for United States consumption for tax saving purposes, or to take advantage of cheap production and labor costs, and

WHEREAS, This practice is growing at an alarming rate and depriving many United States citizens of employment who would otherwise be used in the production of these motion pictures

as well as depriving the United States government of taxes which would accrue from their salaries and wages, and

WHEREAS, This practice is also creating unfair competition to the producers who make their motion pictures in the United States and hire United States citizens, and

WHEREAS, We deem it grossly unfair and improper for American industry to attempt to sell American products to American workers by means of advertising films that have been made in foreign countries by foreign workers for the specific purposes of avoiding the wage and living standards which make the purchase of their products in America possible, therefore, be it

RESOLVED, That the seventy-first Convention of the American Federation of Labor go on record as strongly protesting this practice and that we solicit the support of all labor organizations in America and all other Americans in protesting this practice of advertisers, advertising agencies and film producers in our efforts to convince such producers, manufacturers and distributors of commodities manufactured and sold in the United States, that such a practice is unfair and should be dispensed with, and be it further

RESOLVED, That this resolution be given the widest circulation possible throughout the United States to all labor organizations and other American groups.

Referred to Committee on Resolutions

Repeal Amusement Tax

RESOLUTION NO. 97.—By Delegate C. J. Haggerty, California State Federation of Labor.

WHEREAS, The theatrical and amusement industry is confronted with television, and economic conditions which threaten its very existence, and

WHEREAS, Many theaters have closed throughout the nation, creating a mass unemployment condition in the industry, and

WHEREAS, It is considered that if the amusement tax were fully repealed, it would alleviate the hardships now being endured by the industry and would unquestionably aid in building up the box office receipts, thereby relieving the unfortunate conditions now existing, and would tend to alleviate the unemployment situation in this industry, therefore, be it

RESOLVED, That the seventy-first Convention of the American Federation of Labor go on record to memorialize Congress to repeal said amusement tax, and be it further

RESOLVED, That the representatives in the Congress be requested to introduce and vote favorably on a bill to bring about this relief so desperately needed to save this industry from possible destruction.

Referred to Committee on Resolutions.

The above resolutions were both adopted by the Convention and referred to the proper places for further action.

League for Political Education

This organization held the usual meeting and listened to the reports of officers who detailed the work that had been done. All moneys were accounted for and the work of the League will go on.

Auditing Committee

A report of the above-mentioned Committee showed the Treasury of the American Federation of Labor to be in excellent condition, with everything accounted for as stated by the Financial-Secretary Treasurer.

Highlights of the Convention

I do not recall in my own experience that any nominated candidate for President of the United States had ever appeared before and addressed a convention of the American Federation of Labor. At this convention, however, General Dwight D. Eisenhower, the Republican candidate, appeared on Wednesday, September 17th, and gave an address. The complete text of this address was given in the October, 1952, issue of *The International Musician* on page 10.

On Monday, September 22nd, Governor Adlai E. Stevenson, the Democratic nominee for President, came before us. His address, delivered to the A. F. of L., was presented in full on page 8 of the October, 1952, issue of *The International Musician*.

Thus the delegates listened to two eminent Americans, each outstanding for patriotism and ability. Their orations were excellent and were generously applauded. Later the Convention endorsed the candidacy of Governor Stevenson. But on November 4, 1952, the people elected General Eisenhower President of the United States, a position in which he is now duly installed. Again the American people have shown their ability to select officials and to abide by their own decisions.

Other Speeches

As I have stated before in these reports, it is impractical to go into the details of other speakers who appeared before us. As usual we heard clerics, soldiers, statesmen, government officials, politicians, representatives of fraternal groups and others. A few of those who addressed us were: Maurice J. Tobin, Secretary of Labor; Oscar R. Ewing, Federal Security Administrator; Levin Gough, Commander American Legion; Herbert H. Lehman, United States Senator from New York; Wayne Morse, United States Senator from Oregon; J. Albert Woll, General Counsel for the A. F. of L.

I will mention no more, though there were many worthy of mention. Space forbids. It is unfortunate that our general membership cannot hear or have access to these addresses. They are enlightening and should have wider circulation.

Messages

Splendid telegrams were received from both President Harry C. Truman and Vice-President Alben W. Barkley.

Memorial List

This year it included the names of Frank Carothers, former President of the American Federation of Musicians, and Chauncey A. Weaver, for over thirty years a member of the International Executive Board of same.

Election of Officers

It is sufficient to say that all were re-elected, including our own President James C. Petrillo, as one of the Vice-Presidents.

Next Convention

This matter was referred to the Executive Council with power to act. Three cities sought the next convention: Miami, Florida, New Orleans, Louisiana, and St. Louis, Missouri. New Orleans withdrew from the contest. I have not heard of the decision, but it was generally understood that St. Louis would be the next convention city.

Courtesies

The officers of our Local 802 were very kind to our delegation and entertained us at a very fine dinner. It was an enjoyable occasion for which we return our sincere thanks.

Comment

Aside from the visitations of the two Presidential candidates, I would say that this was a routine convention devoid of climaxes or oratorical contests. Everything was pleasant and agreeable.

Adjournment

At 4:55 P. M., Tuesday, September 23rd, President William Green declared the convention adjourned *sine die* and it is now history.

TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

Leonard Calderon, Havana, Cuba, writes most interestingly on current Cuban styles in music and how they vary from former conceptions. In discussing the *claves* he says:

"Claves are practically obsolete in Cuban orchestras today. Now they are almost exclusively used in groups that accompany exhibition dance teams of Rumba and Conga.

"The clave beat is non-varying in all Cuban rhythms, except for its tempo. Formerly, composers and arrangers took great care in phrasing their music so that it would always be in accord with the beat of the claves. There is a general impression that the clave beat was introduced in Cuban music to guide the rhythm section. This is so to a certain extent, but its prime purpose has been to guide the steps of the dancing public to the music. A good dancer in Cuba would only have to listen to the claves in order to show off well on the dance floor.

"As time went on, arrangers began to avoid the claves phrasing tradition, as they felt it greatly limited the possibilities for using more complex orchestral breaks and syncopated figures. This 'revolt' of arrangers started after the modern trend of American dance arranging, since they wanted to imitate this style a bit. Arrangements began to appear with breaks that were completely off-beat; hence, when the band would start in again on the following measure, its phrases were nowhere near the beat of the claves. At first the older, more serious musicians resented this radical change, but the younger group and the

dancing public welcomed it, as it gave the bands a new kick, unknown before in Cuban music. Nowadays the modern mambo is arranged in such a way that to apply the claves beat would be difficult indeed. Besides, the claves would no longer serve to guide a dancer's steps, as the style of dancing has changed, too."

Commenting on the varied and conflicting interpretations of the Bolero, Guaracha, Mambo, etc., brother Calderon continues: "Many an observer has based his conclusions on what he has seen and heard in some particular Latin-American country. Naturally, a Mexican orchestra will play a Rumba differently from a Cuban, Venezuelan, Peruvian, or Bolivian band. As one goes from one country to another the rhythms differ, and unless the observer has already been to Cuba (where, with the exception of the Samba, the rhythms involved have originated) his assumptions cannot be accurate.

"Another thing is that the predominating concept of Cuban rhythms in the United States today originated from Cuban musicians who were in the States before the latter part of the 1930's, at which time the new trend in arranging was born. I know of many cases of Cuban musicians, who have been abroad for many years, returning to find themselves completely lost in their native land, due to the changes in music."

ROLLING AROUND

Someone has asked how many ways one can practice the drummer's roll. It's hard to pin this one down, but as a guess I would say several hundred. This includes long and short rolls; in open, closed and buzz styles; practiced at various speeds; at varying speeds; on the practice pad, the drumhead, the pillow; accented variously; and so on.

Of course the object of roll practice in any form is to develop control, flexibility and speed that will enable one to meet any requirement in executing this drummer's long tone. Although a big order, this can be done by practice of the right sort.

Number one method of roll practice is and always has been the long roll (*ma ma dad dy*) executed *open-closed-open*, which in drummer talk means slow-to-fast-to-slow-again. Daily practice on this, grandpappy's favorite, goes far toward building up the above mentioned control, flexibility and speed. It's strange that more name drummers, who often do a twenty-minute solo on the set, don't feature the *ma ma dad dy* in their act. Not only does it give an accurate measure above all others of a

NICK FATOOL Chooses

Leedy & Ludwig

Nick Fatool, top "free lance" record, radio and TV drum star, formerly with Benny Goodman, is a busy man. He currently holds down the drum spots with the John Scott Trotter orchestra, Decca recording artists and Bing Crosby Show orchestra; Bob Crosby's "Bobcats," of Capitol record fame; the Gordon Jenkins and Paul Weston orchestras and with Michel Perriere, Armed Forces Radio Service band. Nick has only praise for his recently purchased Leedy & Ludwig equipment. "Playing with different bands and on different types of jobs," says Nick, "I definitely need the versatility of action and stamina I get from Leedy & Ludwig drums."



★ ★ ★
Nick Fatool is shown here with his Leedy & Ludwig outfit—a 14" x 22" bass drum, 5½" x 14" snare, and an 8" x 12", a 9" x 13", and a 16" x 18" tom-tom. Visit your dealer, or write for latest catalog . . . it's FREE! Leedy & Ludwig, Dept. 605, Elkhart, Indiana.



'WORLD'S FINEST DRUMMERS' INSTRUMENTS'

performer's technical skill, but, from the showmanship angle, it is a real knockout before a mixed audience.

DIVERSIFIED PRACTICE NECESSARY

But today we are called on to roll in many ways that grandpappy never dreamed of. Hence the need for diversification of practice. It follows, that to develop a light touch, we must practice with lightness in mind. Similarly, for delicate shading we must strive for the delicate touch in practice. One of the most difficult rolls to master, long or short, is the pure, two-beat roll played *pianississimo* with the stick tips striking from not more than an inch or so above the drumhead. This baby really calls for specialized practice and plenty of it. Not too many players have had the patience to perfect this roll.

The following two paragraphs, taken from the foreword of a well known practice textbook (*Stick Control*) enlarges on the thought of diversification:

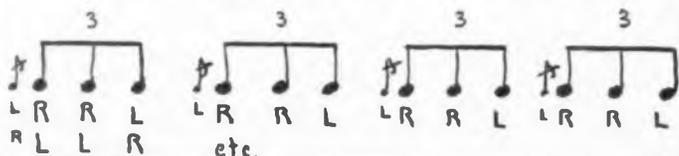
"A word to the orchestral drummer: Do not let the word *rudimental* frighten you nor prevent you from putting in a normal amount of practice on power, high-hand practice and the open roll. This will not spoil the light touch, delicate shading or fine-grained effects demanded of you in modern musical interpretation. To the contrary, by giving a better control of the sticks, it will enable you to produce even finer and more delicate effects than heretofore.

"Likewise, a word to the rudimental drummer: Do not hesitate to devote a portion of your practice period to lightness and touch, and especially to the playing of the closed roll. For if your practice is confined entirely to power and endurance, your execution will become *one-sided*, heavy and clumsy. Strange to say, practice in lighter execution will, by giving you a fuller control of the sticks, help your power, endurance and speed."

ONE MORE WAY

The following example offers an interesting switch from more formal practice methods and is designed to add its little bit toward roll development.

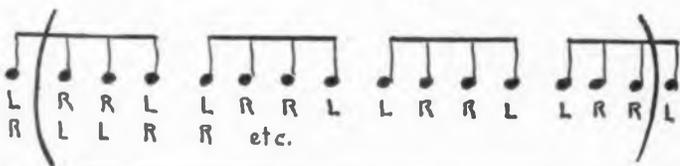
The Flam Accent Figure ...



Start with the flam accent as fingered above. Slow speed, "making" each blow by individual hand action.

Now gradually increase speed and at the same time *open the flams* by a wider spacing until the grace-notes are being given the same time value as the main notes. Give them as much power as the main notes and you will find you have merged from the flam accent figure into that of the long roll:

... merged into the Long Roll



Increase to top speed, rebounding as speed permits, then slow down as gradually as you speeded up, this time merging the roll figure back into that of the flam accent.

The exercise may be executed in the opposite manner, starting with the roll, merging as speed increases into the flam accent figure, then back again. Or it may be played at steady, even tempos, ranging from slow enough to "make" each blow, to the faster tempos in which the rebound enters.

There is nothing much to this exercise except to develop added control.

The question also comes up as to the relative merits of pad practice and that on the drum itself—this for the professional.

(Continued on page thirty-four)

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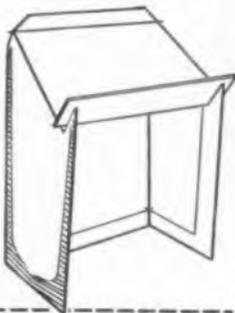
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Local Highlights

LANSING LOCAL FIFTY YEARS OLD

A dinner dance in the Elks home marked the golden anniversary of the founding of the Lansing Local 303, which was chartered on June 20, 1903.

Approximately three hundred persons were guests of the local at the April 27th event, including members of fourteen neighboring musicians federations and the managers (and their wives) of the establishments which have employed the local musicians.



Local 303, Lansing, Michigan, celebrates its golden anniversary: (l. to r.) R. Bruce Satteria, secretary-treasurer of the Lansing local; George Clancy, a national executive officer; Buddy Morrow, band-leader; and C. V. "Bud" Tooley, president of the Lansing local.

Honored guests were Mr. and Mrs. George Clancy of Detroit. Mr. Clancy, who is a national executive officer as well as president of the Michigan State Conference, flew from New York to represent President Petrillo.

Twelve life members were present. Invocation was offered by Charles Keating, chancellor of the Lansing Catholic diocese. Music was presented by Buddy Morrow's Orchestra from New York.

Thirtieth Midwest Conference of Local 766, Austin, Minnesota. Seated at the table from left to right: Sandy A. Dalziel, secretary-treasurer of the conference and of Local 75; Dick Kadrie, president of the conference; John Schildneck, president of Local 463, Lincoln, Nebraska. Standing from left to right: Palmer Anderson, secretary of Local 345, Eau Claire, Wisconsin; Jack Harrison, president of Local 766; Vic Himmler, acting secretary-treasurer of Local 766; Stanley Ballard, national board member, Local 73, Minneapolis, Minnesota; William Harris, executive board member, representing the Federation at the conference; Eduard Werner, president of Local 5, Detroit, Michigan, and Howard Greene, treasurer of Local 5.



BAND AT THE RACES

Rube Ekander, who is a member of the Board of Directors of Local 20, Denver, and a delegate to the A. F. of M. International Conventions, is also the leader of a ten-piece combination band and orchestra. This orchestra now for the fifth consecutive season has furnished music for the Denver Mile High Kennel Club. The program for these events opens with a fanfare and overture played from the club's beautiful band



Pictured left to right: Lou Craco, Frank Dedrick, Vince DeSciore, George Layton, Rube Ekander, Ken Plummer, Rusty the Rabbit, Gene Lilly, Lloyd Bowen, bugler; Max Tiff, Fred Rinquist, Dwight McCreedy.

shell. Next, the bugler, stationed at the judge's stand, plays the call announcing the race. The band then plays for the parading of the greyhounds. Between races the orchestra entertains with current popular dance numbers the thousands of patrons who come to this beautiful park. Thanks are due George McCarthy, president and general manager of the Denver Mile High Kennel Club, and his directors, for stressing live music.

QUINTETTE IN CHICAGO

The annual get-together of Local 121, Fostoria, Ohio, in honor of President W. D. Kuhn (who has held this post for over thirty years) would not be complete without a number by the Chicago Quintette. On these occasions President Kuhn himself presides at the piano. This is understandable, for he is the pianist in the Quintette. Incidentally, it is always the same number they play on these occasions—namely the group's theme song, "Chicago."



Chicago Quintette (l. to r.) Dick Downs, Rex Ridge, Bummy Baumgardner, Hal Saliers, Bid Kuhn, president of Local 121.

Better known to his friends as "Bid," W. D. Kuhn has played on the road and in and out of Fostoria for many years. During his thirty years as president of Local 121 he has been delegate to the A. F. of M. conventions twenty-five consecutive times.

Dick Downs (bass) is director of the six times national champion V. F. W. Band, as well as director of Fostoria High School Band. Rex Ridge (trumpet) is well known for his excellent playing locally. Drummer Gay Baumgardner ("Bummy Gardner") is an old school entertainer. Hal Saliers (saxophone) has had name band experience with Red Nichols, Paul Specht and others. These musicians among them boast considerably over one hundred years of A. F. of M. membership.

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STRINGS...What About



IT MAY not make headlines when a school's graduation exercises omit the orchestra number usually presented because there just hadn't been enough violins that year to form an orchestra; it may not be officially noted when a class in violin study turns into a class in mere phonograph listening; no one may pay much attention when Jane's dancing lessons or Jim's Lone Ranger program so cuts in on practice time that violin lessons have to be discontinued. Taken singly, these events cannot bring any great harm to the cause of music in America. However, when such circumstances begin to multiply, as they have been multiplying in many communities throughout the United States during the past fifteen years, the results can become disastrous. For, clearly, our symphony orchestras are not going to be able to function twenty-five years from now if string study and string practice do not regain universally the place of respect they have held in the past.

The Opinion of Experts

A number of authorities have commented with vigor on this situation. Mrs. Helen M. Thompson—as Executive Secretary of the American Symphony Orchestra League she probably knows as much about community orchestras as any other one person in the United States—says, "There is a serious shortage of strings, particularly in those cities and States where the public school music curriculum has been devoted primarily to bands and choruses." Jascha Heifetz in an article, "How to Teach Your Kids to Like Music," in the March 7th, 1953, issue of *The Saturday Evening Post*, warns, "A healthy musical culture cannot flourish on just a few famous virtuosos. To take just my own

instrument, we are going to be faced by a serious shortage of professional violinists of symphony calibre to replace the string sections in the 730 orchestras in the nation." Olin Downes in the *New York Times* puts it this way: "Today with the constantly rising cost of existence, versus the salaries paid orchestral players, especially the strings, that urgency (the problem of making a living) is decimating the ranks of our orchestras of first-class players. Every orchestral manager and conductor knows that he is facing this vacuum. It is not as imminent with the four or five greatest orchestras in the nation as it is with the others, but it is being felt with greater or less anxiety everywhere."

A Hopeful Sign

In view of this situation, and of the possibility that all too late may come the realization that our whole Western system of music rests on the basis of skilled manipulation of stringed instruments, that symphony, oratorio, opera and chamber music are impossible without them—it is matter for congratulation that in some States string study has recently shown an upward spurt. Kansas, Missouri, California, Washington and Texas are among the States which, within the past few years, have increased the number of their school orchestras. It is significant that in all these States a continuous program of stringed instruments and orchestral training has been maintained in the public schools.

In other States, too, there are indications that matters are taking a turn for the better. Trouble is, matters are not taking a turn for the better quickly nor widely enough. Several contingencies are slowing up developments. For one thing, it is clear that in this push-button and dial-turning age, time seems to have telescoped into itself. String teachers cannot subsist on lessons given between 3:30 and 5:30 in the afternoon—which is the only time school children have free any more. Saturdays, which the young fry used to set aside for music lessons, are now filled from sun-up to sundown with group-guided and fun-focussed doings. Evenings are taken up with home study, though of course this occupation is not allowed to make inroads on television watching.

A second contingency: Schools (which in our age have assumed many responsibilities former-

ly taken by parents), though they are sincerely seeking to promote string study, are at present not equipped to supervise individual practice. Nor is it their responsibility so to do. Supervision of practice is clearly the province of the private teacher and the conservatory system. Art courses, nature courses, listening courses—these grant credits. The credit system, however, does not adequately cope with the string student's necessary hours of home practice. With their emphasis on the group, school programs cannot be expected to offer incentive for the individual student's climb toward mountain peaks of musical endeavor. This is a lone road, not one followed as a group project. Courses in music are often, because of their very "fun" aims, considered "pipe" courses, something to listen to or dream over, not something to knuckle down to and master. Class string instruction which often tries to put forward the instruments as "playable" from the very start, is apt to soft-pedal the ultimate necessity for technical drill. Teachers themselves, who have not in all cases mastered any one of the stringed instruments, cannot fire their pupils with emulatory zeal.

That there is the tendency on the part of the present-day school system to eliminate the growing pains that must accompany string de-



Three elementary school boys in Tulsa, Oklahoma, learn the importance of performance in music education by playing before classmates.

velopment is brought out in the statement of a State supervisor of music in a national pedagogic magazine, "If music in the classroom does not provide enjoyment for the pupils, it should not exist there." Taken in a larger sense, this, of course, is true. But enjoyment comes in many different varieties. Often hard, driving work spells enjoyment, in that it brings a sense of achievement, a feeling of obstacles overcome, of goals sighted. Mr. Heifetz emphasizes (in the aforementioned article) enjoyments which are over and above mere fun. Speaking to parents, he says, "When you give your child the ability to re-create one of the immortal compositions of Mozart or Chopin, you have given him a medium for self-expression that will galvanize his personality as long as he lives. In addition, music is a spiritually uplifting experience. In a time that is so prosaic, so cynical, so non-religious, so troubled by neurotic tensions and tears, is not the lift of being able to perform a Bach prelude a wonderful thing for the heart? This escape will be a boon to your child no matter what career he follows . . . I believe it is best to tell a child the truth. Tell him it (practice) will be hard and monotonous. Also try to tell him that this work will lead to



Double String Quartet: Theodore Roosevelt Junior High School, West Orange, New Jersey, Jennings Butterfield, Director.

Their Future in America?

a worthwhile goal. If you have been taking him to concerts he will understand."

Mr. Heifetz does well to speak of concerts in this context. And it is well to add that youth concerts, which now function as a feature of practically every major symphony orchestra series in the United States and Canada, and of many of the secondary orchestras as well, are usually arranged jointly by the managements of the symphony orchestras and the music departments of the schools. Cleveland, Philadelphia, Los Angeles, Seattle, Chicago, New York, Fort Wayne, Indianapolis—it is impossible to name them all—all make provision for youth concerts in schools or at some central location where children can be transported by bus. These concerts are played by professional players of the symphony orchestras, and are keyed to the child's level. School classes prepare the children for each program. Such stimulus makes even the beginner's arduous practice hours worth while.

Thus it is clear that professional adult orchestras (as well as bands) of a high degree of attainment, not only service the adult population, but stimulate the young—make them realize that after high school they need not lay away their instruments (as if they were childish

as stimulant toward string study. In West Orange, New Jersey (a town of about 30,000 population), there have been formed seven grade-school orchestras, two junior high school orchestras and a senior high school orchestra. String quartets and double string quartets are formed from the fourth grade on. These classes in strings are thorough and painstaking, but they are also so interestingly presented that the children press to get in them as they would compete for the varsity football team. The parents buy the violins, but the schools buy the violas and cellos. This enterprise may be related directly to one person—Jennings Butterfield, Director of Music of the Schools of West Orange, who, since he is assistant concert master in the New Jersey Symphony Orchestra as well as school director, has a grasp of the facts from every viewpoint.

The Lure of Participation

In Chicago, one hundred young musicians from fifty high schools—they are accepted via auditions—rehearse Saturday mornings under Herman Felber, conductor of the Kalamazoo and Northwestern University symphonies. Young hopeful "runners-up" at the auditions sit in at these rehearsals in eager anticipation of the time when they will take part. The one concert a year is attended by hundreds of children arriving by bus-loads from the suburban areas.

Mississippi boasts a 165-piece All-State elementary orchestra built up through the efforts of the Music Department of Delta State Teachers College.

The School of Music of the Florida State University in Tallahassee holds annual string clinics which consist of classes in string playing under (as that of the past February) such instructors as Albert Spalding and Ernst von Dohnanyi. Participants, chosen on recommendation of their private music teacher or school music directors, become members of the Clinic String Orchestra which presents a concert before the clinic visitors.

In Dallas, Texas, a well-planned program of string instruction in the elementary schools leads directly into fine orchestral development in the high schools and an exceptionally good relationship between the entire music department of the schools and the Dallas Symphony Orchestra.



At Butler University's Jordan College (Indianapolis) the school orchestra rehearses with twenty Indianapolis Symphony men placed at the desks with freshmen to coach them in routine rehearsal and interpretative procedures. Each of the professional players chooses a "buddy" from among the students, and makes it his business to train this neophyte for future symphony participation.

Local 47, Los Angeles, has a working relationship with the Southern California Orchestra Association (a school organization) whereby regular clinics are arranged at which the school people come together with the professional members of the Local—this for the purpose not only of cultivating a better understanding between the two groups but in order that the school people may profit, musically speaking, from the know-how of the professional musicians.

A "String Society," composed of the University of Colorado Symphony string section, presents concerts in the college of music orchestra building. "We wish this to be a kind of family meeting together to share good music on the highest level," says its director, Horace Jones. "This will encourage and develop talent not only in our family but eventually, through them, it will deepen the cultural appreciation of our community."

Wichita (Kansas) boasts an orchestra in every junior high and high school in the town. Besides, the University of Wichita and Friends' University each have a symphony orchestra. The Wichita Symphony itself is a community organization under whose sponsorship are three youth orchestras in which children from throughout the county participate.

(Continued on next page)



The basses from the eighth grade string class, Port Washington, New York.

toys), but rather at last begin to use them as really workable tools toward the fuller life. In communities where there are established orchestras, it is noted that the youngsters, on graduation, go right ahead with their musical activities, through the incentives and opportunities offered by the local orchestras.

Group Stimulation

The present program of string study in schools provides another element that our parents largely lacked in their musical education. Since orchestras in schools are always sprouting chamber groups, and class lessons also center around such groups, the child studying strings has now that most pleasurable of musical experiences, playing in a string ensemble. Besides, there is no better training for cooperative interplay, for trigger-quick reactions, for development of group sensitivity, for accurate and rapid sight-reading. Also, orchestral practice gives the students incentive for further development, for there, as ever-beckoning goals, are the concert master's chair, or, in the case of viola or cello, the first-desk stands.

School teachers and superintendents, as well as community associations all over the United States, are coming to accept their responsibility



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Sometimes the community itself is the originator of the orchestral group. The Portland, Oregon, Junior Symphony has provided in the twenty years of its existence for orchestral training of nearly 2,000 youngsters. The Kanawha Valley Youth Symphony of Charleston, West Virginia, a cooperative project between the Charleston Symphony and the Women's Clubs of Kanawha Valley, is a group of about fifty young musicians which meets regularly on Saturday mornings, works the first hour in sections, and the second hour in full rehearsal under the direction of the Charleston Symphony conductor, Antonio Modarelli, or its concert master, John Lambros. (A beginner's group is concurrently given special attention.) As quickly as they are ready, the student musicians are admitted to the rehearsals of the adult orchestra.

Manufacturers of musical instruments, aware of opportunities caused by these junior string groups, have put on the market a viola of junior size. So now the young violist need not make-do with a violin restrung to viola tunings.

AWARDS FOR COMPOSITIONS

Schools and Foundations have come out with further incentives. Five violin scholarships, each having a value of \$280, will be awarded by Florida Southern College for the 1953-54 instruction year. The scholarships provide for two private study periods per week under Hans Basserman, during both the Autumn and Spring semesters.

Indirect encouragement of strings comes via prizes offered the string compositions. The Cambridge (Ohio) String Choir announces a \$50.00 Patron Award for the best arrangement of a work for string orchestra submitted by any undergraduate registered in a recognized conservatory of music or college music department. The contest closes June 15, 1953. The Koussevitzky Music Foundation has provided the first prize of \$800 to be awarded at this year's International Competition for String Quartet works.

Publishers are turning out teaching manuals which present violin training as a workable, clear and consecutive process. The American String Teachers Association has performed a real service by gathering a 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.

STRINGS STRESSED

The Music Educators National Conference promotes string instruction in the schools by placing emphasis on this subject at all its meetings, National, Divisional and State. At all forty-eight of the state meetings many of the district units hold string sessions. For instance, at a leader-



String class, grades five, six and seven: Franklin School, Corvallis, Ore.

ship conference in the State of Alabama, which brought together not only leading music educators throughout the States, but school administrators as well, one of the important subjects discussed was the matter of increasing string instruction in schools. A series of string instruction sessions for the teachers themselves are planned for the forthcoming school year in various parts of Alabama. At two meetings recently held in Bellingham (Washington) and Tucson (Arizona) respectively by the Northwest Division of the MENC and its California-Western Division, two hundred picked players from the Western States were assembled in All-Conference Orchestras. They played music of the highest calibre.

FOCUSSED ON YOUTH

An organization especially devoted to chamber music furtherance is "Young Audiences, Inc.," through whose sponsorship musical artists are brought to schools in various large cities to provide the best in music at the interest level of young listeners. An especially successful ensemble so employed is the New Music String Quartet (Broadus Erle, Matthew Raimondi, violins; Walter Trampler, viola, and Claus Adam,

INTERNATIONAL MUSICIAN

cello) which presents programs at which the children are grouped informally around the players and encouraged to ask questions. For its "notable achievement in the advancement of string playing in the musical education of our youth" this quartet was presented with a citation by the Violin, Viola and Violoncello Teachers' Guild at its April Convention in New York City.

A word about this latter organization. Founded in 1940 by Albert Polunarioff, this Guild has as its main purpose to seek ways and means to offset the oncoming shortage of string players. It seeks a wider study and appreciation of the violin as a cultural asset, as well as means of improving the standards of the teaching profession. At the Convention this year, some 700 violin students assembled in a mammoth string orchestra and under the batons of Jennings Butterfield and Leroy Anderson played a most creditable concert. The convention also discussed educational innovations, new compositions for strings, and means toward wider opportunities for its teachers and students.

A MAN MUST EAT

Those who heard these young string players perform at the Convention were reminded of a similar occasion of mass string playing, namely the forty-sixth annual dinner concert of the Bohemians, a musicians' club of New York, at which Olin Downes was feted by seventeen professional violinists (all of them symphony orchestra members) playing in unison and with breath-taking finesse the finale of the Mendelssohn Violin Concerto. The performance called forth, via a *New York Times* editorial, the following earnest query from Mr.



The Rainbow Strings: This group represented Canada at the Coronation Festival, playing at the Royal Albert Hall, London.

Downes: "What is the young player's initial stimulus in contemplating a musical career? Is it glory, money, or music?" He pointed out that all three play a part, but added, "There is the brutal fact, more evident today, perhaps, than ever before in man's history, that regardless of all other considerations, a man must eat and live. More careers and characters, too, are shaped by that one fact than most of our romancers and idealists are willing to face: the problem of the dollar."

FULL COMPENSATION IMPOSSIBLE

Not that the orchestral string player will ever be compensated in terms of dollars for his driving work. Lessons on violin, viola, cello or double bass are begun when the child is around six or seven. He practices, by the time he is ten, two or so hours a day, a period which through the years is increased to three or four hours a day. Count up the hours, the serious working hours, he must engage in between the ages of ten and twenty. Then remember the work is conditioned on lessons, one or two a week, at the rate of from five to fifteen dollars a lesson. When, after fifteen or so years of such work, the trainee lands his job in the symphony orchestra, it means, besides the continued practice (a string player, to be in top form, must never leave off, even for a day!) two or three concerts a week, two rehearsal sessions, a teaching schedule, and tours. To qualify for a virtuoso's career is an even more serious matter. "You are a genius," Queen Victoria once told Paderewski. "Your Majesty," the virtuoso answered, "Long before I was a genius I was a drudge!"

WORTHY OF HIS HIRE

It is plain that even if symphony members' salaries are upped to equal those of truck drivers or brick layers or foremen of factories, they will still be nowhere near commensurate with the amount of labor involved.

This special sense of responsibility required of a string player calls forth an understandable query from Mr. Downes. "Will the young violinists of the rising generation," he asks, "who cannot hope for
(Continued on page twenty-nine)

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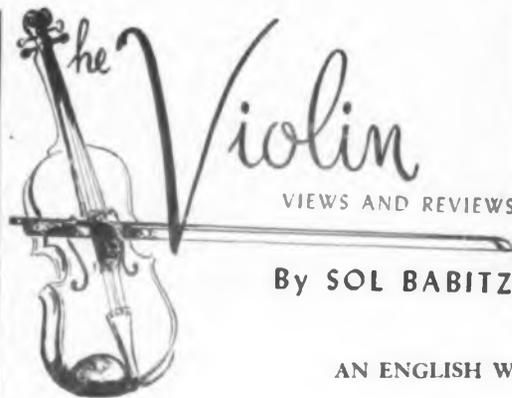
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VIOLS AND REVIEWS

By SOL BABITZ



AN ENGLISH WRITER

The *Strad* Magazine, London, has a very entertaining columnist in M. Montagu-Nathan. Writing on the subject of the tendency of modern violinists to play increasingly faster he says:

"Listeners to performances on the violin in particular are beginning to wonder at what velocity the speed-merchants will be satisfied; it is apparently not in our power to check their record-breaking ambitions, since composers who label a movement *molto allegro* do not always indicate what they consider that to mean. It seems a pity that the direction *piuttosto* (translatable as 'draw it mild') is so rarely employed. If I may make such a comparison without causing offence to praisers of past times, the *finale* of (say) the Mendelssohn in the hands of (say) a Joachim or even (say) a Sarasate could hardly have approached the velocity reached by a Heifetz. And so this increase, it is presumed, will go on and on until what? ... There will presently emerge certain public performers who ... will insist on being described as 'the unsurpassable super-sonic' ... I foresee that the performer will be observed to have stopped playing the last lines of the Saint-Saëns Rondo and to be bowing to the audience before the sounds of its final bars have reached them. The dreadful denouement would doubtless supervene when, on gaining the sound-barrier the violinist and his instrument, and possibly the audience ... will be blown to smithereens."

FINGER CONTROL IN STRING CHANGING

After a certain amount of finger control of the bow has been attained, increased facility can be aided by using finger motion not only for smooth bow connection but also for string changing.

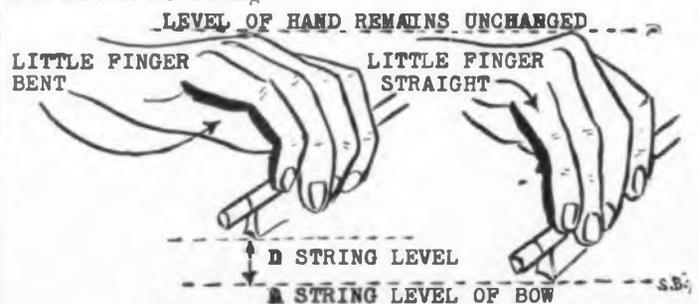
The use of the fingers for certain types of string changing may seem strange to the average violinist who has been trained to change strings with the wrist. Nevertheless, there are cases in which string changing can be accomplished *only* with the fingers, and, in practicing this, the general level of bow control may be greatly improved.

The well-known string changing exercise, No. 13 in Kreutzer, for example, if practiced at the frog, can be played only with finger motion:



Ordinary string changing technique at the frog will cause trouble, and if one attempts to play at the frog, starting up-bow, the task will be hopeless because of the need to play down-bow on the A string and up-bow on the D string instead of the reverse, in the natural way, which is already quite difficult.

The motion of the fingers in the simultaneous bow and string changing is illustrated in the following drawing, which shows the change from the D to the A string:



(For the sake of clarity in the drawing, only the bending of the

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little finger has been emphasized with a heavy line. However, it will be seen that *all* the fingers participate in the change.)

The player should remember that in this unusual position it is not necessary to maintain the normal relationship of the index and other fingers to the bow, inasmuch as no pressure is required other than that of the little finger. As a matter of fact, no harm is done if the index finger is raised from the bow entirely in this exercise. If the player should find that his little finger is too weak to perform the function of string changing, he might strengthen it by balancing the bow horizontally in the air while touching the bow *only* with the tips of the thumb and little finger. After quiet balance is obtained a whipping motion, caused by raising and lowering the little finger, can be practiced. (Those doing the exercise for the first time might do well to place a pillow on the floor under the bow to break its fall, in case of an accident.)

The high elbow of the "Russian" position is unnecessary for the success of the string changing at the frog, and may in fact be harmful in certain cases.

THE GRADUAL APPROACH TO FINGER MOTION

If great difficulty is encountered in playing this exercise, it might be a good idea to start at the middle of the bow and gradually work one's way down to the frog where the difficulty exists. As the frog is approached one should consciously decrease the wrist motion and increase the amount of finger motion. This gradual change of function provides a good general exercise for the improved control of bowing subtleties.

Any violinist who cannot master this exercise after several hours of study would do well to reexamine the physical basis of his bowing. Quite possibly there is something in his manner of holding the bow which is unsuited to the structure of his hand.

Strings --- Their Future

(Continued from page twenty-seven)

a position in a first-rank orchestra at least for many years, be willing to study with every ounce of their energy and ambition, when they reflect that outside of the prospect of a successful virtuoso's career, a position in any but the first five or six orchestras in the country will only get them a bare living, or if they have a family, less? That is the most pressing problem, for musicians as well as our symphonic organizations, while thousands of musicians go unemployed. Upon its efficient answer may depend the future of what is today the golden age of American orchestral performance."

While string players must perforce always have this dedicated sense of calling, it must be evident that to place the whole weight of ethical responsibility on the players themselves is itself hardly ethical. Why not some focussing on civic groups who do not face the fact that stringed instrument players need to be fed and housed? The real root of the scarcity of strings lies in the shocking lack of responsibility on the part of our nation's citizenry for their part in adequately recompensing the players on these difficult stringed instruments. Regular provision, via community sponsorship, for year-round, living wages for orchestra members is our surety for string study and string mastery now and in the future.

LABOR'S STAND

The International Labor Organization has itself taken this stand. In its Conference in Switzerland last year it set forth its views on the economic and social situation of artists in terms of employment and unemployment. It found that in order to develop musicians of a high order, the assistance of a wide body of full-time artists was absolutely necessary, but that "prevailing conditions in artistic professions, are not always favorable to their encouragement. In many countries," the report read, "run-of-the-mill artists are unable to make a living and have to take up 'secondary' employment. The result is that the quality of art tends to go down. Furthermore, the existing conditions deter young people who might otherwise become great artists from taking up art as a career." As was stated in Secretary Cluesmann's report on the 1952 ILO Conference—see the *International Musician* for December, 1952, "This is exactly the argument that has been advanced for several years by President Petrillo, in which he points out that in order to develop first-class artists it is necessary to have a large number of musicians to draw from. If the employment opportunities are too far curtailed, prospective students will have no incentive to enter the musical field as a career."

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Musicians in the News



Dr. Clarence Adler

ADLER PIANO COURSE
 Dr. Clarence Adler will present a five-day piano course, July 20th-24th, in Indianapolis, under the auspices of Zillah Worth, at the Wilking Music Company of that city. The topics will include: pre-Bach Music; fingering and phrasing; public performance; teacher, pupil and parent relationships; methods of teaching. A recital by Dr. Adler will be presented on July 21st.

LILI KRAUS
 The Music and Arts Institute of San Francisco will have pianist Lili Kraus as faculty member in its regular summer session June 29th to August 22nd. She will conduct a daily class in advanced piano technique, concert repertoire and concerti, and will give a limited number of private lessons, as well as a series of public recitals.

REPLACEMENT
 American soprano Doris Doree was soloist at the final program of the season of *Les Concerts Symphoniques de Montreal*, called on at



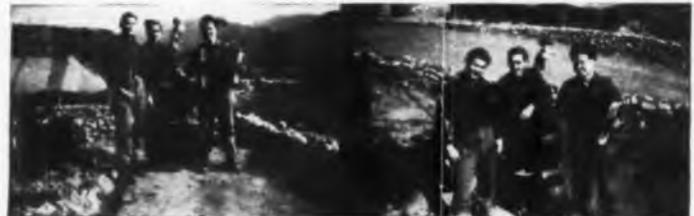
Doris Doree, soprano

the last minute to replace Margaret Harshaw who was stricken with laryngitis. The ovation she received was a tribute to her musicianship.



Byron Janis

PINCHHITTER
 With only twenty-four hours' notice, Byron Janis took a plane for the cross country hop to fill four orchestra engagements in Regina, Saskatoon, Edmonton and Calgary, pinch-hitting for the regular piano soloist who suffered a last-minute detainment. Janis arrived in Regina on the morning of the concert. Press releases indicate that his was a "musical triumph."



Pfc. Anthony Gawye, who happens to be a member both of the 40th Infantry Division Band and also of Local 802, New York, has sent us in the above photographs of his "Mello-Tones" trio touring the Division. This trio plays at the Infantry Regiments' mess halls and Artillery mess halls, and also helps out at the show put on by the different Infantry Regiments. Left to right: George Winters from Illinois, Paul Hetu from Massachusetts, and Anthony Gawye from New York City.

INTERNATIONAL MUSICIAN



Stanley Deacon

THE Conservatory of Music of Kansas City is the outgrowth of the old Kansas City Conservatory of Music and Art, established January 1, 1907, and the Horner Institute of Fine Arts, established September 7, 1914. It is a civic institution operated without profit. A list of eighty-four distinguished civic leaders comprises the Board of Trustees. These Trustees and many other citizens and corporations contribute annually to the Maintenance Fund and the Building Fund of the conservatory.

Conservatory of Music, Kansas City

Since its re-incorporation in 1934, the conservatory has been headed, first, by Dr. John Thompson, noted educator and composer, followed by the late Harold Van Duzee. Since 1940, Dr. Wiktor Labunski, pianist, composer and pedagogue, has held the reins of this institution.

The conservatory is a professional music school for professional musicians. A recent study showed that over eighty-five per cent of its graduates of the last decade (the famous duo-piano team, Jeanne and Joanne Nettleton are numbered among them) are making a living as professional musicians. The list includes names of distinguished composers; members of symphonic organizations (especially the Kansas City Philharmonic) and a great number of teachers.

The faculty of the conservatory is a distinguished one, including many first-chair men of the Kansas City Philharmonic. It has a fully accredited college of music, granting the degrees of bachelor of music, bachelor of music education and master of music.

A student orchestra of high quality under the direction of Dr. Francis Buebendorf; two choruses under Stanley Deacon and Robert Vernon and a concert band under Herbert Mueller are other features of the school. Operatic performances are given annually under the direction of Stanley Deacon. The conservatory chorus is often asked to participate in operatic performances and orchestral concerts.

The Conservatory Women's Committee is an active organization of



Dr. Wiktor Labunski

108 women whose primary purpose is to provide for the Scholarship Fund—a purpose in part accomplished by the Conservatory Puppet Opera, which performs complete operas with the students of the voice department singing the vocal parts and the conservatory orchestra providing the instrumental background.

In short, the Conservatory of Music of Kansas City, during its forty-six-year history, has left and is leaving its imprint on the whole musical and cultural life of that Metropolis.



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NEWS NUGGETS

LEAGUE CONVENTION

The American Symphony Orchestra League National Convention will be held June 18th through 20th, in Elkhart, Indiana. Concerts, symposiums and workshops will be included in the schedule.



David Mannes (left) founder and director of the Mannes Music School of New York City, and his son, Leopold Mannes (right), who is the school's president, are congratulated by William Schuman (center) president, Juilliard School of Music. The occasion was a reception held at the Mannes School on May 1st to announce that beginning in September, 1953, the Mannes School will offer a combined Music and Academic Curriculum leading to a Bachelor of Science Degree. The thirty-seven-year-old Music Conservatory also has changed its name officially to the Mannes College of Music.

CONCERT IN WHITE HOUSE

Mervin Conn presented an accordion recital in the White House last January, for the then president, Harry S. Truman. After the concert (about which Mr. Truman expressed great admiration) Mr. Conn presented him with his own accordion, giving him at the same time an explanation on how to play it. Mr. Conn directs his own accordion school in Washington, D. C.

FLUTE ENSEMBLE

The New York Flute Club, organized in 1920, presented at its final concert of the season, April 26th, at Carl Fischer Hall, New York, works by Frederick W. Beck, Ruth Anderson and A. Blavet. Paul Siebeneichen was the conductor of the flute ensemble.

SANTA BARBARA SCHOOL

Students at the Summer Session of the Music Academy of the West, which will be held July 1st through August 26th, will be able to rehearse classic and modern repertoire via its symphony orchestra and chamber music groups. Richard Lert is the musical director of this Santa Barbara, California, academy; Gregor Piatigorsky is its chamber music advisor, and Darius Milhaud is its honorary director.

PREMIERE POSTPONED

The premiere of Schoenberg's *Gurre-Lieder*, scheduled for the June concert series of the Los Angeles Music Festival, has been postponed until next season due to problems of clearing copyright restrictions and copying new choral parts.

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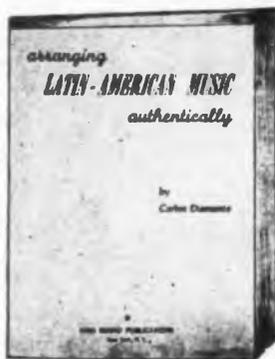
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FRANCOIS TOURTE VIOLIN BOW

The stick is octagonal in design and chocolate in color, the frog is of ebony, silver trimmed. Slight repairs have been made on the end near the button and in the frog. The bow is in excellent condition.

JAGO PETERNALLA VIOLIN

Made on the model of the 1737 Joseph Guarnerius—Red brown in color and in perfect condition.

VIOLIN BOW

With "VOIRIN OF PARIS" stamp on end of stick near the frog. The stick was round and gold mounted. Perfect condition.

The above items were taken in burglary of the Harry Solloway residence, Los Angeles, about March 13.

COMMUNICATE ANY INFORMATION CONCERNING THE ABOVE TO MEREDITH S. MOORE & ASSOC., 704 SOUTH SPRING STREET, LOS ANGELES 14, CALIFORNIA.

Where They Are Playing

(Continued from page sixteen)

week engagement at Melody Mill June 4th. He is one of the writers and originators of the song "Pretend." . . . Clyde McCoy at the Aragon, June 23rd, for a month . . . Revel-Aires appearing at the Town Casino for a month, May 18th.

Henry Brandon Orchestra well established in the Chicago area in such spots as the Edgewater Beach and Stevens Hotel. He is playing this one-month date as part of his tour through the South and Midwest . . . Al Donahue ended his two weeks at the Edgewater Beach Hotel June 12th.

SOUTH. Ralph Proch and his Society Orchestra in his eighth month at the Officers Club in Little Creek, Va. . . Tex Beneke at the Claridge, Memphis, Tenn., June 26th for two weeks . . . Tony Parenti, featured Dixieland artist, is presented nightly with his Ragpickers outfit at Cromwell Lounge. He is heard earlier with Preacher Rollo's Band at the Shoremade Hotel, Miami Beach, Fla. . . Ray Noble starting June 18th a month's stay at the Roosevelt, New Orleans.

WEST. Del Schary (Will Larsen), organist-pianist, closed thirty consecutive weeks at the Eagles Club, Tucson, Arizona, and opened May 10th for an indefinite engagement at Stilson's Viennese Supper Club in San Dimas, Calif. . . Hammond organist Kermit Dart appearing in the Pacific Room at the Statler Hotel in Los Angeles, Calif.

Ray Anthony appearing in the Texas territory in June . . . Billy May Orchestra also doing one-nighters in Texas area . . . Teddy Phillips has a month's stay at the Rice Hotel, Houston, Texas, May 28th . . . Shep Fields at the Steel Pier, Houston, Texas, June 12th to 25th.

CANADA. Frank Costi and his Orchestra playing at the Palais D'or in Montreal. This band will also be featured at the Musicians Convention in Montreal. The group consists of Blackie Herman, Sammy Gentile, Henry Scott, Al Hirsch, Roger Hufford, Fernand Blouin, Dave Saxe, Gerry Danovitch, Lorny Lang, and Frank Costi . . . The Paul Bley Trio appearing at the Jazz Workshop with trombonist Kai Winding, Montreal.

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Local Highlights

(Continued from page twenty-three)

MERGER

In connection with the merger of Locals 47 and 767, Los Angeles, California, the officers of former Local 767 on behalf of their members wish to express their appreciation for the courtesy and cooperation to the various locals of the Federation with whom they had dealings, also to the officers of the Federation.

EIGHTEENTH ANNIVERSARY

At the celebration of the eighteenth anniversary of Local 423, Nampa, Idaho, on April 12th, honorary gold membership cards were presented to J. A. (Pop) Winther, Reverend Elmore Carlson and Winette Lockman, and a life membership gold card to Secretary L. J. Koutnik. The presentation was made by Mr. Charles E. Duffy, life member of Local 537, Boise, Idaho.

Special entertainment was given under the chairmanship of Vice-President James G. Julius. Several band numbers were played by members of Locals 423 and 537, an original composition by member N. S. Wood and his wife, of Local 6 (San Francisco), a violin solo by Ray Slosson of Local 423, accordion solos by Marguerite McDaniels of Local 423, and piano solos by Zella Lockhart of Local 99 (Portland, Oregon). Original versions of several piano numbers were presented by Fred Skinner of Local 767, Los Angeles.



Local 423, Nampa, Idaho, observes its eighteenth anniversary celebration: (l. to r.) T. T. Lockman, president; Winette Lockman, L. J. Koutnik, J. A. Winther, Reverend Elmore Carlson, Charles E. Duffy.

Technique of Percussion

(Continued from page twenty-one)

Like so many others, I believe the bulk of daily practice should be done on the pad. It is more difficult to play on a pad than on the drum. Hence pad practice develops the playing muscles more fully and in less time. Since the drum tone covers many inequalities, indistinguishable except to the most alert ear, mistakes made on the pad are more apparent, therefore more readily corrected.

However, as we all know, there is a decided difference between touch on a pad and touch on the drumhead. So, for the drum touch—and sensitivity—final practice must be done on the drum.

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Sam the side man died and later, clad in ghostly robes, found himself standing in spirit before a great big gate.

An old man approached, unlocked the gate and, from inside, Sam heard music.

"What goes on?" he asked.

"That's our jam session," answered the old man. "It goes on all night—every night—no stops—forever."

"Man, oh man," drooled Sam ecstatically, "finally, in Heaven, I'm gonna jam all I want to!"

"Who said it was Heaven?" the old man asked sadly. "Come in, bub."

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MODEST ALTSCHULER REMINISCENCES

The recent death of Sergei Prokofiev brought a reminiscent letter from Modest Altschuler, for twenty-one years the conductor of the Russian Symphony Orchestra of New York, and a long-time friend of the composer. Mr. Altschuler, now eighty years of age, lives in California in "modest retirement." Prokofiev and Altschuler lived near each other during the time the composer was writing *The Love of Three Oranges*. He showed the conductor the music as it was being written and once Altschuler objected to a passage for high oboe in unison with harmonics in the viola. "It won't sound," he warned Prokofiev. The composer took offense and insisted it would. But at three A. M. Altschuler was awakened from a sound sleep by a telephone call. "I just wanted to tell you that you were right," came Prokofiev's voice over the wire.

At another time Altschuler inquired of Prokofiev how he came to write in so revolutionary a style. The answer was illuminating: "I had been studying composition with Sergei Taneieff at the Moscow Conservatory," he replied, "and he condemned everything I brought to my lessons. So one day I said to him, 'You don't care for anything I write. What can I do to please you?' The answer was: 'Write like no one else.'"

"I took his advice," Prokofiev went on to say, "and went wild. Now I can't stop. I left everything I had learned behind me. Then I became a somebody. Before that no one had noticed me."

KEY TO PHOTOGRAPHS ON PAGE SIXTEEN: Harold Mickey celebrated twenty successful years of making American music for the Argentinos, on May 10th this year. He made the debut with his orchestra at the City Hotel and over Radio Excelsior from Buenos Aires with an eight-month contract. Subsequently he played extended engagements at different hotels.

Earl Heywood, a member of Local 418, Stratford, Ontario, Canada, is known as Canada's singing cowboy. He has many of his songs, both popular, cowboy, folk and ballad, published.

Singer Shirley Lange is at present fronting the Don Pablo Band at the Grande Ballroom in Detroit.

Steve Miller, pianist and song stylist with Ben Udell, drummer, is now in his nineteenth month at the Stardust Lounge, Kansas City, Missouri.

Buddy DeFranco, clarinetist, is on tour with his combo. He recently appeared at Angelo's, Omaha, Nebraska, May 15th, for sixteen days.

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Book Notes

World Book of Modern Ballet, by John Martin. 191 pages. The World Publishing Company. \$6.00.

What ballet is doing had better be looked into, because soon the developments will be so extensive that they will be beyond the reach of observers not seriously following the trend. Here is a book which should help the student to catch up, written by one who is not only in the know—John Martin has been the dance critic of *The New York Times* for a quarter of a century—but also equipped to get across his information in terms comprehensible to the layman.

Mr. Martin also knows the importance of visual aids in an art which is so visually stimulating. The shrewd and thought-provoking comments on all the great dancers of our day, as well as on ballet composers, designers, stage directors and all the other co-creators in the art of the Modern Dance, are pointed up by 160 illustrations which in themselves are eloquent portrayals of ballet's fluidity and force. As added attraction the stories as well as the score and the choreography of the dances are discussed. The sort of book, in short, one should have on hand to refer to before setting out for that evening at the ballet.

Ten Operatic Masterpieces, described by Olin Downes. 579 pages. Broadcast Music, Inc., G. Ricordi and Company, Charles Scribner's Sons. \$10.00.

It is exhilarating to report something new under the sun; and we can do just that in reviewing this volume. For it is a book which ties together opera's four elements, the fictional, musical, dramatic and pictorial, in such a way that each

work emerges undistorted, balanced, and expressive in all its elements.

In a preface which is in itself evolutionary, Mr. Downes (he is music critic of *The New York Times*) points out opera's unique construction and contributions. Its use of music as a furtherer of the plot (he explains) makes possible its concern with the "emotional moment" rather than with the mere event. Or, as he puts it, "The opera may disregard the physical action, or hold it in a state of suspended animation, while the music reveals the inner situation with a completeness, eloquence and splendor of sound of which neither words nor action, in themselves, are capable."

Opera, Mr. Downes further tells us, has the edge on drama, in being able via the vocal ensemble, to unfold several plots at once—telescope motivations and resolutions into "one magnificent monument of song." He cites the instance of Mimi and Rudolph singing of their love, even while on the same stage and only a few feet away, Marcel and Musetta carry on a vocal tug-of-war; and in *Tosca*, of Scarpia plotting murder even while a cathedral chorus chants a quite different *motif*.

Besides this, he points out, in opera the human voice—the sheer texture of it—reveals more than it is ever permitted to reveal in drama. His illustrations here are apt. "I am in love!" is the explanation Carmen gives for not joining the smugglers. But her "I am in love" is *sung*, which means she conveys more than just information. It gives "the essence of the agorous woman's motivation." Moreover, this vocal message possesses a unique means for condensation.

Having demarcated opera's place as distinguished from drama's, Mr.

Downes begins his descriptions of the operas: *Marriage of Figaro*, *Tales of Hoffmann*, *The Mastersingers of Nuremberg*, *Aida*, *Carmen*, *Boheme*, *Tosca*, *Rosenkavalier*, *Love of Three Oranges* and *Wozzeck*. "Descriptions" is a pale word to designate those comprehensive portrayals which present not only the plots, complete with character analyses, motivations and inner symbolism, but also historical background and biographical data concerning composers, librettists and authors of the source books.

We cannot in this space adequately describe the new lights made to play on all these aspects, nor the piano arrangements of the important instrumental and vocal passages contributed by Leonard Marker. Suffice it to say that no longer will word and music in these ten operas seem at points lacking in cohesion nor the plots in sense. No longer will blank spaces when nothing seems to happen obtrude on one's enjoyment of them.

There's the satisfaction, for instance, of knowing the purpose of each clever ruse and wile in the *Marriage of Figaro*; the reason why Wagner, in *The Mastersingers* has the action momentarily become less significant while the instruments tell what is in the hearts of the characters; the story behind the invention of those elongated instruments, "Aida" trumpets; how *Carmen* was changed from opera-comique to "grand opera" by an American of French descent; to what extent the opera, *Tales of Hoffmann*, relates the real facts of the life of Ernst Theodor Amadeus Hoffmann, lawyer, musician, poet, painter and architect of the Romantic period; how the Musetta theme in *La Boheme* derives from a tune written to launch a battleship; why *Tosca* and *La Boheme* are called the "Jekyll and Hyde" of Puccini's artistic nature; why the word "hay" in Strauss's *Rosenkavalier* was sung softer in a second version, on the advice of librettist Hofmannsthal; how Prokofiev in *Love of Three Oranges* satirizes Debussy, Verdi, Massenet, Mussorgsky and Wagner; and to what ends "song-speech" is used in Berg's *Wozzeck*.

So effortless is the style of writing, so well-conceived the musical arrangements, that information is imparted to us as easily as if we were hearing the opera itself. All this, plus the fact that the book is a work of art in its visual aspects, makes our contention of its being something new under the sun neither far-fetched nor gratuitous. With its eighty decorative illustrations in color by Alberta Sordini and its excellent page layout—the entire volume was designed by Merle Armitage—the verb to describe its emergence is "created."



Ballet Caravan's "Billy the Kid," with Eugene Loring in the title role. Illustration from "World Book of Modern Ballet," by John Martin. "Billy the Kid," created by Loring in 1938 to an imaginative scenario by Kirstein and a rich score based on cowboy songs by Aaron Copland, remains today, some fourteen years after its composition, one of the few masterpieces of the contemporary repertoire, still unequalled by any other native choreographer. It is the saga of the Wild West of romantic legend, and, with an acute awareness by all its creative collaborators that a legend, in order to live up to its fabulous quality, must be told in terms of imagination larger than life, it is couched in a medium of native make-believe.—"World Book of Modern Ballet," page fifty-seven.

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Closing Chord

DR. FERDINAND SCHAEFER

Dr. Ferdinand Schaefer, a life member of Local 3, Indianapolis, died on April 18th of a cerebral thrombosis at the age of ninety-one.

Dr. Schaefer had been an active leader in Indianapolis musical circles since 1903. He was the founder of the Indianapolis Symphony in 1929 and director until 1943, when Dr. Fabien Sevitzky took over the baton.



Dr. Ferdinand Schaefer

Born December 11, 1861, in Dotzheim, Germany, he was given his first music lesson by his father, a self-taught musician. He spent several years at Upsala, a Swedish university, where he formed an orchestra and gave violin lessons to Crown Prince Gustav, who later became king of Sweden. Returning to the Royal Conservatory of Music at Leipzig he received the Mendelssohn and Radins prizes and was appointed assistant professor of violin.

Dr. Schaefer played first violin in the Gewandhaus String Quartet under the direction of Johannes Brahms. He later became conductor of the People's Symphony Orchestra in Leipzig.

The Ferdinand Schaefer Fund, which provides symphony admissions for high school and music students who otherwise might be unable to attend the orchestra's concerts, was established in Indianapolis in 1941.

DAVID B. CAMPBELL

David B. Campbell, President of Local 509, Canonsburg, Pennsylvania, died April 1st at the age of forty-nine of a heart attack. He had been a member of that local for thirty years, serving as President from 1930 to 1934 and again from 1949 until the time of his death.

He also was Treasurer of the local from 1939 to 1949 and was a delegate to the New York Convention in 1951.

KENNETH C. MCGARRITY

Kenneth C. McGarrity, President of Local 72, Fort Worth, Texas, passed away on April 24th at his residence at the age of forty-seven as the result of a sudden heart attack. Joining this local on June 1, 1932, he served as a member of the Executive Board continuously from 1939 to 1946.

Mr. McGarrity was a popular orchestra leader. Before starting his own band he played trumpet in various orchestras.

GEORGE BECKER

George Becker, President of Local 101, Dayton, Ohio, for the past nineteen years and a native of that city, died after a short illness April 11th at the age of forty-eight.

During his student days at Ohio State University Law School, he played with the college band. Later, as a member of the famous Becker family of musicians, he played regularly with his father, Louis Becker, on jobbing engagements and with his uncle, Henry Becker, who was director of the Dayton Municipal Band in the early 1920's.

His passing is a great loss to Local 101 in whose activities he long took such an active part. Surviving are his wife, a daughter, a son, three sisters and three brothers.

FRANK LA FORGE

Frank La Forge, composer, voice teacher, and pianist, died May 5th at the age of seventy while playing the piano at a dinner given by the Musicians Club of New York. He was born in Rockford, Illinois.

He was an accompanist and assisting artist to such singers as Marcella Sembrich, Ernestine Schumann-Heink, Frances Alda and Margaret Matzenauer, and contributed to the careers of Lawrence Tibbett and Richard Crooks. As a composer, he wrote many songs including "To a Messenger," "Before the Crucifix," "Retreat," and "Song of the Open."

He was a member of Local 802, New York City.

DONALD J. LYNN

Donald J. Lynn, Secretary of Local 180, Ottawa, Ontario, Canada, passed away April 23rd at his home at the age of forty-eight. He had suffered a heart attack at the local's office, April 22nd. Mr. Lynn had been secretary of the organization for approximately ten years. His passing will be a great loss to that local.

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NOTICE TO MEMBERS

On page forty-seven of the present issue will be found a coupon which members may use in reporting change of address. Mail this coupon to your local secretary. **DO NOT SEND THE COUPON TO THIS OFFICE.** This will facilitate matters at the offices of The International Musician and assure you of receiving the International Musician regularly.

Official Business compiled to date

WANTED TO LOCATE

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

Eddie Christman, former member Local 664, Lewiston, Idaho.

Joan Curtis, member Local 47, Los Angeles, Calif.

Berger Gustafson, former member Local 249, Iron Mountain, Mich.

Glen H. Gustafson, former member Local 249, Iron Mountain, Mich. Claire Le Duc, member Local 289, Dubuque, Iowa.

Carl Nappi, former member Local 9, Boston, Mass.

Danny Small, former member Local 802, New York, N. Y.

Rex Wade, former member Local 6, San Francisco, Calif.

Lacy Wharton, former member Local 802, New York, N. Y.

Arthur Woodson, former member Local 274, Philadelphia, Pa.

Anyone knowing the whereabouts of the above is requested to communicate with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED TO LOCATE

Everett (Red) Gulley, guitarist. Last known to be in Tacoma, Wash. Anyone knowing of his whereabouts is requested to contact Secretary Grady Morehead, Local 117, A. F. of M., 905 Fawcett St., Tacoma, Wash.

CHANGE OF OFFICERS

Local 70, Omaha, Neb.—President, George Casey, 2005 Atwood Ave., Omaha 9, Neb. Phone: JA 4877.

Local 101, Dayton, Ohio—President, Paul W. Rogers, 8 Centre St., Dayton 3, Ohio.

Local 158, Marysville, Calif.—President, Lewis L. McCart, Route 1, Box 1805.

Local 168, Dallas, Texas (colored)—Secretary, Grady Jones, 2210 North Pearl St.

Local 180, Ottawa, Ont., Canada—Secretary, James Lytle, R. R. 1, Cityview, Ottawa, Ont., Canada.

Local 242 Youngstown, Ohio (colored)—President, Harmon Jones, 1323 Hawn St., Youngstown 8, Ohio. Phone: R. 1, 6-6953.

Local 259, Parkersburg, W. Va.—Secretary, Miss Margaret A. Alexander, Box 1842.

Local 305, San Luis Obispo, Calif.—President, Art Bras, Box 18, Santa Marla, Calif.

Local 489, Rhinelander, Wis.—Secretary, Elmer R. Luebeck, 503 Lennox St.

Local 531, Marlon, Ohio—President, Robert T. Search, 230 Leader Street.

Local 539, Roseburg, Ore.—Secretary, Rennie Secanti, 336 North Rose St. Phone: 45327.

Local 650, Anchorage, Alaska—President, Larry Nelson, Box 1561. Phone: 29375.

Local 663, Escanaba, Mich.—Secretary, John DeChantl, 227 South 23rd St.

FORBIDDEN TERRITORY

The Old Tavern, Berlin, N. J., is declared to be Forbidden Territory to all but members of Local 77.

CHANGES IN ADDRESSES OF OFFICERS

Local 67, Davenport, Iowa—President, Arthur A. Petersen, 3025 Brady St., Apt. 4. Phone: 3-2225.

Local 338, Mt. Vernon, Ohio—Secretary, Albert L. Swank, 110 East Burgess St.

Local 347, Imperial Valley, Calif.—Secretary, Dave Reno, 880 Broadway, El Centro, Calif.

Local 405, Spencer, Iowa—Secretary, Ding Ellis, 1623 Second Ave. East. Phone: 2063-W.

Local 432, Bristol, Conn.—Secretary, Joseph W. Cooke, P. O. Box 1031.

Local 574, Boone, Iowa—President, Mrs. Bess Barrow, 712 12th St.

Local 695, Richmond, Va. (colored)—Secretary, Ulysses S. Hines, 12 West Leigh St.

Local 750, Lebanon, Pa.—Secretary, George W. Swanger, Jr., R. D. 1, Sheridan, Pa.

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians, either severally or jointly:

Quonsut Hut, and Ross Carver, proprietor, and Gene Keene (Schweihler), Artesia, Calif., \$468.45.

Towne House and Bunk Hollingsworth, Bakersfield, Calif., \$125.00.

Corral Night Club, and Al Leroy, Seaside, Calif., \$198.00.

Zumpt Huff Associates, Jacksonville, Fla., no amount given.

Palms Club, and Andrew Brady, Savannah, Ga., \$210.00.

Greyhound Club, and Tom Davellis, Rock Island, Ill., \$144.00.

Benton L. Steptoe, Waterloo, Iowa, \$94.00.

Rhythm Inn, and R. M. Thabeault, Millers Falls, Mass., \$175.00.

Universal Artists and Phil Simon, Grand Rapids, Mich., \$10,750.00.

James Griffen, Muskegon Heights, Mich., \$230.00.

New Show Bar, and John W. Green, Walter V. Lay, St. Louis, Mo., \$2,325.00.

Wes-Ann Club, and Tanya June Barber, Fremont, Neb., \$200.00.

Log Cabin, and Stephen J. Verneck, owner, Budd Lake, N. J., \$387.00.

Sportsmen Bar and Grill, Hoboken, N. J., \$27.50.

Crescent Restaurant, and Phil and Tarto Corbisiero, Brooklyn, N. Y., \$120.00.

New Friends of Music, and Hortense Monath, New York, N. Y., \$300.00.

Rosedor Productions and Sam Rose, New York, N. Y., \$144.80.

Music Club and John Sage, Thos. Patton, James Trembly, Troy, N. Y., \$240.00.

William Hagans, Greenville, N. C., \$300.00.

Andrew Bonds, Cleveland, Ohio, \$800.00.

Fiesta Club, and Edward Kadel, Springfield, Ohio, \$385.00.

Clover Club, and Mrs. H. E. Ferguson, owner, Portland, Ore., \$150.00.

Ollie Knipple's Lounge, and Ollie Knipples, Harrisburg, Pa., \$61.75.

Jimmy Allen, Philadelphia, Pa., \$125.00.

New China Pheasant Club, and Ben McManus, owner, Seattle, Wash., \$100.00.

Troadero Night Club and George Eastling, La Crosse, Wis., \$100.00.

Ugo's Italian Restaurant, West Toronto, Ont., Canada, \$184.50.

Hilliare Bilow, Winchester, Ont., Canada, \$56.00.

Baltasar Alvarez, Sao Paulo, Brazil, South America, \$20,000.00.

THE DEATH ROLL

Akron, Ohio, Local 24—Clyde E. Clay.

Aurora, Ill., Local 181—Lowell Ording.

Antigo, Wis., Local 638—George Albrecht.

Atlanta, Ga., Local 462—James "Junibug" Williams.

Boston, Mass., Local 9—Albert M. Carver.

Chicago, Ill., Local 10—Leighton B. Wells, Frank Przybylski, Joseph Omahen, Fred J. Nathanson, J. Andrew Ponder, Duke Yellman.

Chester, Pa., Local 484—Justus Altmiller.

Cleveland, Ohio, Local 4—Robert B. Swaggard.

Danville, Ill., Local 90—Joseph J. Omahen, Clarence "Pompy" Gray.

Hartford, Conn., Local 400—Paul W. Brandenberg.

Jacksonville, Fla., Local 444—Elliot Russell.

Lafayette, Ind., Local 162—Byron Tormohlen.

Los Angeles, Calif., Local 47—Jack Beal, Art Fowler, Jose S. Gonzales, W. M. Long, Gerald D. O'Bryant, Charles Parry.

Louisville, Ky., Local 11—Louis E. Staebler.

Miami, Fla., Local 655—Gonzalo Rivero.

Montreal, Que., Canada, Local 406—Gustor Pellerin.

Norristown, Pa., Local 341—Erwin D. Wetzel.

New York, N. Y., Local 802—Morris Bay, Jose Caradonna, Paul Gerhardt, William Kutcher, Theodore T. Sinclair, Iowen M. Lawson, Jesse Mayo, Patrick McArdle, Harry Nicodemi, G. Gusikoff, James Johnson, Harry Rosenthal, Andrew Tietjen, Hellmut Baerwald, Sergius I. Mandell, Jenö Sevely, Arthur W. Geithe, Sid Riley, Thomas A. Toy.

New Haven, Conn., Local 234—Anthony J. Sagnella, Jr.

Ottawa, Ont., Canada, Local 180—Donald J. Lynn.

Ottumwa, Iowa, Local 64—Guy E. Rodgers.

Peoria, Ill., Local 26—Michael Poland.

Pittsburgh, Pa., Local 60—Eugene P. Corry.

Philadelphia, Pa., Local 77—Arthur W. Goithe, Aldo Rovelle.

San Juan, P. R., Local 468—Vicente C. Diaz.

San Francisco, Calif., Local 6—Adolpho Mosconi, J. H. Cray, Otto Liebelt, Sigmund Beel.

Sacramento, Calif., Local 12—George B. Coleman.

San Francisco, Calif., Local 6—Rodolfo De Mattels, James J. Voss, Will C. Aylsworth.

Waterbury, N. Y., Local 186—Joseph Barsi.

Westville, Ill., Local 631—Louis J. Koepke.

SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

Akron, Ohio, Local 24—Curly Beckwith, Carl O. Blair, Charles J. Cox, H. Robert Lasterday, Clifford L. Ellsworth, Walter C. Frickson, Robert M. Fibrudge, John H. Fogarty, John Gallus, Ormer T. Gardner, Victor Hackim, Harold W. Hardy, Donald L. Hayes, George C. Hopkins, Robert L. Jackson, Harry M. Kaylor, Jr., Ralph H. McManis, Edwina Patzsch, Geneva C. Postlethwaite, Ray Ransom, Nelson J. Robas, Sterling C. Seacrist, Jr., Joseph F. Sengler, Evelyn B. Smith, Sidney J. Weidenfeld, Bernard M. Williams, Thomas E. Woodruff.

Amarillo, Texas, Local 512—Sidney Turner, James Young, Page Russell, Edgar Bucknell, Wm. Boyd Rogers, John Lasswell, George Cochran, Robert Freeman, Paul Garrett, Billy Houck, Orville Keith, Jr.

Albany, N. Y., Local 14—Morty Stulmaker, Jerome Rabnowitz.

Bristol, Conn., Local 412—Edward Nicholas.

Bose, Idaho, Local 537—Elma Yeomans, E. J. Fisher, Ronald (Red) Carr, Jimmy Des-Careau, Velma Franklin, Albert L. Franklin, Jean Johnson.

Duvalville, Ill., Local 90—Glen Amos, Wayne Bates, Elmer Coons, Walter Delancey, Bernice Hassell, Horace Harvey, Charles Sells, Charles Wilson, Joe Harkness, Bill Hinrichs, James Kelson, Ed Landsaw, Carolyn Pound, Mark Peevler, Fred Smith, James Hargis.

Full River, Mass., Local 216—Sumner F. Britton, George Graham, Charles N. Tavoularis.

Fitchburg, Mass., Local 173—Stanley T. Sokolowski, John I. Robinson, Jr., Richard Haapania, Gustaf A. Johnson.

Grand Island, Neb., Local 777—Carolyn Fyers, Norma Egger, Al Grubbs, Bud Kennedy, Melvin Pop, Edward Renter, Jack Schultz, John Schultz, Sr., Kelly Smith, Bill Barrett, Len East, Marvin Hanson.

Hazelton, Pa., Local 119—Walter Cheslock, Aron Deitch, John Derovski, James Jude, John Koliba, Jacqueline Marchetti, Daniel Matsofsky, Ed G. Meikrantz, Paul Meikrantz, George Mudrick, Willard Nause, John Nicolardi, Paul Shenko, Thomas Voyda, William Waliko.

Lafayette, Ind., Local 162—David Mills, Gordon Caselman, James O. Woodruff, Elmer Wien, Herbert L. Young, Kenneth Zwickel, Richard Killemer, Fredrick Gody, Edna E. Barnes, Edw. Bodine, Hal Blumenthal, Lick Cunningham, Sr., Lick Cunningham, Jr., Andrew D. Rocco, Don Freeland, Carl Metzger, Robert A. Martin, Allen Smith, Glenn Thompson, Jr., Gerald Wiley.

Lancaster, Pa., Local 294—W. James Hicks.

Larchmont, N. Y., Local 48—Joseph Babasco, George Douglas, Carl Anderson, Herbert Waxman, James Falk.

Minneapolis, Minn., Local 71—Warren I. Alm, Barbara Ann Bond, Jack N. Fassino, Robert C. Hubbard, Evelyn Hiehn, Bernard LaMotte, Donald Eckerstrom, Bernard L. Ruchie, Norman I. Ravich, Fred Rothoff, Victor A. Turitto, William Wallace, Michael Vito.

Montreal, Que., Canada, Local 406—Vincent Dupuis, Jimmy Doyle, Mark E. Wilkinson, Raymond Sirois, Johnny Gardner, Bertie Bullock, Gaby Meunier, Phil Colbert, John Lee, Paul Henri Poirin, Al McLeod, Wm. Sportswood.

Memphis, Tenn., Local 71—Leda Fay Dixon, Kenny Sargent, Oliver Schetz, Oscar Flowers, Bill Fort.

Oklahoma City, Okla., Local 704—Sidwood Evans.

Pontiac, Mich., Local 784—George Conbar, Elva Freeman, Alice Felley, Glenn Walker, Hlyn Jones, Freddie Muehling, George Powell, Thelma Price, Gerahue Smith, Edward Walker.

Pittsburgh, Pa., Local 60—Bernard Adelstein, Harry Aven, Rency A. Bauer, Bob Brookmann, Ellsworth I. Brown, Herbert Goff, John Dangler, Jr., George Earnsworth, Clifford Galbraith, Joseph I. Gunning, John G. Gruch, Wm. D. Gruser, Donald V. Harris, Robert F. James, Harry Katten, Kurt Krumck, Frank M. Kutz, Jr., Samuel S. Libosca, Michael R. LaValler, Milton Lomask, Edward H. McVehil, Wintfield S. Miller 2nd, Vincent K. Nirella, Richard R. Parks, Victor A. Ploskar, Louis L. Pope, Lawrence T. Puchese, Francis C. Roberts, Jack R. Schafer, John S. Schuara, Denny F. Shakely, Leonard Sims, Jos. E. Snyder, Jr. (Dale Green), James Roy Spiray, Donald A. Valerio, Don M. Vail, Henry E. Volz, Billy Wade, Pauline V. Wells.

Stratford, Ont., Canada, Local 418—Milton H. Pettit.

St. Paul, Minn., Local 30—John D. Skelly, Lawrence A. V�lender.

Schenectady, N. Y., Local 85—Jack Berka, Chester Olepecki, Robert Crawford, Chester DelBroco, Lawrence Muehling, John Ponzillo, Frank Santospirito, Arthur Welcome, George White, Raymond Van Batten.

Toronto, Ont., Canada, Local 149—Eric Ainsworth, Reg. W. Allen, J. W. Anderson, Norman Andrews, George Arthur, Charles Balduf (Bal-dour), Jr., David A. R. Barfoot, Geoffrey W. Barker, Sir Thomas Beecham, Russell Bertram, Don Blackburn, Victor W. Brinkman, Agnes Butcher, Bernard Byfield, Donald W. Cameron, Jack Charenloff, Douglas H. Churchward, W. J. Clifton, Peter Cole, Frank Conroy, Lucia Corchia (Gene Corday), Edw. Cowie, Edmond F. Davis.

(Continued on page forty-six)

Bookers' Licenses Revoked

CALIFORNIA

Beverly Hills
Gervia, Bert 763
National Booking Corp. 2409

Hollywood
Ainsworth-Box Agency 2512
Artists Corp. of America 4244
Dempster, Ann 776
Finn, Jay 3977
Federal Artists Corp. 5091
Fishman, Ed 3557
Harry S. Taylor Agency 2862
Herring, Will 3302
Lening, Evelyn, Agency 741
Montague, Percival S. 1922
H(ald)o, Ben, Agency, Inc. 899
Skeels, Lloyd L. 2010

Los Angeles
Bonded Management Agency 788
Bozung, Jack 2074
Daniels, James J. 4663
Gustafson, Ted, Agency 1565
Lara, Sidney 4474
McDaniels, H. P. 1790
Pollard, Otto E. 3463
Roberts, Harold William 1905
Smart, H. Jose 5153
Strauss Theatrical Productions... 1438
Young, Nate 778

San Diego
Johnson, Frank 1754
Willis & Hickman 3919

San Jose
Fuller, Frank H. 5895
Hamilton, Jack 1020

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Harvey, R. S. 1857

Sterling
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Rex Orchestra Service 1386

Bristol
Wilke, Stan 4682

Danbury
Falzone Orchestra Bookings 1037

East Hartford
American Artist Association 3469

Hartford
Doollittle, Don 1850
McClusky, Thorp L. 718
New England Entertainment Bureau 4580
Vocal Letter Music Publishing & Recording Co. 4193

Manchester
Broderick, Russell 4641

New Haven
William Madigan (Madigan Entertainment Service) 821

New London
Thames Booking Agency (Donald Sutkin and Frederick J. Barber) 5422

Stratford
Pickus, Albert M. 1161

Waterbury
Jos. Martone, United Service Presentations 2270

DISTRICT OF COLUMBIA
Washington
Alliance Amusements, Inc. 339
LaMarre, Jules 323

FLORIDA
Fort Lauderdale
Chamberlin, Geo. H. 4103

Jacksonville
Associated Artists, Inc. 3263
Earl Newberry
Poor, Sam, Enterprises 3400

Miami
Chrisman Productions 1831
Mason, Lee 3858
Steele Arrington, Inc. 1451

Miami Beach
Interstate Theatrical Agency 2914

Pensacola

National Orchestra Syndicate 3134

St. Petersburg
Atkins, L. E. 2691

West Palm Beach
Squire, Lawton N. 3771

GEORGIA

Augusta
Minnick Attractions 4842
Joe Minnick
Neely, J. W., Jr. 3224

ILLINOIS

Beardstown
Stocker, Ted 2902

Bloomington
Four Star Entertainment Co. 1024

Calumet City
Janas, Peter 3240
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Carlinville
Lutger, Ted 1280

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Chicago
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Donaldson, Bill 1341
Graham Artists Bureau, Inc. 1305
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Greuel, E. A. 319

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Devlyn, Frank 582

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Johnson, Allan, Agency 3231

Murphysboro
Paramount Orchestra Service 976

Peoria
Wagner, Lou 5794

Princeton
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Rockford
Harry G. Cave 214

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Camil Artists Bureau 3207

Evansville
Universal Orchestra Service 554

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South Bend
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Howard, Toussaint L. 632
Radio and Theatre Program Producers 863

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Werkamp, Kermit 3078

Red Oak
Lee Cox Enterprises 955

Webster City
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Bonsall, Jace 1559
Continental Attractions 506

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Gillmore, Ted 443

Wichita
Midwest Orchestra Service 118

KENTUCKY
Paducah
Vickers, Jimmie 2611

Shreveport
Tompkins, Jasper 2755

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Kittery
New England Entertainment Bureau 1588

MARYLAND
Baltimore
Associated Colored Orchestras 1256
Barton, Jack 61
Dixon's Orchestra Attractions Corp. 278
Forty Club, Inc. 1173
Nation-Wide Theatrical Agency... 3768

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Boston
Baker, Robert H. 2849
Brudnick, Louis J. 5873
Hub Theatrical Agency, Gertrude Lagoules 3698
Leonard, Lou, Theatrical Enterprises 4131
Shepherd, Buddy 2456
Sullivan, J. A., Attractions 156

Hatfield
Newcomb, Emily L. 1218

Holyoke
Cahill, Robert J. 2352
Donahue, Charles B. 1977

New Bedford
Parmont Booking Office 3495

Pittsfield
Bannick, Paul 5944
Marcella, N. 307

Salem
Larkin, George J. 3337

Springfield
Hagan Theatrical Enterprises 2806

MICHIGAN
Bridgman
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Austin, Shan (Amusement Booking Service) 558
Bener, William R. 395
Colored Musicians & Entertainers Booking & Service Bureau 1335
Detroit Artists Bureau, Inc. 23

Gladstone
Foster, Robert D. 648

Grand Rapids
Seth, Don, Theatrical Attractions Jacob Donald Seth 5238

Jackson
Roach, Robert E. 1942

Kalamazoo
Osborne Theatrical Booking Exchange 2500

Pontiac
Bowen, Arthur G. 694
Fine Arts Producing Co. 267

MINNESOTA
St. Paul
Clausen, Tony 4406
Conlon, Thomas J. 4356
Fleck, Ed. 3196
Raynell's Attractions 2022
Vilender, Lawrence A. 4357

Winona
Interstate Orchestra Exchange L. Porter Jung 686
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Perry, T. G. 2516		Cubamerica Music Corp. 2840		Entertainment Bureau 6400		Kingville 2186	
Vicksburg		Curran, Tommy 123		OKLAHOMA		San Antonio	
Delta Orchestra Service 2429		Currie, Robert W. 2395		Tulsa		Erwin, Joe 338	
MISSOURI		Dauscha, Billie 2082		Connor, Louis W. 2685		UTAH	
Columbia		De Lux Agency, Lorraine Brown 2233		PENNSYLVANIA		Salt Lake City	
Missouri Orchestra Service 1735		Durand & Later 425		Allentown		Coast-to-Coast Agency 3194	
Kansas City		Edson, Robert H., Inc. 667		Bahr, Walter K. 511		Intermountain Theatrical Exchange 883	
Cox, Mrs. Evelyn S. 688		Etnick, Jack, Agency 1806		Carbondale		Schultz Booking Agency 2354	
Municipal Booking Agency 3151		Eliamill Enterprises, Inc. 99		East McKeesport		VERMONT	
Southland Orchestra Service 1180		Galt, John R. 2357		Kavella, Peter J. 2053		Barre	
Stevens, V. Thompson 275		Gill, Howard 3013		Hokendauqua		Freeland, John 1907	
Wayne's Theatrical Exchange 636		Gillman Artists 1120		Jeannette		VIRGINIA	
North Kansas City		Godfrey, George A. 2132		Lancaster		Richmond	
Schulte-Krocker Theatrical Agency 5956		Greene, Beverly, Theatrical Agency 500		Lebanon		Hicks, Roy M. 2399	
St. Louis		Griffenhausen, Wilber H. 1648		McKeesport		Hill, Lindley B. 3990	
Associated Orchestra Service 1115		Harlem Musical Enterprises, Inc. 3603		Ace Reigh, Inc. 1227		Roanoke	
Believes Music Service 925		Hart, Jack 114		Newcastle		Radio Artists Service 1450	
Cooper, Ted 233		Howard, Lu, Radio Productions 3900		Thos. A. Natale (Natale Theatrical Agency) 942		WASHINGTON	
MONTANA		Johnson, Don 5625		Philadelphia		Bellingham	
Butte		King, Gene, Theatrical Agency 3444		Berle, Bernard 509		Portias, George 236	
J. B. C. Booking Service 2041		Lastfogel, Daniel T., Agency (Daniel T. Lastfogel) 2100		Joseph Coopersmith 1511		Seattle	
NEBRASKA		Lia Theatrical Enterprises 2257		Creative Entertainment Bureau 3402		Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh) 297	
Alliance		Lipkin, Jerry 3434		Dupree, Reese 379		Field, Scott, Enterprises 2393	
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Lincoln		Teddy McRae Theatrical Agency 2352		Hammer, Godfrey 2738		Thomas, B. Miles 1951	
Central Booking Service 1054		Mel Theatrical Enterprises 1544		Keeley's Theatrical Agency 1636		Wheeler, Bob 1221	
Omaha		Morales, Cruz 1561		McDonald, Chris 4269		Spokane	
Amusement Service 229		National Entertainment Service 849		Mears, W. L. 341		Lyndel Theatrical Agency, Lynn Lyndel 6077	
George, Gabriel 5126		National Swing Club of America 2322		Muller, George W. 430		WEST VIRGINIA	
Guy A. Swanson, Midwest Booking Agency 2083		Parker & Ross 293		National Theatrical Agency 3587		Huntington	
Tri-States Entertainment Service 5124		Pearl, Harry 6		Orchestra Agency of Philadelphia 2108		Brewer, D. C. 4532	
NEVADA		Perch, Billy, Theatrical Enterprises 1577		Price, Sammy, Entertainment Bureau 3558		Kingwood	
Las Vegas		Pollard, Fritz 3733		Septa Entertainment Bureau 4448		Hartman, Harland, Attractions 478	
Gordon, Ruth 4383		Rheingold, Sid, Agency 3274		United Orchestra Service 720		Martinsburg	
NEW HAMPSHIRE		Robinson, Thomas (Atlas Theatrical Agency) 69		Zeeman, Barney 836		Miller, George E., Jr. 1129	
Manchester		Rogers and Rucerlo, Trixie Rogers, Rose Ruggerio 1964		Pittsburgh		Parkersburg	
Knickerbocker Agency, Edw. F. Fitzgerald 3574		Rogers, Max 3513		Claire, George 235		Lowther, Harold R. 3753	
Lou Pratt Orchestra Service 1061		Romm, Gene 4998		Ellis Amusement Co. 480		WISCONSIN	
NEW JERSEY		Scannon, Matt 2043		Golden, Emanuel J. 2208		Fond Du Lac	
Asbury Park		Silvan Entertainment Bureau 1774		Hallam, Paul 1997		Dowland, L. B. 1187	
Hagerman, Ray 2434		Singer, John 3326		New Artist Service 2521		Madison	
Atlantic City		Talent Corporation of America, Harry Weisman 1305		Orchestra Service Bureau, Inc. 124		Stone, Leon B. 1474	
Universal Enterprises Co., Inc. 703		Times Square Artists Bureau 1801		Reisker & Reight 4391		Milwaukee	
Williamatos, Jimmie 1949		Trent, Bob 4345		Shenandoah		Bethia, Nick Williams 5914	
Belleville		United Artists Management 4198		Mikita, John 3751		Sheboygan	
Matt, John 5483		Universal Amusement Enterprises 169		Waynesburg		Schmidt, Frederick W., Jr. 601	
Jersey City		Wells, Abbott 3738		Triangle Amusement Co. 1427		Stevens Point	
Daniels, Howard J. 4031		White, Lew, Theatrical Enterprises 1526		RHODE ISLAND		Central State Music Association 507	
Mandala, Frank 4526		Rochester		Pawtucket		Tomahawk	
Newark		Barton, Lee 924		Justynski, Vincent 2445		McClernon Amusement Co. 276	
Paterson		Utica		Providence		Watertown	
Joseph A. Ciampone (New Jersey's Music Agency) 960		Niles, Benjamin E. 5140		Bowen, Reggie 2179		Nielsen's Entertainment Mart 3039	
NEW YORK		NORTH CAROLINA		Winkler, Neville 3246		CANADA	
Albany		Charlotte		SOUTH CAROLINA		Calgary, Alberta	
Jack O'Meara Attractions 2816		Pitman, Earl 1759		Beaufort		Simmons, G. A. 4090	
Auburn		Greensboro		Dilworth Attractions, Frank A. Dilworth, Jr. 2979		Ottawa, Ontario	
Dickman, Carl 502		Trilanon Amusement Co. 487		Charleston		Carrigan, Larry L. 4369	
Buffalo		OHIO		Folly Operating Co. 15		Edmonton, Alberta	
Axelrod, Harry 2202		Akron		TENNESSEE		McKenzie, Blake (Prairie Concerts) 5106	
Empire Vaudeville Exchange 830		Bingamen Theatrical Agency, R. E. Bingamen 123		Clarksville		Toronto, Ontario	
Farrall, Ray J., Amusement Service 2275		Trapez, T. A. 1214		Harris, Wm. J., Jr. 4053		Mitford, Bert, Agency 4004	
Gibson, M. Marshall 238		Cambridge		Nashville		Whatham, Katherine and Winnifred Turnbull 4013	
King, George, Productions 1857		Emery, W. H. 164		Southland Amusement Co., Dr. R. B. Jackson 5115		Montreal, Quebec	
Smith, Carlyle "Tlek" 649		Celina		TEXAS		Montreal Artists Bureau, Michel Leroy 900	
Smith, Ebert G. 524		Martin, Harold L. 1492		Beaumont		Vancouver, B. C.	
Fort Plain		Cincinnati		Bartlett, Charles 2186		Gaylord Enterprises 5540	
Union Orchestra Service 1539		Anderson, Albert 2956		Boiling		L. Gaboriau R. J. Gaylorde	
Lindenhurst		Carpenter, Richard 65		Spotlight Band Booking Cooperative 4181			
Fox, Frank W. 1815		Rainey, Lee 915		Dallas			
New Rochelle		Sive and Acomb 891		Beck, Jim 1517			
Harris, Douglas 2945		Cleveland		Portis, Cal 4245			
New York City		Manuel Bros. Agency 3566		Southwestern Amusement Service 283			
Alexander, Morley 623		Columbus		Watson, S. L. 2397			
Allen Artists Bureau 3711		Askins, Lane 465		Windsor, Walter, Attractions 1144			
Foch P. Allen 4698		Dayton					
Allied Entertainment Bureau, Inc. 2283		Hixon, Paul 552					
Baldwin, C. Paul 3095		Wills, Tommy, Midwest Entertainment Service 882					
Berney, Paul L., Productions 2635		Elyria					
Brown, Harry 3507		Jewell, A. W. (Dance Theatre, Inc.) 4766					
Bryson, Arthur 2844		Pomeroy					
Campbell, Norman E. 2364		Wildermuth, Ted 3042					
Carson T. Carlson 1530		Salem					
Chartrand, Wayne 4238		Gunesch, J. B. 1217					
Coffey, Jack 1775		Stuebenville					
Continental Amusements 1775		Di Palma, Charles 1109					

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States. Canada and Miscellaneous

CALIFORNIA

ALAMEDA: Sheets, Andy
ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Quonset Hut, and Ross Carter, Prop., and Gene Keene (Eugene Schweickler)
AZUSA: Pease, Vance
 Rose, Joe
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards
 Conway, Stewart
 Towne House, and Bank Holdingsworth

BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Laur-Ton, John
 Davis, Clarence
 Jones, Charles
BEVERLY HILLS: Jett Cinema Agency
 Mestinas, Paris
 Rhapsody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE: Crossman, Harry E.
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator

COMPION: A-L Records
COLETON, SAN BERNARDINO: Kenison, Mrs. Ruth, Owner
 Pango Pango Club

DUNSMUIR: Gosal, and E. B. McGowan
EL CERRITO: Johnson, Lloyd

KENTANA: Sed Bros. Circus, Dorothy Anderson, Employer

FRESNO: Valley Amusement Association, and Wm. B. Wagon, Jr., President

GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alston, David
 Babie, Kroger
 Biwell Corp.
 Biogage Room, Leonard Van-neron
 California Productions, and Edward Kovacs
 Gouffre 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.
 Gayle, Tim
 Gray, Lew, and Magic Record Company
 Kappa Records, Inc., Raymond I. Krauss
 Kolb, Clarence
 Morris, Boris
 National Booking Corporation
 Patterson, Trent
 Roberts, Kurt (Ken Robey)
 Six Bros. Circus, and George McCull
 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 Crystale Music Co., Inc., and E. W. Coleman
 Jack Lasley's Cafe, and Jack Lasley
 Jarrett, W. C.
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vergrazen, Assistant Director, May F. Lippis, Sec., Evelyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
 McDaniel, Owen
 Sullivan, Dave, Crystal Ball Room

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

BRICK ENTERPRISES: Caslake, and Charles Hennighan
COFFRE GUILD: Arthur E. Teal and S. Tex Rose
COLEMAN: Fred
COTTON CLUB: and Stanley Amusements, Inc., and Harold Stanley
DALTON: Stanley
DOWNSIDE CLUB: Pops Pierce
EDWARDS: James, of James Edwards Productions
FONTANA: Don & Lou
HALTON: Nate
GRADNEY: Michael
MAXWELL: Claude
MERRY WIDOW COMPANY: and Lucene Haskell, Raymond E. Mauro
MIDTONE RECORDING CO., and War Perkins
MOORE: Clyde
MOSEY: Ewan
O'DAY: Anita
ROYAL RECORD CO.
RYAN: Ted
VILLAN: Andre
WARD: Mrs.
WARD BROS. CIRCUS: George W. Pugh, 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: Pickens, Louis
MONTBERRY: Roberts, Club, and A. M. Kolas, Owner

NEVADA CITY: National Club, and Al Irby, Employer
N. HOLLYWOOD: Hat and Game Supper Club, and Joe Wood and J. J. Pender, owners
 Lohmuller, Bernard

OAKLAND: Bill's Rendezvous Cafe, and Wm. Matthews
 Moore, Harry
 Morkin, Roy
 Trader Horn's, Fred Horn

OCEAN PARK: Frongier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom

OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Berme, Lee W., Lee Bering Club
 Desert Inn, and Earl Coffman, Company
 Hall, Donald H.

PITTSBURG: Deha Club, and Barbara Bliss
PERRIS: McCaw, E. E., Owner Horse Follies of 1946

RICHMOND: Dowdell Club, and Johnnie Simmons
 Jenkins, Freddie

SACRAMENTO: Cast Nello, Nello Malerbi, Owner
 Leungang, George
 O'Connor, Grace

SAN DIEGO: Brigham, Froebel Astor
 Carnival Room, and Jack Milspanch
 Cotton Club, Benny Curry and Guss Wamberly
 Hutton, Jim
 Miller, Warren
 Mitchell, John
 Passo, Ray
 Traudt, Joseph, Operator Play-Land
 Washington, Nathan
 Young, Mr. Thomas and Mrs. Myrtle Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO: Ilio Angel
 Brown, Willie H.
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
 Peasy, J. K.
 Fox, Eddie
 Rock, 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
 Centfield Enterprises, Inc.
SANTA MONICA: Rocks Drive Inn and Bunnies
 Rick
SANTA MONICA: Georgian Room, and H. D. McKee
 Lake, Arthur and Arthur (Dagwood) Lake Show

SEASIDE: Coronet Night Club, and Al Metro
SHERMAN OAKS: Colson, Lee
 Kraft, Ozzie

SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Stagnato
VENTURA: Cheney, Al and Leo
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, L. M.

FLORENCE VILLA: Dan Larimore Lodge No. 1097, Garfield Richardson
FORT MEYERS: McCutcheon, Pat
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE: Blanc, Paul
 Blinnick, Albert, Owner, Flamingo Star Club (Orlando, Fla.), and Easy Club
 Florida Food and Home Show, and Dixiel Retail Grocers Association, and C. E. Winter, President, Paul Bicu Managing-Agent
 Forrest Inn, and Florida Amusements, Inc., and Ben E. Mary and Joel Spector, and Joe Allen
 Jackson, Orr
 Newberry, Earl, and Associated Artists, Inc.
 Jump Hill Associates
KEY WEST: Regan, Margo
 Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI: Brooks, Sam
 Club Jewel Box, Charles Nass, Owner
 Donaldson, Bill
 Flame Club, and Frank Corbit, Owner
 Ocean Ranch Hotel, and Chas. H. Hanson and R. P. Haupt
 Prior, Bill (W. H. P. Corp.)
 Smart, Paul D.
 Talavera, Rainon
 36 Club, Tony Aloyoun, Employer

MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Chez Puce, Mickey Grasso, and Irving Riskin
 Circus Bar, and Charles Bogaz
 Ciro's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners
 Edwards Hotel, and Julius Nathan, Manager
 Friedlander, Jack
 Haddon Hall Hotel
 Harrison, Ben
 Island Club, and Sam Cohen, Owner-Manager
 Leshnick, Max
 Macomba Club
 Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
 Miller, Irving
 Morrison, M.
 Perlmutter, Julius J.
 Ponconna Hotel, and Bernie Frassland
 Straus, George
 Wells, Charles

ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrigo, Roy Baisden
 El Palm Club, and Arthur Kars, Owner
 Flamingo Star Club (Club Flamingo), and Albert Blumberg, of Jacksonville, Fla.
 Fryer, D. S.

PALM BEACH: Leon and Eddie's Nite Club
 Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Olin, Secretary

PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of the Top Hat
 Dance Club
 Keeling, Alex (also known as A. Scott), and National Orchestra-Synchrade and American Booking Company
 Southland Restaurant, and Gilbe Tidwell

STARKE: Camp Blanding Recreation Center
 Goldman, Henry

STUART: Sutton, G. W.
TALLAHASSEE: Gaines Patis, 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

WILMINGTON: Allen, Sylvester

BRADENTON: Strong's Tavern, and Merle, Bernice and Ronald Strong
CLEARWATER: Barton, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DAYTONA BEACH: Rehuac, Albert
 Trade Wind Club, and Virgil (Vic) Sumner

COLORADO
COLORADO SPRINGS: Terrace Club, and Allan McKnight, Owner
DENVER: Beundell, Edward
JELEBURG: Cummings, Kenneth
MORRISON: Clarke, Al

CONNECTICUT
BRIDGEPORT: Lunan, Edward
FAST HAMPTON: Hotel Germaniaugus
EAST HAVEN: Cannella, A. J.
EAST WINDSOR HILL: Schaub's Restaurant, and Edward Wisniewski
HARTFORD: Dubinsky, Frank
NIANTIC: McQuillan, Bob
 Russell, Bud
NEW HAVEN: Medicine Entertainment Service
NEW LONDON: Andreoli, Harold
 Bisconti, Anthony, Jr.
 Marino, Mike
 Williams, Joseph
POQUONNOC BRIDGE: Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD: Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumiers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur

WESTPORT: Goldman, Al and Marty

DELAWARE
DOVER: Apollo Club, and Bernard Parkins, Owner
 Veterans of Foreign Wars, Le Roy Ranch, 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

FLORIDA
BRADENTON: Strong's Tavern, and Merle, Bernice and Ronald Strong
CLEARWATER: Barton, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DAYTONA BEACH: Rehuac, Albert
 Trade Wind Club, and Virgil (Vic) Sumner

GEORGIA
ATLANTA: Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
 Montgomery, J. Neal
 Spencer, Perry
AUGUSTA: Barcelona Club, and Joe Baxter and Mr. Foster
 Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
 J. W. Neely, Jr.
 Kirkland, Fred
 Minnick Attractions, Joe Minnick
HINESVILLE: Plantation Club, S. C. Klass and F. W. Taylor
MACON: Capital Theatre
 Lee, W. C.
 Swabe, Leslie
SAVANNAH: Anchorage Supper Club, and Mickey Marano
 Model Shows, Inc., and David Fendy, Owner, Charles Barnes, Manager
 Club Palms, and Andrew Brady
 Rod and Red Club, Micky Marano, Owner
 Thompson, Lawrence A., Jr.
THOMASVILLE: Club Thomas, and Terry Macey, Operator
VIDALIA: Pal Amusements Co.
WAYCROSS: Cooper, Sherman and Dennis

IDAHO
COEUR D'ALENE: Crandall, Earl
 Lachman, Jesse
IDAHO FALLS: Griffiths, Lawrence "Larry," and Big Club Corporation, and Up-Town Lounge
LEWISTON: 848 Club, and Sam Canner, Owner
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker

POCAHONTE: East Frontier Club, Rulon Beck, Stan Hivarka and Bob Cummins
 Puffos, Dan
 Reynolds, Bud

ILLINOIS
BELLEVILLE: Davis, C. M.
BLOOMINGTON: McKinney, James R.
 Thompson, Earl
CAIRO: Strawn, Eli
CALUMET CITY: Mitchell, John
CHAMPAIGN: Robinson, Beante
CHICAGO: Adams, Delmore and Eugene Brady, King
 Brydon, Ray Marsh of the Dan Rice J-Ring Circus
 Chicago Casino, and Harry Weiss, Owner
 Cole, Elsie, General Manager and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
 Daniels, Jimmy
 Donaldson, Bill
 Elders, Cleo
 Evans, Jepp
 Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
 Gayle, Tim
 Gleg, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savoy Ball Room
 Musicie Record Co.
 Mason, Leroy
 Mays, Chester
 Mikes Weinstein Theatrical Agency
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.

INDIANA
INDIANAPOLIS: ...

MISSOURI
ST. LOUIS: ...

NEW YORK
ALBANY: ...

Musie Bowl, and Jack Peritz and Louis Cappadona, Em-ployees
Music Bowl (formerly China Doll), and A. D. Blumenhal O'Connor, Pat L., Pat L. O'Connor, Inc.
Stoner, Arthur T.
Tenchon, Charles A., of T. N. T. Productions
Whiteside, J. Preston

EAST ST. LOUIS:

Darcy C. Mc
Playhouse, and Stuart Tambor, Employer, and Johnny Per-kins, owner

FRIEPORT:

Marabel, George

KANSAS:

Hastorn, Mrs. Theresa

LA GRANGE:

Hart-Van, Residone, Mrs., and H. L. Hartman

MOLINE:

Antler's Inn, and Francis Weaver, Owner

MT. VERNON:

Plantation Club, Archie M. Haines, Owner

PEKIN:

Sanlight Room, and Fred Romane

PEORIA:

Davis, Oscar
Humane Animal Association
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

PRAIRIE VIEW:

Green Duck Tavern, and Mr. and Mrs. Stiller

ROCKFORD:

Palmer House, Mr. Hall, Owner
Tresadero Theatre Lounge
White Swan Corp.

ROCK ISLAND:

Barnes, Al
Argyroun Club, and Tom Dasefis

SPRINGFIELD:

Terra Plaza, and Elmer Bart so, Employer

WASHINGTON:

Thompson, Earl

ZELIGLAR:

Ziegler Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON:
Lanane, Bob and George
Leslie's Supper Club, and Roy D. Levin, Proprietor

BEECH GROVE:
Milk, Bud

EAST CHICAGO:
Barnes, Tony Jim

ELWOOD:
Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
Adams, Jack C.

FIVE WAYS:
Brommel, Emmett

GREENSBURG:
Club 46, Charles Holzhouse, Owner and Operator

INDIANAPOLIS:
Benslow, William, and his All-American Brownskin Models
Duckerson, Matthew
Dunham, Bill
Entertainment Enterprises, Inc., and Frederick G. Schell
Harris, Rupert
Roller Rondo Skating Rink, and Perry Flick, Operator
William C. Powell Agency

LAFAYETTE:
Club 52, Charles Gibson, Prop.

MUNCIE:
Bales, Joseph

NEWCASTLE:
Harding, Stanley W.

RICHMOND:
Newcomer, Charles
Puckett, H. H.

SOUTH BEND:
Childers, Art (also known as Bob Cagney)

SPENCERVILLE:
Kelly, George M. (Marquis)

SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.

DENISON:
Larby Ballroom, and Curtis Larby, Operator

DES MOINES:
Brookings, Tommy

HARLAN:
Gibson, C. Rex

POWERSVILLE:
Dance Hall, and Henry Patti-well

SHENANDOAH:
Aspinwall, Hugh M. (Chick Martin)

SPENSBURY:
Frier, Ned
WATFORD:
Stephens, Boston L.
WOODBINE:
Danceland, J. W. (Red) Brum-mer, Manager

KANSAS

BREWSTER:
Whitman Hallroom, G. M. Dinkel, Operator

COFFEYVILLE:
Ted Blake

DOUG CITY:
Graham, Lyle

HOLCOMB:
Hudson Key Club, and H. R. Allen (also known as Bert Allen), Bert Talon, Bert Allen)

KANSAS CITY:
White, J. Cordell

LIBERAL:
Liberal Chapter No. 17, In-activated American Veterans, and H. R. Allen

LOGAN:
Graham, Lyle

MANHATTAN:
Smart, Ray

PRATT:
Ucciotti, C. J.
Wishy, L. W.

RUSSELL:
Russell Post 6240, VFW, Gus Zercher, Dance Manager

SALINA:
Kern, John

TOPEKA:
Mid West Sportsmen Association

WICHITA:
Aspinwall, Hugh M. (Chick Martin)
Holiday, Art
Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
Kountree, Upton
Taylor, Roy D.

LEXINGTON:
Harper, A. G.

LOUISVILLE:
King, Victor
Imperial Hotel, Jack Woolens, Owner

SPRINGFIELD:
Snauldin, Preston
Twinkle Star Club, and Charles Bremer

OWENSBORO:
Cristal, Joe, Owner, Club 71

PADUCAH:
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor
Club Plantation

STAR AND BARS CLUB (also known as Brass Hats Club): A. R. Conley, Owner, Jack Tyson, Manager

WEL, R. L.

BATON ROUGE:
Cedra Lounge, G. D. Rogers

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

GONZALES:
Cedar Grove Club, and Norman Butler

JOLLY, Camille

LAFAYETTE:
Hadacol Caravan
Leblanc Corporation of Louisiana
Velim, Toby

MONROE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son

NATCHITOCHE:
Burton, Mrs. Pearl Jones

NEW ORLEANS:
Barker, Rand
Sibson, Caro
Dog Home, and Grace Mar-tinger, Owner
Gilbert, Julie
Harrison, The, Percy Stovall
Leblanc, Dudley J.

OPELOUSAS:
Cedar Lane Club, and Milt Belmas, Employer

SHREVEPORT:
Reeves, Harry A.
Siewart, Willie

SPRINGHILL:
Lapere, C. L.

MAINE

FORT FAIRFIELD:
Paul's Arena, Gibby Seaborne

SACO:
Gordon, Nick

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L.
Furco, Kenneth (Skin)
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
Greber, Ben
LeBlanc, Corporation of Maryland
New Broadway Hotel, Charles Carter, Manager
Perkins, Richard, of Associated Entrepreneurs
Weiss, Harry

CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-room, and Alfred Walters, Employer

CORAL HILLS:
Hilltop Restaurant, and Theodora J. Schendel

CUMBERLAND:
Wangold, Louis

EASTON:
Hannah, John

FENWICK:
Repsch, Albert

FREDERICK:
Ritchhouse, Rev. H. B.

HAGERSTOWN:
Bauer, Harry A.
Class, David

OCEAN CITY:
Belmont, Lou, Gay Nineties Club, and Henry Epstein
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, owner

SALISBURY:
Twin Lottin, Elmer B.
Isbell, Operator

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

MASSACHUSETTS

ASHMEST:
Murphy, Charles
Russell, William

RIVERIA:
One Crane Club, Nick Ladoulis, Proprietor

BLACKSTONE:
Stelano, Joseph

BOSTON:
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McElroy, President
Bronahan, James J.
Crawford House Theatrical Lounge
E. M. Love's Theatres
L. J. B. Productions, and Lou Brudnick
Regency Corp., and Joseph R. Weyner
Reznick, William
unbrock, Larry, and his Rodeo Show
Waldron, Billy
Walker, Julian
Younger Citizens Coordinating Committee, and George Montreal

BRIZZARD BAY:
King Midas Restaurant, Murr Aronson's, manager, and Carl's Surprises, Inc.

CAMBRIDGE:
Salvato, Joseph

FALL RIVER:
Royal Restaurant (known as the Riviera), William Andrade, Proprietor

FITCHBURG:
Briduc, Henry

HAVERHILL:
Assis, Joe

HOLYOKE:
Holyoke Theatre, Bernard W. Levy

LOWELL:
Carney, John P., Amusement Company

FRANCIS X. CROWE

MILLERS FALLS:
Rivlin Inn, and R. M. Thibault

MONSON:
Lancello, Leo

NEW BEDFORD:
The Jerby, and Henry Correia, Operator

NEWTON:
Thiffault, Dorothy (Mimi Chevalier)

SALEM:
Larkin Attractions, and George Larkin

SHREWSBURY:
Veterans Council

WAYLAND:
Stierle, Chauncey Depew

WILMINGTON:
Blue Terrace Ballroom, and Anthony DeTorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max

BATTLE CREEK:
Smith, David

BAY CITY:
Widder, Dr. Howard

DETROIT:
Adler, Caser
Bel Aire (formerly Lee 'N Ed die's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners
Bible, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Corners Lounge, and Joe Pallaz-zolo, Operator
Daniels, James M.
Dustin Steamship Company, N. M. Gustafson
Green, Goldman
H. H. Bush, Sam
Johnson, Ivory
Koman, Hyman
Mimamo, Nevo
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy Promotions
Thomas, Matthew B.

FRANKLIN:
House of Fogarty, and John F. Fogarty, Owner

GERANDALE:
Club Plantation, and Doc Washington

FLINT:
Thomas, Jimmy

GRAND RAPIDS:
Club Chez-Ami, Anthony Scalice, Proprietor

Powers Theatre
Universal Artists, and Phil Simon

KAWKAWLIN:
Jolly Mill Dance Hall, Ernest Fulton, Owner

MUSKEGON HEIGHTS:
Griffin, James
Wilson, Leslie

PONTIAC:
Bob's Picnic Park, and Robert Amos, Owner and Operator
Henry's Restaurant, and Charles Henry

SANDY BEACH INN

SISTER LAKES:
Rendezvous Bowl, and Rendezvous Inn (for Club), Gordon J. Buzz, Miller

TRAVERSE CITY:
Lawson, Al

UTICA:
Spring Hill Farms, and Andrew Sneed

MINNESOTA

BROWERVILLE:
Knotty Pine Pavilion, and J. A. Jankula

DETROIT LAKES:
Johnson, Allan V.

EASTON:
Hannah, John

MANKATO:
Baukeller, and Carl A. Becker

MINNEAPOLIS:
International Food and Home Store
Northwest Vaudeville Attrac-tions, and C. A. McEvoy

PIPESTONE:
Cepman, Marvin
Stofmann, Mr.

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

ROCHESTER:
Co. B., State Guard, and Alvin Costello

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

WINONA:
Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BILOXI:
El Rancho Club, and John Wesley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob

GREENVILLE:
Pollard, Flenord

GULFPORT:
Plantation Manor, and Herman Bunn

HATTIESBURG:
Jazzy Gray's (The Pines), and Howard Homer Gray (Jazzy Gray)

JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, Ark.)

LILLAND:
Lillo's Supper Club and Lounge
Lillo

MERIDIAN:
Bishop, James E.

NATCHEZ:
Colonial Club, and Ollie Koerber

VICKSBURG:
Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE:
Bowden, Rivers
Williams, Bill

CHILLICOTHE:
Hawes, H. H.

FORT LEONARD WOOD:
Lawhon, Sgt. Harry A.

GREENFIELD:
Gallert, Paul and Paula (Ray)

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

JOPLIN:
Clady's Heidelberg Inn, Scott Field, Manager
Silver Dollar, Dick Mills, Man-ager-Owner

KANSAS CITY:
Babitt, William (Bill) H.
Canton, L. R.
Esquire Productions, and Ken-neth Yates, and Bobby Hen-shaw
Main Street Theatre
Red's Supper Club, and Her-bert 'Red' Drye
Zelma Ropa Club, Emmett J. Scott, Prop., Bill Christian, Manager

MACON:
Macon County Fair Association, Mildred Sanford, Employer

NORTH KANSAS CITY:
Ski-Jockey Theatre
Agency

POPULAR BLUFFS:
Brown, Merle

ST. LOUIS:
Baranowitz, Mac
Beaumont Cocktail Lounge, Ella Ford, Owner
Brown Bomber Bar, James Garuth and Fred Guynard, co-owners
Caruth, James, Operator Club
Rhumorgue, Cafe Society
Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
Griff, George
Haines, Lillard
Markham, Doyle, and Tune
Town Ballroom
New Show Bar, and John W. Green, Walter V. Lay
Nielsen, Sam
Shapiro, Mel

MONTANA

ANACONDA:
Reno Club, and Mrs. Vidich, Owner

BUTTE:
Webb, Ric

CONRAD:
Little America Tavern, and John R. McLean

GREAT FALLS:
J. A. Rollerade, and James Austin

ALEXANDRIA:
Alexandria Volunteer Fire Dept., and Charles D. Davis

FREMONT:
Wes-Ann Club, and Tanya June Barber

KEARNEY:
Fuld, H. E.

LODGEPOLE:
American Legion, and Amer-ican Legion Hall, and Robert Sprengel, Chairman

MCCOOK:
Gayway Ballroom, and Jim Corcoran
Junior Chamber of Commerce, Richard Gruver, President

OMAHA:
Louie's Market, and Louis Paperny

PENNER:
Fender Post No. 55, American Legion, and John F. Kar, Dance Manager

RUSHVILLE:
American Legion Post No. 161, and Ken Dard and Bill Chappel

NEVADA

LAS VEGAS:
Gordon, Ruth
Holsinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Stoney, Milo E.
Warner, A. H.

LOVELOCK:
Fischer, Harry

PITTMAN:
All-American Supper Club and Casino, and Jim Thorpe

RENO:
Blackman, Mrs. Mary
Twomey, Don

ZIMMUR COVE:
Sky Harbor Casino, Andy Wang and Joe Mackin

NEW HAMPSHIRE

FABIAN:
Zaks (Zackers), James

JACKSON:
Nelson, Eddy
Sheerr, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and Eastern Mardi Gras, Inc.

ASBURY PARK:
Gilmore, James E.
Richardson, Harry

ATLANTIC CITY:
Bubbins, Abe
Lange, Joe
Cheatham, Shelley
Club 15, and Henry Koster and Max Gibson, Owners
Delaware Inn, and Nathaniel C. Springer, Proprietor
Lasselman, Charles
Lockman, Harry
Lockman Restaurant, G. Fassa, and G. Dantzer, Operator
Pilgrim, Jacques

BLOOMFIELD:
Thompson, Pat

BUDD LAKE:
Lug, Edwin, and Stephen J. Verneck, Owner

CAMDEN:
Embassy Ballroom, and George E. Claps (Geo. DeGierolamo), Operator

CAPE MAY:
Anderson, Charles, Operator

CLIFTON:
August F. Buchner

EAST ORANGE:
Hutchins, William

EAST RUTHERFORD:
Club 199, and Angelo Pucci, Owner

HOBOKEN:
Red Rose Inn, and Thomas Monte, Employer
Sportsmen Bar and Grill

JERSEY CITY:
Bonito, Benjamin
Buro, Ferruccio
Triumph Records, and Gerry Quinn, present Owner, and G. H. Statton (Grant) and Berne Levine, former Owners

LAKE HATFIELD:
Mad House, Oscar Danham, Owner

LAKESIDE:
Seldin, S. H.

LITTLE FERRY:
Mack Club, and John Scarie

LONG BRANCH:
Hawser, Clifford
Riley, Marvin
Rappaport, A., Owner The Blue Room
Wright, Wilbur

LYNDHURST:
Three Acres Grill, and Dominick Cerrito

MANAHAWKAN:
Jimmy's Tavern, and Jimmy Mascola, Owner

MONTCLAIR:
Co-Hay Corporation, and Thos. Haynes, and James Costello

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

NEWARK:
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hayt, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lynde Manor, and Smokey McAllister
Mariano, Tom
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas Grande, Proprietor
Bollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.

NEW BRUNSWICK:
Jack Fife

NORTH ARLINGTON:
Petrucci, Andrew

SOMERVILLE:
Harrison, Bob

SPRING LAKE:
Roadsters and Mrs. Josephine Ward, Owner

SUMMIT:
Ahrens, Mitchell

TRENTON:
Crosing Inn, and John Wyrick, Employer

VAUX HALL:
Carillo, Manuel R.

VINELAND:
Gross, David

WEST NEW YORK:
W.N.A. Birth Organization, and Sam Katz, Employer, Harry Burstein, President

WILLIAMSTOWN:
Talk of the Town Cafe, and Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
Lafonia, Inc., and Margaret Richards, Employer
Mary Green Attractions, Mary Green and David Time, Promoters

CLOVIS:
Denton, J. Earl, Owner Plaza Hotel

REYNOSA:
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales

ROSWELL:
Russell, L. D.

REDIOSO:
Davis Bar, and DeWay W. Davis, Owner

SANTA FE:
Emil's Night Club, and Emil Magnardo, Owner
Valdes, Daniel T.

TRUTH OR CONSEQUENCES:
Ashbaugh's Nine Club, and Mrs. H. K. Ashbaugh

NEW YORK

ALBANY:
400 Casino, and Herman Halpern, Proprietor
Johnson, Floyd
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
States, Jonathan

AIDER CREEK:
Burke's Manor, and Harold A. Burke

ATABLE CHASM:
Andler, Nat
Young, Joshua F.

BOLTON LANDING:
Village Inn, and Dominick Galca, Owner

BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager
Amate, Martin
Club Delmar, Charles Marce-
lino and Vincent Delostia,
Employers
Cunningham, Edw.
Jugarden, Jacques L.
Merris Anglers Social Club, and
Aaron Murray
Miller, Joe
New Royal Mansion (formerly
Royal Mansion), and Joe
Miller and/or Jacques L.
Jugarden
Perry Records, and Sam
Richman
Santoro, E. J.
Snyder, Carlton (Carl Parker)
Williams, J. W.

BROOKLYN:
Aurelia Court, Inc.
Greent Restaurant, and Phil
and Tario Grebister
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Hinkelback
Revue, Harry Dixon and
Elmo Olsey
Hall, Edwin C.
Johnson, Clifford
Kingsborough Athletic Club,
George Chandler
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santarpio, Proprietor
Reale, Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Singer, Elton
124 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico,
Proprietor

BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Harrison, Lissa (Mrs. Rosemary
Humphreys)
Jackson, William
Nelson, Art and Mildred

Twentieth Century Theatre
Ray's Bar-D, and Raymond C.
Demperio

CHATEAUGAY:
Chateaugay Hotel, and Paul
Desrosiers

DIVINE CORNERS:
Riverside Hotel, and George
Bass

DRYDEN:
Dryden Hotel, and Anthony
Vavra, Manager

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

FERNDALE:
Pollack Hotel, and Elias Pol
Jack, Employer
Stier's Hotel, and Philip Stier,
Owner

FLEISCHMANN'S:
Churs, Irene (Mrs.)

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

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

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

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

GRAND ISLAND:
Williams, Ossian V.

HUDSON:
Goldstein, Benny
Gatto, 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:
Chester, Abe
Fifty-Two Club, and Saul
Rappin, Owner
Hotel Shlesinger, David
Shlesinger, Owner
Mardenfeld, Isadore, Jr., Estate
Riverside Hotel, and George
Bass

MONTICELLO:
Kahner's Hotel, Jack Katz

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

NEW YORK CITY:
Allegro Records, and Paul Piner
Alcander, Wm. D., and Asso-
ciated Producers of Negro
Music
Andlu, John R. (Ind-nesian
Consul)
Renrub, Ben
Beverly Green Agency
Roadway Hofbrau, Inc., and
Walter Kirsch, Owner
Roadway Swine Publications,
L. Frankel, Owner
Briley, Jesse
Calman, Carl, and the Calman
Advertising Agency
Camera, Rocco
Chanson, Inc., Monte Gardner
and Mr. Rodriguez
Charles, Marvin, and Knights
of Magic
Coffery, Jack
Cohen, Marty
Collectors' Items Recording Co.
Maurice Spivack and Kath-
erine Gregg
"Come and Get It" Company
Common Cause, Inc., and
Mrs. Payne
Cook, David
Courtney Robert
Croschert, Mr.
Crosen, Ken, and Ken Cros-
sen Associates
Crown Records, Inc.
Currie, Lou
Delta Productions, and Leonard
M. Burton
Dolin, Anton
Dubois-Friedman Production
Corporation
Dubonnet Records, and Jerry
(Herome) Lipson
Dynamic Records, Ulysses Smith
Feiman, Dr. Theodore
Fontaine, Lon & Don
Frederick and Tanya, and
Fred Zepernick
Goldberg (Garrick), Samuel
Goldstein, Robert
Grand, Budd
Gray, Lew, and Magic Record
Company
Gross, Gerald, of United Artists
Hemmings, Phil
Howe's Eponous Hippodrome
Circus, Arthur and Hyman
Sturmak

Insky, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Pro-
ducers
Kenny, Herbert C.
Kent Music Co., and Nick
Kenton
Kinz, Gene
Knight, Raymond
Kushner, Jack and David
Lastofgel, Daniel T., Agency
Law, Jerry
Leshy, John
Lew Leslie and his "Black-
birds"
Little Gypsy, Inc., and Rose
Hirschler and John Lobel
Manhattan Recording Corp., and
Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigment"
Mayo, Melvin E.
McGaffey, Neil
McMahon, Jess
Metro Coat and Suit Co., and
Joseph Lupia
Meyers, Johnny
Millman, Mort
Montanez, Pedro
Moody, Philip, and Youth
Movement to the Future
Organization
Murray's
Nassau Symphony Orchestra,
Inc., Benjamin I. Fiedler
and Clinton P. Sheehy
Neill, William
Newman, Nathan
New Friends of Music, and
Horstine Month
New York Civic Opera Com-
pany, Wm. Reutemann
New York Ice Fantasy Co.,
James Blizard and Henry
Robinson, Owners
Orpheus Record Co.
Parmentier, David
Phillips, Robert
Place, The, and Theodore
Costello, Manager
Pollard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Reagan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco
Follies"
Roxeler Productions, and
Sam Rose
Rosen, Philip, Owner and Op-
erator Penthouse Restaurant
Sandy Hook S. S. Co., and
Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Sea, Inc., Abner J.
Rubien
Southland Recording Co., and
Rose Santos
Spolite Club
Steve Murray's Mahogany Club
Strimberg, Hunt, Jr.
Strouse, Irving
Sunbrook, Larry, and his Rodeo
Show
Talent Corp. of America,
Harry Weissman
Teddy McKee Theatrical
Agency, Inc.
Television Exposition Pro-
ductions, Inc., and Edward A.
Comez, President
Thomson, Sava and Valenti,
Incorporated
United Artists Management
Variety Entertainers, Inc., and
Herbert Rubin
Venus Star Social Club, and
Paul Earlington, Manager
Walker, Auberta, Masonette
Social Club
Watercress, Inc.
Wee and Leventhal, Inc.
Welsh, Samuel
Wilder Operating Company
Zaks (Zankers), James

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

NORWICH:
McLean, C. F.

PATCHOGUE:
Kay's Swing Club, Kay
Angeloro

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

ROME:
Marks, Al

SARATOGA FALLS:
Saratoga Club and Mrs. Verna
V. Coleman

SARANAK LAKE:
Birch, The, Mose LaFountain,
Employer, C. Randall, Mgr.
Durgans Grill

SARATOGA SPRINGS:
Clark, Stevens and Arthur

SCHENECTADY:
Edwards, M. C.
Fazio, Joseph
Rude's Beach Nite Klub or Cow
Shed, and Magnus E.
Edwards, Manager
Silverman, Harry

SOUTH CAIRO:
Emerald Isle House,
Owen Lamb, Owner

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

SUFFERN:
Armitage, Walter, President,
County Theatre

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

TANNERSVILLE:
Cerrano, Basil

TROY:
Music Club, and John Sates,
Thomas Patton and James
Tremblay

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

VALHALLA:
Twin Palms Restaurant, John
Masi, Proprietor

WATERTOWN:
Duffy's Tavern, Terrance Duffy

WATERLIET:
Cortez, Rita, James E. Strates
Shows
Kille, Lyman

WHITEHALL:
Jerry-Anns Chateau, and
Jerry Rumania

WHITE PLAINS:
Brod, Mario

YONKERS:
Babner, William

LONG ISLAND (New York)

ASTORIA:
Hirschler, Rose
Lobel, John

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

BAYSIDE:
Mirage Room, and Edward S.
Friedland

BELMORE:
Babner, William J.

GLENDALE:
Warga, Paul S.

NORTH CAROLINA

BEAUFORT:
Markey, Charles

BURLINGTON:
Mayflower Dining Room, and
John Loy

CAROLINA BEACH:
Stokes, Gene

CHARLOTTE:
Amusement Corp. of America
Edson E. Blackman, Jr.
Jones, M. P.
Karr, 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:
Hagans, William
Ruth, Therman
Wilson, Sylvester

HENDERSONVILLE:
Livingston, Buster

KINSTON:
Parker, David

RALEIGH:
Club Carlyle, Robert Carlyle

WALLACE:
Strawberry Festival, Inc.

WILSON:
McCann, Roosevelt
McCann, Sam
McFachon, Sam

NORTH DAKOTA

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

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

OHIO

AKRON:
Bastford, Doyle
Buddics Club, and Alfred
Scratchings, Operator

Esquire Lounge, and Nick
Thomas and Robert Naman
Pullman Cafe, George Subrin,
Owner and Manager

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

CLEVELAND:
Atlas Attractions, and Ray
Tair
Bender, Harvey
Bonds, Andrew
Club Ron-day-Von, and U. S.
Dearing
Dixon, Forrest
Euclid 5th Co.
Lindsay Skybar, and Phil Bash,
Owner
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel
Stutz, Operator
Salouch, Frank J.
Spero, Herman
Tucker's Blue Grass Club, and
A. J. Tucker, Owner
Walthers, Carl O.

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

DAYTON:
Boucher, Roy D.
Daytona Club, and William
Carpenter
Roe Club, and Win. L. Jackson,
James Childs and Mr. Stone
Taylor, Earl

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

EUCLID:
Radio, Gerald

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

GERMANTOWN:
Beechwood Grove Club, and Mr.
Wilson

LIMA:
Colored Elks Club, and Gus
Hull

MASSILLON:
Lincoln Lounge, and David
Frankel

PIQUA:
Sedgewick, Lee, Operator

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

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

SPRINGFIELD:
Fiesta Club, and Edward Kudel
Jackson, Lawrence
Terrace Gardens, and H. J.
McCall

TOLEDO:
Lafasa Del Rio Music Publish-
ing Co., and Don B. Owens,
Jr., Secretary
National Athletic Club, Roy
Finn and Archie Miller
Nightingale, Homer
Tripodi, Joseph A., President
Italian Opera Association
Twenty One Hour Club and
Raymond F. Pettycrew and
George Vignau

VIENNA:
Hull, Russ
Russ Hull

WARREN:
Wraga, Herbert, Jr.

YOUNGSTOWN:
Summers, Virgil (Vic)

ZANESVILLE:
Venner, Pierre

OKLAHOMA

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

ENID:
Norris, Gene

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

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

OKLAHOMA CITY:
Randolph Taylor
Simms, Aaron
Southwestern Attractions, M. K.
Baldman and Jack Swiger

OKMULGEE:
Masonic Hall (colored), and
Calvin Simmons

SHAWNEE:
DeMarco, Frank

TULSA:
Williams, Cargile

OREGON

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

HERMISTON:
Rosenberg, Mrs. R. M.

LAKEVIEW:
Bates, E. P.

PORTLAND:
Acme Club Lounge, and A. W.
Denton, Manager
Clover Club, and Mrs. I. E.
Ferguson, Owner
Ozark Supper Club, and Fred
Baker
Yank Club of Oregon, Inc., and
R. C. Bartlett, President

ROGUE RIVER:
Arnold, Ida Mae

SALEM:
Lope, Mr.

SHERIDAN:
American Legion Post No. 75,
Melvin Agee

PENNSYLVANIA

ALTOONA:
Gumbo, Otis

ALLENTOWN:
Hugo's and George Fidler and
Alexander Altieri, Props.

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

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

BRAEBURN:
Mazur, John

BRANDONVILLE:
Vanderbilt Country Club, and
Terry McGovern, Employer

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

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

DEVON:
Jones, Martin

INDONRA:
Reifford, C. D.

EVERSON:
King, Mr. and Mrs. Walter

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

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

HARRISBURG:
Ickes, Robert N.
Ollie Knipples' Lounge, and
Ollie Knipples
P. T. K. Fraternity of John
Harris High School, and
Robert Spuler, Chairman
Reeves, William T.
Waters, R. N.

JOHNSTOWN:
Boots and Saddle Club, and
Everett Allen

KENNETT SQUARE:
Hotel Kennett

KINGSTON:
Johns, Robert

LANCASTER:
Fred, Murray
Samuels, John Parker

LEWISTOWN:
Temple Theatre, and
Carl E. Temple

MEADVILLE:
Noll, Carl
Pope, 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:
Allen, Immy
Associated Artists Bureau
Bilhore Hotel, and Wm. Clore,
Operator
Rubel, Carl F.
Check Club
Davis, Samuel
Dupree, Hiram K.
DuPre, Reese
Engler Hallroom
Melody Records, Inc.
Montalvo, Santos
Muziani, Joseph

Philadelphia Lab. Company, and Luis Colantunno, Manager
PINKY, HARRY
 Raymond, Don G., of Creative Entertainment Bureau
 Stanley, Frank
 Striel, Alexander
PITTSBURGH:
 Claire, George
 Pickett, Thomas
 Matthews, Lee A., and New Artist Service
 Oans Club, and Joe DeFrancisco, Owner
 Pennsylvania State Grand Lodge of the Knights of Pythias
 Reigh, C. H.
 Sala, Joseph M., Owner El Chico Cafe
POTTSTOWN:
 Schmoyer, Mrs. Irma
SCRANTON:
 McDonough, Frank
SHENANDOAH:
 Mikita, John
SLATINGTON:
 Flick, Walter H.
STAFFORD:
 Ponsante, Walter
TANNERSVILLE:
 Tuffel, 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 (Glendolen, Pa.), and Michael Tezz,
WILLIAMSPORT:
 Pinella, James
WILKES-BARRE:
 Kahan, Samuel
WORTHINGTON:
 Conwell, J. R.
YORK:
 Daniels, William Lopez

SOUTH CAROLINA
COLUMBIA:
 Block C Club, University of South Carolina
FLORENCE:
 City Recreation Commission, and James C. Putnam
GREENVILLE:
 Forest Hills Supper Club, R. K. and Mary Riskey, lessees, J. K. Mosely, and Sue Ellison, former Owner and Manager Harlem Theatre, Joe Gibson
MARIETTA:
 "Bring on the Girls," and Don Meadows, Owner
MOULTRIEVILLE:
 Wurthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)
MYRTLE BEACH:
 Hewlett, Ralph J.
SPARTANBURG:
 Holcome, H. C.
UNION:
 Dale Bros. Circus

SOUTH DAKOTA
SIOLX FALLS:
 Mataya, Irene
TENNESSEE
CLARKSVILLE:
 Harris, William
JOHNSON CITY:
 Burton, Theodore J.
KNOXVILLE:
 Cavalcade on Ice, John J. Denton
 Greal Enterprises (also known as Dixie Recording Co.)
 Henderson, John
NASHVILLE:
 Brentwood Dinner Club, and H. L. Waxman, Owner
 Carothers, Harold
 Chavez, Chick
 Coconut Lounge Club, and Mrs. Pearl Hunter
 Course, Alexander
 Fesse, Bill
 Grady's Dinner Club, and Grady Thos, Owner
 Hayes, Billie and Floyd, Club
 Zanabar
 Jackson, Dr. R. B.

VERMONT
RUTLAND:
 Brock Hotel, and Mrs. Estelle Duffie, Employer
VIRGINIA
ALEXANDRIA:
 Commonwealth Club, Joseph Burkin, and Seymour Spelman
BUENA VISTA:
 Rockbridge Theatre
DANVILLE:
 Fuller, J. H.
EXMORE:
 Downing, J. Edward
HAMPTON:
 Massey, Terry
LYNCHBURG:
 Hatley, Clarence A.
MARTINSVILLE:
 Hutchens, M. E.

TEXAS
AMARILLO:
 Mays, Willie B.
AUSTIN:
 El Morrison
 Voss, Tony
 Williams, James
 Williams, Mark, Promoter

BEAUMONT:
 Bishop, E. W.
BOLING:
 Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
BROWNWOOD:
 Junior Chamber of Commerce, and E. N. Leggett and Chas. D. Wright
CORPUS CHRISTI:
 Kirk, Edwin
DALLAS:
 Beck, Jim, Agency
 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"
 Mays, Oscar P. and Harry E. Morgan, J. C.
DENISON:
 Club Rendezvous
EL PASO:
 Kelly, Everett
 Marlin, Coyal J.
 Rowden, Rivers
 Williams, Bill
FORT WORTH:
 Clemons, James E.
 Famous Door, and Joe Earl, Operator
 Florence, F. A., Jr.
 Snyder, Chic
 Stripling, Howard
GALVESTON:
 Evans, Rob
 Shiro, Charles
GONZALES:
 Bailey Bros. Circus
GRAND PRAIRIE:
 Club Haddad, R. P. Bridges and Marian Trague, Operators
HENDERSON:
 Wright, Robert
HOUSTON:
 Coats, Paul
 Fetson, Oscar
 McMullen, E. L.
 Reiss, Brudlin
 Singletary, 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:
 Rin-Da-Voo, and Frederick J. Merkle, Employer
PORT ARTHUR:
 Demland, William
SAN ANGELO:
 Specialty Productions, Nelson Scott and Wallace Kelton
SAN ANTONIO:
 Forrest, Thomas
 Leary, J. W. (Lee), Rockin' M Hude Ranch Club
 (Ohio), F. J.
 Rockin' M Hude Ranch Club, and J. W. (Lee) Leathy
VALASCO:
 Falls, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
WACO:
 Greenfield, Lou
WICHITA FALLS:
 Dibbles, C.
 Skyline Club, and Thurmon Johnson
 Whately, Mike

WASHINGTON
SEATTLE:
 Harvison, R. S.
 New China Pheasant Club, and Ren McLannan, Owner
 908 Club, and Fred Baker
 Washington Social Club and Sirlax Grove
SPOKANE:
 Lyndel, Jimmy (James Delagel)
WEST VIRGINIA
CHARLESTON:
 Club Congo, Paul Daley, Owner
 El Patin Boat Club, and Charles Powell, Operator
 White, Ernest H.
CHARLES TOWN:
 Orchard Inn, and Mrs. Sylvia Bishop
HUNTINGTON:
 Brewer, D. C.
INSTITUTE:
 Hawkins, Charles
LOGAN:
 Coats, A. J.
MORGANTOWN:
 Niner, Leonard
WHEELING:
 Mardi Gras

WISCONSIN
BEAR CREEK:
 Schwabler, Leroy
BOWLER:
 Renke, Mr. and Mrs.
GREEN BAY:
 Galst, Erwin
 Franklin, Allen
 Peasley, 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. Eley, Club
LA CROSSE:
 Toke, Thomas, and Little Dandy Tavern
 Trocadero Night Club, and George Fastling
MILWAUKEE:
 Bethia, Nick Williams
 Continental Theatre Bar
 Capps, Arthur, Jr.
 Dumagay, Jerome
 Gentili, Nick
 Manianni, Vince
 Rizzo, Jack J.
 Sengers, Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando
 Weinberger, A. J.
NEOPIT:
 American Legion, Sam Dickenson, Vice-Commander
BACINE:
 Miller, Jerry
RIENHILANDER:
 Kane's Moons Lake Resort, and George A. Kane
 Kendall, Mr., Manager Holly Wood Lodge
ROSHOLT:
 Akavickas, Edward
SIEBOYGAN:
 Sicilia, N.
SUN PRAIRIE:
 Hulstzer, Herb, Tropical Gardens
 Tropical Gardens, and Herb Hulstzer
TOMAH:
 Veterans of Foreign Wars
WISCONSIN RAPIDS:
 Brown Derby, and Lawrence Huber, Owner

WYOMING
CHEYENNE:
 Shy-Aun Nite Club, and Hazel Kline, Manager

NEWPORT NEWS:
 Isaac Burton
 McClain, B.
 Terry's Supper Club
NORFOLK:
 Big Truck Diner, Percy Simon, Proprietor
 Cashvan, Irwin
 Meyer, Morris
 Robbans, George
 Winfree, Leonard
PORTSMOUTH:
 Rountree, G. T.
RICHMOND:
 American Legion Post No. 151
 Knight, Allen, Jr.
 Rendez-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.

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 Adelman, Ben
 Alvis, Ray C.
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 Club Ellington (D. E. Corp.), and Herb Sachs, President
 D. E. Corporation, and Herb Sachs
 DuVal, Anne
 Five O-Clock Club, and Jack Staples, Owner
 Gold, Sol
 Huberman, John Price, Pres.
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 Hoffman, Edward F., Hoffman's 3 Ring Circus
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 Mansfield, Emanuel Star
 Moore, Frank, Owner Star Dasi Club
 Nober, Lewis, and Lou and Alex Club, and Club Bengasi
 O'Brien, John T.
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 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. Luton, Manager
 Rosa, Thomas N.
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 Rea, John
 Redd, Murray
 Reed, R. B.
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 Robertson, T. E., Robertson Rudeo, Inc.
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 Travers, Albert A.
 Walters, Marie, Promoter
 Ward, W. W.
 Watson, N. C.
 Wells, Charles
 White, George
 White, Robert
 Williams, Bill
 Williams, Gargile
 Williams, Frederick
 Wilson, Ray
 Young, Robert

ONTARIO
CHATHAM:
 Taylor, Dan
COBURG:
 International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh
 Duval, T. J. "Dubby"
GRAVENHURST:
 Summer Gardens, and James Webb
GUELPH:
 Naval Veterans Association, and Louis C. Janke, President
HAMILTON:
 Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)
HASTINGS:
 Bossman, George, and Riverside Pavilion
LONDON:
 Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
SOUTH SHORE:
 Musselman's Lake
 Glendale Pavilion, Ted Bingiam
NEW TORONTO:
 LeVie, George
OTTAWA:
 Parker, Hugh
OWEN SOUND:
 Thomas, Howard M. (Doc)
PORT ARTHUR:
 Curtin, M.
TORONTO:
 Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff

DUBOIS:
 Rustic Pine Tavern, and Bob Harter
JACKSON HOLE:
 R. J. Bar, and C. L. Jensen
ROCK SPRINGS:
 Smoke House Lounge, Del K. James, Employer

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 Daoust, Hubert and Raymond
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 LeRoy, Michel
 Lussier, Pierre
 Nober, Henri
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 LaChance, Mr.

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REGINA:
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 Williams, Gargile
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 Stover, William

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States.

Canada and Miscellaneous

ALABAMA

MOBILE: Gayle, Lee, and his Orchestra Club-Major, and Arnold Parks Gordon, Curtis and his Band

ARIZONA

DUNCAN: Apache Grove
PHOENIX: Plantation Ballroom
TUCSON: General, Edward Barron Hula Hut

ARKANSAS

FORT SMITH: Order of Eagles FDE No. 208 and Hall
HOT SPRINGS: Forest Club, and Haskell Hardware, Prop.
LITTLE ROCK: Club Marston, and M. K. Allen Mission Hotel

CALIFORNIA

BAKERSFIELD: Jerez Salon, and George Benton
BEVERLY HILLS: White, William B.
BIG BEAR LAKE: Crossman, Harry E.
BOULDER CREEK: Brookdale Lodge & Inn, Barney Morrow, Manager
CULVER CITY: Mardi Gras Ballroom
PINOLE: Pinole Brass Band, and Frank E. Lewis, Director
LOS ANGELES: Texas Enterprises, and Million Dollar Theatre and Mayan Theatre
OCEANSIDE: Town House Cafe, and James Guenz, Owner
PITTSBURG: Lattreza, Rennie (Tiny)
SACRAMENTO: Capps, Roy, Orchestra
SAN DIEGO: Cobra Cafe, and Jerome O'Connor, Owner El Casino Band
SAN FRANCISCO: Kelly, Noel Freitas, Carl (also known as Anthony Carl) Jones, Cliff
SAN LUIS OBISPO: Seaton, Don
SAN PABLO: Backstage Club
SANTA ROSA, LAKE COUNTY: Rendezvous
TULARE: T D E 5 Hall

COLORADO

Denver: Fraternal Order of Eagles, Aerie 204
LOVELAND: Westgate Ballroom
RIFLE: Wiley, Leland

CONNECTICUT

DANIELSON: Pine House
GROTON: Swiss Villa
HARTFORD: Buck's Tavern, Frank S. DeLuco, Prop.
MOOSUP: American Legion Club 91

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

PUTNAM: BPOE No. 574

DELAWARE

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

FLORIDA

CLEARWATER: Crystal Bar Musical Bar Sea Horse Grill and Bar
CLEARWATER BEACH: Sandbar
DAYTONA BEACH: Moose Lodge Tic Tac Bar & Grill
HALLANDALE: Ben's Place, Charles Dreiman
JACKSONVILLE: Standard Bar and Cocktail Lounge
MIAMI: August, Gus
NEW SMYRNA BEACH: New Smyrna Beach Yacht Club
ORLANDO: El Paso Club, and Arthur Karst, Owner
SARASOTA: "400" Club
TAMPA: Grand Oregon, Oscar Leon, Manager

GEORGIA

Macon: Jay, A. Wingate Lowe, Al Weather, Jim
Savannah: Sportsmen's Club, Ben J. Alexander

IDAHO

ROISE: Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
LEWISTON: Bollinger Hotel, and Sportsman's Club
Twin Falls: Radio Rendezvous

ILLINOIS

CAIRO: The Spot, Al Dennis, Prop.
CHICAGO: Krikl, Bohumir, and his Symphony Orchestra Samezyk, Casimir, Orchestra
GALESBURG: Carson's Orchestra Merker's Orchestra Townsend Club No. 2
JACKSONVILLE: Chaler Tavern, in the Illinois Hotel
MARISSA: Triefenbach Brothers Orchestra
OLIVE BRANCH: 42 Club, and Harold Babb
ONEIDA: Woxa Amvet Hall
STERLING: Bowman, John E. Sigman, Arlie

INDIANA

ANDERSON: Adams Tavern, John Adams, Owner Romany Grill
MUNCIE: Delaware County Fair Muncie Fair Association
SOUTH BEND: Downtowner Cafe, and Richard Cogan and Glen Lutens, Owners
WHITING: Whiting Lodge 1189, Loyal Order of Moose

IOWA

BOONE: Miner's Hall

CEDAR FALLS: Armory Ballroom Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers
DUBUQUE: Holy Trinity School
FILLMORE: Fillmore School Hall
KEY WEST: Ray Hanten Orchestra
PFOSTA: Pfosta Hall
SIoux CITY: Eagles Lodge Club
WEBSTER CITY: Loyal Order of Moose Lodge 735, J. E. Black
ZWINGLE: Zwingle Hall

KANSAS

ARKANSAS CITY: Twilight Dance Club
CHENEY: Sedgwick County Fair
EL DORADO: Lee Star Club
TOPIKA: Boley, Don, Orchestra Downs, Red, Orchestra Vinewood Dance Pavilion
WICHITA: KFI Ranch Boys Osborn, Joe (Uncle Joe and his Stars of Tomorrow)

KENTUCKY

ASHLAND: Amvets Post No. 11, and Carl Collins, Manager
BOWLING GREEN: Jackson, Joe L. Wolfe, 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 Brensham, Prop. Fun Bar Gunga Den, Larry LaMarca, Prop. Happy Landing Club Moutin Rouge, and Elmo Budon, Proprietor Treasure Chest Lounge
SIREVEPORT: Capitol Theatre Maestic Theatre Strand Theatre
UNIVERSITY: Sigma Chi Fraternity of Louisiana State University

MARYLAND

BALTIMORE: Blue Room, of the Mayfair Hotel Knowles, Nolan F. (Actna Music Corp.) State Theatre Summit
EASTON: Startt, Lou and his Orchestra

MASSACHUSETTS

EASTHAMPTON: Manhattan Club, and Fred Kagan, Owner
FALL RIVER: Turfee Theatre
GARDNER: Florence Rangers Band Hlewood Wakefield Band
GLOUCESTER: Youth Council, YMCA, and Flood I. (Chuck) Farrar, Secretary
LYNN: Picklar Cafe, Rinaldo Cbeveroni, Prop.
METHUEN: Central Cafe, and Messrs. Yankonis, 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 Dudch, Operator
WORCESTER: Gedymin, Walter Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

HOUGHTON LAKE: Johnson Cocktail Lounge Johnson's Rustic Dance Palace
INTERLOCHEN: National Music Camp
ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor
MUSKOGON: Circle S. Ranch, and Theodore (Ted) Schmidt
MARQUETTE: Johnson, Martin M.
MIDLAND: Eagles Club
NEGAUNEE: Bianchi Bros. Orchestra, and Peter Bianchi
PORT HURON: Lakeport Dance Hall

MINNESOTA

BRainerd: 210 Tavern
DEER RIVER: Hi-Har Club
DULUTH: Dahl, Don
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 FI Captain Tavern, Marvin King, Owner Gay Tad 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
HAVRE: Havre Theatre, Emil Don Tigny
SHELBY: Alibi Club, and Alan Turk

NEBRASKA

GRAND ISLAND: Pleasure Isle Ballroom, and Ray Schleiger, Manager
HASTINGS: Brick Pile
LINCOLN: Dance Mor Stuart Theatre
OMAHA: Bachman, Ray Benson Legion Post Club Eagles Club Fuchek, Frank Merib, Al Midrose Ballroom, and Mrs. Marie Hegarty, Operator Mueller, Edward Pensten, Gary Planes Bar, and Irene Boleski 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: Clock Bar Moasman Cafe Surf Bar
RAYONNE: Sunny's Hall, and Sunny Montanez Sorko, John and his Orchestra
CAMDEN: Polish American Citizens Club St. Lucius Choir of St. Joseph's Parish
CAPE MAY: Congress Hall, and Joseph Ulder, Proprietor
CLIFTON: Borchmann, Jacob
DENVILLE: 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 Giacomino, Director
LAKEWOOD: Morgan, Jerry
LODI: Peter Fa
MAPLEWOOD: Maplewood Theatre
MONTCLAIR: Montclair Theatre
MORRISTOWN: Community Theatre Jersey Theatre Palace Theatre Park Theatre
NETCONG: Kiernan's Restaurant, and Frank Kiernan, Prop.
NEWARK: House of Brides
OAK RIDGE: Van Brundt, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe Botany Mills Band La Tauraine Club
ROCHELLE PARK: Swiss Chalet

NEW MEXICO

CARLSBAD: Lobby Club
RUIDOSO: Davis Bar

NEW YORK

ALBANY: Ambassador Restaurant, and Dave Shermann, Prop.
BRONX: Aloha Inn, Pete Mancuso Proprietor and Carl Ranford, Manager Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffen and Mrs. 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
COHOES: Sports Arena, and Charles Guphill
COLLEGE POINT, L. I.: Muchler's Hall

ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
GENEVA: Aron Bar
HARRISVILLE: Chesman, Virgil
HUDSON: New York Villa Restaurant, and Hazel Unson, Proprietor
JEFFERSON VALLEY: Nino's Italian Cuisine
KENMORE: Band Bros. Theatres Circuit, including Colvin Theatre

KINGSION: Killmer, Paul, and his Orchestra (Lester Marks)
MAMAKONECK: Seven Pines Restaurant
MECHANICVILLE: Cole, Harold
MOHAWK: Hudric Leslie, and Vineyard Dance Hall
MOUNT VERNON: Hartley Hotel
NEW YORK CITY: Disc Company of America (Asch Recordings) Embassy Club, and Martin Natalie, Vice-Pres., East 57th St. Amusement Corp. Manor Record Co., and Irving N. Berman Morales, Cruz Richman, William L. Soldates (Fddy Gold and Jerry Isaacson) Tramer's Restaurant Willis, Stanley

NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop.
PEEKSKILL: Washington Tavern, and Barney D'Amato, Proprietor
PORTCHESTER: Jewish Community Center Zetula, Robert
LODI: Peter Fa
RAVENA: VFW Ravena Band
ROCHESTER: Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA: Lime Lake Grill State Restaurant
SCHENECTADY: Polish Community Home (PNA Hall)
SYRACUSE: Milker, Gene
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: Propes, Fitzhough Lee
KINSTON: Parker, David
WILMINGTON: Village Barn, and K. A. Lehto, Owner

OHIO

AKRON: German-American Club Ghent Road Inn
ALLIANCE: Lexington Grange Hall
AUSTINBURG: Jewel's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Cincinnati Country Club Fort Mitchell Country Club Highland Country Club Steamer Aviator Summit Hills Country Club Twin Oaks Country Club
COLUMBUS: Fraternal Order of Eagles, Aerie 297
DAYTON: The Ring, Maura Paul, Op.

ELYRIA:
Palladium Ballroom
GENEVA:
Blue Bird Orchestra, and Larry Parks
Municipal Building
HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club
IRONTON:
Club Riviera
Colonial Inn, and Dustin E. Carr

JEFFERSON:
Larko's Circle L Ranch
LIMA:
Billger, Lucille
LISBON:
Eagles Club, and Felix Butch
MASSILLON:
The
MILAN:
Andy's, Ralph Ackerman Mgr.
PAINESVILLE:
Slim Luse and his Swinging Rangers
PIRIBONT:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSELL'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 Struphar

OKLAHOMA

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

OREGON

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

PENNSYLVANIA

ANNVILLE:
Washington Band
ASHLAND:
Eagles Club
VFW Home Association, Post 7054
BARTONSVILLE:
Hotel Bartonville
BEAVER FALLS:
White Township Inn
CARBONDALE:
Lotus Playground Drum Corps, and Max Levine, President
FALLSTON:
Rusty's Run Hotel
Valley Hotel
FORD CITY:
Atlantic City Inn
FREEDOM:
Sully's Inn
GIRARDVILLE:
St. Vincent's Church Hall
JERSEY SHORE:
Reservoir Ranch
NEW CASTLE:
Gables Hotel, and Frank Gammarrino
NEW KENSINGTON:
Gable Inn
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
SUNBURY:
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:
Sealand Commercial Club
SIOUX FALLS:
Cow Town Club, and Roger Holliman, Mgr.

TENNESSEE

BRISTOL:
Knights of Templar
(HATTANOGGA):
Alhambra Shrine
NASHVILLE:
Hippodrome Roller Rink
Stein, Abe

TEXAS

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

VIRGINIA

BRISTOL:
Knights of Templar
NEWPORT NEWS:
Heath, Robert
Off Bear Club
Victory Supper Club
RICHMOND:
Starlight Club, and William Edlinton, Owner and Operator
ROANOKE:
Krasch, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Rattee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson and Louise Risk, Operators
FAIRMONT:
Amvets, Post No. 1
Gay Spot, and Adda Davis and Howard Weekly
West End Tavern, and A. B. Ulam
KEYSTONE:
Calloway, Franklin
PARKERSBURG:
Hilley, R. D.

WISCONSIN

APPLETON:
Korben's Hall
BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Paffrey
BFOIT:
Beloit Recreation Band, and Don Gilbert
BLOOMINGTON:
McLine, Jack, Orchestra
BOSCOBEL:
Miller, Earl
Puckhams, Harley
Sid Earl Orchestra
COTTAGE GROVE:
Cottage Grove Town Hall, John Galzin, Operator
CUSTER:
People's Tavern and Dance Hall, and Mrs. Truda
DURAND:
Weiss Orchestra
EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and John Stone, Manager
KENOSHA:
Julius Blossard Tavern
NORTH FREEDOM:
American Legion Hall
MANITOWOC:
Herb's Bar, and Herbert Dostler, Owner

MINERAL POINT:
Midway Tavern and Hall,
Al Laverty, Proprietor
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, Quesnel and Louis

WYOMING

LARAMIE:
Stevens, Sammy
DISTRICT OF COLUMBIA

WASHINGTON:
20th Century Theatrical Agency, and Robert B. Miller, Jr.
Star Duet Club, Frank Moore, Proprietor
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.
Kewalo Inn

CANADA

ALBERTA

CALGARY:
400 Club, and Mr. James, Mgr.

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Theatre
Hayseed Orchestra
CUMBERLAND:
Mindy Leaf Hall
GREEN VALLEY:
Green Valley Pavilion, Leo Laithe, Prop.
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 Director
SARNIA:
Polish Hall
Polymer Cafeteria
Sarnia Golf Club

TORONTO:
Milford, Bert
Echo Recording Co., and Clement Hamblough
Three Hundred Club
WOODSTOCK:
Capitol Theatre, and Thomas Naylor, Manager

QUEBEC

BERTHIER:
Chatrain Berthelet
BERTHIERVILLE:
Mannor Berthier, and Bruce Carly, Manager
MONTREAL:
Burns-Goulet, Teddy
Village Barn, and O. Gaucher and L. Gagnon
QUEBEC:
Canadian and American Booking Agency
SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

Kryl, Bohumil and his Symphony Orchestra
Marvin, Eddie
Wells, Jack

FOR SALE or EXCHANGE

FOR SALE—Used King Super "20" tenor saxophone, case and de luxe case cover, \$275.00. H. L. Alexander, 895 West Main St., Decatur, Ill.
FOR SALE—Viola, Degani, size 15 1/2", dark tone, C string quality. Al Goodman, 5001 15th Ave., Brooklyn 19, N. Y. Phone: ULster 4-0412.
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FOR SALE—Lyon and Healy harp, used, model 22in. G. Wilder, Chardon, Ohio.
FOR SALE—Vincent Panormo violin, 1757, \$350.00, or will trade for bass viol. G. Woodford, 1060 Birch St., Eau Claire, Wis.
FOR SALE—French horns, double Krups, double lever, price, each, \$350.00. Arthur E. Goldstein, 67 Bell Place, Massapequa, L. I.
FOR SALE—Harp, bass, violin, mandolin, tuba, baritone, celeste, thumba drums, Chinese gongs, Swiss bells, bulb horns, ringside gongs, sound effects, violins, Vega lute, harp-guitar, musical washboards, trap drums, Italian automobile. Emil Dolos, 117 West 12th St., Cincinnati, Ohio.
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FOR SALE—Bibb Buescher Sousaphone (used), with case and stand, gold lacquered, short valve action. \$450.00. Bob Helgeson, 1072 Oak St., Owatonna, Minn.
FOR SALE—Lyon and Healy harp, used, model 22in. G. Wilder, Chardon, Ohio.
FOR SALE—Vincent Panormo violin, 1757, \$350.00, or will trade for bass viol. G. Woodford, 1060 Birch St., Eau Claire, Wis.
FOR SALE—French horns, double Krups, double lever, price, each, \$350.00. Arthur E. Goldstein, 67 Bell Place, Massapequa, L. I.
FOR SALE—Harp, bass, violin, mandolin, tuba, baritone, celeste, thumba drums, Chinese gongs, Swiss bells, bulb horns, ringside gongs, sound effects, violins, Vega lute, harp-guitar, musical washboards, trap drums, Italian automobile. Emil Dolos, 117 West 12th St., Cincinnati, Ohio.
FOR SALE—Music library consisting of Galaxy-Fischer and miscellaneous publications. Formerly used for silent movies. For large or small orchestras. Will sacrifice. Write Tina Slavatin, S. Grossman, 929 Bergen St., Newark, N. J. Phone: WAverly 9-0551.
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WANTED

WANTED—Male organist and accordionist to join quartet for permanent trio; willing to travel if necessary. Call Huntington 4-4254 or write Box 494, Centerville, L. I., N. Y., D. Bendes.
WANTED—Pianist for summer hotel engagement, experienced in concert and dance. D. Finelli, 18 West Broad St., East Stroudsburg, Pa.
WANTED—String players (every section) for the Baton Rouge Symphony Orchestra. Season, October through March, thirteen concerts. Placement Committee secures daytime jobs for players to supplement orchestra salaries. Contact Mrs. Ann Plummer, Manager, 338 Laurel St., Baton Rouge, La.
WANTED—The Birmingham Symphony has several vacancies in the string section, also solo clarinet, tympanist, and bass trombone for the 1954-55 season. Apply to personnel manager, 2225 First Ave. North, Birmingham, Ala.
WANTED—Good accordionist; prefer female; resort engagement. Contact Julie Huth, 56 Trio, Paradise Beach Hotel, Pensacola, Fla.

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AT LIBERTY—A-1 all round experienced pianist, concert, show, dance; Local 802; open for A-1 summer resort engagement. Harry L. Furman, 226 West 50th St., New York 19, N. Y. Phone: LU 3-8070.
AT LIBERTY—Violinist, also tenor sax, 25 years' experience; Continental, American concert and dance music; read, like; own library; desires weekend engagement for summer. Herbert Settler, 96-08 Astor Ave., Corona 68, N. Y. Phone: HLincoln 7-7519 after 6 P. M.
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AT LIBERTY—Trio, guitar, bass and voice, would like weekend and club dates. Frank Mitkowski, 316 East Eighth St., New York, N. Y. Phone: CA 8-2698.
AT LIBERTY—Organist-chordmaster, pianist, conducting under eminent conductors, composition under eminent composer. Experiences: Choir, band, orchestra, teaching; B. M., Tongueless student; single; could teach French; prefer college vicinity, East, North, Middle West. George Allaire, 190 Chestnut St., Holyoke, Mass.
AT LIBERTY—Bass player for dance orchestra or trombone, double on violin or viola (5th Union vicinity). C. Spitzberg, 8808 Clifton Ave., Jennings 21, Mo.
AT LIBERTY—Tenor saxophone player would like to work with small commercial combo; read and fake; college grad; will travel anywhere; Local 9 card. Jerry Rosenblatt, 30 Shaw St., Quincy, Mass. Phone: GR 2-7977.
AT LIBERTY—Guitarist (electric), soloist, arranger, wishes to locate with fine trio, week-ends or steady. Tony Nizza, 40-03 Vernon Blvd., Long Island City, N. Y. Phone: EX 2-6339.

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News Nuggets

MANNES COLLEGE

The thirty-seven-year-old Mannes School of Music in New York is the recipient of a charter from the New York State Board of Regents, granting the school academic status. Henceforth to be known as the Mannes College of Music, it will offer five-year courses for Bachelor of Science degrees. Eight members will be added to the faculty in September to teach the academic subjects: English, languages, psychology, philosophy and the science of acoustics.

MENGES OF MISSOURI

In the article on "Music in Missouri" in the April, 1953, issue, in the listing of Missouri composers the name of Edward E. Menges was inadvertently omitted. Mr. Menges, a Missourian, has many published works to his credit, is an associate member of ASCAP, won the Chicago Council of Vocal Teachers' award in 1937 for a song composition, and honorable mention in the *Chicago Tribune* W.G.N. Operetta Contest in 1942. He has, moreover, had a symphony of his performed twice by the Little Symphony of St. Louis.

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