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MUSICIANS OF THE UNITED STATES AND CANADA



**JUNE 25**

- 1. Paul Whiteman
- 2. Sauter-Finegan
- 3. Bob Crosby and His Bobcats
- 4. Sammy Kaye

**JULY 2**

- 1. Tex Beneke
- 2. Phil Spitalny
- 3. Perez Prado
- 4. Louis Armstrong

**JULY 9**

- 1. Charlie Spivak
- 2. Duke Ellington
- 3. Lecuona Cuban Boys
- 4. Ernie Rudy

**JULY 16**

- 1. Les Brown
- 2. Phil Napoleon
- 3. Vaughn Monroe and The Commanders
- 4. Pupi Campo

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- 1. Xavier Cugat
- 2. Count Basie
- 3. Art Mooney
- 4. Rudy Vallee

**JULY 30**

- 1. Ted Weems
- 2. Ralph Font
- 3. Tony Pastor
- 4. Gene Krupa

**AUGUST 6**

- 1. Vincent Lopez
- 2. Emilio Reyes
- 3. Buddy Morrow
- 4. Mitch Miller

**AUGUST 13**

- 1. Paul Neighbors
- 2. Larry Clinton and Bea Wain
- 3. Ray Anthony
- 4. Enric Madriguera

**AUGUST 20**

- 1. Ralph Flanagan
- 2. La Playa
- 3. Percy Faith
- 4. To be announced later

**AUGUST 27**

- 1. Johnny Long
- 2. Xavier Cugat
- 3. Billy May
- 4. To be announced later

**SEPTEMBER 3**

- 1. Claude Thornhill
- 2. To be announced later
- 3. Stan Kenton
- 4. Louis Jordan

**SEPTEMBER 10**

- 1. Ralph Marterie
- 2. Treniers
- 3. Jose Curbelo
- 4. To be announced later

**SEPTEMBER 17**

- 1. Les Elgart
- 2. Steve Gibson and the Redcaps
- 3. Russ Morgan
- 4. Tito Rodriguez

**SEPTEMBER 24**

- 1. Eddie Howard
- 2. Machito
- 3. To be announced later
- 4. To be announced later

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Because being a conductor is playing one of the most difficult of instruments—"think what it would mean to a pianist if every key of his instrument should suddenly become a living thing"—and because a conductor's profession literally consumes every hour of his day, we find few conductors turned writers, even as a clarifying recourse, and none except the present author to our knowledge being able to wield the pen with anything like the dexterity of the baton.

But Munch is able. He conducts with fervor and effectiveness. He writes with imagination and high skill. As well as with clarity of purpose. "My only reason for writing this book," he says, "is so that future conductors who have faith and who wish to serve music rather than be served by it may profit from my experience." We are not left in doubt that conducting is something you learn, a skill, a technique, a matter of training and apprenticeship. We are not left in doubt, either, that it is a matter of "inner exaltation, an all-consuming flame, and a magnetism that can bewitch."

Those three elements which must be mastered, if one is to conduct effectively—absorbing the score, knowing the instruments, and establishing understanding between the podium and the players—he discusses with knowledge and candor. But he does something besides. He gives the key to that enigma, the podium occupant, with his fourteen-hour day and his all but vacationless summers; his midnight score-reading and his dusty delving; his passion for perfection and his flair for discovery.

We cannot leave this book without sharing with our readers some of its illuminating statements:

"A conductor worthy of the name is too busy making his feelings known to the orchestra to remember which is his better profile or to guess what flattering pose may have the best effect on the people sitting behind him."

"The new conducting diploma is like a new driving license. It is better not to use it on the super-highways without some more practice."

"Many conductors have 'war-horses' that they ride at certain times but if they wish to travel far they must spare their mounts."

"Music should be treated chivalrously, not put on parade."

"Music stops and starts, breathes. You must find out where and when."

"We (the conductors) can make mistakes. It happens to everyone. But if you interpret music as you feel it, with ardor and faith, with all your heart and with complete conviction, I am certain that even if the critics attack you, God will forgive you."

"The right hand draws, the left hand colors."

"These days mechanics and athletics have taken over everything and 'objectivity' is demanded of us. We should be ashamed of our feelings, ashamed of being sensitive or even sentimental, in the best sense of the word. We are still allowed to listen with our ears but not with our hearts. We may no longer even sing with spirit."

"In the end it is the public who writes our history, who names the masterpieces and the great interpreters—and it is hard to please. There is only one valid, certain, effective way to keep its favor: to practice our art with frankness and joy and to love music more than anything else in the world."

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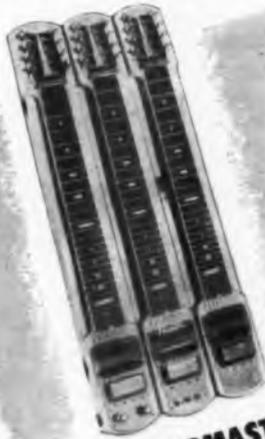
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# NEW LAWS AND CHANGES

The following actions were taken by the 1955 Convention in Cleveland, Ohio. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1955, unless otherwise specified. Members are directed to govern themselves accordingly.

## Band Names Must Be Registered:

Section 12 of Article 12 is amended to read: "All bands using names other than members' names or registered professional names shall be required to register such band names with their local secretary."

## Examination Board Optional:

Article 3, Section 15 of the By-laws, which provided that every local SHALL appoint or elect an examination board, has been amended so that the word "MAY" is substituted for the word "SHALL" making it optional with the local whether or not to have an examination committee.

## "Bookers' Licenses Revoked," "Unfair" and "Defaulters" Lists Provided for:

It was decided that the sending out of the "Bookers' Licenses Revoked," the "Defaulters" List and the "Unfair" List to local secretaries weekly be discontinued and Section 3 "C" of Article 1 of the By-laws was amended so that these lists shall be published monthly in the *International Musician*.

## Section 7, Article 9, is Amended to Add the Following Clarifying Language:

Subparagraph A(4) should be redesignated B(1) and the following should be added to the new paragraph "B":

(2) The adjudication of grievances before the Board under the provisions of this Section 7 shall be the sole and exclusive remedy for breach of contract by employees (or performers of services), employers (or purchasers of services) and booking agents.

(3) As used in the Section 7, the term "booking agent" shall include a booking agent, an agent, a personal representative, a manager, a personal manager and a promoter.

The present paragraph "B" would be redesignated "C."

## An Assessment of Ten Cents Per Year Per Member for the Lester Petrillo Memorial Fund:

In order to keep this fund alive, it was decided to assess each member ten cents

(10c) per year. The method of collection to be decided by the Trustees.

## Section 7, of Article 10, of the By-laws is Strengthened by Substituting the Word "Expulsion" for "Resignation" and the Words "Render Services" for the Word "Play":

"Whenever any person, persons, organization or establishment is declared to be on the National Unfair or Defaulters List by the Federation, members cannot render services for such person, persons, organization or for or in such establishment. If members RENDER SERVICES for any person, persons, organization or establishment declared Nationally Unfair or in Default by the Federation, such action shall constitute such members' EXPULSION from membership in the Federation and they can only be reinstated under such conditions as may be imposed upon them by the International Executive Board."

## Section 10, of Article 11, Has Been Deleted From the By-laws.

This subject matter dealt with local secretaries being required to notify the International Secretary each month of the names of traveling members who visit a local jurisdiction for professional purposes. Inasmuch as the subject matter is amply covered in other sections of the By-laws, particularly Section 2 of Article 11, this section was deleted from the laws.

## Salaries of the Vice-President and Members of the Executive Committee Increased:

Due to the increase of work and responsibility, the salaries of the Vice-President and the members of the Executive Committee are increased to \$5,200.00 per year, effective immediately.

## Salary of President's Third Assistant Increased:

The salary of the Third Assistant to the President is increased to \$12,500.00 per year, effective immediately.

## Per Diem to President, Secretary, Treasurer and Assistants Eliminated:

The \$5.00 per diem to the President, Secretary, Treasurer, and assistants in Sections 1-J, 1-K, 1-N and 5-U of Article 1, is eliminated.

## Members May Travel Up to 400 Miles Within 24 Hours:

Section 8, Article 19, has been amended to permit members to travel up to 400 miles within any 24 hours by automobile or bus in connection with fulfilling an engagement.

## Prices for Fairs, Rodeos and Carnivals Based on Six-Day Week:

Section 1 of Article 27 is amended to provide that the price is, for six days, per man, \$125.00; Leader, \$187.50; and for the seventh day, running concurrently with a six-day week, \$18.00; Leader, \$27.00.

## Introduction of New Delegates:

A resolution was adopted providing for a brief standing introduction of all delegates attending the convention for first time.

## Nominating Speeches Limited:

Nominating speeches by delegates are to be limited to two minutes each.

## Advocating Statehood for Alaska:

A resolution calling for immediate statehood for Alaska was adopted with instructions that a copy of this resolution be forwarded to the President of the United States, to the Secretary of the Interior, the President of the Senate, the Speaker of the House of Representatives, the Delegate to Congress for Alaska, and to each local of this Federation in the United States.

## A Plaque for Long Beach, California:

The International Executive Board was instructed to prepare a suitable plaque to be presented to the city of Long Beach, California, expressing the gratitude and appreciation of the American Federation of Musicians for having maintained and supported a municipal band composed of members of the A. F. of M. on a yearly basis for 45 years.

## NOTICE TO MEMBERS

The settlement of the dispute between the American Federation of Musicians and the American Guild of Variety Artists does not mean that our locals should close their eyes to this situation. We must forever be on the alert to see that no mistakes are made and no misunderstandings occur. Please do not make any move in connection with AGVA without consulting the President's office in the matter.

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS

# Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies up to and including June 21, 1955. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

Local 5—Detroit, Michigan  
United South Systems

Local 9—Boston, Massachusetts  
Boston Records, Inc. (Reinstatement)

Local 10—Chicago, Illinois  
Skating Rhythms Recording Co.  
North American Recording Co.  
Jay Jay Record Company

Local 16—Newark, New Jersey  
Creative Artists

Local 47—Los Angeles, California  
D 4 Records

Tampa Records  
Music Industries  
Popularity Records  
Arena Stars, Inc.  
Exile Records Co.  
Draft Record Co.  
Omegatape  
Argyle Record Co.  
Cymbol Records  
Middle-Tone Records  
Artist's Life Records  
Harmad Records

Local 60—Pittsburgh, Pennsylvania  
Allen Recording Company

Local 99—Portland, Oregon  
Northwestern Recording

Local 239—Auburn, New York  
B. S. D. Records

Local 597—Medford, Oregon  
Robert G. Steffens

Local 661—Atlantic City, New Jersey  
Dollyanna Publishers, Inc.

Local 687—Santa Ana, California  
Star Records Corp.

Local 802—New York, New York

Tabb Recording Corp.  
Bob Guy Productions  
Guest Record Co.  
Black Records  
Johnstown Music Company, Inc.  
Tri-Tone Records  
El-Mar Records  
Ding-Dong Recording Company, Inc.  
Stuart Phillips  
Musurgia Records

Cancellations

Potter Music Company—Local 309  
John deMello—Local 677

## LOCAL HIGHLIGHTS

### FIRM FOUNDATIONS

Edward J. Moore, Jr., Secretary of Local 132, Ithaca, writes this office about a very happy incident connected with the nearby town of Van Etten. Father Michaels was having difficulty in establishing a Catholic parish in the latter community, what with leftist tendencies among some of the inhabitants. A basement was dug for the church, however, and, pending further help, a roof laid over the foundation and services arranged for in this makeshift chapel.

Some Ithacans heard of his financial difficulties and determined to do something about it. Under the chairmanship of Steve Ryan, the Veterans of Foreign Wars organized a committee with representatives from three other organizations, the Knights of Columbus, the Sons of Italy and the American Legion. In early May, they settled on a benefit dance to aid their efforts.

When Local 132 was approached it gave its members permission to donate their services for this worthy project. At first just a small combo was planned, but so many desired to participate that four bands finally played for the dance on May 16. Over one thousand dollars was raised.

Needless to say, this activity by residents more than twenty miles from Van Etten gave Father Michaels and the whole parish a tremendous lift.

On May 22, the new cellar of St. Pius X Church was dedicated—and, incidentally, another blow struck at Communism.

### EDITORIAL PRAISE

John J. Morrissey, Secretary of Local 143, Worcester, Massachusetts, happily reports that in the April, 1955, issue of *The Imp*, published by Monarch Harold E. Peterson of the Aletheia Grotto of that city, there appeared an editorial by Fred Clark which, coming unsolicited as it did, was a real boost for that local. The editorial follows:

*"Musician's Union:* This is an organization banded together to assure its members a fair compensation for services rendered. A musician attains a standard of perfection only after years of study and practice and to maintain the standard requires continuous practice. It would seem a fair statement that each hour a musician performs represents several hours of practice. So when a fee is paid a union musician for a performance, he has already spent the same amount of time at no pay. If you have an occasion to spon-

sor a dance or entertainment and you expect a bargain in music, you can expect a bargain in quality. If you want to be assured satisfactory results hire a union band. I know whereof I speak because for many years, I carried a union card in Worcester Local 143 and for the past twenty years have been carried as an honorary inactive member. The Grotto Band is proud to claim a number of members in Local 143. Call the Worcester Musician's Association for your musical needs."

### CONGRATULATIONS

Charles Ross (Charles Rosoff) recently received a congratulatory letter and life membership from the officers and official family of Local 47, Los Angeles, California.

## NOTICE TO MEMBERS

With 235,000 Americans slated to die of cancer this year, the American Federation of Musicians is endorsing fully the programs and aims of the American Cancer Society.

The American Cancer Society is the only major organization in this country that wages a three-point attack on cancer. Scientists aided by ACS funds are laboring to discover the cause and cure of cancer; doctors and experts are campaigning vigorously to educate the public about cancer, to the urgency for early diagnosis and immediate treatment; ACS volunteers go into the homes to render service to the victims of cancer.

The American Cancer Society provides leadership in the fight against a disease that eventually will strike one out of four Americans if present rates continue. As long as this terrible threat exists we must all lend our firm support to the American Cancer Society's program of cancer control. We urge all members of the American Federation of Musicians to participate in the American Cancer Society crusade in their communities and to give generously to the 1955 campaign.

Know your

# CONDUCTORS

As occasion offers, we shall present in the International Musician biographical sketches of symphony conductors now occupying podiums in cities and towns throughout the United States and Canada. These will be conductors of community orchestras and of larger city orchestras; of "pops" and Summer series; of operatic seasons and festivals. They will be conductors young and old, famous and little known, academic and civic. In a word, they will represent a cross section of podium occupancy from coast to coast. Since these conductors in a sense stand as symbols of musical culture in their respective localities, they will form a means of gaining an idea of the overall development of music in the symphonic and operatic fields in the United States and Canada.

● **Irwin Hoffman:** Now in his fourth consecutive season as conductor and musical director of the Vancouver Symphony Orchestra, Irwin Hoffman was a protege of the late Serge Koussevitzky, studying with him for three years at Tanglewood; in 1950 he assisted him in the orchestral department at the summer music festival. Born in New York City in 1924, he first led a major symphony orchestra in 1942 when, at the age of seventeen, he conducted the Philadelphia Orchestra in the Robin Hood Dell. After spending two and a half years in the United States Army, with service overseas, and, later, graduating from Juilliard, Mr. Hoffman was awarded a teaching fellowship at Juilliard. He directed the Juilliard Chamber Orchestra and studied the violin with his father and Mischa Mischakoff.

He is the composer of two string quartets, a violin sonata, an orchestral suite and other works.

He was musical director and conductor for the Martha Graham Dance Company in 1949-50, conducting over 100 performances of contemporary American scores on a transcontinental tour and during a Broadway season. In 1954 he was guest conductor of the C. B. C. Symphony in Toronto, Ontario. In 1954 and 1955 he was guest conductor of festivals in Oregon and Washington.

Prior to his arrival in Vancouver in 1952, Mr. Hoffman conducted the Yonkers Philharmonic Orchestra, the Bronx Symphony Orchestra and the Westchester Chamber Orchestra.

● **Izler Solomon:** When the premiere performance of Milhaud's *Medea* made such a sensation at the third Brandeis Festival held at Waltham, Massachusetts, from June 7 through 11, and Howard Taubman noted that its conductor, Izler Solomon—he was the director of the whole festival—has "a flair for the theater," it reminded us that we have been hearing much of this conductor in other connections, too, lately. Perhaps it is just as well

at this point to glance back through the years of his conductorial career.

Born in St. Paul, Minnesota, in 1910, Solomon moved with his family to Kansas City in 1919, where he studied violin. Later he came east to study and in 1928 was appointed faculty member in the department of music at Michigan State College at East Lansing, where he first tried his hand at conducting. He organized the city orchestra, was at first its concert master. However, the death of its conductor before the first concert placed the directorial responsibility in Solomon's hands.



Irwin Hoffman

INTERNATIONAL MUSICIAN

JULY,

Appointed conductor of the Illinois Symphony Orchestra in 1935, Solomon led this group for six years, giving Chicago its first hearings of symphonies by Shostakovich, Sibelius and Khrennikov.

In 1939 Solomon was appointed director of the Woman's Symphony of Chicago. In 1941, he was called to Columbus, Ohio, to direct the Columbus Philharmonic, a post he held for nine years. Meanwhile he began his heavy schedule of guest-conductorships. During the past few seasons he has been guest conductor with major orchestras including the Philadelphia Orchestra, the Chicago Symphony, the Hollywood Bowl Symphony and the Symphony of the Air. He conducted this latter orchestra at Carnegie Hall in February of the present year and at the beginning of April in Miami, Florida. In 1951 he shared the tour of the Israel Philharmonic Orchestra with the late Serge Koussevitzky and Leonard Bernstein, winning recognition for his expert conducting in Boston, Indianapolis, Los Angeles, Minneapolis, Winnipeg and other cities.

During the season of 1952-53 Solomon was resident conductor of the Buffalo Philharmonic. That summer he conducted not only the Hollywood Bowl and the NBC Symphony, but returned also as guest conductor of the Miami Symphony Orchestra, and the St. Louis Little Symphony.

In the current month, he is conducting at Grant Park in Chicago. In August he will be guest at the Hollywood Bowl.

● **Nicolai Malko:** Nicolai Malko, who is the resident conductor of the Grant Park Symphony Orchestra in Chicago—an organization known for the high level of its performances and the popularity of its concerts, and who this year marked his twenty-fifth jubilee with the Danish State Radio Symphony Orchestra, has had a career pretty evenly divided between the United States and Europe.

Born at Brailov, in the Ukraine, he holds as one of the precious memories of his childhood the fact that he lived for several years in a house once occupied by Tchaikovsky. As a schoolboy, he took part in his father's

"home orchestra." Later he attended the St. Petersburg Conservatoire, studying under Rimsky-Korsakov, Liadov, Glazounov and Tcherepnin.

After conducting, while he was still a student, the ballet of the Marrinsky Theater in St. Petersburg, he was placed in charge of opera performances there. Leave of absence was granted him to go to Munich for two consecutive summers to continue his studies with Felix Mottl, the great Wagnerian conductor.

He organized conductors' classes in various conservatories, including that of Leningrad, and for a while was musical director of the Leningrad Philharmonic Orchestra. After he left Russia in 1929 he organized conducting courses in Prague and Copenhagen, taught at Salzburg Mozarteum Academy during the music festivals. Later, in America, he lectured at Mills College, California, De Paul University, Chicago, and other colleges in the Middle West.

By the late 1930's he was appearing as guest before most of the leading orchestras in Europe. In England he has conducted the Royal Philharmonic, the BBC Orchestra, the London Philharmonic, the Liverpool Philharmonic, the London Symphony, the Birmingham, Hale and the Yorkshire Symphony, becoming principal conductor and musical advisor of the latter.

Malko first appeared in the United States (he is an American citizen) when he conducted the Boston Symphony in 1940. Since then he has conducted the Chicago Symphony in the Ravinia Festival, in radio broadcasts and at Orchestra Hall; the CBS and NBC Orchestras in New York, the Salt Lake City Symphony, the Mexico City Symphony and the Cincinnati Symphony.

● **Franz Waxman:** From June 6 to 14 four contrasting events gave variety to the Los Angeles Music Festival, presented on the University of California Los Angeles campus: the Festival Symphony Orchestra presenting an all-Germanic program, highlight of which was the West Coast premiere of Concerto for Jazz Band and Orchestra by Rolf Liebermann (as-

sisted by Les Brown's Band of Renown); the presentation of an opera by Liebermann, *Leonore 40-45*; a chamber music program, in which the Hollywood String Quartet was featured and on which appeared American premieres of *La Tentation de Saint Antoine* by Johann Nepunok Hummel, and *Septet for Strings and Voices* by André Caplet; and the Roger Wagner Chorale presented in a program which included an American premiere of *Mass in G Minor* by Ralph Vaughan Williams and the West coast premiere *Catulli Carmina* by Carl Orff. Founder and musical director of this festival is Franz Waxman, of whom we have been hearing from time to time not only as a conductor, but also as a composer, since he wrote *Carmen Fantasie* for Jascha Heifetz, and has turned out quite a few musical scores for outstanding films.

Franz Waxman was born in Germany and studied music in Dresden and Berlin. He came to the United States in 1934 and makes his home in Los Angeles. In 1947 he founded the Los Angeles Music Festival Concerts which, besides the well-known classical repertoire, have each year presented first perform-

Franz Waxman



Siegfried Landau



Isler Solomon



Nicolai Malko



ances of outstanding contemporary works by international composers. Mr. Waxman has also guest-conducted in Europe and Israel.

● **Siegfried Landau:** When greater New York's musical scene became enriched on May 3 of this year by the bow at the Brooklyn Academy of Music of the Brooklyn Philharmonia—a venture launched under the guidance of Marks Levine, President of the National Concert and Artists Corporation, and Julius Bloom, Director of the Brooklyn Academy of Music, and given full cooperation by Local 802—all eyes were focussed on its conductor and music director, Siegfried Landau.

Mr. Landau has been for many years a resident of Brooklyn and for the past eleven years a member of the faculty of the New York College of Music, heading the orchestra and opera departments. He has conducted the Carnegie Pops Concerts, the Central Park "On the Mall" concerts, the Brooklyn Museum Concerts, the Hunter College Series, and has appeared on various radio networks in symphony, ballet, opera and oratorio. On January 8 he conducted the world premiere of Hugo Weisgall's opera, *The Stronger*, this for the Composers Forum series at Columbia University.

Born in Berlin, Landau received his formal training at the Stern and the Klindworth-Scharwenka conservatories. He was conducting his own ensemble at the age of twelve. In 1939 he went to London to further his musical education, studying composition and conducting at the Guild Hall of Music and Drama and continuing after his graduation under John Fray at Trinity College of Music. He came to New York in 1940 and studied several years with Pierre Monteux.

A composer and arranger as well as a conductor, Landau's compositions include a symphonic poem, four ballet suites, one song cycle, two piano suites, one quintet, two cantatas, musical scores for films and the theater, and songs and choral works.

Said Howard Taubman of the opening concert of the Brooklyn Philharmonia last May, "It was clear from the outset that both Mr. Landau and the musicians knew their business. They played with considerable precision and a great deal of gusto."

● **Henry Aaron:** The assistant conductor of the Chautauqua Symphony Orchestra, Henry Aaron, was born September 25, 1914, in New York City. He won a Fellowship in the conducting department at Juilliard, where he studied under Albert Stoessel. During this period he was staff conductor of the WPA Federal Music Projects orchestras. He organized and conducted the Steuben Society Orchestra and the Educational Alliance Orchestra.

He joined the Metropolitan Opera Company Orchestra as a violist in 1937, played as well in the Worcester Music Festival Orchestra under Albert Stoessel. Since 1935 he has been a member of the Chautauqua Symphony, and in 1955 was appointed its assistant conductor.

In 1949 he left the Metropolitan to go to Buffalo, with William Steinberg as his assistant conductor, and was able, during his period there, to present many young American art-

Ernst Hoffman



Henry Aaron



Walter Kaufmann



ists. He organized the Community School of Music Orchestra and taught at the college. Also he served as guest conductor of the New York Little Symphony and the Naumburg Orchestra.

During the recent Spring tour of the Metropolitan Opera, Mr. Aaron conducted three concerts with members of that orchestra in conjunction with the Veterans' Administration for the benefit of hospitalized soldiers.

● **Walter Kaufmann:** Born in Czechoslovakia April 1, 1907, Walter Kaufmann, conductor of the Winnipeg Symphony (see page thirteen), is now a Canadian citizen. His academic training was received at the University of Prague and at the State College of Music in Berlin, where he studied with Franz Schreker. His early experience as a conductor was gained in the opera houses of Europe.

Mr. Kaufmann spent several years in the Orient when he was Director of Music for All-India Radio in Bombay. During this time he made intensive studies of Eastern culture, traveling throughout India and Tibet, recording many of the native customs on 16-mm color film and copying down the music of the various peoples as it was performed. The completed project is now a valued manuscript in the Music Section of the New York Public Library.

Because of tropical illness Mr. Kaufmann was forced to leave India. He spent a year in England where his conducting engagements in London included broadcasts for the BBC. He also wrote the score for two short J. Arthur Rank films.

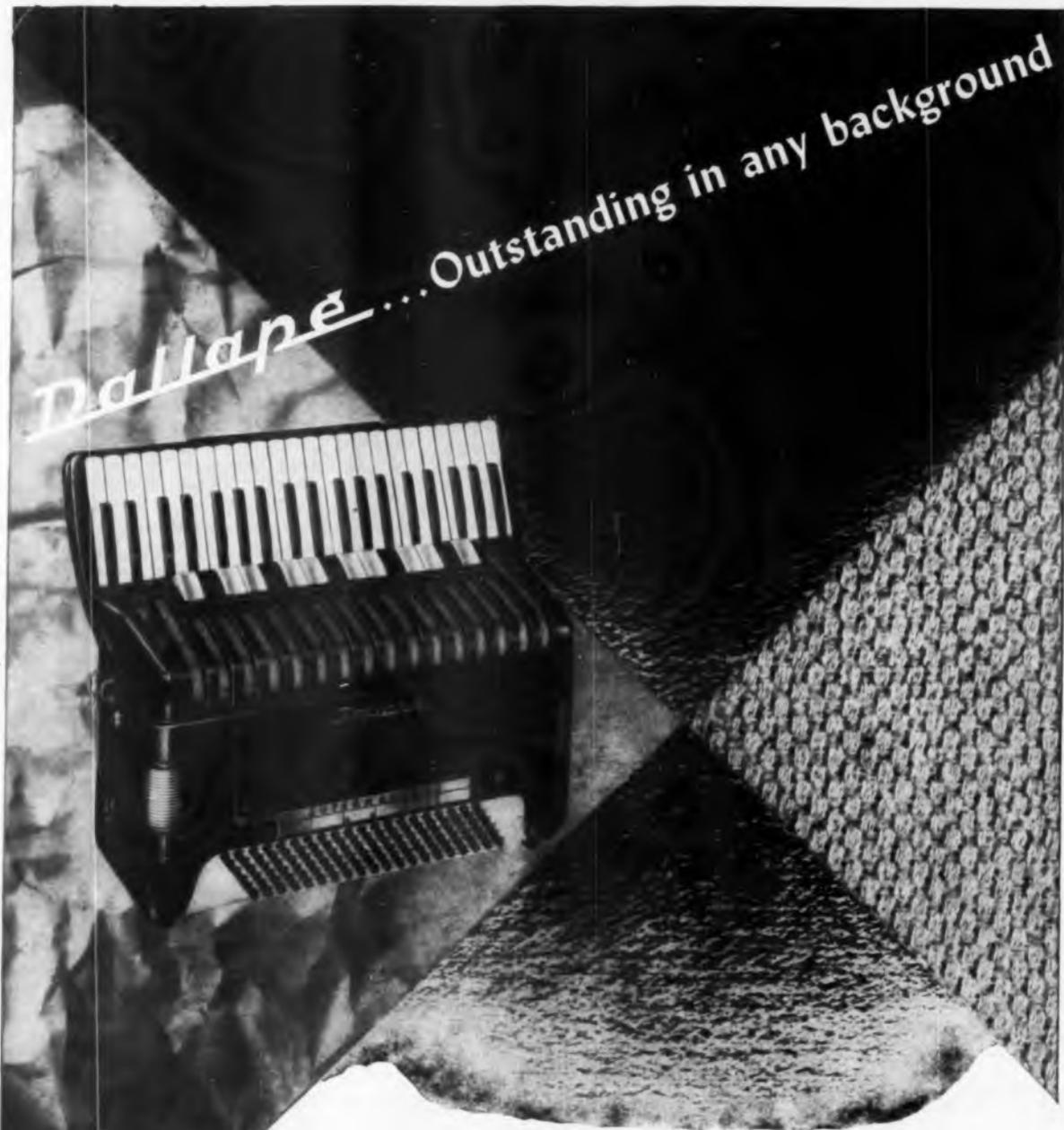
In 1947 Walter Kaufmann came to Canada where he headed the Piano Department at the Halifax Conservatory for a year. In 1948, he was invited to come to Winnipeg to organize and conduct the Winnipeg Symphony Orchestra.

Mr. Kaufmann continues to be active as a composer, writing in practically all media. His larger works include five symphonies, concertos for violin, piano and cello, and a Coronation Cantata. For the theater he has written operas and ballets, which have been produced in the United States and Canada, as well as on radio. His ballets include *Visages*, which was presented by the Royal Winnipeg Ballet when Princess Elizabeth (now Queen Elizabeth II) visited Winnipeg in 1952.

During his seven seasons with the Winnipeg Symphony, Mr. Kaufmann has endeavored to give recognition to worthy talent in that community and, indeed, throughout Canada. Of the nineteen contemporary composers whose works have been performed by the orchestra, six are Winnipeg composers. Guest soloists who have appeared with Mr. Kaufmann and the Winnipeg Symphony include many Canadian musicians and such former Winnipeg artists as Zara Nelsova, Ross Pratt and Freda Trepel.

● **Ernst Hoffman:** Wherever Ernst Hoffman goes, premieres seem to sprout up like flowers that bloom in the Spring. He has been musical director for such operatic "firsts" as Kurt Weill's *Down in the Valley*, Bernard Rogers' *The Veil*, Lukas Foss' *The Jumping Frog*, Walter Kaufmann's *A Parfait for Irene*, Me

(Continued on page thirteen)



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# SYMPHONY AND OPERA

**POPS** The "Pops" Concerts of the Cleveland Summer Orchestra which presents concerts from July 6 to September 3, are being conducted throughout by Louis Lane. The Public Auditorium is in its summer dress, with tables covering the floor and gay umbrellas and flowers lending a garden atmosphere . . . On May 10, the Jackson Symphony League of Jackson, Mississippi, sponsored its first Pops Concert. The program, of popular appeal, attracted a crowd of well over 6,000. Lehman Engel (a native Jacksonian) in the course of the evening "brought Broadway to Jackson," when he conducted the Jackson Symphony Orchestra in *Overture to Fanny*. The orchestra's regular conductor, Theodore C. Russell, led it through a series of popular numbers . . . The eleventh season of Pop Concerts by the New Haven Symphony opened in the Yale Bowl June 28 with a Kern-Hammerstein night.

**TROMBONES** Some fifty symphony orchestra trombonists assembled from New York, Omaha, St. Louis, Chicago, Fort Wayne, and points between to pay homage, on May 28, to their teacher, Emory B. Remington, of Eastman

School of Music, who has been teaching that instrument in the School now for thirty-two years. They brought their instruments with them, too, and later in the morning joined in a medley written by Ray Wright, music-arranger for the Radio City Music Hall and also a former Remington pupil. It included snatches of "Star Dust," the "Bolero," and Brahms' First Symphony, as well as some of the old familiar "warm-up" exercises of the professor.

**FESTIVALS** Leopold Stokowski will conduct four major concerts of the Pacific Coast Music Festival, which will take place from September 10 through 18 in Santa Barbara, California, in the Spanish setting of the Sunken Garden of the County Court House and will feature works by Bach, Handel and Mozart balanced by music of outstanding composers. Mr. Stokowski will also supervise a program of chamber music . . . A series of sacred music concerts at Stratford, Ontario, will be presented from July 9 to August 6, sponsored by the Canadian Council of Christians and Jews and presented in cooperation with the Stratford Shakespearean Festival. The Hart House

Orchestra conducted by Boyd Neel will be heard in twelve concerts . . . The Symphony of the Air, now back from its Far Eastern tour, is presenting four Saturday night concerts during July at Stony Brook, Long Island, at the 2,000-seat Dogwood Hollow Amphitheatre . . . "Music Over the Poconos," the annual festival sponsored by the Tamiment (Penna.) Institute, which ran its course for a week in June, consisted of four programs presented by the Curtis String Quartet and a concert by the New Chamber Orchestra of Philadelphia, under Sam Morgenstern . . . Eight American-born soloists will participate in the tenth Brevard Music Festival, held in the hills of Western North Carolina the latter half of August. They are: Thomas Brockman, pianist, of Greenville, South Carolina; Anshel Brusilow, concert master of the New Orleans Symphony; Richard Gass, pianist, also of Greenville; Agnes Davis, soprano, of Indiana University; Walter Carringer, tenor, of Murphy, North Carolina; Andrew White, baritone, of Drake University in Des Moines; Lorne Munroe, principal cellist of the Philadelphia Orchestra and Grant Johannesen, pianist, of New York. James Christian Pfohl is the festival's conductor . . . A festival of

Students—past and present—of Emory B. Remington, trombone teacher of the Eastman School of Music, Rochester, New York, gathered at Kilbourn Hall of the school for a surprise party for "the chief." Mr. Remington is shown in center above, with Dr. Howard Hanson, director of the Eastman School, on his right.



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American music, commissioned for the occasion, will be presented in February of 1956, by Juilliard School of Music. It will mark the completion of fifty years in the school's history . . . Izler Solomon and Darius Milhaud shared the podium in a Festival Orchestra Concert performed by members of the Boston Symphony Orchestra at the Brandeis Festival of the Creative Arts in Waltham, Massachusetts, June 9. Milhaud conducted two of his own works: the *Cantata Nuptiale* and *Concerto for Percussion and Small Orchestra* . . . The Aspen Music Festival, which continues from June 27 through September 4, has as general music director Hans Schwieger.

**WINNIPEG** Winnipeg has had symphony orchestras at one time or another for some years, but the foundation at first was not permanent and there were long intervals of suspended activity. The present orchestra had its beginning, coincidental with CBC's efforts to strengthen its regional musical programs, in a general meeting of the Civic Music League, representing twenty-three local musical organizations. CBC officials, including the director for the prairie provinces, J. R. Finlay, who is still a member of the board of directors of the Winnipeg Symphony, were among those present.

The provisional committee formed as a result of this meeting made permanence one of its main objectives. It had the benefit of years of experience. Symphonic music in Winnipeg went back to 1923 when, under the leadership of Hugh Ross, first of the conductors brought out from the U. K. by the Men's Musical Club and now head of the Scola Cantorum in New York, a number of concerts had been given. This orchestra disbanded when Ross went to New York in 1927.

Again in 1930, Peter Temple, also a protegee of the Men's Musical Club, formed a short-lived orchestra, and, in 1932, a third group was assembled by Bernard Naylor. But with Naylor's return to England in 1934, symphonic music in Winnipeg again sank into a long silence.

The next move came in 1939. The CBC was by this time well established in Winnipeg, and it was with the assurance of broadcasting contracts that members of Local 190, Winnipeg, and other citizens organized the Winnipeg Summer Symphony, with Geoffrey Waddington, invited from Toronto, as conductor. The Summer Symphony survived for two years, but the onset of war and the concentration of community life on the war effort once again compelled disbandment.

These experiences were behind the Winnipeg committee as it faced the problem of organizing a permanent foundation for symphonic music in the city. Its first move was to set up the Winnipeg Symphony Orchestra, Ltd., with non-profit \$5.00 shares. An essential nucleus of professional musicians, particularly for the rarer instruments, was finding steady employment in the CBC's Winnipeg Concert Orchestra led by Eric Wild, who is now CBC's music adviser in the prairie region. The winter-season concerts of the new Winnipeg Symphony Orchestra were also to be broadcast regularly on the CBC Trans-Canada network.

With the appointment of Walter Kaufmann as conductor in 1943, the Winnipeg Symphony



Hollywood Bowl

reached a new stage of permanence and progress. It has continued steadily since then, presenting ten regular concerts each season with its seventy members and bringing some of the world's leading artists to Winnipeg as guest performers. Annual students' concerts are also presented by the Women's Committee,

for high school and intermediate students. More than 18,000 students from Winnipeg and surrounding districts have seen and heard the Winnipeg Symphony Orchestra this Winter.

For a biographical sketch of Mr. Kaufmann, see page ten.

(Continued on page thirty-five)

## Know Your Conductors!

(Continued from page ten)

notti's *Amahl and the Night Visitors*, and Benjamin Britten's *Billy Bud*. At present conductor of the Indiana University Philharmonic Orchestra and of the Indianapolis Philharmonic, he was formerly conductor of the Houston (Texas) Symphony, of the Breslau Opera and Philharmonic Orchestra in Germany.

Born on June 18, 1899, in Boston, Massachusetts, he began his musical career at Harvard University, where, as an undergraduate, he directed the Pierian Sodality Orchestra. Incidentally, he entered Harvard at fourteen, and graduated *cum laude* at eighteen. After serving a year as first violinist of the Boston Symphony, he went to Germany to study conducting at the Berlin *Hochschule für Music*.

A year later, in 1922, he was engaged as assistant conductor at the Breslau Opera House, and became its regular conductor in 1924, the only American, incidentally, who had ever held such a post in Germany. He remained until 1934, performing with this orchestra of 120 men a wide operatic repertoire. He also appeared as guest conductor of the Berlin, Munich, Vienna, and Posen symphony orchestras.

His first assignment, when he returned to the United States in 1934, was to conduct at the Lewisohn Stadium in New York. Later he headed the newly formed Commonwealth

Symphony Orchestra in Boston, developing it to professional level.

During his tenure as conductor of the Houston Symphony, which began in 1936, the organization rose from a group which gave six subscription concerts per season on a semi-professional basis to a major symphony which schedules ninety to one hundred concerts during a winter and summer season. The Houston Symphony under Mr. Hoffman was the first United States orchestra to perform in Mexico.

In February, 1948, when he assumed his post at Indiana University, Hoffman effected a reorganization of the institution's symphony orchestra, making it one of the most notable academic groups of this nature in the United States. Professors in the University—members of A. F. of M. locals—form a part of the orchestra, and rigid auditions for membership are the rule. In 1954 the orchestra gave a concert in Carnegie Hall, New York.

Mr. Hoffman, besides being conductor of the orchestra, is musical director of the Indiana University School of Music's operas. Thus he has launched various American operas and has directed such stand-bys as *La Bohème*, *Tales of Hoffman*, *Rigoletto*, *La Traviata*, *Abduction from the Seraglio* and a series of light operas, as well as the annual Palm Sunday performance of *Parsifal*.



Norfolk Symphony Orchestra

# Virginia



Virginia Symphony Orchestra



Roanoke Symphony Orchestra

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**Virginians doubtlessly heard instrumental music, in the settlement at Jamestown, as early as 1607. They have favored it through the years - as their excellent orchestras, bands and chamber ensembles attest.**

● One of the first attempts in the New World to form a band was made in Virginia. In 1778, the Virginian Thomas Jefferson wrote from his estate there to a friend in France: "The bounds of an American fortune will not admit the indulgence of a domestic band of musicians, yet I have thought that a passion for music might be reconciled with that economy which we are obliged to observe. I retain among my domestic servants a gardener, a weaver, a cabinet-maker and a stone-cutter, to which I would add a *vigneron* (vine grower). In a country where, like yours, music is cultivated and practised by every class of men, I suppose there might be found persons of those trades who could perform on the French horn, clarinet or hautboy (oboe), and bassoon, so that one might have a band of two French horns, two clarinets, two hautboys and a bassoon without enlarging his domestic expenses. A certainty of employment for a half a dozen years, and at the end of that time to find them, if they choose, a conveyance to their own country, might induce them to come here on reasonable wages."

This famous Virginian was not successful in assembling his band. But Virginia, which has been the birthplace of eight Presidents and is famous for thoroughbreds, be they horses or men of high attainments, is not a State to call quits. Now it has symphony orchestras of high calibre and their music is available to every community within the State's borders.

The most widely travelled orchestra in the State is the six-year-old Virginia Symphony, conducted by William Haaker. It is indeed a touring orchestra first of all, giving regular evening and student concerts each season throughout Virginia, West Virginia and nine other states. It travels as a full symphonic contingent, or, split down for convenience in

transportation or platform spacing, as the Virginia Concert Orchestra composed of fourteen first-chair men of the larger group, or as an ensemble sized between these two and called the Little Symphony. Last year the itineraries of the groups took in the Carolinas, Georgia, Alabama, Tennessee, Ohio, Kentucky, Maryland, as well as the Virginias—and, for one assignment, went as far south as Florida. The symphony proper presented twenty-four evening concerts in the two-state (Virginias) area, and an equal number of student performances. This organization and their enterprising conductor, Haaker, inaugurated last year the American Music Symposium at the University of Virginia, giving readings to fifteen contemporary works.

This annual exploration of the rural sections of these Southern and middle-western states is no light chore. The orchestra has sometimes to be trimmed down if the local high school stage does not provide the necessary minimum of bowing room for the strings. Transportation snags—the musicians travel in a large bus, flaring on its side the sign, "Virginia Symphony Orchestra on Tour!"—can be pretty serious matters in the wilds of the Blue Ridge. Conductor Haaker travels by automobile, lives in a trailer and has his piano ready, jogging along in another trailer, for concert hall coverage at towns en route.

One reason all this touring is possible, it might be mentioned, is that Virginia's 49,000 miles of primary and secondary highways constitute the third largest state-maintained

system in the country. Statistics reveal that the mileage of primary roads per thousand population is more than 20 per cent above the national average.

Let us look, as an instance, to what happens each Spring in Chatham, a town of about 1,500 inhabitants near the southern border of the State, and in its environs in Pittsylvania County. In this community school officials have integrated their public school music with the symphony concerts. Recently a chorus of eighty voices drawn from nine country schools sang Bach excerpts with the full Virginia Symphony. On the same afternoon the children of an isolated country school heard the symphony in a free student concert presented to them by the county chapter of the Virginia State Orchestra Guild. The same night a group of 800 Pittsylvanians hung on every note of Beethoven's Fifth in the packed Chatham High School auditorium.

The annual visit of the Symphony to Pittsylvania is like a little musical Mardi Gras. The children at the country school chosen for the concert—last year it was at the fittingly named town of Climax, situated ten miles from Chatham in rolling tobacco lands—have been too excited during the day to settle down to anything. They are packed into the small auditorium, the little ones sitting on the floor in front, the big ones on bleachers behind. From the moment the concert starts, they just about take matters out of conductor Haaker's hands. They know composers, instruments,

(Continued on page twenty-four)

The Feldman Chamber Music Society in Norfolk. Left to right: Dora Marshall Short, first violin; Frank Levy, cello; Ronald Marshall, viola; Barbara Henley Siegert, second violin.



# Where they are playing



JERRY LYNN



JOE IOCO



HELEN SCOTT



BUDDY RICH



ROY HONEYCUTT

JERRY LYNN left July 6 for a six-month tour of Europe with a supporting role in the "Spirit of St. Louis" film to be made in Paris, France . . . JOE IOCO is carrying the mambo beat at the Ritz-Carlton, Atlantic City, N. J., until early September . . . HELEN SCOTT (organist, pianist, vocalist), is doing a long-term engagement at the Elks Lodge No. 300 in La Crosse, Wis. . . The Rouge Lounge, River Rouge, Mich., has BUDDY RICH as its attraction from July 3 to 17 . . . ROY HONEYCUTT is appearing nightly with "The Westerners" at Mortimer's Inn near Fort Ord, Monterey, Calif.

## EAST

The Newport (Rhode Island) Jazz Festival has lined up a flock of top names for its second annual concert from July 15 to 17. Among the jazz specialists scheduled for the fete are Louis Armstrong, Woody Herman, Errol Garner, Roy Eldridge, Coleman Hawkins, Count Basie, Dave Brubeck, Chet Baker, Duke Ellington, Lester Young and Dinah Washington.

The Frankie Fairfax Quartet has begun a summer-long engagement at Chez Paree on the Boardwalk, Atlantic City, N. J. . . . Pianist Jackie Lee has been engaged for ten weeks beginning July 1 at Charlie Johnson's Cafe. This will be the seventh season

for Lee at the Wildwood, N. J., nitery . . . Also booked for ten weeks is piano and song artist Mario Mira, who opened there on June 24 . . . The Sigi Allen Orchestra is playing at the Rainbow Room of the Albion Hotel in Asbury Park, N. J., for the summer. Assemblage includes Sigi Allen, electric guitar; Art Sayers, piano and electric accordion; Bob West, drums and vibes; Bill Mintzer, bass; John Dentado, sax and clarinet.

This marks the third season at the Henlopen Hotel, Rehoboth Beach, Del., for the Sammy Ferro Trio, who occupy this spot until September 17. Personnel consists of Johnny DeSantis, guitar and violin; Dave Maffett, Hammond organ, piano and accordion; Sammy Ferro, vibes, bass, drums, trombone and vocals.

The Three Jacks are still holding forth at the Wheel Bar in Colmar Manor, Md.

The Dinney Dinosaur Orchestra is ensconced at the Capri Beach Club in Atlantic Beach, Long Island, N. Y., until September 4 . . . The Dick Style Trio (Dick Style on piano, Danny Tucci on bass, and Sam Fede on drums) play nightly at Paul Miller's Re-

gency House in Manhasset, Long Island . . . Drummer Tony Matthews is appearing at the Monterey in Brooklyn, N. Y., with his trio for the third year . . . Paul Jouard and his Orchestra have returned to the Lake Placid Club in the Adirondacks, Essex County, N. Y., for a five-month period. It is the pianist's seventh year at this club . . . The Gold-tones—Gene Canale at the keyboard, Joe DeRose on trumpet and Sal Battaglia on drums—checked into the Antlers Country Club in Amsterdam, N. Y., for their third consecutive summer . . . Bob Ellis and his Orchestra are on location at the Chestnut Lodge, Oquage Lake, Deposit, N. Y., for the entire summer . . . The Vic Franklyn aggregation started its second season at Marty Berardi's new Norrie Point Inn, Poughkeepsie, N. Y.

The Jimmy Salonia Band performs six nights per week at the Hotel Branmor, Sound View, Old Lyme, Conn. . . . The Toppers (featuring Phil Sacco, guitar and vocals; Gil Hubbell, electric accordion and arranger; Bernie Pasquariello, string bass and manager) will alternate between the Middletown Yacht Club and

the Ivoryton Hotel in Ivoryton, Conn., for the summer.

Karyl Stewart and her Orchestra are doing various engagements in Eastern Massachusetts and New York State . . . Upcoming at Canobie Lake Park, Salem, N. H., this summer are Louis Armstrong and Sauter-Finegan Orchestras, July 16; Sammy Kaye, July 23; Stan Kenton, August 20.

## NEW YORK CITY

Following his four-week stint at the Sahara in Las Vegas, Nev., band leader Xavier Cugat opened a twelve-week engagement at the Starlight Room in the Waldorf-Astoria on June 28. Cugat returns to the Sahara in about a year for a second session . . . Ella Fitzgerald is scheduled for a fortnight at Basin Street on July 22 . . . Bassist Oscar Pettiford has been named musical director of the new Greenwich Village jazz emporium, the Cafe Bohemia. Pettiford will play the  
(Continued on page thirty-three)

Send advance information for this column to the International Musician, 39 Division St., Newark 2, N. J.

INTERNATIONAL MUSICIAN

# IT'S IN THE NEWS!

◆ ◆ ◆ ◆ ◆

★★ The Flor Quartet (Samuel Flor, Harold Levine, violins, Wolfgang Granat, viola, Robert Tweedy, cello), all members of the Minneapolis Symphony, recently performed Notturmo — Capriccio for String Quartet and Oboe. Bernard Fishman was oboist. This is the first time Antal Dorati has appeared as composer in public.



Gabriel Peyre

★★ Pianist-composer, Alexander Tcherepnin and his wife, the Chinese concert pianist Hsien-Ming Tcherepnin, have been engaged to conduct an advanced seminar in modern and contemporary music as a feature of the regular summer session June 27 to August 27 at Music and Arts Institute of San Francisco, California.

★★ The Lavallo-a-Phone is a brass, three-valve instrument in B-flat. It has the same register and mouthpiece as the trombone or baritone. With a very pleasant and mellow tone, it blends in with every section of instruments. The Lavallo-a-Phone was designed and made by Guido Giosi and is dedicated to Paul Lavallo of the Cities Service Band of America, of which Mr. Giosi is a member.



Guido Giosi with his Lavallo-a-Phone

★★ After the performance of *La Traviata* by the Metropolitan Opera at the Forum in Montreal, Canada, on June 2, members of the company gathered backstage to pay tribute to violist Gabriel Peyre, who is retiring after fifty-four years with the Metropolitan Opera Orchestra.

Orchestra Manager John Mundy cited Peyre's career as an example of service to the Metropolitan and to music. The farewell party ended with them striking up "For He's a Jolly Good Fellow."

★★ Mrs. Leta G. Snow, founder of the Kalamazoo Symphony Orchestra in 1921 and its manager until her retirement in 1949, was given a master of music degree by Western Michigan College on June 11.

★★ Berl Senofsky, thirty-year-old Philadelphian, has been declared the winner of the 1955 Queen Elisabeth musical competition for violin. This competition, which was held in Brussels, Belgium, was engaged in by forty-five candidates from sixteen countries. The prize has a cash value of \$3,000.

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## BANDS ARE FOR Summer

Above: Daytona Beach (Florida) Municipal Band.  
Below: Burlington (Iowa) Municipal Band.

Now that bands are contributing their vigor and color to city parks and village greens, it is well to pick out a few representative bands throughout the country for a sampling of their good services to the community. There's the band, for instance, that provides a perk-up for holidays and marching rhythms for parades in the small or medium-sized town. Such a band is considered the special possession of the municipality, is often actually supported wholly or in part by it.

The Burlington (Iowa) Municipal Band, which came into existence in 1927, after a majority vote by the citizens of Burlington, under the Iowa Band Tax Law, is one such. Now an all-union, forty-one-member organization, it plays concerts in Crapo Park every Sunday and Wednesday during June, July and August, as well as for special occasions—Decoration Day, the Fourth of July, Labor Day and for conventions. In the twenty-seven

years of its existence it has had only three directors: the late J. Henri Fischer, Leo L. Schmidt, and its present leader, Maurice Wright. Several of the members of the original band are still playing with it.

Another band which exists for the primary purpose of giving pleasure to its town and of pointing up its major events, is the Racine (Wisconsin) Park Board Band, formed in 1923 through the combined efforts of the Racine Park Board, Local 42 of that city, and band-loving citizens. It is directed by John T. Opferkuch. From the start it was designated the city's official band. An indispensable for all civic affairs, it plays for Army and Navy "E" award programs in local industries, appears at the Wisconsin state fairs, and serenades eminent personages when they visit the town. An annual musical production the town puts on, called "Americana, a Musical Fantasy," makes copious use of it. At the last

such affair, in November, 1954, it provided, in fact, a short concert as part of the production.

In January the band's annual business meeting and banquet are held, when officers are elected for the coming year. At this function, city officials, including the mayor, are invited.

The band is currently in the midst of its busy summer schedule—twenty concerts at Racine Park.

### For Relaxation

Then there is the resort band—for vacationists and residents alike. The Daytona Beach Municipal Band sponsored by the Recreation Department of the City of Daytona Beach, Florida, is an instance of this type, and its history gives curious twists in the development of such a band.

When Daytona was only a small village on the west bank of the Halifax River, a town

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band held forth at all political "speakings." Around the year 1900 the instrumentation was six cornets, one piccolo, three valve-trombones, an E-flat bass, a tenor horn, alto, snare and bass drums. About 1912, Reese Caricina and his band were engaged to play winter concerts at Casino Burgoyne. For several seasons, in fact, Commodore Charles Burgoyne brought bands to Daytona at his own expense. Then in 1925, four towns (Daytona, Daytona Beach, Sea Breeze and Kingston) consolidated and became greater Daytona Beach. The Florida boom was on, and the city felt it could engage a big-time band for the 1926-27 season. It chose the Thaviu Band at the cost of \$25,000. Since then the city has found that it could save money by engaging a hometown band.

It wasn't until 1930, however, that the band really got under way, with Ray O. Eberling director. With full instrumentation and the wholehearted cooperation of the city, it played summer concerts in Ocean Front Park and winter concerts at the Casino Burgoyne. In 1931 it played eighty-four concerts. In June, 1934, it opened the summer season in the big new Coquina-Rock Band Shell. Following Eberling, the band had as directors William Heney, R. H. Mohlman, and Dr. Everett Allyn Moses. In 1953 Dr. Moses retired because of ill health, and William P. Schueler (he had been principal clarinetist in Sousa's band) became the band's leader.

The Daytona Beach Municipal Band entertains home folks as well as thousands of sum-

mer visitors through to Labor Day: four concerts each week. Sunday, Monday, Wednesday and Friday nights, at a beautiful band shell at the Ocean Front Broadwalk. Its present instrumentation consists of nine B-flat clarinets, bass clarinet, two flutes and piccolos, two alto and tenor saxophones, one bassoon, one oboe, five trumpets, four horns, three trombones, one baritone, two percussion, two basses. The master of ceremonies is J. Edward Langley. The musicians are all members of Local 601, Daytona Beach. This local not only sponsors the band but is in close connection with it in another sense. For the past ten years it has been under the management of Barrett Stigler, the local's president. The membership is determined by auditions. About half of the men have been in the band more than twenty-five years.

Among resort bands the Long Beach Municipal Band is something special. It is, so far as we know, the one band in the world which plays two free concerts daily throughout the year. (If there are other contenders for this title, we should like to hear from them.) The band's headquarters are in the Long Beach Municipal Auditorium. Long Beach is now planning a thirty-five million dollar annex to this auditorium. Also, it is planning to give its municipal band a new band shell which it is claimed will be "second to none in the world." It will have a sunken seating arrangement and a back lawn which together will furnish accommodations for more than 4,000 listeners.

More than 22,500 concerts have been given by the band since its inception. This number does not include the 500 special events given each year. Eugene La Barre, the band's director, has brought to the organization a store of musical knowledge which dates from his playing in John Philip Sousa's Band.

#### Metropolitan Band

Typical of the concert band built around the needs of a great metropolis is the Goldman Band which plays in Central Park, Manhattan, and Prospect Park, Brooklyn, throughout the summer—has been doing so, in fact, for thirty-seven years. The series is known as the "Guggenheim Memorial Concerts" since its fifty programs a summer—six a week—are made possible through the Daniel and Florence Guggenheim Foundation.

During this summer there are as usual a number of programs devoted to music conceived and written for band. The opening concert, June 17, featured a new band composition by Paul Creston, "Celebration Overture," which was composer-conducted. Also a new march by Goldman himself was presented: "Blue Jackets on Parade." At the close of each Monday program this summer there is a period of community singing.

Something to ponder: Dr. Goldman has not missed a single concert since he founded the organization in 1911, and the opening concert on June 17 was the 2,097th in the series!

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VIEWS AND REVIEWS

By **SOL BABITZ**

**A COLLECTION OF THESE ARTICLES**

Readers of this column may be interested to learn that many of the articles which have appeared here during the past few years have been collected into a book and reprinted by the American String Teachers Association. The book bears the same title as this column, **THE VIOLIN. Views and Reviews**, and is at present available only through the Association. Copies may be obtained by writing to Paul Rolland, Department of Music, University of Illinois, Urbana, Ill. (\$2.00).

Thanks are due to the *International Musician* for permission to reprint these articles in book form.

**EXTENSION FINGERINGS APPLIED TO THIRDS**

The interval of a third lends itself admirably to extension fingerings—a fact which has been generally overlooked in traditional practice. Extensions eliminate frequent shiftings which have been associated with thirds and also solve the chief intonation hazard of thirds—the shift from a major to minor third (or *vice versa*) with the same fingers:

**Brahms Concerto**

EXTENSION

In order to train the fingers to do this kind of fingering and the eye to recognize the opportunity for such a fingering, it is necessary to practice scales such as the following in which every possible extension third occurs. You will observe that each step of the scale from the first to the seventh (designated by scale syllables) has its own organization of intervals and therefore its own special fingering which is called forth by these intervals. The only exception is the fifth step, *sol*, which being the dominant is the same as the first step, *do*. Once the eye becomes accustomed to recognizing these intervals the opportunity for the most favorable extension fingering will be seen at once.



The violinist who has had insufficient experience with half-step shifts may find that using them in conjunction with an ordinary whole step finger placement is somewhat confusing. Only practice can rectify this—practice, plus a realization that this “complex” fingering is actually the simplest expression of the diatonic intervals, reducing the finger motion to an absolute minimum. As a matter of fact, once this scale fingering is mastered the amount of finger motion will be so negligible as to be almost invisible to the eye—the entire performance reducing itself to small hand motions with even smaller finger movements. These movements should not be independent as in ordinary playing but organically connected so that there is no clear demarcation between them, the fingers being a continuation of the hand, the hand the root of the fingers.

#### Some Examples of Thirds With Extensions

In the following examples from the Brahms-Joachim *Hungarian Dance No. 5*, the first and third examples show extension applications, the second shows the application of the principle of shifting between intervals in which the distance between the fingers does not change.



In the following example from the Beethoven Concerto the extension eliminates shifts.



The upper fingering in the following examples from the Stravinsky Violin Concerto shows conventional modern procedure while the lower fingering C, shows the application of extensions and half position shifts combined, where necessary, with conventional fingerings in order to simplify some extraordinary progressions:



The majority of readers will find the compromise (C) fingering much more practical than the pure extension fingering (lowest). However there is no reason why the extension fingering should not with sufficient practice prove equally practical since it is the most logical.



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# TECHNIQUE

**OF PERCUSSION**



by **George Lawrence Stone**

Letters have been received recently from sundry drumstick wielders who are desirous of achieving maximum coordination between the playing muscles of their wrists, arms and fingers. "How about practicing the respective actions individually every once in a while?" inquires one writer, and, since in this instance coordination comprises the blending of separate individual actions into one harmonious whole, this brother really hits the jackpot.

Of course, in the case of a beginner, I believe that the wrist action itself is of primary importance, and should be developed without any reinforcing aid from arms or fingers. Thus, with the accent on wrist development, said beginner is gently but firmly steered away from heavy, awkward arm swinging with stiff wrists (pump handle style), likewise meaningless positions of fingers as yet untrained to curl around the sticks into approved handholds.

But for the expert seeking further coordination, individual practice using fingers exclusively, later wrists "ditto" and still later, arms "ditto" will if intelligently and painstakingly followed tend to develop that further sensitivity and coordinated movement he desires.

Try striking light blows from a low striking level by finger action alone, Mr. Expert. Next strike slightly louder blows from a slightly higher level by finger plus wrist action. Continue, with still louder blows from a still higher level, by wrist action alone. Continue again, stepping up power and level, now using wrists plus arms. And so on.

Soon, in actual playing, you will find yourself blending your power, levels and concerted action of playing muscles with more ease than ever before.

Ravel's *Bolero* affords a fine example of drum dynamics produced by coordinated action, with its solo drum figure beginning *pppp* and gradually increasing in power throughout the number until it reaches *ffff*. I have played this number under one leader who told me at rehearsal: "If I hear the drum in the beginning, it's too loud." He wanted it so light that the rhythm would be *felt* rather than *heard*.

Now, if you will visualize starting the *Bolero* from scratch with the least finger action possible, then, just as gradually and progressively as the indicated power-increase, adding wrist action, reinforcing forearm action, and, finally, that of the upper arm until you are utilizing every playing muscle you possess—you will get the idea of maximum coordination.

### Triple Sticking Versus Triple Tonguing

Answering a Waco, Texas, reader, the so-called *side* (unalternated) *triplet* on the drum is indeed comparable to the triple tongued *tu tu ku* on the trumpet, and in its place is just as effective. But except in rare instances the longhair conductor wants single tonguing from the wind player and single sticking from the drummer, for there is a noticeable difference in rhythm between singling and tripling, no matter how well practiced a performer may be.

However, in soloing on the drum set, we take more latitude—much more. The following exercises are designed to sharpen up a drummer's triple sticking technique. Practice each exercise many times before going on, rebounding at the faster playing tempos—and don't

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(O.S. Sousa)

I wish I could, but I can only guess that there is a misprint here. The book—the original book, that is—was published by Mr. Sousa in 1886, who acknowledged the collaboration of F. W. Lusby, then  
(Continued on page twenty-eight)

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Top to bottom:  
John Pozzella, director, Norfolk Musicians Concert Band.  
Major Kenneth Lowmiller, director, Hargrave Military Band.  
The Lakeside String Quartet.



MUSIC IN *Virginia*

(Continued from page fifteen)

music, since they have been coached weeks in advance. They finger imaginary trumpets in time to "Trumpeter's Lullaby." They watch ballet dancers imported from the dancing school at Chatham. They have the different instruments demonstrated singly, by the Chatham School band.

**The Event of the Year**

It is with the evening concert, however, that festivities reach their height. Great baskets of red and white roses flank the stage. The women wear their "party clothes." It was some years ago that an old farmer let fly with a *whoooooee!* at the end of the "Flight of the Bumblebee," but now the audience is quite up to keeping pace with whatever the orchestra selects. For this community is a "regular customer," had the orchestra even the year the drought cut the tobacco crop fifty per cent and money was scarce.

Or take Washington, Virginia, the town in Rappahannock County famous for its scenic beauty and its woman government. Here three Sunday afternoon concerts were given at Avon Mills, a century-old grist mill on Rush River, where the audience was seated under locust, walnut and linden trees in an acre and a half of natural amphitheatre. The mill, originally used for the grinding of corn, wheat and buckwheat, had its loading level constructed into a stage. The third story above this was cut away to make a balcony. Conductor Haaker found that the old wood of the mill acted as a resonating body. Rappahannock County also introduced the Blue Ridge Music Workshop, for students who wish to put in an extensive three weeks of theoretical and practical findings in the orchestral and choral fields.

After some such fashion, over a hundred towns in this and nearby states hear the or-

chestra annually. As Haaker puts it, the Virginia Symphony "brings the mountain to the man."

This William Haaker who started the wheels of the orchestra-on-tour going, is an American by birth and education—he was born in Albany, New York, 1917—and has spent some twenty-five of his thirty-seven years in professional musical undertakings. He prepared himself, under the tutelage of José Iturbi, for the dual role of pianist and conductor. After graduating from the Eastman School of Music he toured Mexico, Cuba, and Holland as a pianist, then conducted the Albany Philharmonic (1936-40). In 1943 he became affiliated with the University of Arkansas and was instrumental in forming its orchestra. In 1945, through his initiative, the Arkansas State Symphony came into being. He toured with that orchestra also, giving fifty concerts throughout Arkansas. He organized a summer workshop, the Ozark Music Festival in Eureka Springs, where full-time personnel of the orchestra could prepare music for the coming season and young people could receive training under capable instruction. In 1948 he transferred his field of endeavor to Virginia and built up the state-wide orchestra. In 1950 the Richmond Symphony was aligned under his enterprising baton, and in time merged with the Virginia ensemble. Each year tours expanded.

An excellent pianist, Mr. Haaker conducts from the keyboard when a piano concerto is included on the program. Among his compositions—he is a composer, too!—are "Soliloquy," "La Bamba," and "Love Psalm."

Norfolk's symphony orchestra has the oldest tradition of any in the State. In August, 1920, three music lovers—Walter Edward Howe, Marian C. Miles and Dr. R. C. Whitehead—met together and decided Norfolk was ready for a symphony orchestra. They assembled a group of musicians capable of symphonic playing, found a place to rehearse without cost, and named Mr. Howe their conductor. Through the competent work done by Mr. Howe, the foundation stones of the symphony were laid. There were no admission charges to the early concerts. Donation boxes were placed at the doors and the audience could contribute as they desired. As there were no movies on Sundays in the state of Virginia in those days, the concerts were removed from the old Armory Building to a down-town theatre. Still no tickets, only donations. In 1925 conductor Howe left Norfolk to take a position in Boston and the orchestra came under the direction of Frank Dolpino, who conducted it ably until 1933. Henry Cowles Whitehead, son of founder R. C. Whitehead, and a Curtis School of Music graduate, mounted the podium as its conductor in 1933. The orchestra progressed rapidly

**INTERNATIONAL MUSICIAN**

under his conductorship. Great was the shock on hearing of his sudden death in 1948.

Edgar Schenkman next became conductor of the orchestra, and as they put it, "There have been no regrets." On July 19, 1949, the orchestra and the Norfolk Chorus consolidated, a merger which has since brought forth *The Messiah*, *Elijah*, the B minor Mass of Bach, Haydn's *Creation* and *The Seasons*, the Requiems of Brahms, Verdi and Mozart, *Samson and Delilah*, Schubert's G major Mass, the Ninth Symphony of Beethoven, and Honegger's *King David*.

The Norfolk Symphony plays a season of seven subscription concerts, two pops concerts and three youth concerts. It makes in addition numerous out-of-town appearances. Its personnel now numbers seventy-two members, all residents of the area, and is of full symphonic strength and calibre.

The Norfolk Symphony and Choral Association has pioneered in many areas of musical promotion. For example, under its auspices a string quartet composed of symphony players has given well over 150 concerts at school assembly programs throughout the city, at no charge to the children or to the schools. The Woman's Auxiliary of the Association sponsors the Norfolk Youth Orchestra (founded in 1953), also under Mr. Schenkman's direction.

#### Varied Training

The conductor who has so ably expanded the orchestra's horizon, Mr. Schenkman, was born in New Market, New Jersey, on May 9, 1903. He made his debut as violinist in New York and concertized for a number of years thereafter both as violin soloist and as the leader of his own string quartet. He studied conducting at the Juilliard School of Music, graduating in 1934. He later became a member of the school faculty and served as principal conductor of the Juilliard Orchestra and director of the Juilliard Opera Theater.

Mr. Schenkman has been conductor of the New York Federal and Civic Orchestras, of the Chautauqua (New York) Opera Company, and of the Toledo (Ohio) Friends of Music Orchestra. He relinquished a summer position as conductor and visiting professor of music at Colorado College in 1952 to found his own Summer School of Music at Mary Washington College of the University of Virginia, located in Fredericksburg, Virginia. Here for three summers an outstanding music faculty has worked to raise the musical standards of the state, to teach and to perform weekly chamber music concerts during the session.

It was in 1948 that Mr. Schenkman came to Virginia. In 1949 he took the Norfolk Symphony to Charlottesville to participate in the Virginia Music Festival, and the following year was made director of the festival. In 1952-53 he was guest conductor of the Virginia All-State String Orchestra. He is chairman of the American Music Committee of the Virginia Federation of Music Clubs.

The Roanoke Symphony Orchestra, though it has been a going concern only since March 31, 1953, seems headed for a position of influence among symphonic organizations in the State. For since its origin it has presented twenty-three full-fledged symphony concerts, ten of which have been devoted to the inter-

ests of the younger fry and two of which have been presented out of town. A 500-voice choir augmented the ninety-four-member orchestra at one of the concerts in which the Nathaniel Dett Oratorio, *The Ordering of Moses*, was performed.

#### Talent from the Sister State

The orchestra's origin centers largely around one man. In the Fall of 1952, Gibson Morrissey, who lived in Bluefield, West Virginia, and had recently returned from conducting concerts with major orchestras in Yugoslavia, Italy, Germany, France and Austria, was invited to come to Roanoke to delve into the possibilities of organizing a civic symphony. Born in Bluefield, West Virginia, on January 11, 1918, he received his musical education at the Juilliard School of Music and Columbia University. In 1941 he attended the Koussevitzky Berkshire Music Center. In addition he has studied conducting with Hans Lange, Fritz Mahler and Leon Barzin. During World War II he served with the United States forces overseas and in 1945-46, at the invitation of the Department of State, made a good-will tour of Yugoslavia, conducting concerts in Belgrade and Zagreb. In May, 1951, he guest-conducted the Salzburg Mozarteum Orchestra. Returned to America he conducted members of the New York Philharmonic-Symphony in an all-Tchaikovsky program.

In fact, Morrissey, as Roanoke citizens could well see, was a conductor worth watching. When he came to look over the scene, he insisted that, before he would have anything to do with the situation, a group would have to be organized to maintain the orchestra. He stressed the fact that, since the musicians would have enough on their minds and hands, what with rehearsing and concert giving, others with talents in administration should undertake the business part of the organization. One of the salient factors in "selling"

I. E. Feldman, director,  
Feldman Chamber Music Society



this community orchestra to the Roanoke public has been its aim to encourage local talent and thus serve as an incentive to music study. The board now boasts some forty-five members. At the beginning of the current year a Woman's Auxiliary was organized.

The Peninsula Orchestra was organized by Cary McMurran, with the aid of fifteen businessmen in Newport News in the Fall of 1947. It now has thirty-two members and presents three regular concerts each season.

The Petersburg Little Symphony, founded in 1948 by a group of musical enthusiasts in that town, held only practice sessions until March of 1949 when they presented their first concert. This year conductorship responsibilities are shared by Hubert Tillery who also acts as pianist for the group and Ralph Stornach who is in his *alter ego* a music teacher employed in the Petersburg public school system.

#### The Operatic Tradition

Virginians come naturally by their opera consciousness. Williamsburg had a playhouse as early as 1722. Richmond erected a theatre in 1786 which opened on October 10 of that year with a hit of the day, *The Poor Soldier*. *The Beggars' Opera* was given on December 6. Ballad operas were presented in Fredericksburg and Norfolk in the last decade of the eighteenth century. So when we hear of the Mary Washington College of the University of Virginia at Fredericksburg concluding the 1954 session of the Summer School of Music with performances of two one-act operas, *Polypheme* (Giovanni Battista Bononcini, 1702) and *Beauty and the Beast* (Vittorio Giannini, 1938) with Mr. Schenkman leading a twenty-seven-piece orchestra and a group of local singers and when we hear of the James Corporation of Williamsburg producing each summer, with a local cast of singers and a sixteen-piece "little symphony" *The Common Glory* (a symphonic drama by Paul Green, dealing with the years of the Revolutionary War, Jefferson's draft of the Declaration of Independence in Williamsburg, his struggles at Jamestown, and the restoration of his faith in American ideals of human equality as the "common glory" of mankind) we can only say Virginia is living up to an honored tradition.

A word about Paul Green. From the days when he was champion cotton picker of Harnett County, North Carolina, to the time when as a winner of a Pulitzer Prize for *In Abraham's Bosom* he became a "champion" literary figure, he has proved highly gifted in expressing the South. Another of his symphonic dramas, *The Lost Colony*, is enacted annually by the Roanoke Island Historical Association, in cooperation with the State of North Carolina.

An operatic organization which boasts years of consistent endeavor is the Newport News Operatic Society now in its twentieth season. It was organized in 1935 by a group of singers on the Peninsula, headed by James McGregor. Alessandro A. Angelucci of Philadelphia, then engaged to conduct, has been with the group ever since. He has now established a School of Voice in Newport News and has become a permanent member of the community. The group uses the auditorium of the Warwick High School for its productions. The present orchestra averages about

fifteen to twenty-five musicians and is conducted in all performances by Mr. Angelucci. On May 17 of this year the company performed Gilbert and Sullivan's *Iolanthe*. Another production, not yet named, is scheduled for the Fall. The Peninsula also boasts an Opera Workshop, organized in 1950 by Kathryn Wood and currently directed by Harold Chapman. In the Autumn of last year they presented a tabloid version of *The Bartered Bride*.



Alessandro A. Angelucci,  
musical director  
Newport News Operatic Society

The Richmond Opera Group was initiated in 1932 as a section of the Musicians' Club in that city, but became a separate entity in 1946. In the spring of that year the first production of this latter incorporated group, *The Vagabond King*, was given in the Lyric Theatre with Arthur Norris of Local 802 as Musical Director. In the intervening years this group has kept alive the city's tradition of good music in the theatre and at the same time has provided a ready source of musical entertainment for innumerable civic and charitable events—the Community Chest Campaign Opening, the out-of-door Christmas Eve production of *The Nativity*, the *Tobacco-rama*, the Carillon Concert Series, the local department stores' annual Toy Parade, and other such events. Directed by Mabel Maxon Stradling, the Richmond Opera Group is the only organization of its kind in Richmond functioning on a twelve-month basis. (A sort of concert bureau, it gives non-operatic offerings also.) Since 1945 it has put on the following operettas: *Robin Hood*, *The Vagabond King*, *The Red Mill*, *The New Moon*, *The Merry Widow*, *The Three Musketeers*, *The Mikado*, *The Student Prince*, *A Connecticut Yankee* and *My Maryland*. In addition, two operettas by Richmond authors have been presented: *Greenbriar* and *Julep Time*. The Kurt Weill folk opera, *Down in the Valley*, was presented in 1950, as a feature of Park and Recreation Week. In 1954 the Opera Group inaugurated as an annual feature its own Opera Ball.

This group is lucky in being able to advantage itself of certain services on a municipal level. The Department of Recreation and Parks has set up a Division of Special Services to assist all sorts of community-wide events as well as to assist non-profit groups with staff and materials on hand. It has, for example, a rather large "costume section" which the groups use constantly in preparing their productions, at a savings, sometimes, of as much as \$1,000 a show. The Chief of the Recreation Bureau is Marshall Rotella who serves music also in his capacity as President of Local 123. The Superintendent of the Division of Special Services and Events, is Mrs. Leslie D. Banks, and the Supervisor, Gertrude Flippen.

#### A Singing People

Choral groups in Virginia may be either closely affiliated with opera projects or else live a life entirely of their own. "The Meistersingers," a twenty-four-singer group on the Peninsula, under the direction of Mrs. Boris Nelson, presented in the past season Brahms' "Song of Destiny" at the Jewish Community Center in Newport News. The Peninsula Choral Society is under the direction of Cary McMurrin.

The choir of the College of William and Mary numbers sixty and each member is care-

fully selected and trained under the direction of Dr. Carl A. Fehr.

The Richmond Opera Group opens its doors to present an annual Christmas gift to the citizens by singing Handel's *Messiah*. The Richmond Choral Society directed by Alton Howell is active in that city's community life, as is the Monroe Community Center Chorus, directed by Harry E. Savage.

#### Bands as Community Projects

Bands for parading or for just plain fun are another tradition in Virginia. Three bands come to mind, though they by no means make up the list. The Peninsula Community Band of Newport News, a group which averages thirty-eight members, was organized in June, 1950, by M. A. Quinto who is still its director. It presents a series of summer concerts in the parks of Hampton, Newport News and Warwick. The Norfolk Musicians' Concert Band of fifty musicians was organized by Local 125 of that city and is directed by John Pezzella, treasurer of that local.

The Richmond Professional Institute Community Band (R. P. I. Band) was formed as a free community project two years ago under the leadership of Morton L. Minnigh, a member both of the college's teaching staff and of Local 123. Made up of forty musicians, it plays at hospitals and other institutions and

Ella Fitzgerald, composer,  
singer, orchestra leader



each summer gives a concert at the Carillon\* drawing from the MPTF of the Recording Industry to defray the cost of the professional musicians employed. It is hoped that it will bring home to Richmondites a sense of the need for a Richmond City Band presenting a full summer program.

As is the order of the day in many states, musical activities in the schools are centered to a great extent around their bands—witness the Indian Band and the Concert Band, both of the William and Mary College, the Hargrave Military Academy Band (directed by Major Kenneth Lowmiller, a member of Local 112, and the Martinsville High School Band, directed by Ralph E. Shank. Nine school bands exist in Roanoke and the immediate vicinity, with band instruction in the elementary schools to prepare the students for regular band participation on entering high school. The Peninsula has numerous school bands—several each in Newport News, Warwick, Hampton, York County, Proquoson, Williamsburg and Gloucester County.

#### String Encouragement

Schools concentrate on string instruction, too. The Virginia State String Orchestra, centered in Richmond, began in 1943. It is really two orchestras, a Concert Orchestra composed of 100 of the most advanced players in Richmond's schools, and a Workshop Orchestra composed of 100 younger school string players. It began as the Virginia String Clinic for the purpose of giving strings the opportunity they need to survive in schools where the bands may be more popular than orchestras. Wendell Sanderson, Director of the Department of Music of the Richmond Public Schools, was instrumental in its formation. He is an honorary member of Local 123.

The R. P. I. Symphony Orchestra, now consisting of fifty players, was founded in 1940 with William Naylor its director. It presented a concert early in May during the Festival of the Arts—an annual affair of the college.

The relationship between the music department of the public schools in Richmond and Local 123 is of the best. Almost all of the music instructors are members of that local and have practical as well as theoretical experience. The same can be said for musical instructors in county schools and colleges throughout the State.

#### Music for Perfectionists

It is a matter of small wonder that chamber music, emphasizing quality rather than quantity, should in Virginia reach a degree of excellence comparable to that of much more thickly populated and artistically concentrated states. As we have seen, for transportation purposes and to accommodate themselves to small halls, symphony orchestras show a tendency to split up in chamber units. A small group derived from the Peninsula Orchestra, for instance, plays at the costumed candle-lit concerts held in the ballroom of the restored Governor's Palace in Williamsburg in Fall and Spring. The concerts employ the Restoration's early pianoforte built by Clementi in

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London in 1790 and the harpsichord built by Kirchner in 1762, in addition to a string orchestra and two woodwinds. Conductor Cary McMurrin leads the small group in music of the colonial period, in a setting which duplicates almost exactly the surroundings and costumes of the informal after-dinner musicale of the eighteenth century. At one of these "musicales" not so long ago, a native of Virginia, the composer, Mary Howe (she was born in Richmond), sang madrigals with her three children.

The Lakeside String Quartet came into existence three years ago through the efforts of Dr. Saul Kay, who prepared himself for a career as concert violinist before entering the medical profession. (He is head of the Department of Surgical Pathology at the Medical College of Virginia.) The other members are Paul and June Noltes, violinist and cellist, respectively, and Alphonse Gagne, violist, who also plays with the Norfolk Symphony. Mr. and Mrs. Noltes play in both the Norfolk and Roanoke symphony orchestras. All four are members of Local 123, Richmond.

The Richmond Chamber Music Society was founded in 1950 with its purpose to sponsor the Richmond String Quartet in a series of concerts at the Virginia Museum of Fine Arts. Its musical director is Volney Shepard. The series has now grown to include eight concerts each season. The Richard String Quartet (all members of Local 123) directed by Milton Cherry, its first violinist, still plays a leading part in this series. In the 1955-56 season the Chamber Music Society will have the use of the new theater at the museum, an auditorium seating 534, the finest in that part of the country.

In Norfolk, the Feldman Chamber Music Society traces back to the middle of the 1930's, when a number of Norfolk musicians got into the habit of meeting regularly to play over chamber works under the direction of L. E. Feldman, who is a pupil of that pioneer quartet master and teacher, Franz Kneisel, and a well-known teacher in his own right. These meetings sparked the formation of the Society and crystallized its aim: beautiful music flawlessly performed. Since 1950 the four annual concerts of the Society have been held (on a subscription basis) in the Norfolk Little Theater, which in size, acoustics and atmosphere, is almost perfect for the performance of chamber music. The Society maintains a string quartet, and concert programs include all types of compositions, from duos and trios to the full chamber complement of instruments.

Also in Virginia, Edgar Schenkman has recently organized the Schenkman String Quartet (of which he is violist and leader), which has given a series of concerts both in Norfolk and Richmond.

A chamber music series was organized on the Peninsula in 1952, under the sponsorship of the Jewish Community Center, and gave a series of open-air concerts in the Pavillion. Moving spirits in this undertaking were Dr. Irving Berlin and Byron Cantrell. Similar series have been presented during subsequent seasons.

In Roanoke, a string quartet composed of four school instructors, led by Carl Jaspan, is active.

### The Field Is Wide

It is impossible in an article of this length to treat adequately the excellent dance bands, glee clubs, "barber shop" quartets and other musical organizations which play a conspicuous and important part in preserving Virginia's folk and ballad heritage. Nor is it possible to present in any detail the many fine school and church choirs and other organizations which make outstanding contributions to the fuller musical life of Virginia.

Especially in the dance band field Virginia is well provided for. In the vicinity of Roanoke alone there are eighteen dance bands and combos actively engaged. Newport News sends us word of such outstanding units as Bill Clements (ten pieces and vocals), The South-erners (nine pieces), Dominaires (ten), Eddie Travis (nine), Club-men (five), Esquires (five), and Jack Garrett (six). Local 695, Richmond, cites Bass Carrington's Orchestra composed wholly of ex-service men, which plays nightly at the "high spots" in Virginia. Their membership is (see photograph on page 30) from left to right: Herbert Austin, William "Wrink" Johnson, Augustus Jefferson, Irma Fitzgerald, John Peyton, Charles Davis, and Louis Bass Carrington.

The name "Fitzgerald" reminds us that the popular band leader and song writer, Ella Fitzgerald, was born in Newport News, was a child protégé of Chick Webb and was introduced by him as a singer at a Yale "prom." Upon the death of Webb she succeeded him as leader of the band.

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(Continued from preceding page)

A resume of Virginia's music would be incomplete without mention of the composer, John Powell, not only because he was born in the State—in Richmond, on September 6, 1882—but also because he has been a student of its folk music and a force for bringing it to the attention of the entire country. He created the Virginia State Choral Festival and gave an impetus to the annual White Top Mountain Folk Music Festival. Folk music has had its influence on his own music—witness his *Rhapsodie Nègre* his *Overture In Old Virginia*, and his violin and piano sonata, *Sonata Virginianesque*, which presents aspects of plantation life in Virginia before the days of the Civil War. Folk dance materials typically Virginian appear in his *Natchez-on-the-Hill* and *A Set of Three*. In pieces like *Poème Exotique* he has utilized elements of jazz. In his *Symphony in A*, each of the four movements typifies, as the composer explains, "one of the major segments of folk music tradition, namely, the country dance, the folk song, the ballad and the ritual dance. When Powell commemorated the twenty-fifth anniversary of his career in America with a recital in Carnegie Hall, November 1, 1938, he donated the proceeds of the concert for the purchase of rare letters by Jefferson for the library of his alma mater, the University of Virginia. When November 5th was proclaimed "John Powell Day" in Virginia by the State's Governor in 1951, the *Symphony in A* was played in Richmond by the National Symphony Orchestra under Howard Mitchell.

Thus music in Virginia continues to be a tradition, not only of the western European in this field of art development, but also of the State which danced and sang and played instruments almost from the first years of its settlement up through the years to its present eminence.

**TECHNIQUE OF PERCUSSION**

(Continued from page twenty-three)

drum instructor of the United States Marine Corps. Change the signature in this example, F. O. S., and you have an interesting, if not too serviceable figure.

**Digging Into the Archives**

It is interesting to look over some of the old textbooks and note the local and often home-made terms for rudimental figures. The terms *flam* and *jeint* and *flam*, for instance, are almost forgotten today. Likewise, *tap ruff* and *flamamacue*. The terms *open flams* and *closed flams* have always intrigued me too. From textbook descriptions I never would distinguish the difference. The 41st (and last) rudiment from the Otto Langey book of 1890 is another interesting figure. Try it out for size:

**Stroke, Flam and Drag Paradiddle**  
 (Otto Langey - 1890)



**Digging Still Deeper**

The first of a series of books on ancient drumology is now in print. It is entitled *Encyclopaedia on Percussion Instruments*, Vol. 1 Book A, and it traces the art of drumming back (as far as can be done) to the man of prehistoric times.

The author, Bradley Spinney, has spent half a lifetime in unearthing drum beginnings, and his work is really encyclopedic. His references to drums of the Neolithic Age, the part the drum played in Chinese wars of the Fifth Century B. C., and the way the drum flam was used to mark the timing of steps and distances covered by marching men in military maneuvers of the 16th Century, are eye-openers to anyone interested in percussion. Congratulations, Brad, for a most worth-while contribution to drumming.

INTERNATIONAL MUSICIAN



**A REPORT ON THE YOUNGER GENERATION—  
OR, AFTER THE CONTEST IS OVER**

This is an article addressed to all the younger players who read this column, their parents, their teachers, and the advanced players who are their friends. After listening to over eighty entries in the Brass Instrument Solo and Ensemble division of a recent State Music Festival I felt a strong compulsion to talk trumpet with all those who are interested in this phase of instrumental development, for perhaps it will help make next year's efforts more rewarding and more successful for the ambitious contestant.

*What does a judge listen for?* Definitely, he does not expect to hear perfection or professional excellence. However, occasionally, he will be surprised and hear almost that from an unusually talented and well-trained player. Such a performance then sets the standard for the others. So in reality the entries compete *with themselves*, the best players setting high levels for comparisons.

*What are the most impressive aspects of youthful solo performance?* First is *tone, or the sound*. It is most catching to the ear for the judge to hear those few young people who show that they know and can produce *the characteristic sound of their instrument*—the solid, mature, full tone that is usually associated only with seasoned performers. This sound may come naturally to a few, but to all others it is taught.

Second is *flair, or projection*—that wonderful ability "to give," to say something, to command attention. Only a few players sound as if they know and feel how the music should go, and then can play it with a resulting conviction that says, "I am a brass player—proud of it—know my solo and have prepared it—here it is—and I'm going to make you like it." A positive, projecting, "selling" performance is what music needs more of. For this should go the top rewards.

*What are the causes for the scarcity of positive playing?* Lack of preparation, lack of coaching, lack of talent, stage fright? To be sure. But also, too frequently, just a wrong approach—the *negative* one. The average contestant *does* sound prepared and coached—but only *not to make mistakes*. Then, even if that goal is achieved, there is still no success, just dozens upon dozens of "renditions" that only say, "Aren't we careful? We didn't play one really bad note"—*but we didn't make any music either!*

Certain highlights of my day's listening emphasized points of great importance.

The outstanding performer of the day was a sousaphone soloist from the *fifth grade*—yes, the fifth grade. That is usually the year a youth can demonstrate a start, not some "finish." But he had it: the tone, and the flair. A small lad, with a huge instrument, with about one year of instruction—winner of top honors and grade—created a lot of doubts in the old theories that you have to be a big boy to play a big tone, especially on a big instrument; and that you have to play a long, long time before it sounds good. Moreover, you have to be a grown man before you can think, count, and remember enough to play a good solo.

The day's second best performance had these "surprises": (1) again, it was on the sousaphone (2) played by a girl (3) from a very  
(Continued on page thirty-two)

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## TRUMPET TALK

(Continued from page twenty-nine)

small rural community. No background of musical advantages here. Interesting how she outdistanced those who had more opportunity.

Single entries sometimes reveal outstanding individual talent. However, group entries show the calibre of the teaching being given. Whenever there are a large number of above average players, all from the same school, you can tell someone worked hard and developed them. On the other hand, multiple entries all mediocre clearly point the finger not at the students, but at the instructor.

From a day that revealed few good performers on cornet or French horn, we must conclude that successful playing of the *small mouthpiece instruments* is a more rare and difficult accomplishment, especially under conditions of insufficient special instruction. The best cornetist of the day sparked an otherwise average brass sextette with a beautiful large tone and singing vibrato. I recognized the lad, and knew his background. Both he and his parents had the interest, and took the time and money necessary to travel over sixty miles every week to a qualified teacher in a nearby town. The results were so obvious in a day of comparisons and evaluations as to be most encouraging and rewarding to all concerned.

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For the youth who desires efficient instrumental progress it is necessary to have a definite program in mind. The first step is to *become aware* of deficiencies, and accept suggestions for improvement. That is the main help that can come from entering a contest. The enlightened student should realize:

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(2) Improving the presentation of a number requires long careful preparation, adequate coaching, selection of a number fitting the student's technical capabilities and musical understanding, plus—as much previous experience as possible at playing alone for strangers.

There is no substitute for this conditioning.

There is nothing in this realistic picture of progress that is an overnight accomplishment; no miracles, no magic.

Of course it is not everyone's good fortune to have time, money, and nearness to a good tutor. In that case "tooting" on one's own must be relied upon. A lot can be accomplished by anyone who knows determination, self-drive and self-discipline, for there are two fundamentals of good trumpet playing that are mainly self-taught. As they must be learned sooner or later, now is the time to start.

Start today to locate a teacher for tone and for interpretation. Summer months are the most ample in leisure, and afford the most unimpeded time for progress in musicianship.

Augment that program with one of self-help in two areas: (1) sight-reading; (2) finger technique. To read music only requires care, thought, and the ability to count (to 4) and to multiply and divide by 2, 3, and 4—simple processes easily mastered by anyone beyond the fourth grade. Music reading is a matter of simple mathematics—counting and dividing—but *in time*. There is no guessing, recognitions must all come instantaneously and unhesitatingly. There is no substitute for tapping the foot or the use of a metronome. Just as in the reading of prose, speed and accuracy come only with practice and application—self-administered. Do not waste a good teacher's time having him show you how to count to four, when you can do it yourself.

The old standard trumpet method books by Arban and St. Jacome (which practically every trumpeter owns) both have long sections devoted to scales, chords, and "velocity exercises"; for in days gone by technique was a first requisite. Even to-day, with our attempts at short-cut methods, we find you can't get very far in solo work without it. So start now—long before next "solo time"—to speed up the coordination of eye—ear—and fingers. No one "teaches you this." Teacher has no magic touch. Dexterity and facility come from exercise. This you can do for yourself, by yourself.

Again thinking of the eighty-some young players I heard—plus the 8,000,000 more students in the country whom I didn't—I sincerely believe it is possible for all of them to make progress next year. Some will receive help. Some will have to help themselves. But there is a realistic hope for all of them who become aware of how instrumental progress really is made.

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## Where They Are Playing

(Continued from page sixteen)

spot nightly with his trio and will book other jazz names as alternates.

### BOSTON

Serge Chaloff is making himself known throughout the Boston area in his appearances at the High Hat and at the Boston Arts Festival. The group features Boots Mussulli and Herb Pomeroy . . . Also participating in the Arts Festival was George Wein and his Storyville Band, featuring Ruby Braff and Seymour Margolis . . . Three trombones are included in Manny Weiss' seven-piece unit at the Frolics . . . Al Vega returned to the 1-2-3 Lounge.

### MIDWEST

Buddy Laine Orchestra is now playing one-nighters throughout the Midwest, featuring vocalist Mickey Carroll and the Laine Glee Club . . . The Johnnie Kaye Orchestra will appear at the Chevy Chase Country Club, Wheeling, Ill., on July 8, 9, 15, 16, 22, 23, and at Delavan Gardens Ballroom, Lake Delavan, Wis., on July 29, 30, 31 . . . Stan Kenton due at the Colonial Hotel in Rochester, Ind., on July 12 . . . Ray Pearl Orchestra is signed for Peony Park, Omaha, Nebraska, August 27 to 28 . . . The Cass Harrison Orchestra is booked for a September 5 opening at the Jefferson Hotel in St. Louis, Mo.

### CHICAGO

The Dave Brubeck Quartet is set for a two-day concert (July 11-12) at Ravinia Park . . . The Melody Mill Ballroom has engaged the Don Glasser Orchestra from July 20 to August 17 . . . Les Brown is slated to open at the Blue Note for a single week on August 10.

### SOUTH

Russ Carlyle makes a showing at the Cavalier Hotel, Virginia Beach, for one week beginning July 22 . . . The Tropical Acres Restaurant in Dania, Fla., presents organist D. Webster Bond for his third year playing nightly . . . Charlie Carroll (piano and vocals) recently settled at the "Casbah" in Miami, Fla.

### WEST

The Esquires (Al DiNero, accordion; Joe Saviano, Hammond organ; Art Salomon, bass) are

doing a second indefinite stand at the Silver Moon Restaurant in Pueblo, Colo.

Included in Woody Herman's bookings is a solid eleven weeks at the Riviera in Las Vegas, Nev., beginning September 9. Herman signed a three-year contract for repeat runs at this Nevada location.

Saturday nights bring Bobby Champion and his Melody Wranglers to the Rogue Valley Ballroom in Medford, Ore. . . Roy Acuff and his Smokie Mountain Boys are currently touring with the Grand Ole Opry shows throughout Oregon and California . . . Curley Gold and his Texas Tune Twisters also on tour of California . . . Western guitarist Ozark Red Murrell is featured on Saturdays with Ole Rasmussen and his Nebraska Corn Huskers at the Moonlight Ballroom in Yuba City, Calif. . . Charles Ross celebrated his third year as pianist-entertainer at the Brass Rail, Santa Monica, Calif., in mid-June.

The Marine Room on Galveston's (Texas) Pleasure Pier opened with Ted Weems and his Orchestra heading the parade of name bands to appear at this spot during the summer season.

### CANADA

Joe Barbary and his Orchestra began a return engagement at Ruby Foo's Starlight Roof in Montreal, Quebec, on July 4. Their previous appearance there was for four consecutive years . . . Billy Whelan began broadcasting the middle of June from the C. B. C. studios in Halifax, Nova Scotia.

### ALL OVER

Stan Kenton has a television show of his own on the CBS network. The show is entitled "Music '55!"

Band leader Dick Motko recently celebrated his tenth anniversary in music business at the age of twenty-three. Dick and his boys will travel over 45,000 miles this year to play 260 engagements in 155 dance halls in three states.

Louis Showman, "the Michigan playboy," has made appearances throughout the states of Ohio, Indiana, Michigan, Kentucky, Tennessee, Mississippi, Illinois, New York, Pennsylvania, Wisconsin and parts of Canada.

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(Continued from page twenty-nine)

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(Continued from page sixteen)

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self known throughout the Boston  
area in his appearances at the  
High Hat and at the Boston Arts  
Festival. The group features  
Boots Mussulli and Herb Pome-  
roy . . . Also participating in the  
Arts Festival was George Wein  
and his Storyville Band, featur-  
ing Ruby Braff and Seymour  
Margolis . . . Three trombones  
are included in Manny Weiss'  
seven-piece unit at the Frolics  
. . . Al Vega returned to the 1-2-3  
Lounge.

**MIDWEST**

Buddy Laine Orchestra is now  
playing one-nighters throughout  
the Midwest, featuring vocalist  
Mickey Carroll and the Laine  
Glee Club . . . The Johnnie Kaye  
Orchestra will appear at the  
Chevy Chase Country Club,  
Wheeling, Ill., on July 8, 9, 15,  
16, 22, 23, and at Delavan Gar-  
dens Ballroom, Lake Delavan,  
Wis., on July 29, 30, 31 . . .  
Stan Kenton due at the Colonial  
Hotel in Rochester, Ind., on July  
12 . . . Ray Pearl Orchestra is  
signed for Peony Park, Omaha,  
Nebraska, August 27 to 28 . . .  
The Cass Harrison Orchestra is  
booked for a September 5 open-  
ing at the Jefferson Hotel in St.  
Louis, Mo.

**CHICAGO**

The Dave Brubeck Quartet is  
set for a two-day concert (July  
11-12) at Ravinia Park . . . The  
Melody Mill Ballroom has en-  
gaged the Don Glasser Orchestra  
from July 20 to August 17 . . .  
Les Brown is slated to open at  
the Blue Note for a single week  
on August 10.

**SOUTH**

Russ Carlyle makes a showing  
at the Cavalier Hotel, Virginia  
Beach, for one week beginning  
July 22 . . . The Tropical Acres  
Restaurant in Dania, Fla., pre-  
sents organist D. Webster Bond  
for his third year playing nightly  
. . . Charlie Carroll (piano and  
vocals) recently settled at the  
"Cas-bah" in Miami, Fla.

**WEST**

The Esquires (Al DiNero, ac-  
cordion; Joe Savarino, Hammond  
organ; Art Salimeno, bass) are

doing a second indefinite stand  
at the Silver Moon Restaurant in  
Pueblo, Colo.

Included in Woody Herman's  
bookings is a solid eleven weeks  
at the Riviera in Las Vegas, Nev.,  
beginning September 9. Herman  
signed a three-year contract for  
repeat runs at this Nevada loca-  
tion.

Saturday nights bring Bobby  
Champion and his Melody  
Wranglers to the Rogue Valley  
Ballroom in Medford, Ore. . .  
Roy Acuff and his Smokie Moun-  
tain Boys are currently touring  
with the Grand Ole Opry shows  
throughout Oregon and Cali-  
fornia . . . Curley Gold and his  
Texas Tune Twisters also on tour  
of California . . . Western guitar-  
ist Ozark Red Murrell is featured  
on Saturdays with Ole Rasmus-  
sen and his Nebraska Corn Husk-  
ers at the Moonlight Ballroom in  
Yuba City, Calif. . . Charles  
Ross celebrated his third year as  
pianist-entertainer at the Brass  
Rail, Santa Monica, Calif., in  
mid-June.

The Marine Room on Galves-  
ton's (Texas) Pleasure Pier  
opened with Ted Weems and his  
Orchestra heading the parade of  
name bands to appear at this  
spot during the summer season.

**CANADA**

Joe Barbary and his Orchestra  
began a return engagement at  
Ruby Foo's Starlight Roof in  
Montreal, Quebec, on July 4.  
Their previous appearance there  
was for four consecutive years  
. . . Billy Whelan began broad-  
casting the middle of June from  
the C. B. C. studios in Halifax,  
Nova Scotia.

**ALL OVER**

Stan Kenton has a television  
show of his own on the CBS net-  
work. The show is entitled "Mu-  
sic '55!"

Band leader Dick Metko re-  
cently celebrated his tenth anni-  
versary in music business at the  
age of twenty-three. Dick and  
his boys will travel over 45,000  
miles this year to play 260 en-  
gagements in 135 dance halls in  
three states.

Louis Showman, "the Michi-  
gan playboy," has made appear-  
ances throughout the states of  
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tucky, Tennessee, Mississippi,  
Illinois, New York, Pennsylvan-  
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# guide to accordion playing



## MORE ABOUT HARMONIZATIONS

Accordionists are generally regarded as being players who perform a great deal by using their "ears" rather than notes. Yet, those that do a great deal with this device may get a good portion of the melody correct but what they do with the harmony is not exactly intended for recordings. They can really mutilate a marvelous melody with the selection of bass buttons that are added in the left hand. The players are not entirely to blame. To illustrate why not, here is a portion of a little beginner's exercise from a method book:

ETUDE No. 1

from Alfred Mayer's CLASS INSTRUCTION METHOD • Chas H Hansen New York 19, N.Y.

This is one of the very first songs played by the beginner who's all but *biting at the bit* in his anxiety to render his first selection. Although his fingers don't move too easily, his ears function normally and can accept or reject what they hear. In the first two measures you'll observe that the melody tone used on the third and fourth beats do not match with the "C" harmony in the left hand. This was done intentionally. If the student had to change the harmony in the left hand, the selection would become too difficult for his fingers at this stage of development. Consequently, although his ears don't like the sound, he must learn to play this inaccuracy as *correct!* I've seen students wince when playing such as this, but we can't please the fingers and the ears at the start. One of the two has to suffer. As soon as we can, though, I think it's advisable to get away from this type of playing and have *every* chord match the melody. If not, the student is almost certain to develop what is generally known as a *tin ear*.

### Percussion-type Left Hand

Many fine musicians don't like accordions because of the *oom-chah* type of accompaniments that are used—much in the manner of a hurdy-gurdy. People like Joe Mooney went so far as to have an accordion constructed that had no bass keyboard whatsoever. I can't say that I object to his attitude. I do take issue with his solution, though. In the endeavor to get a rhythmic feeling in the left hand, many performers keep the *oom-pah-pah* going, emphasizing the beats of the metre but showing little regard for the melody and the tones they're sounding beneath it. They keep and maintain the same harmony throughout the measure regardless of how many non-chordal tones are utilized in the melody. The fact that this is to a great extent done in print is one of the main causes of this practice. If you question the player or the editor of the music, they'll reply that they regard the non-chordal tones as "passing" tones.

To develop some sort of a sense of harmonies matching the melody, we must first play from a few arrangements that are pub-

lished in this manner. The bulk of the new publications I've seen do not comply with this outlook; however, if you'd care to look around, there have been quite a few in the *past*. (If any of you do some looking and can't locate such publications, I'll be glad to compile a list for you in a later column.) As an example of what I'm referring to, take a gander at this little excerpt, "S'posin'," from my book, *Accordion Folio of Popular Songs*. It is by Andy Razaf and Paul Denniker and is arranged by me. It is to be taken *Moderato*, and played the second time an octave higher:

S'pos- in' I should fall in love with you.

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The difference here is that instead of playing an "F" harmony straight through the first two measures, I've matched the fourth beats with chords that make a little more sense and variety. This is more like the pianist's approach. I believe, though, that this must be done *first* with a published arrangement to acquaint the ear with the concept; later on, the mind and the ear will learn to use this device a bit more mechanically when faking or improvising. Here's another example of the same device, "Manhattan Merry-Go-Round," by Gustave Haenschen, this also arranged by me. It is to be taken "brightly," and the second time played an octave higher:

Jump on the Man-hat-tan Mer-ry-Go-

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### Modifications of the Same Chord

Another device in addition to matching the chords is the changing of one monotonous, drawn-out harmony. This is particularly true when we come to a long pause on a sustained melodic tone where we can get some interest by modifying the harmony while the melody sustains or rests. One of the best examples of a piece of this nature is the *Andantino* by Lemare:

This idea of the accompaniment playing more than *oom-pah-pah* is terribly appealing to me. In fact, I have a composition published by Hohner in England called *A Coquette's Chatter* which utilizes a similar device. This idea isn't limited to classics, either. Here is a further example of how you can put this into practice:

LEFT HAND SOLO \*\*\*\*\*

# SYMPHONY AND OPERA

(Continued from page thirteen)

## CURTAIN CALLS

The Second Annual University of Puerto Rico Opera Festival which took place at the University Theatre, Rio Piedras, June 10-18, consisted of performances of nine operas, most of the talent for which was supplied by the Metropolitan Opera and other United States opera companies. A chartered plane flew down 110 persons from New York on June 9 for the event. John Brownlee was director of the production and Emerson Buckley musical director. Mr. Buckley, Nicola Rescigno and Wilfred Pelletier shared podium honors. Forty-six musicians (most of them Metropolitan Opera orchestra players) formed the orchestra . . . The first American performance of Rossini's *The Touchstone* occurred in May when it was given by the Hartt Opera Guild of the Julius Hartt Musical Foundation. Dr. Moshe Paranov conducted . . . Alfredo Salmaggi launched the eighth season of opera under the stars at the Randall's Island Stadium, New York, on July 9. Verdi's *Aida* was the opening offering . . . Gilbert and Sullivan's *H.M.S. Pinafore* will be the opener of the Chautauqua Opera Association on July 15 . . . The Metropolitan Opera Company will increase its season to twenty-four weeks in 1956-57, this two weeks more than last year. The orchestra of ninety-two men will thus have the New York season of twenty-four weeks plus the annual spring

tour, making a total of thirty-one weeks' work . . . Moneverdi's *Orfeo* will be the major operatic venture of this summer's Aspen (Colorado) Festival. It will be presented there in a new English translation by Edith Braun August 7, under the title *Orpheus*.

**CONTESTS** The W. W. Kimball Award for the best song written by an American composer has been awarded to Kenneth Lee. Music Department Head, Lenoir Rhyne College, Hickory, North Carolina. Mr. Lee was born in Minnesota in 1912, earned his Bachelor of Music degree at St. Olaf College, and his Master degree at The American Conservatory of Music in Chicago. He has been Director of the Music School at Lenoir Rhyne since 1935 . . . Richard Korn, the new president of the Society for the Publication of American Music, announces that October 15 is the deadline for the submission of works for the society's 1956 publications. Compositions are to be written for no more than five instruments if a piano is used; without piano they may be scored for six instruments.

## RENEWALS

Jacques Singer, who recently completed his first season as conductor and musical director of the Corpus Christi Symphony Society, has just signed a three-year contract to continue in this post with the orchestra . . . Henry Denecke has been reengaged for a third season as conductor of the Cedar Rapids (Iowa) Symphony.

## WILLED

The late Fred M. Woodard, a shoe machinery expert of Lynn, Massachusetts, inserted in his will, the clause, "My seat at the seasonal concerts of the Boston Symphony Orchestra, being seat C-31 in the first balcony, right, for Saturday evenings."

## FEATURES

A composition by an ex-king was the feature of the July 2 concert at the New York Stadium. It is *Cambodian Suite* by no less a person than Norodom Sihanouk, recently abdicated King of Cambodia. André Kostelanetz was the evening's conductor . . . For his twentieth season as music director and conductor of the Philadelphia Orchestra, Eugene Ormandy plans a Mozart cycle of three concerts, including a performance of the Mass in

## BOOK OF THE DAY

*Cinderella No More*, by Lionel Tertis. 118 pages. The British Book Centre, Inc. \$2.75.

The above title invites comparison with that of Artie Shaw's book, "The Trouble with Cinderella." However, Cinderella, in Tertis' case, refers not to himself, but to his beloved viola. One gets the feeling, in fact, that here is a tale of the vicissitudes and successes of a far from inanimate object—an instrument in relation to which the man himself becomes the humble servant.

A devoted servant Tertis proved to be. Through his ministrations the viola section in the symphony orchestra was so raised as to right the balance of the whole. Through his efforts the viola became an accepted instrument of virtuosi. The pattern of the quartet became four-square. Composers wrote concerti for the instrument. Its very shape was improved, since measurements of the Tertis model—they are given in the back of the volume—make for lightness, sonority and ease in playing. Moreover, this model is a step toward standardization of the instrument.

Tertis' life story—his rise from a poor boy who played accompaniments for a blind beggar to a concert artist performing with the greatest masters of the time, has something of the Alger quality, both in the simplicity of its telling and in the rapid succession of events. The twist that makes the narrative more than a "pluck and luck" story, however, is the intensity with which the man identifies himself with the tool of his calling, and the success achieved primarily for it, and only secondarily for himself.

C minor to commemorate the 200th anniversary of the composer's birth . . . At the annual meeting of the American Symphony Orchestra League in Evansville, Indiana, June 16 to 18, a musicians' workshop and a conductor-musician conference were held. Instructors were Josef Gingold, Samuel Lifschey, Janos Starker and Sigurd Rascher.

Detroit Symphony Orchestra, Paul Paray, conductor



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 Local 80, Chattanooga, Tenn.—Secretary, Robert Watkins, Memorial Auditorium, Chattanooga 3, Tenn.  
 Local 95, Sheboygan, Wis.—President, Richard Hoerz, 2219 Indiana Ave. Local 395, Port Angeles, Wash.—President, Edward White, 530 East Fourth St.  
 Local 500, Raleigh, N. C.—Secretary, Charles A. Thomas, 2341 McMullin Circle. Phone 3-5555.  
 Local 650, Anchorage, Alaska—President, Bud Alden, 934½ Second Ave.  
 Local 673, Rock Hill, S. C.—President, C. P. Fields, 1080 Evergreen Circle. Phone 5626.

## FORBIDDEN TERRITORY

The Starlite Cafe, Washington, D. C., has been declared to be Forbidden Territory to all but members of Local 161, Washington, D. C.  
 Moonlight Pavillion, Russel's Point, Ohio, has been declared to be Forbidden Territory to all but members of Local 320, Lima, Ohio.

## DEFAULTERS

Esquire House, and Wm. L. Appling, Mobile, Ala., \$500.00.  
 Rainbow Gardens, Don Vogwill, owner, Phil Webb, mgr., Boynton Beach, Fla., \$250.00.  
 Club La Louisiane, Billeus Broussard and Filo Gonzales, owners and operators, New Iberia, La., \$1,750.00.  
 Club Slipper, and Jos. Conforto and Mildred Murphy Conforto, New Orleans, La., \$1,839.00.

## CHANGES IN ADDRESSES OF OFFICERS

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 Local 144, Holyoke, Mass.—President, Charles L. Wall, 38 Keddy Blvd., Fairview, Mass. Phone JE 3-5235.  
 Local 191, Peterborough, Ont., Canada—Secretary, R. Cecil Searles, 811 Armour Road. Phone RI 3-3309.  
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 McCabe, Dorothy, formerly teamed with Bob Rayfield in the 1920's on Keith Circuit.  
 Ramsey, Gordon B.  
 Ravell, Ed, last known to have resided in 1953 at 350 West 55th St., New York City.  
 Anyone knowing the whereabouts of the above is asked to communicate with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

## WANTED TO LOCATE

Ray Borden, sax; Robert Galbraith, guitar; Mel Green, sax; William Leahy, sax. All former members of Stan Kenton Orchestra.  
 Anyone knowing the whereabouts of the above is asked to immediately advise Don Morris, Recording Representative, Local 47, A. F. of M., 817 North Vine, Los Angeles, Calif.

Club Society, and Melvin Garrett, mgr., El Paso, Tex., \$80.00.  
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**CLOSING CHORD**



**WILLIAM RITTER**

William "Uncle Billy" Ritter—past president of Local 148, Atlanta, Georgia, and a member of that local for forty-five years—passed away on May 21.

Born in Cincinnati, Ohio, seventy-two years ago, he started his musical career at an early age trouping with circuses, minstrels and wild-west shows. He was one of the most famous drummers to come south, arriving at the old American Theatre in Atlanta in 1910 for stock companies.

While at the old Atlanta Theatre he opened a drum shop in the rear of the theater, catering to traveling drummers who couldn't get supplies on the road. Then he opened the Southern Drum Company, which later became the Ritter Music Company.

Mr. Ritter was the founder of many school band organizations in Georgia, and for years had presented the Ritter Medal annually to some fifty high schools for musicians attaining the highest musicianship award.

**FRANK L. COFFMAN**

Frank L. Coffman, a life member of Local 103, Columbus, Ohio, passed away on May 9 at the age of seventy-five. He joined Local 103 October 8, 1904, and had been very active in music until a few weeks before his death.

In his younger days, he trouped with the W. I. Swain dramatic company which featured such plays as Jesse James, East Lynn

and similar productions which were popular in that era. At the time of his death, he was a member of the Columbus Municipal Band and the Columbus Federation of Musicians' Concert Band. Despite his age, Mr. Coffman at the time of his death was first chair trombonist in the Columbus Municipal Band.

**RAYMOND B. ELDRED**

Raymond B. Eldred, conductor, violinist, composer, died on May 22 at the age of sixty-six after an illness of four years. In 1924 he joined Local 308, Santa Barbara, California, and became a life member in 1949. He served on that local's Board of Directors and at one time was its president.

Born in Norwich, Connecticut, February 11, 1889, Mr. Eldred studied with Henri Faucher, Franz Kneisel and Ernest Bauer. In 1914 he organized the Hartford Symphony Orchestra and a year later the Jamestown (New York) Orchestra. In 1924, after a distinguished career as a concert violinist, he was brought to Santa Barbara to become musical director on the late Stanley McCormick's estate.

Some of his better known works include "Carmelita," "Under the August Moon," "Come Back to Me," "Kiss Me With Your Eyes," "God in Heaven," and "Immortality."

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**ALAMEDA:**  
Sheets, Andy

**ANTIOCH:**  
Village, and Wm. Lewis, Owner

**ARTESIA:**  
Carver, Ross  
Doris Corporation, Jack R. Young, Owner, Tommy Thompson, Manager  
Keene, Gene (Eugene Schweichler)

**AZUSA:**  
Pena, Vance  
Rose, Joe

**BAKERSFIELD:**  
Bakersfield Post 808, American Legion, and Emanuel Edwards  
Conway, Stewart  
Curtner, George

**BERKELEY:**  
But-T: John Davis, Clarence Jones, Charles Wilson, Jimmy, Promoter

**BEVERLY HILLS:**  
Bert Gervis Agency  
Mestaur, Paris  
Rhapsody on Ice, and N. Edward Beck, Employer  
Savage, Bob

**BIG BEAR LAKE:**  
Cressman, Harry E.

**BURBANK:**  
Elbow Room, and Roger Cosglin, Manager  
Irvin, Francis

**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator

**COMPTON:**  
Vi-Lo Records

**COULTON, SAN BERNARDINO:**  
Kerchman, Charles Ruth, Owner  
Pango Pango Club

**DECOTO:**  
Howard, George

**DUNSMUIR:**  
McGowan, J. B.

**EUREKA:**  
Paradise Steak House, and O. H. Bass  
York Club, and O. H. Bass

**FAIRFIELD:**  
Guardhouse Tavern, and Walter Jarvis, Employer

**PONTANA:**  
Seal Bros. Circus, Dorothy Anderson, Employer

**FRESNO:**  
Plantation Club, and Joe Cannon  
Valley Amusement Association, and Wm. B. Wagnon, Jr., President

**GARVEY:**  
Rich Art Records, Inc.

**HOLLYWOOD:**  
Alison, David  
Artis Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.), Wilford Hobbs, Vice-Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)

Babb, Kroger  
Birwell Corp.  
Bogage Room, Leonard Vanarsen  
California Productions, and Edward Kovacs  
Club 22 (Trocadero), and Sam Einstein, Pat Coleman, Turk Prujan, Employers  
Coifure Guild, and Arthur E. Teal, and S. Tes Rose  
Cunningham and Tarrin Agency, Rubin Tarrin and Ralph Cunningham  
Encore Productions, Inc. (Not Encore Attractions)  
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 L. Kraus  
Kolb, Clarence  
Moros, Boris  
National Booking Corporation  
Patterson, Treat  
Rothschiek, Kurt (Ken Robey)  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Royal Room, and Irving King  
Mrs. Thelma King, Bob King, Employers  
Savoy Amusement Co., and Max Cohen, Employer  
Trocadero, and Sam Einstein, Employer  
Universal Light Opera Co., and Association  
Vogue Records, and Johnny Anz, Owner, and Bob Stevens, F. L. Harper  
Wally Klina Enterprises, and Wally Klina

Western Recording Co., and Douglas Venabic

**LONG BEACH:**  
Anderson, John Murray, and Silver Screen, Inc.  
Backlin, Frank and Beatrice  
Jack Lanley's Cafe, and Jack Lasley  
Long Beach Exposition, and D. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Pilippo, Sec., Evelyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director  
McDougall, Owen  
Sullivan, Dave

**LOS ANGELES:**  
Aqua Parade, Inc., Buster Garance, L. Crabbe  
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasurer  
Beta Sigma Tau Fraternity, Inc., and Benjamin W. Alston, Employer  
Blue Light Ballroom, and Bill L. Galt  
Brisk Enterprises  
Coifure Guild, Arthur E. Teal and S. Tes Rose  
Coleman, Fred  
Cotton Club, and Stanley Amusement, Inc., and Harold Stanley  
Dalton, Arthur  
Edwards, James, of James Edwards Productions  
Fontaine, Don & Lon  
Grady, Michael  
Huffman, Nate  
Hershey, Charles  
Maxwell, Claude  
Merry Meadow Company, and Eugene Hasdel, Raymond E. Mauro  
Milton Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabama  
Mosby, Evan  
New Products Institute of America, and Joseph H. Schulte  
Pierce, Papa  
Royal Record Co.  
Ryan, Ted  
Sullivan, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-Owners, and L. P. Stone, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Williams, Cargile  
Wilshire Bowl

**LOS GATOS:**  
Fuller, Frank

**MARIN CITY:**  
Pekins, Louis

**MONTEREY:**  
Roberts Club, and A. M. Kolvas, Owner

**NEVADA CITY:**  
National Club, and Al Irby, Employer

**NEW HALL:**  
Terry, Tex

**NORTH HOLLYWOOD:**  
Hat and Cane Supper Club, and Joe Wood and J. L. Pender, Owners  
Loblolly, Bernard

**OAKLAND:**  
Arrow Club, and Joe Bronk, Frank Merton and Joy Short, Owners  
Bill's Rodeo Cafe, and Wm. Matthews  
Moore, Harry  
Morris, Roy  
Pedroni, Frank

**OCEAN PARK:**  
Frontier Club, and Robert Morao

**OXNARD:**  
McMillan, Tom, Owner, Town House

**PALM SPRINGS:**  
Bering, Lee W., Lee Bering Club  
Hall, Donald H.

**PASADENA:**  
Hanson, Mabel  
Ware, Carolyn E.  
Zebra Room, Lou Warner, Employer

**PERRIS:**  
McCraw, E. E., Owner, Horse Follics of 1946

**PITTSBURG:**  
Delta Club, and Barbara Bliss

**RICHMOND:**  
Downbeat Club, and Johnnie Simmons  
Jenkins, Freddie

**SACRAMENTO:**  
Casa Nellis, Nellis Materdi, Owner  
Leingang, George  
O'Connor, Grace

## ALABAMA

**BIRMINGHAM:**  
Carlake, Perry  
Little Southern Restaurant, and Ralph Saliba  
Umbach, Bob

**DOTHAN:**  
Colored Elks Lodge (Club), and O. B. Purfoy, Employer  
Smith, Mose

**FLORENCE:**  
Valentine, Leroy

**MOBILE:**  
Am Vets Club, Inc., Garret Van Zant, Commander, George Faulk, Manager  
Cavalcade of Amusements  
Esquire House, and Wm. L. Appling  
Moore, R. E., Jr.  
Williams, Harriet

**MONTGOMERY:**  
Club Flamingo, and Aedl Singleton, Manager  
Montgomery, W. T.  
Perdue, Frank

**NEW BRUNN:**  
Love, Mrs. Gloria D.

**NORTH PHOENIX CITY:**  
Bambou Club, and W. T. "Bud" Theonod

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

**PHENIX:**  
241 Club, and H. L. Freeman

## ARIZONA

**FLAGSTAFF:**  
Sunayade Lounge, and George Nachard

**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer  
Drumhead Show, Homer Host, Producer  
Gaddis, Joe  
Hosbor, John  
Jones, Calvin R.  
Malouf, Leroy B.  
Smith, Claude V., Sec.-Treas.  
Artists Booking Corp. (Hollywood, Calif.), Phoenix, Ariz.  
Willett, R. Paul  
Zanbar Club, and Lew Klein

**TUCSON:**  
Griffin, Manly  
Hutton, Jim  
Mitchell, Jimmy  
Rio Rita Cocktail Lounge, Joe Gibach, Manager, Louise Bryce, Owner  
Sewers, Jerry  
Williams, Marshall

## ARKANSAS

**BLITHVILLE:**  
Brown, Ben, Thomas J.

**HOT SPRINGS:**  
Hammon Oyster House, and Joe Jacobs  
Pettis, L. C.  
Smith, Dewey

**HOT SPRINGS NATIONAL PARK:**  
Mack, Ben

**LITTLE ROCK:**  
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers  
Bennet, O. E.  
Civic Light Opera Company, Mrs. Rec Saxon Price, Producer  
Stewart, J. H.  
Weeks, S. C.

**MCGHEE:**  
Taylor, Jack

**MOUNTAIN HOME:**  
Robertson, T. E., Robertson Rodeo, Inc.

**NORTH LITTLE ROCK:**  
Cotton Club, and Johnny Thomas, S. L. Kay, Co-owners

**PINE BLUFF:**  
Arkansas State College Casino, and A. R. D. Thompson  
Johnson, Eddie  
Lowery, Rev. J. R.  
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
Scott, Charles E.

**TEXARKANA:**  
Oak Lawn Theatre, and Paul Kerchman, Owner and Operator

**WALNUT RIDGE:**  
Howard Daniel Smith Post 4457  
VPW, and R. D. Burrow, Commander

## SAN DIEGO:

Blues and Rhythm Attractions Agency  
Brigham, Froebel Astor  
Carnival Room, and Jack Millsbaugh  
Cotton Club, Benny Curry and Otis Wumberly  
Crown Club and Wm. E. (Bill) Wilson  
Hudson, Aline  
Lee, Robert E., Advertising Agency  
Lozin, Manly Elwood  
Lost Frontier Cafe, and Eugene O. Hicks  
Miller, Warren  
Mitchell, John  
Paso, Ray  
Rascho Cafe and Frank Bonpensiero  
Tricoli, Joseph, Operator, Playland  
Washington, Nathan  
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

## SAN FRANCISCO:

Blue Angel  
Brown, Willie H.  
Cable Car Village Club, and Barney DeSena, Owner  
Cafe Society Uptown (now known as Emanon Breakfast Club)  
Club Drift Inn, and Dan McCarthy  
Deasy, J. B.  
Foa, Eddie  
Giles, Norman  
Oronoto, Vincent  
Pago Pago Club, and Laci Layman, and Kellock Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthea Reed, Joe, and W. C. Rogers and Chase Co.  
Say When Club, and G. J. Shelton, Earl, Earl Shelton Productions  
Sherman and Shore Advertising Agency  
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Waldo, Joseph

**SAN JOSE:**  
Antonio, Peter and Peggy  
McAdoo, Mr. and Mrs. George  
Melody Club, Frank and Theresa Oliver, Employers  
Paz, Fred

**SANTA BARBARA:**  
Briggs, Don  
Candell Enterprises, Inc.  
Costello, Mario

**SANTA CRUZ:**  
Egbert, John

**SANTA MONICA:**  
Lake, Arthur, and Arthur (Dagwood) Lake Show  
McRae, H. D.

**SEASIDE:**  
Corral Night Club, and Al Leroy

**SHERMAN OAKS:**  
Bailey, Bill, All Star Minutels, Inc., and St Rubens  
McLuicheon, Pat

**SIGNAL HILL:**  
Mocler, Al, Signal Hill

**SOUTH GATE:**  
Ramona Club, Sal DeSimon, Owner  
Silver Hora Cafe, and Mr. Silver

**STOCKTON:**  
Sunset Macaroni Products, Fred Signaro

**VAN NUTS:**  
Lehr, Raynor

**VENTURA:**  
Cheney, Al and Lou

**WATSONVILLE:**  
Ward, Jeff W.

**WINTERHAVEN:**  
Muelier, J. M.

## COLORADO

**DENVER:**  
Bennell, Edward  
Jones, Bill  
Turk Club and Bill Bayers, Manager  
Wagner Enterprises, and Geo. P. Wagner

**JULESBURG:**  
Cummins, Kenneth

**LAMAR:**  
Main Cafe, and Robert Dunn, Prop.

**MORRISON:**  
Clarke, Al

**TRINIDAD:**  
El Moro Club, and Pete Langoni

## CONNECTICUT

**BRIDGEPORT:**  
Lubin, Edward

**EAST HAMPTON:**  
Hotel Gertamaugus

**EAST HAVEN:**  
Carnevale, A. J.

## HARTFORD:

Dubinsky, Frank  
NEW HAVEN:  
Madison Entertainment Service

**NEW LONDON:**  
Andreoli, Harold  
Biscotti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph

**NITWICK:**  
McQuillan, Bob  
Russell, Bud

**POQUONNOC BRIDGE:**  
Johnson, Samuel

**STAMFORD:**  
Glenn Acres Country Club and Charles Blue, Pres., Mr. Soumers, Sec.-Treas.

**STONINGTON:**  
Hangar Restaurant and Club, and Herbert Pearson  
Whewell, Arthur

**WESTPORT:**  
Goldman, Al and Marty

## DELAWARE

**DOVER:**  
Apollo Club, and Bernard Pastins, Owner  
Veterans of Foreign Wars, LeRoy Rench, Commander  
Williams, A. B.

**ELENDALE:**  
Heavy's Chicken Shack, and Isaac Jarmon

**GEORGETOWN:**  
Gravel Hill Inn, and Preston Fritcher, Proprietor

**MILFORD:**  
Fountain, John

**NEW CASTLE:**  
Lamon, Edward  
Murphy, Joseph

**WILMINGTON:**  
Allen, Sylvester  
Burt, Mrs. Mary (Warren)  
Cooper, Mr. and Mrs. Alexander

## FLORIDA

**BOYNTON BEACH:**  
Rainbow Gardens, Don Vogwill, Owner, Phil Webb, Mgr.

**BRADENTOWN:**  
May's Bar, Buddy Mays, Employer  
Strong, Merle, Bernice and Sylvia

**CLEARWATER:**  
Bardon, Vance

**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay Howse

**DANIA:**  
Paradise Club, and Michael F. Slavin, Employer

**DAYTONA BEACH:**  
Bethune, Albert  
Elks Lodge, Pen City No. 503  
John L. Slack, Employer  
Tabou Cocktail Lounge and Restaurant, Inc., and Carl Schmidt, Maurice Wagner and Chuck Cockrell

**DEL RAY BEACH:**  
Bon Air Hotel, Lou Razlan, Manager

**FLORENCE VILLA:**  
Dan Laramore Lodge No. 1097, Garfield Richardson

**PORT MYERS:**  
Bailey, Bill, All Star Minutels, Inc., and St Rubens  
McLuicheon, Pat

**GULF BREEZE:**  
Suri Club, and Ernest W. Wright, Operator

**HALLANDALE:**  
Caruso's Theatre Restaurant, and Marion Kaufman, and Robert Marcus

**JACKSONVILLE:**  
Blanc, Paul  
Blumberg, Albert  
Florida Food and Home Show and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bea, Managing Agent  
Forrest Inn, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Aiken  
Jackson, Otis  
Newberry, Earl, and Associated Artists, Inc.  
Zump, Huff Associates

**KEY WEST:**  
Club Mardi Gras, and A. G. Thomas, Employer  
Habana Madrid  
Regan, Margo  
Weavers Cafe, Joseph Bucks and Joseph Stabinski

**LAKELAND:**  
King, R. E.

**MIAMI:**  
Brooks, Sam  
Club Jewel Box, Charles Nassio, Owner, Danny Brown, President  
Donaldson, Bill  
Flame Club, and Frank Corbit, Owner  
Florida State Theatres, Inc., and Harry Botwick, Manager of Olympia Theatre  
Girard, Nicholas

Prior, Bill (W. H. P. Corp.)  
Smart, Paul D.  
Talavera, Ramon  
36 Club, and Tony Aboyoun, Employer

**MIAMI BEACH:**  
Amron, Jack, Terrace Restaurant  
Caldwell, Max  
Chex Paree, Mickey Grasso, and Irving Rivlin  
Circus Bar, and Charles Bogas  
Copa City, Murray Weinger, Lou Chesler and Fannie Herman  
Edwards Hotel, and Julius Nathan, Manager  
Friedlander, D. S. Jack  
Haddon Hall Hotel  
Harrison, Ben  
Island Club, and Sam Cohen, Owner-Manager  
Leishack, Max  
Macomba Club  
Macomba Restaurant, and Jack Friedlander, Irving Miller  
Max Leishack, and Michael Rosenberg, Employers  
Miller, Irving  
Morrison, M.  
Perlmutter, Julius J.  
Poinciana Hotel, and Bernice Frasnauer  
Roosevelt Theatre  
Scott, Sandy  
Siraus, George  
Wellis, Charles

**ORLANDO:**  
Club Surocco, and Ray Baudca  
Fryson, D. S. Jack  
Gunter, Elmer, and Jack Redman, Arthur J.  
Sunbrock, Larry, and his Rodeo Show, and Sunbrock Speedway

**ORMOND BEACH:**  
Jul's Club, and Morgan Jul

**PALM BEACH:**  
DeMarin, Mrs. J.  
Leon and Eddie's Nite Club, Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orin, Secretary

**PANAMA CITY:**  
Daniels, Dr. E. R.

**PENSACOLA:**  
Hodge, Earl, of the Top Hat Dance Club  
Keeling, Aler (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
Miss Teas Club, and Richard Cooper, Owner and Prop.  
Southland Restaurant, and J. Olive Tidwell  
Williams, Kent

**QUINCY:**  
Moore, Reg

**ST. PETERSBURG:**  
Curo's, and John A. Davis, Employer

**SARASOTA:**  
Muller, Fred

**SMYRNA:**  
Kent County Democratic Club, and Solomon Thomas, Chairman

**STARKE:**  
Camp Blanding Recreation Center  
Goldman, Henry

**STUART:**  
Sutton, G. W.

**TALLAHASSEE:**  
Ganes Paris, and Henry Gaines, Owner  
Two Spot Club, Caleb F. Hannab

**TAMPA:**  
Brown, Russ  
Carousal Club, and Abe Burbow, and Norman Kara, Employers  
Crystall Ball Restaurants, George Marcus, Manager  
Merry-Go-Round Club, and Larry Ford  
Rich, Don and Iean  
Williams, Herman

**VENICE:**  
Clarke, John, Pines Hotel Corp.  
Pines Hotel Corp., and John Clarke  
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)

**WEST PALM BEACH:**  
Ballerina Club, and Bill Harris, Operator  
Larocco, Harry L.  
Patrius, Lillian F.

## GEORGIA

**ALBANY:**  
Guale Corporation  
Lemac Supper Club, and Gordon Leonard, Employer,  
Robert A. McCarrity, Owner

**ATLANTA:**  
Greatest Atlanta Moonlight Open Co., Howard C. Jacoby, Manager  
Montgomery, J. Neal  
Spencer, Perry

**AUGUSTA:**  
Haxter, Joe

Bill and  
W. T.  
G. W.  
Dawson,  
Caribe  
Foster,  
Kirch  
Minick  
nick  
J. W. L.  
Revel,  
J. W.  
BRUNSWICK  
Joe's Bl  
and  
Ogletho  
son,  
Wigfall  
BINESVILLE  
Plantato  
F.  
MACON  
Caplan  
Lee  
Swarbe,  
SAVANNAH  
Caravan  
and  
Hayes,  
and  
Mason  
Thomps  
ST. SIMON  
Glen  
Vance  
and  
C.  
(Albany  
THOMAS  
Club Th  
Maze  
VALDOSTA  
Dye, J.  
VIDALIA:  
Pal Am  
WAYNES  
Clay  
Cooper,  
COEHR D  
Cradall  
Lachman  
IDAMFO E  
Griffith  
Orin, Sec  
Corp.  
LEWISTO  
Canner,  
Buxton  
MONTA  
Club Al  
Owner  
Gem Ca  
Owner  
POCATEL  
Beck R  
Commit  
Hark  
Pullos,  
Reynold  
SPIRIT L  
Fireside  
BELLEVUE  
Anderson  
Davis, G  
BLOOMIN  
McKinn  
Thomp  
CAIRO:  
Sergeant  
CALUMET  
Mitchell  
CHAMPAIN  
Robinson  
CHICAGO  
Adams,  
Beige R  
field  
Brydon,  
Rice  
Caddila  
Town  
Chance  
Abner  
Chicago  
Weiss  
Cole, F  
and C  
Colomim  
Inc.,  
Owner  
Daniels,  
Donalds  
Elders  
Fine J  
and 19  
Cayle  
Glen C  
Hale W  
Hill G  
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Mason  
Mason  
May C  
Mickel  
Agent  
Mocanti  
Owner  
Musart  
and C  
Mau,  
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Music  
Doll)  
JULY

Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince, Dawson: Robert H. and Carrie Lounge in Plaza Hotel Foster, Mr. Kirkland, Fred Minnick Attractions, Joe Minnick, J. W. Neely, Jr. Level, Bob

**MOONSWICK:** Joe's Blue Room, and Earl Hill and W. Lee Oglethorpe Hotel, Jack Anderson, General Manager Wiggalls Cafe, and W. Lee

**MINESVILLE:** Plantation Club, S. C. Kline and F. W. Taylor

**MACON:** Capital Theatre Lee, W. C. Swaghe, Leslie

**SAVANNAH:** Caravan Club, Nick C. Alexander, Employer Hayes, Gus Model Shows, Inc., and David Endy, Owner, Charles Barnes, Manager Thompson, Lawrence A., Jr.

**ST. SIMONS ISLAND:** Golden Isles Club, and Clayton Vance (Vancelette), Mgr., and Gault Corporation (Albany, Ga.)

**THOMASVILLE:** Club Thomas, and Terry Macey, Operator

**VALDOSTA:** Dye, J. D. **VADALIA:** Pal Amusement Co. **WAYCROSS:** Cooper, Sherman and Dennis

**IDAHO**

**COEUR D'ALENE:** Crandall, Earl Lachman, Jesse

**IDAHO FALLS:** Griffiths, Larry, and Big Chief Corp., and Uptown Lounge

**LEWISTON:** Canner, Sam Rosenber, Mrs. R. M.

**MOUNTAIN HOME:** Club Alibi and Mr. J. T. Jefferson, Owner and Operator

**POCATELLO:** Beck Bulon Cummins, Bob Hvarika Stan Pullos, Dan Reynolds, Bud

**SPIRIT LAKE:** Fireside Lodge, and R. E. Berg

**ILLINOIS**

**BELLEVIEW:** Anderson, P. D. Davis, C. M.

**BLOOMINGTON:** McKinney, James R. Thompson, Earl

**CAIRO:** Sergeant El

**CALUMET CITY:** Mitchell, John

**CHAMPAIGN:** Robinson, Bennie

**CHICAGO:** Adams, Delmore and Eugene Berge Room, and Philip Mansfield

Brydon, Ray Marsh of the Dan Rice 3-Ring Circus Cadillac Bob's Toast of the Town

Chance Records, Inc., Ewart G Abner, Jr., Pres. 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 (ep Fine Jack, Owner "Play Girls of '38," "Victory Follies" Gayle Tim Glen Charlie Hale Walter Promoter Hill George W. Knot Hit Club, and Al Fenston Mackie Robert, of Savoy Bill-room

Mason Leroy Mays Chester Micken Weinstein Theatrical Agency

Mocambo Club, Turin Aceredo, Owner Musarts Concert Management, and George Wildeman Music Bowl and Jack Peretz and Louis Capanola, Employers Music Bowl (formerly China Doll), and A. D. Blumenthal

Monte Carlo Lounge, Mrs. Ann Hughes, Owner Moore, H. B. North Hill Club, and Al Fenston O'Connor, Pat L., Pat L. O'Connor, Inc. Silhouette Club, and Joe Saletta Stoner, Marian T. Teichner, Charles A., of T. N. T. Productions Whitehead, J. Preston Ziggle's Gridiron Lounge, and Ziggle, Czarobski, Owner

**DECATUR:** Facen, James (Buster) **EAST ST. LOUIS:** Davis, C. M. Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner

**FREESPORT:** Eastwood Inn, Ralph Isely, Owner, Roger Hummert, Operator Marabel, George

**GULFPORT:** Sunset Night Club, and Farris Shambor

**KANKAKEE:** Havener, Mrs. Theresa **LA GRANGE:** Hart-Van Recording Co., and H. L. Hartman

**MOLINE:** Antler's Inn, and Francis Weaver, Owner

**MOUND CITY:** Club Winchester, and Betty Gray and Buck Willingham

**MT. VERNON:** Plantation Club, Archie M. Haines, Owner

**NORTHBROOK:** Villa Venice, Albert Bouche, Employer

**PEKIN:** Candlelight Room, and Fred Romanc

**PEORIA:** Humane Animal Association Rutherford, R. M. Stinson, Eugene Streeter, Paul Thompson, Earl Wagner, Lou

**PRAIRIE VIEW:** Green Duck Tavern, and Mr. and Mrs. Stiller

**ROCKFORD:** Marino, Lawrence

**ROCK ISLAND:** Barnes, Al Greyhound Club, and Tom Davelis

**SOUTH BELOIT:** Derby, Henry Piazza, Owner and Operator

**SPRINGFIELD:** Face, James (Buster) Shrum, Cal Terra Plaza, and Elmer Bartolo, Employer

**WASHINGTON:** Thompson, Earl

**ZEIGLER:** Zeigler Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

**INDIANA**

**ANDERSON:** Lananc, Bob and George Levitt's Supper Club, and Roy D. Levitt, Proprietor

**BEECH GROVE:** Mills, Bud

**CENTERVILLE:** Hagen-Wallace Circus, and Frank Martin, Owner

**EAST CHICAGO:** Barnes, Tiny Jim East Chicago American Enterprises, and James Dawkins

**ELWOOD:** Yankee Club, and Charles Sullivan, Manager

**EVANSVILLE:** Adams, Jack C. Brummel, Emmett

**GARY:** Johnson, Kenneth

**GREENSBURG:** Club 46, Charles Holzhouse, Owner and Operator

**INDIANAPOLIS:** Bell, Richard Benbow, William, and his All-American Brownskin Models Carter, A. Lloyd Dickerson, Matthew Donaldson, Bill Entertainment Enterprises, Inc., and Frederick G. Schatz Hicks, Jerry Lazar, Eugene and Alex Roller Rondo Skating Rink, and Perry Flick, Operator Sho-Bar, and Charles Walker William C. Powell Agency

**LAFALETTE:** Club 52, Charles Gibson, Prop. **MUNCIE:** Bailey, Joseph **NEWCASTLE:** Harding, Stanley W. **RICHMOND:** Newcomer, Charles Puckett, H. H.

**SOUTH BEND:** Childers, Art (also known as Bob Cagney) Charles E. Thompson Post 9733, V.F.W., H. A. Johnson, Commander **SPENCERVILLE:** Kelly, George M. (Marquis) **SYRACUSE:** Waco Amusement Enterprises

**IOWA**

**CARROLL:** Brown Derby and Mabel Brown **CLARION:** Miller, J. L. **CLINTON:** Abbe, Virgil **DEMON:** Larby Ballroom, and Curtis Larby, Operator

**DES MOINES:** Brookins, Tommy **HARLAN:** Gibson, C. Res **POWERSVILLE:** Dance Hall, and Henry Past-schull

**SHENANDOAH:** Aspinwall, Hugh M. (Chick Martin) **SPENCER:** Free, Ned

**VAIL:** Hollywood Circus Corp., and Charles Jacobson

**WATERLOO:** Stepien, Benton L. **WOODBINE:** Danceland, J. W. (Red) Brummer, Manager

**KANSAS**

**BREWSTER:** Whirlwind Ballroom, G. M. Dinkel, Operator

**COFFEYVILLE:** Ted Blake **DODGE CITY:** Graham, Lyle

**HOLCOMB:** Golden Key Club, and H. H. Allen (also known as Bert Talon, Bart Talon, Bert Allen)

**KANSAS CITY:** White, J. Cordell

**LIBERAL:** Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen

**LOGAN:** Graham, Lyle **MANHATTAN:** Stuart, Ray

**PRAIRIE:** Clements, C. J. Waby, L. W.

**RUSSELL:** Russell Post 6240, V.F.W., Gus Zercher, Dance Manager

**SALINA:** Brown, Harry E. Kern, John

**TOPEKA:** King, Victor Spaulding, Preston

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

**KENTUCKY**

**BOWLING GREEN:** Rountree, Upton Taylor, Roy D. **HOPKINSVILLE:** Dabney, Louis B. **LEXINGTON:** Harper, A. C. Rankin Enterprises, and Preston P. Rankin

**LOUISVILLE:** Bramer, Charles Imperial Hotel, Jack Woolems, Owner King, Victor Spaulding, Preston

**PADUCAH:** Vickers, Jimmie

**LOUISIANA**

**ALEXANDRIA:** Smith, Mrs. Lawrence, Proprietor, Club Plantation Stars and Bars Club (also known as Brass Hais Club), A. R. Conley, Owner, Jack Tyson, Manager

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

**GONZALES:** Johns, Camille **LAFALETTE:** Hadaco, Caravan LeBlanc Corporation of Louisiana Veltis, Toby Venables Cocktail Lounge

**LAKE CHARLES:** Village Bar Lounge, and C. L. Barker, Owner

**LEESVILLE:** Capell Brothers Circus

**MONROE:** Club DeLicia, Robert Hill

Keith, Jessie Thompson, Son **NATCHITOCHEES:** Burton, Mrs. Pearl Jones **NEW ORLEANS:** Club L. Louisiana, Billeus Broussard and Fio Gonzales, Owners and Operators **NEW ORLEANS:** Barker, Rand Berna, Harry B., and National Artists Guild Callisto, Giro Club Slinger, and Jos. Conforto and Mildred Murphy Conforto Dog House, and Grace Martinez, Owner Gilbert, Julie Huzarica, The, Percy Stovall LeBlanc, Dudley J. Monnie, George

**PELOUSAS:** Cedar Lane Club, and Milt Delmas, Employer

**SHREVEPORT:** Reeves, Harry A. Ropolo, Angelo Stewart, Willie

**SPRINGHILL:** Capers, C. L.

**MAINE**

**BIDDEFORD:** Old Orchard Beach Playhouse, and Edward Gould

**FORT FAIRFIELD:** Paul's Arena, Gibby Seaborn

**SACQ:** Gordon, Nick

**MARYLAND**

**BALTIMORE:** Blue Danube, and Wm. Kasarsky, Proprietor Byrd, Olive I. Carter, Charles Cox, M. L. Forbes, Kenneth (Skin) Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner Greber, Ben Jolly Post, and Armand Moe-jinger, Prop. LeBlanc Corporation of Maryland Bernie Lit Theatrical Agency (formerly Playboy Talent Agency) Peters, Richard, of Associated Enterprises Weiss, Harry

**CORAL HILLS:** Hilltop Restaurant, and Theodore J. Schendel

**CUMBERLAND:** Waingold, Louis

**EASTON:** Hannah, John

**FENWICK:** Repsch, Albert

**HAGERSTOWN:** Bauer, Harry A. Glass David

**HAVRE DE GRACE:** Bond Norvel

**NORTH BEACH:** Alta Hotel, Mr. and Mrs. Larry Hines, Owners, Bernard Mendel, former manager

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

**SALISBURY:** Twin Lantern, Elmer B. Dashiell Operator

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

**MASSACHUSETTS**

**AMHERST:** Murphy, Charles Russell William

**BLACKSTONE:** Stefano, Joseph

**BOSTON:** Ada Bullock's (also known as The Coral Room), Ada Carlos, Employer Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIvaine, President Broshahan, James J. Coral Room (also known as Ada Bullock's), Ada Carlos, employer Crawford House Theatrical Lounge Hargood Concerts, and Harry Goodman Harriott, Eric L. J. B. Productions, and Lou Brudnick E. M. Loew's Theatres Regency Corp., and Joseph R. Weiser Sunbrock, Larry, and his Rodeo Show Waldron, Billy Walker, Julian

Younger Citizens Coordinating Committee, and George Mouson **BUZZARDS BAY:** Blue Moon and Alexander and Chris Byron, Owners Mutt's Steak House, and Henry M. K. Arenovski, and Canal Enterprises, Inc. **CAMBRIDGE:** Salvato Joseph **FALL RIVER:** Andrade, William **FITCHBURG:** Bolduc, Henry **HAYVERHILL:** Aisen, Joe **HOLYOKE:** Holyoke Theatre, Bernard W. Levy Kane, John **HYANNIS:** Casa Madrid, and Pat Particelli **LOWELL:** Carney, John F., Amusement Company Francis X. Crowe **MILLERS FALLS:** Rhythm Inn, and B. M. Thabault and James Del Nigro, Jr. **MONSON:** Conagallo, Leo **NEW BEDFORD:** The Derby and Henry Correia, Operator **NEWTON:** Thiffault, Dorothy (Mimi Chevasier) **SALEM:** Larkin George and Mary **SHREWSBURY:** Veterans Council **TEWKSBURY:** White Rock Club, Inc., Rocco DePasquale John Connolly, Employers

**WYLAND:** Steele Chauncy Depew

**MICHIGAN**

**ANN ARBOR:** Charles, Rex (also known as Rex C. Esmond) Esmond, Rex C. (also known as Rex Charles) McLaughlin Max McLaughlin, Ollie **BATTLE CREEK:** Smith, David

**BAY CITY:** Wither Dr. Howard

**CRYSTAL:** Palladium Ballroom, M. R. Winkelman Owner

**DETROIT:** Adler, Caesar Bel Air, (formerly Lee 'N' Eddie's), and Al Wellman Ralph Wellman, Philip Flax, Sam and Louis Bernstein Owners Bibb Allen Blake, David R. Briggs Edgar M. Burgundy Records Inc., and Art Sutto, General Mgr. Claybrook Adolphus Club 49er and Oscar Pruitt Conners Lounge and Joe Pallazo Solo Operator Daniels James M. Dustin Steamship Company, N. M. Constans Gay Social Club and Eric Scriven Green Goldman Harris Percy N. (Bud) Hoffman Sam Johnson Ivory Kosman Hyman Miranda Nono Papadimas, Babis Payne Edgar Pyle Howard D., and Savoy Promotions Robinson Wm. H. Thomas, Matthew B. Zakon, A. I.

**DOUGLAS:** Harding's Resort, and George E. Harding

**FERNDALE:** Club Plantation, and Doc Washington

**FLINT:** Barnes Jimmy Grover Tiff Platter Lounge, and Earl West

**GRAND RAPIDS:** Club Chez-Ami, Anthony Scalice, Proprietor Powers Theatre Universal Artists and Phil Simon

**KAWKAWLIN:** Old Mill Dance Hall, Ernest Fortin, Owner

**MUSEGON HEIGHTS:** Griffen, James Wilson, Leslie

**PONTIAC:** Henry's Restaurant, and Charles Henry

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

**TRAVERSE CITY:** Lawson, Al

**UTICA:** Spring Hill Farms, and Andre W. Sneed **WAYLAND:** Macklin's Dixie Inn, and Wm. and Laura Macklin

**MINNESOTA**

**DETROIT LAKES:** Johnson, Allan V. **EASTON:** Hannah, John

**HARMONY:** Carson, Manfred

**MANKATO:** Rathskeller, and Carl A. Becker

**MINNEAPOLIS:** International Food and Home Shows Northwest Vaudeville Attractions, and C. A. McEvoy

**PINE ISLAND:** Trauson Ballroom and Rollo Horstman

**PIPESTONE:** Coopman, Marvin Stolzmann, Mr. **RED WING:** Red Wing Grill, Robert A. Nybo

**ROBBINSDALE:** Crystal Point Terrace **ROCHESTER:** Co. B. State Guard, and Alvin Costello **SLAYTON:** E. E. Iverson Iverson Manufacturing Co., Bud Iverson

**ST. PAUL:** Flame Bar, and Henry Greene **WINONA:** Interstate Orchestra Service, and L. Porter Jung

**MISSISSIPPI**

**BILOXI:** Joyce, Harry, Owner Pilot House Night Club Larry Lawrence Agency Ralph Lloyd Wesley, John (John W. Rainey)

**CLEVELAND:** Hardin, Drexel **GREENVILLE:** Pollard, Flenord

**GULFPORT:** Plantation Manor, and Herman Burger

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

**JACKSON:** Carpenter, Bob Poir Richards, and Richard K. Head, Employer Smith C. C., Operator Robbins Bros. Circus (Pine Bluff Ark.)

**KOSCIUSKO:** Fisher, Jim S. **LELAND:** Lillo's Supper Club and Jimmy Lillo

**MERIDIAN:** Bishop, James E. **NATCHEZI:** Colonial Club, and Ollie Koerber

**VICKSBURG:** Blue Room Nite Club and Tom Wince

**MISSOURI**

**BOONEVILLE:** Bowden Rivers Williams, Bill

**CHILLICOTHE:** Hawes H. H. **CLAYTON:** Anderson F D

**FORT LEONARD WOOD:** Lawhon Sgt Harry A

**INDEPENDENCE:** Allen's Barn and Harry Allen Casino Drive Inn, I. W. Johnson Owner

**JOPLIN:** Silver Dollar

**KANSAS CITY:** Am-Vets and Bill Davis Commander Babbitt, William H. (Bill) Canton, L. R. Esquire Productions, and Kenneth Yates, and Bobby Henshaw Main Street Theatre Red's Supper Club, and Herbert "Red" Drye Zelma Rods Club, Emmett J. Scott, Prop., Bill Christian, Manager

**MACON:** Macon County Fair Association, Mildred Sanford, Employer

**NORTH KANSAS CITY:** Schult-Krocker Theatrical Agency

**OAKWOOD (HANNIBAL):** Club Belvedere, and Charles Matlock

**POPLAR BLUFFS:** Brown, Merle

**ST. LOUIS:**  
All American Speed Derby, and King Brady  
Barnholt, Mac  
Beaumont Cocktail Lounge, Ella Ford, Owner  
Brown Bomber Bar, James Caruth and Fred Guinard, Co-owners  
Caruth, James, Operator, Club Rumbouque, Cafe Society, Brown Bomber Bar  
Caruth, James, Cafe Society  
Chesterfield Bar, and Sam Baker D'Agostino, Sam  
Graf, George  
Markham, Doyle, and Tunc Town Ballroom  
New Show Bar, and John W. Green, Walter V. Lay  
Nieberg, Sam  
Shapiro, Mel  
Singer, Andy  
**VERMONT:**  
Trade Winds Club, and Marion Buchanan, Jr.

### MONTANA

**BUTTE:**  
Webb, Ric  
**GLENDIVE:**  
Montana Inn, and Milton Goich, Owner  
**GREAT FALLS:**  
J. A. A. Rollerade, and James Austin  
**MILES CITY:**  
Dudson, Bill  
**NEBRASKA**  
**ALEXANDRIA:**  
Alexandria Volunteer Fire Dept., and Charles D. Davis  
**FREMONT:**  
Wes-Ans Club, and Tsaya June Barber  
**KEARNEY:**  
Field, H. E.  
**LODGEPOLE:**  
American Legion, and American Legion Hall, and Robert Sprengel, Chairman  
**MCCOOK:**  
Gayway Ballroom, and Jim Corcoran  
Junior Chamber of Commerce, Richard Gruver, President  
**OMAHA:**  
Louise's Market, and Louis Papery  
Sechart, J. D.  
**PENDER:**  
Pender Post No. 55, American Legion, and John F. Kai, Dance Manager

### NEVADA

**LAS VEGAS:**  
Gordon, Ruth  
Holtzinger, Ruby D.  
Lawrence, Robert D.  
Patio Club, and Max Seetzer, 8th Stage, Joe Cohen  
Ray's Cafe  
Stoney, Milo E.  
Warner, A. H.  
**LOVELOCK:**  
Fincher, Harry  
**PITTSBURG:**  
All-American Supper Club and Casino, and Jim Thorpe  
**RENO:**  
Blackman, Mrs. Mary  
Twomey, Don  
**NEW HAMPSHIRE**  
**FABIAN:**  
Zaks, James (Zackers)  
**JACKSON:**  
Nelson, Eddy  
Sheurr, James

### NEW JERSEY

**ABSECON:**  
Hart, Charles, President, and Eastern Mardi Gras, Inc.  
**ASBURY PARK:**  
Gilmore, James E.  
Richardson, Harry  
**ATLANTIC CITY:**  
Blue Angel (formerly Shangri La or Wonder Bar), Roy Dixon, Heary Brogden, Managers, Charles Randall, Prop.  
Bobbins, Abe  
Casper, Joe  
Cheatham, Shelby  
Danzler, G.  
Fama, G.  
Goodman, Charles  
Koster, Henry  
Little Brown Jug, and Frank A. Irby, Operator  
Lockman, Harvey  
Olshon, Max  
Pilgrim, Jacques  
Steele, Larry, and Larry Steele's Smart Affairs  
Yacht Club, and Nate Goldberg  
**BAYONNE:**  
Club 21  
**BLOOMFIELD:**  
Thompson, Pat  
**BRIGANTINE:**  
Brigantine Hotel Corp., and David Josephson, Owner

**BURLINGTON:**  
American Legion Home and Oscar Hutson, Chairman  
**CAMDEN:**  
Embassy Ballroom, and George E. Chipp (Geo. DeGerolamo), Operator  
**CAPE MAY:**  
Anderson, Charles, Operator  
**CLIFTON:**  
August E. Buchner  
Mike and Nick's Bar, and Mike Olivieri, Owner  
**EAST ORANGE:**  
Hudson, William  
**EAST RUTHERFORD:**  
Club 199, and Angelo Pucci, Owner  
**ELIZABETH:**  
Cairo, V.  
**FORT LEE:**  
Bell Club, and Lillian Newbauer, Pres.  
**GARWOOD:**  
Scandia Hall, John Fernandes, Owner  
**HOBOKEN:**  
Red Rose Inn, and Thomas Monte, Employer  
Sportmen Bar and Grill  
**JERSEY CITY:**  
Bonito, Benjamin  
Burco, Ferruccio  
Triumph Records, and Gerry Quinn, present Owner, and G. Stearns (Grant) and Bernice Levine, former Owners  
**LAKE HOPATCONG:**  
Dunham, Oscar  
**LAKEWOOD:**  
Seldin, S. H.  
Traymore Hotel, Leon Garfinkel, Employer  
**LITTLE FERRY:**  
Scarsie, John  
**LODI:**  
Prisco Club, and Tony Corcuzze  
**LONG BRANCH:**  
Hoover, Clifford  
Kitay, Marvin  
McNeely, Leroy J.  
McNeil, Bobby, Enterprises  
Rappaport, A., Owner, The Blue Room  
Wright, Wilbur  
**MCKEE CITY:**  
Turk Club, and Nellie M. Grace, Owner  
**MONTCLAIR:**  
Cos-Hop Corporation, and Thos. Haynes, and James Costello  
**MORRISTOWN:**  
Richard's Tavern, and Raymond E. Richard, Proprietor  
**MT. HOLLY:**  
Shinn, Harry  
**NEWARK:**  
Beadie, Jaszt  
Cucus Bar and Nicholas Fortz, Owner  
Coleman, Melvin  
Graham, Alfred  
Hall, Emory  
Harris, Earl  
Horn, Clarence  
Holiday Corner, and Jerry Foster, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terri  
Levine, Joseph  
Lloyd's Manor, and Smokey McAllister  
Mariano, Tom  
Pecos City, Olde Pecos City, Inc., Philip Cortazzo and Charles Politano  
Powell, Ted  
Prestwood, William  
Red Mirror, and Nicholas Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zarsardi, Jack, Galanti A. A.  
**NEW BRUNSWICK:**  
Andy's Hotel, and Harold Klein  
Jack Ellet  
**NORTH ARLINGTON:**  
Petrucci, Andrew  
**ORANGE:**  
Cook, Wm. (Bill)  
**ORTHO:**  
Loyal Order of Moose Lodge 399, and Anthony Checchia, Employer  
**PASSAIC:**  
Tico Tico Club, and Gene DiVirgilio, Owner  
**PATERSON:**  
Club Elena, and Joseph Hauser  
Hatab, Sam  
Pyatt, Joseph  
Ventimiglia, Joseph  
**PENNSAUKEN:**  
Beller, Jack  
**PENNS GROVE:**  
Club Mucho, and Joe Russo, Owner  
**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe  
**SOMERVILLE:**  
Three Towers Inn, and Raymond Taylor  
Harrison, Bob

**SOUTH RIVER:**  
Capitol Lounge, Samuel Nisimoff, Prop.  
Polka Dot, Samuel Polkowitz, Prop.  
**SPRING LAKE:**  
Fredrics and Mrs. Josephine Ward, Owner  
**SUMMIT:**  
Ahrons, Mitchell  
**TEANECK:**  
Suglia, Mrs. Joseph  
**WINDY CITY:**  
Bancamano, Anthony F.  
Torch Club, and Philip Mastelani, Employer  
**VAUX HALL:**  
Carillo, Manuel R.  
**VINELAND:**  
Gross, David  
**WEST NEW YORK:**  
B'Nai B'rith Organization, and Sam Nite, Employer, Harry Boorstein, President  
**WILLIAMSTOWN:**  
Talk of the Town Cafe, and Rocco Pippo, Manager

### NEW MEXICO

**ALBUQUERQUE:**  
Mary Green Attractions, Mary Green and David Time, Promoters  
**DOBSON:**  
Halliday, Finn  
Laloma, Inc., and Margaret Ricardi, Employer  
White, Parnell  
**CLOVIS:**  
Denton, J. Earl, Owner, Plaza Hotel  
**DEVONIAN:**  
Devonian Supper Club, and Pete Straface, Employer, and Mr. Carson  
**REYNOSA:**  
Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales  
**ROSWELL:**  
Russell, L. D.  
**BUDDOHO:**  
Davis, Denny W.  
**SANTA FE:**  
Emil's Night Club, and Emil Mignardo, Owner  
Valdes, Daniel T.

### NEW YORK

**ALBANY:**  
Johnson, Floyd  
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards  
Snyder, Jonathan  
States, Jonathan  
**ALDER CREEK:**  
Burke's Manor, and Harold A. Burke  
**AMSTERDAM:**  
Peter Schuyler Hotel, and Lynn M. Cool, Manager  
**AUSALE CHASM:**  
Antler, Nat  
Young, Joshua F.  
**BINGHAMTON:**  
Stover, Bill  
**BRONX:**  
Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager  
Club Delmar, Charles Marcelino and Vincent Deloncia, Employers  
Jugarden, Jacques I.  
Kats, Murray  
Miller, Joe  
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugarden  
Perry Records, and Sam Richman  
Rosardo, Al  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker)  
Williams, J. W.  
**BROOKLYN:**  
Bellets, Lionel  
Beck's Bar Restaurant, Felix Garcia, Prop.  
Borrillo, Carmelo  
Bryan, Albert  
Ean, Jimmy  
Globe Promoters of Huckleback Revue, Harry Dixon and Elmo Oby  
Hall, Edwin C.  
Johnston, Clifford  
Morris, Philip  
Robbins, Hyman  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Sigma Tau Delta Sorority, Brooklyn College, and Anita Steurer, Eliot  
Sussman, Alex  
1024 Club, and Albert Friend  
Thompson, Ernest  
Williams, Melvin  
Zalnow, Jack  
**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Herman, Lissa (Mrs. Rosemary Humphrey)  
Jackson, William  
Nelson, Art and Mildred

Roy's Bar-D, and Raymond C. Demperio  
Sportstown Bar, and Vern Stevenson, and Mr. and Mrs. Leo Simons  
Twentieth Century Theatre  
**DRYDEN:**  
Dryden Hotel, and Anthony Vavra, Manager  
**FALLSBURG:**  
Soo Corporation (The Wonder Bar)  
Wonder Bar (Soo Corporation)  
**FAR ROCKAWAY, L. I.:**  
Town House Restaurant, and Bernard Kurland, Proprietor  
**FERRANDALE:**  
Clarendon Hotel, Leon Garfinkel, Owner  
Gross American House, and Hannah Gross, Owner  
Pollack Hotel, and Elias Pollack, Employer  
Stier's Hotel, and Philip Stier, Owner  
**FLEISCHMANS:**  
Churs, Irene (Mrs.)  
**FRANKFORT:**  
Reile, Frank  
Tyler, Lenny  
**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Slight, Simon  
**GLENS SPEY:**  
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer  
**GLENWILD:**  
Glenwild Hotel and Country Club, and Mack A. Lewis, Employer  
**GRAND ISLAND:**  
Williams, Osian V.  
**GREENWOOD LAKE:**  
Mountain Lakes Inn, and Charles Fatigati, Employer  
**HUNYON:**  
Goldstein, Benny  
Gutto, Samuel  
**HURLEYVILLE:**  
Butler Lodge, and Pinus Cohen, Employer  
**LIION:**  
Wick, Phil  
**ITHACA:**  
Beck, Jack  
**JACKSON HEIGHTS:**  
Griffith, A. J., Jr.  
**LAKE LUZERNE:**  
Munck, Svend A.  
**LAKE PLACID:**  
Carriage Club, and C. B. Southworth  
**LIMESTONE:**  
Steak House, and Dave Oppenheim, Owner  
**LOCH SHELDRAKE:**  
Capitol Hotel and Day Camp  
Chester, Abe  
Jewel Hotel, and Michael Steinberg and Hyman Weinstein, Props.  
Mardenfeld, Isadore, Jr., Estate  
**LONG BEACH:**  
Rusty's, and Sal Rocco  
**MALONE:**  
Club Restaurant, and Louis Goldberg, Manager  
**MT. VERNON:**  
Raphin, Harry  
**NEW YORK CITY:**  
Alexander, Wm. D., and Associated Producers of Negro Music  
Allegro Records, and Paul Piner  
Andu, John R. (Indonesian Consul)  
Arnold, Sheila  
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karmar  
Bachelor House  
Bamboo Room, and Joe Bura  
Bender, Milton  
Benrubi, Ben  
Beverly Green Agency  
Bradley Williams Entertainment Bureau  
Broadway Hofbrau, Inc., and Walter Kirsch, Owner  
Broadway Swing Publications, L. Frankel, Owner  
Browne, Bridget  
Carter, Jesse  
Carmey, Rocco  
Carnelhorn Swedish Restaurant, and Henry Ziegler  
Catala, Estaban  
Chambourd Restaurant, Phil Rosen, Owner  
Champion, Inc., Monte Gardner  
and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Coffery, Jack  
Cohen, Marty  
"Come and Get It" Company  
Common Cause, Inc., and Mrs. Payne  
Cook, David  
Coq Rouge, Dante Marini, Owner  
Ralph Cooper Agency  
Courtney, Robert  
Crochert, Mr.  
Cross, James  
Michael Croydon Theatrical Agency

Currie, Lou  
Cutter, George H., Jr.  
Demoree Clubs, and Antonio Rasmus  
Derby Records, and Larry Newton  
Dubonnet Records, and Jerry (Jerome) Lipshin  
Dynamic Records, Ulysses Smith  
85 Club, Kent Restaurant Corp., Anthony Kourtos and Joe Russo  
Fontaine, Lon & Don  
Goldberg (Garrett), Samuel  
Golden Gate Quartet  
Goldstein, Robert  
Gordon, Mrs. Margaret  
Grano, Bud  
Gray, Lew, and Magic Record Company  
Gross, Gerald, of United Artists Management  
Hello Parce, Inc., and Wm. L. Taub, Pres.  
Horne's Famous Hippodrome  
Circus, Arthur and Hyman Sturmak  
Insley, William  
Jonsson, Donald E.  
Kenney, Herbert C.  
Kessler, Sam, and Met Records  
King, Gene  
Knight, Raymond  
Kubner, David and Jack  
La Rue, James  
Landscape Theatrical Agency, Dan T. Lautogel  
Law, Jerry  
LeBow, Carl  
Levin, John  
Lew Leslie and his "Blackbirds"  
Little Gypsy, Inc., and Rose Hirschler and John Lobel  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Manning, Sam  
Marchant, Claude  
Markham, Dewey (Pigment)  
Mayo, Melvin E.  
McMahon, Jess  
Metro Coat and Suit Co., and Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogel, Wm., and Assoc.  
Montanez, Pedro  
Moody, Philip, and Youth Monument to the Future Organization  
Murray's  
Neill, William  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Orpheus Record Co.  
Ostead Restaurant, Inc.  
Pargas, Orlando  
Pensico, Reverend Andre  
Phillips, Robert  
Place, The, and Theodore Costello, Manager  
Quality Records, Bill Lackenbauer, Pres., Harry Smith, Vice-Pres.  
Rain Queen, Inc.  
Regan, Jack  
Ricks, James (leader of The Ravens)  
Riley, Eugene  
Robinson, Charles  
Robinson, Clarence  
Rogers, Harry, Owner, "Prisco Follies"  
Sandy Hook S. S. Co., and Charles Gardner  
Sawdust Trail, and Sid Silvers  
Schwartz, Mrs. Morris  
Scott, Roderick  
Shaw Theatrical Agency  
Singer, John  
Sloyer, Mrs.  
Small, Tommy  
Southland Recording Co., and Rose Santos  
South Sea, Inc., Abner J. Rubinc  
Steve Murray's Mahogany Club  
Strouse, Irving  
Stump & Stumpy (Harold Crommer and James Cross)  
Sunbrook, Larry, and his Rodeo Show  
Tackman, Wm. H.  
Talent Corp. of America, Harry Weisman  
Teddy McRae Theatrical Agency, Inc.  
Television Exposition Productions, Inc., and Edward A. Cornex, President  
United Artists Management Variety Entertainers, Inc., and Herbert Rubin  
Venus Star Social Club, and Paul Farlington, Manager  
Watercapers, Inc.  
Wee and Leventhal, Inc.  
Wellish, Samuel  
Wild Operating Company  
Zakon, A. J.  
Zaks (Zackers), James

Palazzo's (formerly Flory's Med-  
ody Bar), Joe and Nick Flory,  
Props.  
**OLEAN:**  
Old Mill Restaurant, and Danial and Margaret Ferraro  
**NORWICH:**  
McLain, C. P.  
**PATCOQUE:**  
Kay's Swing Club, Kay Angelo  
**RAQUETTE LAKE:**  
Antlers Hotel, Abe Weinstein, Employer  
**RHINEBECK:**  
Brook Arms Hotel, W. J. Harter, Sr., Owner  
**ROCHESTER:**  
Quonset Inn, and Raymond J. Moore  
Valenti, Sam  
Willows, and Milo Thomas, Owner  
**ROME:**  
Markt, Al  
**SABATTUS:**  
Sabattus Club, and Mrs. Vera V. Coleman  
**SARANAC LAKE:**  
Birches, The, Mose LaFontaine, Employer  
S. C. Randall, Mgr.  
Durgans Grill  
**SARATOGA SPRINGS:**  
Clark, Stevens and Arthur  
White Sulphur Springs Hotel, and Frank Summa, Employer  
Edwards, M. C.  
Fretto, Joseph  
Rudds Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager  
Silverman, Harry  
**SOUTH FALLSBURGH:**  
Seldin, S. H., Operator (Lake wood, N. J.), Grand View Hotel  
**SUFFERN:**  
Armigate, Walter, President, County Theatre  
**SYRACUSE:**  
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer  
**TANNERSVILLE:**  
Germano, Basil  
**UTICA:**  
Block, Jerry  
Burke's Log Cabin, Nick Burke, Owner  
**VALHALLA:**  
Twin Palms Restaurant, John Masi, Proprietor  
**WALDEN:**  
Fireplace Restaurant, Warren Gould and Robert Gould  
**WATER TOWN:**  
Duffy's Tavern, Terrance Duffy  
**WATERVILLE:**  
Cortes, Rita, James E. Strates  
Shaw  
Kille, Lyman  
**WHITEHALL:**  
Jerry-Ann's Chateau, and Jerry Rumania  
**WHITE PLAINS:**  
Brody, Marso  
**WOODBRIDGE:**  
Waldorf Hotel, and Morris Siger  
**WURTSBORO:**  
Mamakating Park Inn, Samuel Bliss, Owner  
**YONKERS:**  
Baker, William  
Sinclair, Carl

### LONG ISLAND

(New York)

**ASTORIA:**  
Hirschler, Rose  
Lobel, John  
**ATLANTIC BEACH:**  
Normandie Beach Club, Alexander DeCicco  
**BAYSHORE:**  
Moore, James J.  
**BAYSIDE:**  
Mirage Room, and Edward S. Friedland  
**BELMORE:**  
Babner, William J.  
**COPIAGUE:**  
Enaco Corporation  
**ELMHURST:**  
Miele, Mrs. F.  
**HEMPSTEAD:**  
Turk Club  
**MANHASSET:**  
Caro's Restaurant, and Mark Caro  
**SAYVILLE:**  
Sayville Hotel and Beach Club, Edward A. Horowitz, Owner, Sam Kalb, Manager

### NORTH CAROLINA

**BEAUFORT:**  
Marty, Charles  
**BULLINGTON:**  
Mayflower Dining Room, and John Loy  
**CAROLINA BEACH:**  
Stokes, Gene  
**CHARLOTTE:**  
Amusement Corp. of America, Edison E. Blackman, Jr.  
Hal-Mar Distributing Co., Inc., and Sidney Pastner

### INTERNATIONAL MUSICIAN

Jones, Karl  
Sout...  
DUBU...  
Gord...  
FAYET...  
Parke...  
S...  
GREEN...  
Fair...  
Ho...  
Ward...  
Wein...  
Eye...  
GREEN...  
Haga...  
Ruth...  
Ward...  
HEND...  
Lavin...  
KINST...  
Hines...  
Parke...  
MAXTC...  
Luan...  
J...  
BALEK...  
Club...  
REIDSV...  
Ruth...  
WALLA...  
Straw...  
WILSON...  
McCl...  
McCl...  
McCl...  
NC...  
DEVILS...  
Beau...  
Chr...  
DICKIN...  
Zenke...  
WARRE...  
Waggi...  
WHITE...  
Ponch...  
Roy...  
AERON...  
Baslor...  
Budd...  
Scr...  
Name...  
Pullin...  
Owe...  
CANTO...  
Cantor...  
Holt...  
Huff...  
CINCIN...  
Alexar...  
All...  
J...  
Ande...  
Bayles...  
Charle...  
Meado...  
McFar...  
Sigma...  
W...  
Smith...  
Sunbr...  
Shot...  
CLEVEL...  
Atlas...  
Beader...  
Bonds...  
Club...  
Deat...  
Club...  
Diane...  
Dixon...  
King...  
Lindsay...  
Owe...  
Lowry...  
Manha...  
Lect...  
Manue...  
Salanc...  
Spero...  
Stutz...  
Tucke...  
A. J...  
Walt...  
COLUM...  
Aikins...  
Bell...  
Beta...  
Mrs...  
Charle...  
Am...  
Carter...  
Maito...  
McDae...  
Paul...  
Post...  
McL...  
Turt...  
son...  
DAYTO...  
Blue...  
Owe...  
Boub...  
Dayto...  
Curt...  
Farm...  
Geo...  
Rec...  
Jam...  
Taylor





**FORT MYERS:**  
Rendezvous Club  
**HALLANDALE:**  
Ben's Place, Charles Dreison  
**JACKSONVILLE:**  
Mandarin Bar and Cocktail  
Lounge  
**KENDALL:**  
Disc Belle Inn  
**KENYON:**  
Caban's Bar  
Cecily's Bar  
Downtown Club  
Duffy's Tavern, and Mr. Stern,  
Owner  
Jack and Bonnie's  
La Concha Hotel  
Leisure Lounge  
Sloppy Joe's  
**MIAMI BEACH:**  
Fried, Erwin  
**PARKER:**  
Fuller's Bar  
**PENSACOLA:**  
Stork Club, and F. L. Doggett,  
Owner  
**ST. ANDREW:**  
Mattie's Tavern  
**SARASOTA:**  
"400" Club  
**TAMPA:**  
Diamond Horseshoe Night Club,  
Joe Spicola, Owner and  
Manager  
Grand Oregon, Oscar Leon,  
Manager  
**WINTER PARK:**  
Park Avenue Bar, and Albert  
Kausch

**GEORGIA**  
**MADISON:**  
Jay, A. Wingate  
Lowe, Al  
Vickner, Jim  
**SAVANNAH:**  
Shamrock Club, and Gene A.  
Deen, Owner and Operator  
**IDAHO**  
**BOISE:**  
Emerald Club  
Simmons, Mr. and Mrs. James  
L. (known as Chico and  
Connie)  
**LEWISTON:**  
Bollinger Hotel, and Sportsmans  
Club  
**MOUNTAIN HOME:**  
Hi-Way 30 Club  
**TWIN FALLS:**  
Radio Rendezvous  
**WEISER:**  
Sportsman Club, and P. L. Barton  
and Musty Braus, Owners

**ILLINOIS**  
**BEECHER:**  
Beecher Community Hall and  
surrounding grounds  
**CAROL:**  
The Spot, Al Dennis, Prop.  
**CHICAGO:**  
Kryl, Bohumir, and his Sym-  
phony Orchestra  
**CHICAGO HEIGHTS:**  
Swing Bar  
**DANVILLE:**  
Knight, Willa  
**DARMSTADT:**  
Sina's Inn, and Sylvester Sina,  
Operator  
**EAST ST. LOUIS:**  
Sportsman's Night Club  
**FAIRFIELD:**  
Eagles Club  
**GALESBURG:**  
Carson's Orchestra  
Meeker's Orchestra  
Townsend Club No. 2  
**JACKSONVILLE:**  
Chalet Tavern, in the Illinois  
Hotel  
**MARISSA:**  
Triefenbach Brothers Orchestra  
**MT. VERNON:**  
Jet Tavern, and Frank Bond  
**NASHVILLE:**  
Smith, Arthur  
**OLIVE BRANCH:**  
4 Club, and Harold Babb  
**ONEIDA:**  
Boya Amvet Hall  
**PEORIA:**  
Mecca Restaurant, and Gladys  
and Joe Glacynski, Mgrs.  
**SHELLER:**  
Andy's Place, and Andy Kryger  
**STERLING:**  
Bowman, John E.  
Sigman, Arlie

**INDIANA**  
**ANDERSON:**  
Adams Tavern, John Adams  
Owner  
Romans Grill  
**BATFIELD:**  
Ranky, Willie, Orchestra  
Flamingo Ballroom, Millard  
Sweat, Owner and Manager,

**INDIANAPOLIS:**  
Udell Club, and Hardy  
Edwards, Owner  
**MISHAWAKA:**  
VFW Post 360  
**SOUTH BEND:**  
Bendix Post 284, American  
Legion  
Chain O'Lakes Conversation  
Club  
D. F. V. German Club  
Downtown Gate, and Richard  
Cogan and Glen Lutes,  
Owners  
PNA Group 83 (Polish National  
Alliance)  
St. Joe Valley Boat Club, and  
Bob Zaff, Manager

**IOWA**  
**BOONE:**  
Miner's Hall  
**CEDAR FALLS:**  
Armory Ballroom  
Women's Club  
**COUNCIL BLUFFS:**  
Smoky Mountain Rangers  
**DUBUQUE:**  
Hanten Family Orchestra  
(formerly Ray Hanten Orches-  
tra of Key West, Iowa)  
**FILLMORE:**  
Fillmore School Hall  
**PEOSTA:**  
Peosta Hall  
**SIoux CITY:**  
Eagles Lodge Club  
**ZWINGLE:**  
Zwingle Hall

**KANSAS**  
**MANHATTAN:**  
Fraternal Order of the Eagles  
Lodge, Aerie No. 2468  
**TOPEKA:**  
Boley, Don, Orchestra  
Downs, Red, Orchestra  
Viewwood Dance Pavilion  
**SALINA:**  
Rainbow Gardens Club, and  
Leonard J. Johnson  
Wagon Wheel Club, and  
Wayne Wise  
Woodman Hall, and Kirk Van  
Cleet  
**WICHITA:**  
Silver Moon

**KENTUCKY**  
**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G  
**PADUCAH:**  
Copa Cabana Club, and Red  
Thrasher, Proprietor  
**LOUISIANA**  
**LEESVILLE:**  
Capell Brothers Circus  
**NEW ORLEANS:**  
Five O'Clock Club  
Forte, Frank  
418 Bar and Lounge, and  
Al Bresnahan, Prop.  
Fun Bar  
Happy Landing Club  
Opera House Bar  
Treasure Chest Lounge  
**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**MAINE**  
**LEWISTON:**  
Pastime Club  
**SKOWHEGAN:**  
O Sol Mio Hotel  
**WATERVILLE:**  
Jefferson Hotel, and Mr. Shiro,  
Owner and Manager  
**MARYLAND**  
**BALTIMORE:**  
Knowles, Nolan F. (Acacia  
Music Corp.)  
**BLADENBURG:**  
Bladenburg Arena (America  
on Wheels)  
**EASTON:**  
Startt, Lou, and his Orchestra  
**FREDERICK:**  
Fraternal Order of Eagles  
Loyal Order of Moose  
**MIDDLETOWN:**  
Am Vets Club  
**MASSACHUSETTS**  
**BOSTON:**  
Brown Derby, Mr. Ginsburg,  
Prop.  
**CHICOPEE:**  
Palais D'Or Social and Civic  
Club  
**FALL RIVER:**  
Durfee Theatre  
**GARDNER:**  
Florence Rangers Band  
Hess-and-Wakefield Band  
**HIGHWATER:**  
Walt's Inn  
**LAWRENCE:**  
Zaicz, Fred, and his Polka Band

**MASSACHUSETTS**  
**BOSTON:**  
Brown Derby, Mr. Ginsburg,  
Prop.  
**CHICOPEE:**  
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**FALL RIVER:**  
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**GARDNER:**  
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**GARDNER:**  
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Hess-and-Wakefield Band  
**HIGHWATER:**  
Walt's Inn  
**LAWRENCE:**  
Zaicz, Fred, and his Polka Band

**LYNN:**  
Pickfair Cafe, Rinaldo Cheve-  
riani, Prop.  
Simpson, Frank  
**METHUEN:**  
Central Cafe, and Messrs. Yana-  
konis, Driscoll and Gagoon,  
Owners and Managers  
**NEW BEDFORD:**  
Polka, The, and Louis Garston,  
Owner  
**NORTH READING:**  
Levaggi Club, Inc.  
**SHIRLEY:**  
Rice's Cafe, and Albert Rice  
Allencer;  
Spencer Fair, and Bernard  
Reardon  
**WEST WARREN:**  
Quabog Hotel, Ernest Dros-  
dall, Operator  
**WORCESTER:**  
Gedymn, Walter  
Rio Restaurant  
Theatre-in-the-Round, and Alan  
Gray Holmes

**MICHIGAN**  
**ALGONAC:**  
Sid's Place  
**INTERLOCHEN:**  
National Music Camp  
**ISHPEMING:**  
Congress Bar, and Guido  
Bonetti, Proprietor  
**MARQUETTE:**  
Johnston, Martin M.  
**NEGAUNEE:**  
Bianchi Bros. Orchestra, and  
Peter Bianchi

**MINNESOTA**  
**DEER RIVER:**  
Hi-Hat Club  
**MINNEAPOLIS:**  
Mikes, C. C.  
Twin City Amusement Co., and  
Frank W. Patterson  
**ST. PAUL:**  
Berk, Jay  
Twin City Amusement Co., and  
Frank W. Patterson

**MISSISSIPPI**  
**VICESBURG:**  
Rogers, Ark  
**MISSOURI**  
**KANSAS CITY:**  
Club Matinee  
Coates, Lou, Orchestra  
El Capitan Tavern, Marvin  
King, Owner  
Gay Fad Club, and Johnny  
Young, Owner and Prop.  
Green, Charles A.  
Mell-O-Lane Ballroom, and  
Leonard (Mell-O-Lane) Bob-  
inson  
**LOUISIANA:**  
Rollins, Tommy, Orchestra  
**POPLAR BLUFF:**  
Lee, Duke Doyle, and his Or-  
chestra "The Brown Bombers"  
**ST. JOSEPH:**  
Rock Island Hall

**NEBRASKA**  
**ALLIANCE:**  
Eagles Club, Clyde Wattyac,  
Manager  
**GURLEY:**  
American Legion Hall, Harold  
Lesing, Manager  
**KEARNEY:**  
Fraternal Order of Eagles  
**KIMBALL:**  
Service Men's Center  
**LINCOLN:**  
Arena Roller Skating Club  
Dance-Mor  
Royal Grove  
Sunset Party House  
**LISCO:**  
American Legion Hall, Ronnie  
Spears, Manager  
**OMAHA:**  
Famous Bar, and Max  
Delrouge, Proprietor  
Marsh, Al  
Melody Ballroom  
**SIDNEY:**  
American Legion  
City Auditorium  
Silver Dollar, Aubrey Haines,  
Manager

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**SIDNEY:**  
American Legion  
City Auditorium  
Silver Dollar, Aubrey Haines,  
Manager

**WARREN:**  
Flanders' Orchestra, Hugh  
Flanders, Leader  
**NEW JERSEY**  
**ATLANTIC CITY:**  
Bogatyn Cafe  
Mossman Cafe  
Surf Bar  
**BAYONNE:**  
Sonny's Hall, and Sonny  
Montanez  
Starke, John and his Orchestra  
**CAMDEN:**  
Polish American Citizens Club  
St. Lucius Choir of St. Joseph's  
Parish  
**CLIFTON:**  
Boeckmann, Jacob  
**DENVILLE:**  
Young, Buddy, Orchestra  
**EAST PATERSON:**  
Gold Star Inn  
**ELIZABETH:**  
Reilly's Lounge, and John  
Reilly  
Twin Cities Arena, William  
Schmitz, Manager  
**FAIRVIEW:**  
Dian, Lenny  
**HACKENSACK:**  
Mancioni's Concert Band,  
M. Mancinni, Leader  
**HACKETTSTOWN:**  
Hackettstown Fireman's Band  
**JERSEY CITY:**  
Band Box Agency, Vince Gio-  
cinto, Director  
**MAPLEWOOD:**  
Maplewood Theatre  
**MONTCLAIR:**  
Monclair Theatre  
**NETCONG:**  
Kiernan's Restaurant, and Frank  
Kiernan, Prop.  
**NEWARK:**  
House of Brides  
Palm House  
Pelican Bar  
**NEW BRUNSWICK:**  
Carlano, John  
Krug, George S.  
**OAK RIDGE:**  
Van Brundi, Stanley, Orchestra  
**PASSAIC:**  
Bluc Room, and Mr. Jaffe  
Haddon Hall Orchestra,  
J. Baron, Leader  
**PATERSON:**  
American Legion Band,  
H. Sellitt, Leader  
PaterSON Symphonic Band  
St. Michaels Grove  
**ROCHELLE PARK:**  
Swiss Chalet  
**SOUTH RIVER:**  
Saunders, Lee, Orchestra, Leo  
Moken, Leader

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Pelican Bar  
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Carlano, John  
Krug, George S.  
**OAK RIDGE:**  
Van Brundi, Stanley, Orchestra  
**PASSAIC:**  
Bluc Room, and Mr. Jaffe  
Haddon Hall Orchestra,  
J. Baron, Leader  
**PATERSON:**  
American Legion Band,  
H. Sellitt, Leader  
PaterSON Symphonic Band  
St. Michaels Grove  
**ROCHELLE PARK:**  
Swiss Chalet  
**SOUTH RIVER:**  
Saunders, Lee, Orchestra, Leo  
Moken, Leader

**NEW JERSEY**  
**ATLANTIC CITY:**  
Bogatyn Cafe  
Mossman Cafe  
Surf Bar  
**BAYONNE:**  
Sonny's Hall, and Sonny  
Montanez  
Starke, John and his Orchestra  
**CAMDEN:**  
Polish American Citizens Club  
St. Lucius Choir of St. Joseph's  
Parish  
**CLIFTON:**  
Boeckmann, Jacob  
**DENVILLE:**  
Young, Buddy, Orchestra  
**EAST PATERSON:**  
Gold Star Inn  
**ELIZABETH:**  
Reilly's Lounge, and John  
Reilly  
Twin Cities Arena, William  
Schmitz, Manager  
**FAIRVIEW:**  
Dian, Lenny  
**HACKENSACK:**  
Mancioni's Concert Band,  
M. Mancinni, Leader  
**HACKETTSTOWN:**  
Hackettstown Fireman's Band  
**JERSEY CITY:**  
Band Box Agency, Vince Gio-  
cinto, Director  
**MAPLEWOOD:**  
Maplewood Theatre  
**MONTCLAIR:**  
Monclair Theatre  
**NETCONG:**  
Kiernan's Restaurant, and Frank  
Kiernan, Prop.  
**NEWARK:**  
House of Brides  
Palm House  
Pelican Bar  
**NEW BRUNSWICK:**  
Carlano, John  
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Van Brundi, Stanley, Orchestra  
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Saunders, Lee, Orchestra, Leo  
Moken, Leader

**MAMARONECK:**  
Seven Pines Restaurant  
**MECHANICVILLE:**  
Cole, Harold  
**MOHAWK:**  
Hurdic, Leslie, and Vineyards  
Dance Hall  
**MT. VERNON:**  
Hartley Hotel  
**NEW YORK CITY:**  
Disc Company of America  
(Asch Recordings)  
Norman King Enterprises, and  
Norman King,  
Manor Record Co., and Irving  
N. Berman  
Morales, Cruz  
Paramount Theatrical Agency  
and A. & B. Dow  
Richman, William L.  
Soldaires (Eddy Gold and Jerry  
Isacson)  
Willis, Stanley  
**NORFOLK:**  
Joe's Bar and Grill, and Joseph  
Briggs, Prop.  
**OLEAN:**  
Wheel Restaurant  
**RAVENA:**  
VFW Ravena Band  
**RICHMOND HILL, L. I.:**  
Four Aces Cafe, and James  
Gomez, Manager  
**RIDGEWOOD, L. I.:**  
Joseph Garity Post 562,  
American Legion, Commander  
Edmund Radv  
**ROCHESTER:**  
Loew's Rochester Theatre, and  
Lester Pollack  
Mack, Henry, and City Hall  
Cafe, and Wheel Cafe  
**SALAMANCA:**  
Lime Lake Grill  
State Restaurant  
**SCHENECTADY:**  
Top Hat Orchestra  
**SYRACUSE:**  
Miller, Gene  
**UTICA:**  
Russell Ross Trio (Salvatore  
Coriale, leader, and Frank  
Ficarro)  
**VALATIE:**  
Martin Glynn High School  
Auditorium  
**VESTAL:**  
Vestal American Legion Post 89  
**YORKTOWN HEIGHTS:**  
Chalet Restaurant, and Eric  
Mier, Prop.

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and A. & B. Dow  
Richman, William L

# NEWS NUGGETS

★★ Violinists Gerald and W. Fred Beal as "the Beal Twins" are presenting concerts throughout Europe this Summer. On September 10 they will present, with the RIAS Symphony Orchestra of Berlin, the European premiere of the new Double Violin Concerto by Bohuslav Martinu.



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★★ The Drexel Competition for composers of choral music is being conducted this year by the Beta Chapter of Pi Nu Epsilon at Drexel Institute of Technology in cooperation with the Theodore Presser Company. The deadline is September 1. Further information may be obtained from the Drexel Institute, Philadelphia 4, Pennsylvania.



James G. Kirk, currently playing at the Hotel Sherry-Netherland in New York City.

INTERNATIONAL MUSICIAN

## ONTARIO

**AYR:** Ayr Community Centre Hayseed Orchestra  
**BRANTFORD:** Silver Hill Dance Hall  
**CUMBERLAND:** Maple Leaf Hall  
**GREEN VALLEY:** Green Valley Pavilion, Leo Lajoie, Proprietor  
**HAMILTON:** Kudlets, Harold, Agency  
**KINGSVILLE:** Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Harris  
**KITCHENER:** Bindenagel, Alvin, and his Orchestra  
**LINDSAY:** Embassy Pavilion, and Peter Bakageorge  
**NIAGARA FALLS:** Radio Station CHVC, Howard Bedford, President and Owner  
**OSGOODE:** Lighthouse  
**OWEN SOUND:** Scott, Wally, and his Orchestra  
**ST. CATHARINES:** Lucyna Szczepanska's Polish Singers  
**Polish Hall**  
**Polish Legion Hall**  
**SARNIA:** Polish Hall  
**Polymer Cafeteria**  
**TORONTO:** Crest Theatre  
 Lambert, Laurence A., and National Opera Co. of Canada  
 Milford, Bert  
 Three Hundred Club  
**WOODSTOCK:** Capitol Theatre, and Thomas Naylor, Manager  
 Gregory, Ken, and Royal Vagabonds Orchestra

William Mason, Velva McGarity, Samuel J. McIver, Delbert J. McNally, John K. Mitchell, Frank A. Morelli, Arrie May Morton, John Morton, Anthony Nicoletti, Elijah Barnabas Norfolk, Edward J. Ouston, Eugene (Gene) Parker, Leon Joseph Ponchari, Elmer A. Rehms, Forest M. Rye, Ernest Schlicker, Jr., Ralph Shimmell, George W. Sikes, Jr., Graham F. C. Smith, Edward Richard Sorenson, George R. Stuyvesant, Paul Szilagyi, Morris Taktier, Harry E. Tanason, Herbert J. Tellefsen, Onis Turner, Harold Vair, Gracia G. Holliday, Richard Stein, Paul Williams, Walter D. (Buddy) Wilson, George J. Blevins.  
 Kansas City, Mo., Local 34—Bud Ballard.  
 Mr. Vernon, Ill., Local 465—Clinton Hayden Peck, Robert Grams, Ivan M. Dodson, Homer Martin, Lester Hayes, Calvin Jones, Wm. C. Rander, Neal Newell, Frank Williams, Kathleen Donoho, Mary Elma Hutchins, George Perry, Jimmie Sledge, Stanley E. Seglinski, Orda Markham, Mattie Markham, Claude Ralston, Andy Cameron, Clarence Orr, David McReynolds, Billie Wilson Stinson, Walter Kent, Patricia Karch, George Irwin.  
 Topeka, Kan., Local 36—Verne Batchelor, Lynn Jones.

## ERASURES

New York, N. Y., Local 802—Otto Dewalt Thompson, Massimo Torres (Espinosa), Herman Chittison, James Oliver, Arthur Ernest Sims, George Wood, Randolph Weston, Charles Spivak, Mary Ruth (Bayless), Wilbur Prysock, Vincent Petersen, Leo Thomas Parker, Red Norvo, Robert W. Norris, Ving Merlin, Buddy Johnson, Jerome A. Fuchs, Nola Day (Collier), Raymond Almodovar, Arnet Williams, George Cooper, Ray Willet, Robert E. Bates, Horacio Zito, Charlie (Cootie) Williams, Leonardo Torres, Joseph Murphy, John A. Morrison, Chester Hardy, Bennie Green, Anthony Witkowski, Alfonso Nicolace, Inez (Alba) Greenidge, Miguel A. Rivera, Ernest Puente, Jr., Granville H. McGhee, Alonza Lucas, Alfred Levy (Lang), Rudy (Raye) Lazzaro, Victor Dickenson, William E. Davidson, Virginia Louise Angelo, Jo Ann Stevens, Judge L. Peters, Thomas S. Roberts, Sarah A. McLawler, Paul Fain (Barry), Odion Archer, Jr., Timmie Rogers (Anrum).

## TERMINATIONS

Doston, Mass., Local 9—Ralph Tothman, Walter D. McIlone, Jr., Wm. F. Sorrenti, George Lane, Thomas Repucci.  
 Cleveland, Ohio, Local 4—Emil J. Grbavcik (Gray), Herbert Summers, Chalmers Logan.  
 Connellsville, Pa., Local 417—Wilfred Helpner, Adolph Korber, Walter Fedrow, Alfred O. Sherrbondy.  
 Kansas City, Mo., Local 34—Vic Dicapo, Robert H. Hart, Joseph Inzerillo, Darrell Phillips, Melvin Waisner.  
 Los Angeles, Calif., Local 47—Wayne Amberson, G. Bayton Anderson, Travis Anderson, Russell Andrews, Christy Angel, Maurice E. Arend, Paul H. Bolton, Shura Cherkassy, Duane Coker, Harvey Cooper, Robert E. Cotton, Johnny (Scat) Davis, Anna H. Dawkins, Alvin Dennis, Victor DePinto, Joe Dillard, Glynn Duncan, Barbara Engelhardt, Gail Felter, Jack Vance Fitzer, Dave Forester, Earl Burgess Hamlin, Fani G. Hardin, Cameron Hill, Kenneth Kemp-Blair, Al Leon, Raphael Leon, Jr., Jimmie Leonard, Oscar John Lewis, Clarence F. Lundgren, Frank Martinez, Kit May, Jr., Richard McCaffery, George McMahon, Margaret Moore, Richard F. Morse, Janis Nall, General L. Nelson (Noble), Lloyd F. Norman, Juan Nunez, Rodney E. Ogle, Don J. Pessell, Joe L. Pincus, Jr., Leo Prager, George Prevezich, Carlos Ramon, Eugene Gerald Redmond, Lloyd Reese, Sherwin Rider, Leroy R. Robinson, Gene Roland, Arnold (Arne) Rose, Jess Ruiz, Mario Sanchez, William Schwegmer, Jimmy Seats, Sam Shatkin, R. Douglas Sheldon, John Shepherd, George R. Simms, Julian B. Sisk, Harold S. Smith, Paul E. Siernagle, Jerry Stewarton, Jr., Lawrence L. Stowell, Bonnie Van Alstine, Lee Van Alstine, Gerald W. Van Deventer, Alex J. Volcko, Leonard B. Weaver, Jack Wichman, Frank G. Wilder (Abner) Earl Willis, Thomas E. Wilson, Ernesto Ynda, Chet Baker, Walter B. Benton, Leo E. Cacciotti, Bill Callahan, Conte Candoli, Luis J. Martinez, Percy Mayfield, Vivian Rea, Art Tatum, T. Texas Tyler.  
 Long Beach, Calif., Local 353—Ross E. Stage.  
 Miami, Fla., Local 655—Ann Deen Patton, James M. Hartley, James H. Lieber, Jacquelyn Harding.  
 New Brunswick, N. J., Local 204—Alfred Lukowski.  
 Omaha, Neb., Local 70—Mary Cook, Edna C. Eyberg, Robt. H. Shaffer, Patrick Slevin, Santo Basile, John E. Nelson, Boyd L. Brewster, Alfred A. Ross, Paul Klousek.  
 San Leandro, Calif., Local 510—Ernie Acosta, Rudolph Rajcick, Manny West.  
 San Francisco, Calif., Local 6—Donn H. Moon, Wesley A. Sammons, Charlotte R. Jones, Robert Law.  
 Santa Rosa, Calif., Local 292—Clarence Aaron, Leonard Alfred, Rudolph Clifton, Helen Collins, Robert Krupicka, Wm. McRae.  
 Washington, D. C., Local 161—Hendrik A. Eters.  
 New York, N. Y., Local 802—Fred G. Welsh, Ramon E. Garcia, Fred Goldschmidt, Pauline Styler, William Paul Carapezza, Claire Schatzberg, Sylvan Edward Green, Prince Wooten, Eugene Smith, Charlotte Tristone, Bertrand A. Simmonds, Benjamin P. Roy, Leroy Newman, Willie M. Mitchell, Felix Martinez, Alfred S. Latham, Earl A. Ifill, Lawrence E. Eyrich, Max Goodman, William E. Bohuslav, Anthony L. Bilotta, Alvin D. Banks, Licoures L. Rasiias, M. Cooper Paul, Clarence H. Palmer, Michael J. Nerlino, Kenneth M. Lawrence, Constance Ann James, Milton Goldman, Alvaro Escobar, Joseph Di Cosmo.

## QUEBEC

**BERTHIERVILLE:** Manoir Berthier, and Bruce Cardy, Manager  
**MONTREAL:** Kasardi Cafe  
 Gagnon, L.  
 Gaucher, O.  
 Hi-Ho Cafe  
 Rainbow Grill  
 Tabou  
**QUEBEC:** Canadian and American Book- ing Agency  
**ST. JEROME:** Maurice Hotel, and Mrs. Bleau, Proprietor

## MEXICO

**MEXICO CITY:** Marin, Pablo, and his Tipica Orchestra  
**MISCELLANEOUS**  
 Capell Brothers Circus  
 Kryl, Bohumir and his Symphony Orchestra  
 Marvin, Eddie  
 Wells, Jack

## COTTAGE GROVE:

Cottage Grove Town Hall, John Galvin, Operator  
**CUSTER:** Truda, Mrs.  
**DUBAND:** Wenis Orchestra  
**MENASIA:** Trader's Tavern, and Herb Trader, Owner  
**MILWAUKEE:** Moele, Mel, Band  
**MINERAL POINT:** Midway Tavern and Hall, Al Lavery, Proprietor  
**NORTH FREEDOM:** American Legion Hall  
**OREGON:** Village Hall  
**PARDEEVILLE:** Fox River Valley Boys Orchestra, and Phil Edwards  
**REWEY:** High School  
**RIEF'S MILLS:** Rief's Mills Tavern and Dance Hall, and Mrs. Cisler  
**SOLDIER'S GROVE:** Gorman, Ken, Band  
**STOUGHTON:** Stoughton Country Club, Dr. O. A. Gregerson, President  
**TREVOR:** Stork Club, and Mr. Aide  
**WISCONSIN RAPIDS:** National Cranboree Festival

## DISTRICT OF COLUMBIA

**WASHINGTON:** Club Nightingale  
 National Arena (America on Wheels)  
 Star Dust Club, Frank Moore, Proprietor  
 20th Century Theatrical Agency, and Robert B. Miller, Jr., Wells, Jack

## ALASKA

**ANCHORAGE:** Golden Nugget Club

## HAWAII

**HONOLULU:** 49th State Recording Co.  
 Kaneda's Food, and Seisbi Kaneda

## VIRGIN ISLANDS

**ST. THOMAS:** Virgin Isle Hotel

## CANADA

**BRITISH COLUMBIA**  
**VANCOUVER:** International Musicians Book- ing Agency, Virgil Lane

## MANITOBA

**WINNIPEG:** Patterson's Ranch House, and Andy Patterson

M. Reid, Robert Sams, Clyde A. Shutt, John J. Sidlosky, John Silvers, Edwin J. Woldin.  
 Omaha, Neb., Local 70—Robert D. Barry, Arthur Buhl, Leslie Hale, Jr., Donald Kinsley, Gladys Swanson.  
 Wheeling, W. Va., Local 142—Gerald L. Cappelletti.  
 Providence, R. I., Local 198—John (Smiley) Monti, Robert Martin, Philip Di Cicco, Joseph Lombardi, Willard G. Thomas, Howard B. Piccott, Thomas A. Ramos, William Sicard, John Izzi.  
 Portland, Me., Local 364—Anthony Albano, Albert Martin, Mary S. Miller, Michael Payson, Melvin Tukey.  
 Peoria, Ill., Local 26—Robert A. Davis.  
 St. Paul, Minn., Local 30—John G. MacKay.  
 Santa Rosa, Calif., Local 292—Mary McKinnis, Schenectady, N. Y., Local 85—Nick Barbera, Albert Friedman, Philip Furie, Edw. Leonowicz, Kathy McLean, Michael Medei, Jos. Palkovic, Walter Rice, George Sanborn, John Sherman, Jos. Siudy, Beverly Snyder, Arthur St. Hilaire, James Taylor.  
 Worcester, Mass., Local 143—Richard A. Allego.

## EXPULSIONS

Bethlehem, Pa., Local 411—Wm. E. Thompson, Steve Turoczi.  
 Detroit, Mich., Local 5—Anthony Asaro, James R. Bennage, Lewis E. Bell, Morrey Brodsky, Vernon Brown, Tommy Charles Burnett, William J. Couchon, Waddell Cousar, William E. Culp, Thomas J. Curtin, George Davis, Joseph C. Dunlap, William Ficyk, Mildred Follwell, Emil Foltzing, Willie Green, Roger A. Hanson, Samuel Heiss, David (Dave) Holding, Julian P. Ireson, Marilyn Koploy (Gladstone), Michael Krasnovic, David J. Larsh, Karl Joseph Listerman, Vincent Lizzio, William Maceri, Frank I. Manns, Jr.,

## CORPUS CHRISTI:

Brown, Bobby, and his Band  
 The Lighthouse  
 Santikos, Jimmie  
 Titan, T., and his Band  
**PORT WORTH:** Crystal Springs Pavilion, H. H. Cunningham  
**GALVESTON:** Sons of Herman Hall  
**PORT ARTHUR:** DeGrasse, Lenore  
**SAN ANGELO:** Club Acapulco  
**SAN ANTONIO:** Hancock, Buddy, and his Orchestra  
 Rodriguez, Oscar

## UTAH

**SALT LAKE CITY:** Avalon Ballroom

## VIRGINIA

**ALEXANDRIA:** Alexandria Arena (America on Wheels)  
 Nightingale Club, and Geo. Davis, Prop., Jas. Davis, Manager  
**BRISTOL:** Knights of Templar  
**NEWPORT NEWS:** Heath, Robert  
 Off Beat Club  
 Victory Supper Club

## WASHINGTON

**SEATTLE:** Tuxedo Club, C. Batten, Owner

## WEST VIRGINIA

**CHARLESTON:** Savoy Club, "Flop" Thompson and Louis Riah, Operators  
**ELKINS:** Club Aero, Guy Hammer, Prop.  
**EVANSVILLE:** Stage Coach Inn, Webb Danzer, Prop.  
**FAIRMONT:** Amvets, Post No. 1  
 Fireside Inn, and John Boyce Gay Spot, and Adda Davis and Howard Weekly  
 West End Tavern, and A. B. Ullom  
**GRAFTON:** City View, Tony and Daisy Olivio, Prop.  
**KEYSTONE:** Calloway, Franklin

## WISCONSIN

**ANTIGO:** Tune Twisters Orchestra, Jas J. Jeske, Leader  
**APPLETON:** Koehoe's Hall  
**AVOCA:** Avoca Community Hall  
 Melody Kings Orchestra, John Marshall, Leader  
**BLOOMINGTON:** McLane, Jack, Orchestra  
**BOSCOBEL:** Miller, Earl, Orchestra  
 Peckham, Harley  
 Sid Earl Orchestra

# Suspensions, Expulsions, Erasures, Terminations

## SUSPENSIONS

Akron, Ohio, Local 24—Algie Graves.  
 Augusta, Ga., Local 488—Billy Norris, Robert Tysart.  
 Bethlehem, Pa., Local 411—Sam Gallucci.  
 Ithaca, N. Y., Local 132—Arthur Aquith, Vernon Beebe, Ronald Braso, Joanne Bucci, Fred Butterworth, Raymond Puddy, Leonard Axelrad, Ketchum, Idaho, Local 474—Dorothy Sands, Robert B. Stebban.  
 Mt. Vernon, Ill., Local 965—Donald Bullock, Elize Hickey, Stanley C. Locke, Gale Eller, Norman Gibbs, Paul Bethel, Phil Buford, Omer White, Jack Williamson, Lewis Hutton, Ray Russell, Jack Sullivan, Oscar Wolfe.  
 Montreal, Que., Can., Local 406—Wm. Manning, Claude Lemieux, Duke Simmons, Lew Smith, Phil Colbert, Monique Bovin, Tommy Wilson, Robert Vicens, John LaFrance, Thomas Russell, Paul Bley, Edgar Gerber.  
 Mesquite, Texas, Local 71—Billy Boyle, Paul Burkirk, Dan Chambers, James Cotten, Donald Hinet.  
 Milwaukee, Wis., Local 8—Donald Preis.  
 Newark, N. J., Local 16—Herbert Knight.  
 New Brunswick, N. J., Local 204—Leo J. Bartolozzo, John Biaga, James Connors, Samuel De Nicola, Rudolph Hartt, Jos. J. Pizyborowski, Rose

## FOR SALE or EXCHANGE

**SALE**—Used Jenco Vibes, 3 octave, Barbara D. Stanley, 810 Roosevelt St., Franklin Square, N. Y. PR 5-236.

**SALE**—Lym Obbe, F and Bn resonance keys; (H-hole and low C adjustments, with case), Paul Cramer, 18 Irwin St., Winthrop.

**SALE**—Used Jenco 620-A Vibes, three octaves, with case and covers; has black pearl railings, \$350.00. Ray Pounds, 149 Smithfield St., Vinona, Pa. Phone SHERWOOD 5-4094.

**SALE**—Gibson Guitar, model Super "400", natural finish with twin pickups located in guard with case, used, \$325.00. John A. Jaffe, Jr., 156 East 54th St., Brooklyn 3, N. Y. Phone DI 5-2663.

**SALE**—Conn Double French Horn, model D, Nickel silver with brass bell, used, S. Steiner, 2845 University Ave., Bronx 68, N. Y. Phone Kingsbridge 3-5635.

**SALE**—Custom built Excelsior Symphony Grand Accordion, 160 bass with 7 sets of reeds, also Pancordion, Baton model, both used, C. Kamienski, 3736 Tenth Ave., New York N. Y. Phone WI 2-1358.

**SALE**—Kay Dance Bass, custom-made and fitted bridge, with stand (used), \$200.00. Irving Galis, 357 Atlantic Ave., Marblehead, Mass.

**SALE**—Used Meha Bn Trumpet, made in France, serial 88128, valves plated and fitted by me with case, \$150.00. C. Robert Scott, 634 Bracelawn, Flint 5, Mich.

**SALE**—C. G. Conn Slide Trumpet, used, complete with mouthpiece, Guido Mazza, 204 Spring New York 12, N. Y. Phone WALKER 5-5237.

**SALE**—Bass Violin, blonde, with case, both used, R. Cruz, 20 West 115th St., Apt. 3-K, New York, N. Y. Phone EN 9-3260.

**SALE**—25 watt P.A. system with one mike and two speakers; three Hume and Berg fluorescent orchestra stands; lights and case, all are Gene Pekarske, 2325 Ninth Place, Two B, Wis.

**SALE**—Dave Pell (Cox) styled arrangements for Trumpet, Trombone, Tenor Sax, Alto-Double Bass, Baritone Sax, Piano, Bass, and Drums, used, 511 Charles St., E. Lansing, Mich.

**SALE**—French Violin, D, Nicolas Aime (1833), \$250.00. Wm. F. Goeringer, 19 Place, Haskell N. J.

**SALE**—Theremin, de Luxe model, blond case, \$75.00. F.O.B. Eugene, Oregon. Bill Riley, Station KVAL-TV, Eugene, Oregon.

**SALE**—Used Hammond Organ, model M, number, Freddie Blackburn, 1314 15th St. N. W., Arlington 5, D. C. DE 2-6919—LA 6-5011.

**FOR SALE**—Collector's item; 200-year-old Rotary Valve Cornet. Beautifully lacquered, original hardwood case, mouthpieces, crooks. Bob Bieber, Akron, Pa. Phone Ephrata 34722.

**FOR SALE**—Used German hand-made Tympani, also pair 25 and 28 inch copper shell with stands, \$80.00. Peter Loro, 5 Westerly Road, Mt. Carmel, Conn.

**FOR SALE**—Used Deagan Vibraphone, model 990 Imperial Nocturne, twin motor drive, blonde mahogany, \$650.00. W. B. Armstrong, R.R. 5, Fanshawe Park Road, London, Ontario, Canada.

**FOR SALE**—Used Selmer Bb and A Clarinet, with case, late Albert system, \$40.00. Wm. Goebel, 321 Bauman St., Pittsburgh 10, Pa.

**FOR SALE**—Long German Bass Bow, H. R. Pfeilschmer, butt end crack, completely repaired with collar, \$50.00. **WANTED**—Set (4) individual bass machine heads. W. Erwin, 3502 S. W. 23rd St., Miami 45, Florida.

**EXCHANGE**—Will trade two Slingerland white pearl tom-toms, with case for both, and hoop mounting brackets, for two Zildjian med, 16" or up and one 18" or up ride and floor stand. Luther Bolen, Gauley Bridge, W. Va.

## WANTED

**WANTED**—Concert Harpe (Lyon & Healy), used. Eleanor A. Springfels, 14 Yale Place, Glen Cove, L. I., N. Y.

**WANTED**—3 1/2 octave Zylphone with wheel rack and case, Wm. H. Crosby, 119 East Fifth St., Jamestown, N. Y.

**WANTED**—New Trio being organized in New York City; desire female Soloist player and male Electric Guitar, doubling on Hawaiian Steel Guitar, to play with Theminist. R. G. Liszt, 48-05 42nd St., Long Island City 4, N. Y. Phone RA 9-8772. \*\*

**WANTED**—Alto Sarrusophone. Give details. Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

**WANTED**—Alto or Bass flute, H. W. Jeter, 6116 Oak Point Court, Mt. Hawley Road, Peoria, Ill.

**WANTED**—Gibson Artist Model Mandolin; Florentine or All-American Banjo, double-neck Electric Hawaiian Guitar, A. Allen, 15 Amber Lane, Levittown, N. Y. LE 3-4633.

**WANTED**—Orchestra and Opera scores, classical or modern; miniatures preferred, but large scores accepted. G. Levene, 12138 Hollyglen Place, Studio City, Calif.

**WANTED**—Singers, especially violists and cellists for 1955-56 season. Please state instrument, experience and qualifications for outside employment. Charleston Symphony Orchestra, P. O. Box 2292, Charleston 28, W. Va.

## AT LIBERTY

**AT LIBERTY**—Organist, Pianist, Singer, accompanist, with Hammond B2; experienced, will travel. Also interested in forming Duo. Available for hotel lounges, supper clubs, etc. D. Mamel, 327 Leopard St., Dunkirk, N. Y. Phone 3728.

**AT LIBERTY**—Drummer, wishes to join Polish orchestra. Must be steady work; willing to travel. Write to Joe Zaski, 1016 Francis St., Jackson, Mich. Phone 48611.

**AT LIBERTY**—Pianist, works alone, wide cafe and cocktail lounge experience, good singing voice; prefer Florida or Chicago area, Billy Emerick, 2008 Sixth Ave., San Diego, Calif.

**AT LIBERTY**—Hammond organist, 12 years experience, night clubs, fairs, circuses, will travel; also interested in joining trio, etc., popular or classical; excellent references. Local 143. Al Buttwelle, 622 Oxford St., Auburn, Mass. Phone TE 2-2626.

**AT LIBERTY**—String Bass player, wide experience, read or fake; would like location for season in hand or combo. Available for weekends, etc. R. Bomley, 48 Ashford St., Brooklyn, N. Y.

**AT LIBERTY**—Drummer, 20, experienced in jazz and dance work. 257 card. Prefer work with traveling band. Jimmy Aldred, 1227 Plymouth, Nashville, Tenn.

**AT LIBERTY**—Pianist, Singer, doubles on Guitar, desires work in all fields. Also available as duo, trio (Piano-Sax-Drums), vocals and comedy, popular (Dixieland, hillbilly), Eddie Rogers, 1441 S. Napa St., Philadelphia 46, Pa.

**AT LIBERTY**—Organist with own Organ, desires permanent work in restaurant, night club, cocktail lounge, etc. Will travel anywhere. Dave Dillon, Jr., Box 113, Lakeside, Storm Lake, Iowa. Phone 1831-W.

**AT LIBERTY**—Arranger-Composer, wide experience, including movie background, theatre-scores, club acts, recording artists, dance band styles. Richard Cortland Harrison, 5816 Wainwright Ave., Rockville, Maryland. GARDEN 4-8336.

**AT LIBERTY**—Western Accordionist, doubles Bass and Spanish; radio, club, dance experience; read or fake, will travel, Local 382 card, Gordon Coleman, 334 Ninth Avenue South, Fargo, N. D. Phone 4751 (6:00 P. M., C.S.T.).

**AT LIBERTY**—Gibson Electric, Bass, double Violin, arrange, wide experience; wishes to join small dance unit or combo in Cleveland. Clyde Rickman, 1092 East 105th St., Apt. 2, Cleveland, Ohio. Phone GL 1-5973.

**AT LIBERTY**—Bass player, read or fake, will travel, Local 10 and 203 cards, Ron Carlson, 7542 McCook Ave., Hammond, Indiana, Phone THlden 4-1765.

**AT LIBERTY**—Pianist, sings and doubles on own spinet, Hammond Organ and Celeste. Works as single or has combo, Billy Jones, P. O. Box 512, Payette, Idaho.

**AT LIBERTY**—Guitarist, doubles Bass and Drums, desires joining combo or dance band, will travel, Jerry Tracy, Jr., 33 Hertel St., Rochester, N. Y. Phone Genesee 4155-R.

**AT LIBERTY**—Percussionist, read or fake, has fine equipment. Interested in resort or club work, single, will travel. Milton Tobias, 720 Interdrive, University City 5, Mo.

**AT LIBERTY**—Drummer, Vocalist, experienced in modern and Latin; read or fake, neat; prefer resort job in East with small group, Local 456 card, George Edmunds, 337 South Market St., Shamokin, Pa. Phone 8-5654.

**AT LIBERTY**—Arranger, experience in all types of writing; will work by mail or correspondence. Bernard Goldstein, 93 Jefferson Ave., Chelsea 50, Mass.

**AT LIBERTY**—"The Versatile Trio," novelty combo featuring Electric Accordion, Electric Rhythm Guitar, Les Paul Guitar, Electric Mandolin, Hawaiian Guitar, and Tenor Banjo. Desires club dates, Long Island area. Steve Allen, 15 Amber Lane, Levittown, L. I. LE 3-4633.

**AT LIBERTY**—Alto, Tenor, or Baritone Sax man, doubling Clarinet. Read and fake, wide experience on big band or combo sounds; will travel. Local 134 card, Bill Tedesco, Falconer, N. Y. Phone Jamestown 4844.

**AT LIBERTY**—Commercial Vibes, Cocktail Drums, some entertaining, wide experience. All essentially married family. Prefer permanent location, moderate climate, but consider all offers. Paul Hutchings, 204 Chestnut, Elmira, N. Y.

**AT LIBERTY**—Music arranger, competent pianist, authorized teacher of the Schillinger system. Available for school, radio, TV, publisher, etc. Will locate anywhere in the country. Len Gordon, 1057 Morris Ave., New York 56, N. Y.

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**AT LIBERTY**—Pianist, read or fake, society, Latin, etc. Desire weekend miscellaneous engagements in Newark or Philadelphia areas. Member of Locals 16 and 77. Lloyd Shafer, 27 High, Orange, N. J. ORange 4-5566 (call collect from Philadelphia).

**AT LIBERTY**—Pianist to travel with large band or combo. Wide experience both styles. Lynne Greenwalt, 918 West Tenth, Hastings, Neb.

**AT LIBERTY**—Vibe player, doubles on piano and cocktail drums. Desires to join combo, mountains preferred. Single, age 25. A. Gordon, 503 Fifth Ave., Bradley Beach, N. J. Phone PROspect 5-0153.

**AT LIBERTY**—Western Rhythm Guitar, also vocals, wide experience; wishes to join group or trio, will travel. Mark Cleary, 61 Albion St., Somerville, Mass.

**AT LIBERTY**—Drummer, doubles Vibes, seeks dance combo work, preferably Milwaukee area. Ted Adams, 1324 North Franklin Place, Milwaukee 2, Wis. Phone Broadway 3-6904.

**AT LIBERTY**—Accordionist wants work in Western or hillbilly band, ten years experience, will travel. Local 516 card. John Herrington, 624 White Ave., Greenville Ill. Phone 324-J.

**AT LIBERTY**—Guitarist, read and fake, can do part-singing, good appearance; wishes to join combo for resort work or will travel. Sanford Grossberg, 16 Brighton 7 Walk, Brooklyn 35, N. Y. Phone DE 2-1731.

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## CORRECTION

In the June, 1955, issue we pointed out that the North Carolina Symphony Orchestra recently presented its fifth biennial concert in the House Chambers of the House of Representatives of that State. We also stated that the orchestra was organized in 1940. This is incorrect. It was organized in 1932.

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*Leo Cluesmann*  
Editor and Publisher

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