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*April,
1952*

**International
Musician**

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story on page 16

official journal of the american federation of musicians of the united states and canada



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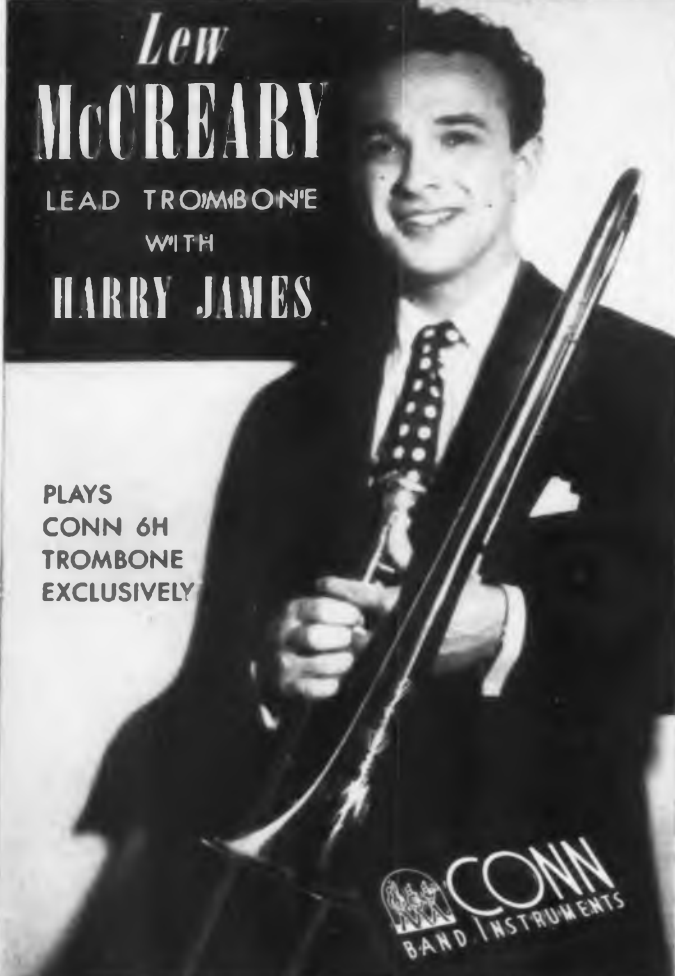
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NOTICE!

In the March *International Musician* under "Deaths" it was erroneously reported that the following deaths occurred in Local 10, Chicago, Ill. These names should have been listed as late members of Local 208, Chicago, Ill.: Musco C. Buckner, Robert Hollingsworth, Christopher Johnson, Lula Roberts, Chas. W. Wright.

PENN-DEL-MAR CONFERENCE

The thirty-eighth annual meeting of the Penn-Del-Mar Conference will be held at the Brunswick Hotel, Lancaster, Pa., Saturday and Sunday, May 10, 11, 1952. All locals in the states of Pennsylvania, Delaware, Maryland and the District of Columbia are sincerely invited to send delegates.

MIDWEST CONFERENCE

The twenty-ninth annual meeting of the Midwest Conference of Musicians will be held April 20-21, 1952, in Davenport, Iowa, with headquarters at the Blackhawk Hotel. Officers of locals in North Dakota, South Dakota, Nebraska, Iowa, and Minnesota are cordially invited to have delegates present at this conference.

WISCONSIN CONFERENCE

The Wisconsin State Musicians Association will hold its regular Spring Conference in Watertown, Wis., on May 3rd and 4th.

Any Wisconsin locals who may not be members of this organization are extended a cordial welcome to attend this Conference and become acquainted with the many benefits to be derived as a result of affiliation.

Until notified differently, all hotel reservations may be made by writing Secretary Herbert Bredow, 207 Riverlawn Ave., Watertown, Wis.

WANTED TO LOCATE

Jimmie Ile, member Local 10, Chicago, Ill.

Bill Potter, former member Local 615, Port Arthur, Texas.

Louise Simone (Miriam Wright), former member Local 10, Chicago, Ill.

Donald Thompson, former member Local 767, Los Angeles, Calif.
Dale Wagner (Frances Don), former member Local 5, Detroit, Mich., and Local 538, Baton Rouge, La.

Anyone having information as to the whereabouts of the above is requested to advise Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

ATTENTION, MEMBERS!

In the matter of tape recordings, it has become quite evident that some members are violating Article 24, Section 3 of the By-Laws, by making tape recordings of bands, orchestras, and musical groups, these tape recordings to be used for various purposes such as broadcasting, auditions, etc.

Leaders, in many cases, have made such recordings without con-

sulting either the Local or the Federation.

Article 24, Section 3, reads as follows:

"No member or members of the American Federation of Musicians shall take engagements or employment or become engaged or employed in the making and manufacturing of records or transcriptions unless the person, firm or corporation providing such engagement or employment shall have previously entered into a written agreement with the Federation relating thereto."

Please be advised that the making of any type of recording is prohibited unless it is done in conformity with Federation regulations governing same. The practice of bands and orchestras making tape recordings without clearance with the Federation must cease.

Fraternally yours,

JAMES C. PETRILLO,
President.

ATTENTION, MEMBERS!

To all locals of the American Federation of Musicians:

Dear Sirs and Brothers:

It has come to our attention that many locals are not charging the 10 per cent traveling surcharge on units that perform in cocktail lounges.

These units term themselves as acts and claim they are exempt because of an order of the International Executive Board, sent out in a letter from this office dated August 9, 1950.

This order in part states "that no surcharge be made by the Federation on musical acts, provided these acts appear in the course of a show, and provided that an orchestra is employed in the establishment where the show is appearing." The letter also directed that if a local maintained a local tax, the units falling in the above category would have to pay that tax, as well as the regular local dues.

This means that units playing in cocktail lounges as entertaining units, either alone or alternating with another unit, are subject to the surcharge.

The only type of entertaining unit that is exempt from paying the surcharge is a unit that plays in a show where an orchestra is used to accompany the show. Cocktail units, as such, are not exempt.

Fraternally yours,

JAMES C. PETRILLO,
President.

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Local 18, Duluth, Minn.—Secretary, Bruce E. Rapp, 105 Board of Trade Bldg., Duluth 2, Minn. Phone: Melrose 2-1961.

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 Local 679, Muskogee, Okla.—President, Bill Asquith, 2900 W. Broadway. Phone: 3666.

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 Local 589, Columbus, Ohio—President, Cleve Good, 1187 E. Long St. Phone: EVERgreen 1345.
 Local 619, Wilmington, N. C.—President, William B. Korngay, P. O. Box 1214 or 17 D Lake Village. Phone: 3-3475.
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DEFAULTERS

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

CONVENTION NOTICE

The 1952 Convention of the American Federation of Musicians will be held at the State Armory, Santa Barbara, Calif., during the second week in June, beginning June 9th.

In the March issue of the *International Musician*, an article on Santa Barbara as a convention city described the facilities for the meetings and arrangements made for transporting delegates from the ocean-side hotels to the State Armory. It was indicated that according to weather reports for the last few years, either summer or year-round clothes, plus a light topcoat, would be suitable during the second week of June.

Information regarding hotel arrangements will be transmitted to the Delegates just as soon as we receive their credentials.

Fraternally yours,

LEO CLUESMANN, Secretary, A. F. of M.

PAMPHLETS AVAILABLE

"Music Enlists in Battle for Peace," a pamphlet illustrating the musician's patriotic contribution to his government, is available to A. F. of M. locals for distribution at free music programs or union functions.

Union secretaries may secure limited numbers of copies by writing to President Petrillo's office, at 570 Lexington Avenue, New York City.

Federal Aid for the Fine Arts?

THERE is a growing realization in official Washington that music and the arts must be given realistic Federal support if they are to survive as healthy adjuncts of our civilization. Numerous pieces of legislation pending in the present Congress propose various forms of aid for these cultural pursuits and the people who practice them.

Implicit in the language of these several House and Senate bills and resolutions is the awareness of many of the nation's foremost lawmakers that a civilization worth fighting for—and dying for—must not neglect the culture upon which it is founded.

Putting the Case to the Senate

The plight of the professional musician was made particularly clear by Senator James E. Murray, the great liberal statesman of Montana, in his remarks to the Senate October 19, 1951, in support of Senate Joint Resolution 105, a bill to establish a National Arts Commission. Not only does he recognize the inroads by mechanicals upon the live musician, but he applauds the efforts of the Federation and its President to cushion these blows.

Strong support from other fields of the arts, it is hoped, will rally to the support of legislation which will be beneficial to all. It is no secret that President Petrillo has been instrumental in initiating action that has resulted in the introduction of some of the current legislation.

There is no assurance, naturally, that any of this legislation will find its way onto House or Senate calendars for consideration at the present session of Congress. But the trend toward recognizing the need for Federal aid to music and the arts is an important development that members of the Federation can further by talking and writing to their representatives in Congress. The lawmakers should be prepared for sympathetic understanding of this type of social legislation when it reaches consideration in committee or on the floors of Congress.

Federation Is Studying These Bills

There will be opposition, of course, as there usually is, to any form of sound social legisla-

tion. But President Petrillo already has ordered a staff study of the legislation now pending, so that when these bills and resolutions are subjected to committee study and final writing the Federation can move promptly and effectively in the interest of the musicians and their fellow artists.

Typical of the legislation now pending in Congress, and now under study by the Federation, are the following measures and their introducers:

Senate Proposals

Senate Joint Resolution 105, by Senators James E. Murray, Montana; Hubert H. Humphrey, Minnesota; Herbert H. Lehman, New York; Paul H. Douglas, Illinois; and Estes Kefauver, Tennessee. It provides for establishment of a National Arts Commission, defines "fine arts" as *living* drama and music, and gives broad general powers to the Commission to assist national, state and civic non-profit entities to present, promote, and further music and the arts.

Senate Bill 2300, by Senators James E. Murray, Montana; William Langer, North Dakota; Wayne Morse, Oregon; John J. Sparkman, Alabama; Paul H. Douglas, Illinois; Guy M. Gillette, Iowa; Matthew M. Neely, West Virginia; and Herbert H. Lehman, New York. This is a bill to further the growth and development of educational drama and music in state and land-grant and other accredited non-profit colleges, and to serve other needs of music and the arts.

THE FOLLOWING IS FOR THE INFORMATION OF THE OFFICERS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS:

The Lester Petrillo Memorial Fund, which was created at the last Convention in June, 1951, has not as yet reached its goal of \$50,000.

House Proposals

House Joint Resolution 313, by Representative Roy M. Weir, Minneapolis, Minnesota, calls for the creating of a National Arts Commission and the establishment of a national theater and opera house in Washington, D. C. Also, authorization is sought for an appropriation to provide these facilities and to enable the Commission to promote the arts at state and local level in cooperation with non-profit bodies.

House Joint Resolution 243, by Representative Arthur G. Klein, New York, New York, provides for a National Arts Commission. This is a companion measure to Senate Joint Resolution 105.

House Resolution 5548, by Representative Carroll D. Kearns, Farrell, Pennsylvania, is a bill to establish a National War Memorial Theater and Opera Commission which is to be appointed by the President and to comprise representatives of national veterans' organizations and three heads of government departments. This would make \$100,000 available as a first appropriation for auditorium facilities in Washington, D. C. It does not provide specifically for music or arts promotion at other local levels.

House Joint Resolution 346, by Representative Roy M. Weir, Minneapolis, Minnesota, would establish a National War Memorial Arts Commission and provide for a suitable national theater-opera war memorial in the nation's capital. This House Joint Resolution by Congressman Weir expands substantially the membership of his proposed Commission.

House Joint Resolution 349, by Representative Emanuel Celler, Brooklyn, New York, provides for a National Arts Commission and for other purposes. It is a companion measure to Congressman Weir's House Joint Resolution 346.

House Resolution 5334, by Representative Roy M. Weir, Minneapolis, Minnesota, authorizes the Commissioner of Education to promote the public presentation of drama and music productions by state and land-grant and other accredited non-profit colleges and universities.

(Continued on page thirty-six)

INTERNATIONAL MUSICIAN

Maurice Van Praag Retires

A CREDIT TO HIS PROFESSION

The retiring personnel manager of the New York Philharmonic-Symphony Orchestra looks back over an eventful career.

AFTER thirty-six years with the New York Philharmonic-Symphony, Maurice Van Praag, personnel manager of the orchestra, has retired from active duties. Writing of his decision to managers Arthur Judson and Bruno Zirato, "Van"—as he is affectionately known to everyone in the music world—said: "It has been a great privilege and a very great honor to have served this finest orchestral organization in the world. My thirty-six years as a member of the Society are associated with warmest memories and great friendships, and it is not easy for me to give them up. As long as I live, my services will always be available to the Philharmonic-Symphony." Mr. Judson, in his response, wrote that "the Society will never forget what you have done and hopes that you are going to be with us in some capacity for a good many years."

French Hornist

It was in the winter of 1915 that Van Praag was offered a position as extra man in the Philharmonic's French horn section. In 1915 he became a regular member of the orchestra, sitting beside the renowned hornist, Xavier Reiter, brother of the man who had started his career. In 1922 he was made personnel manager. For a while he continued in his post as assistant solo horn, but soon gave up playing in the orchestra to concentrate on his administrative work.

Van Praag's love for and training in music reaches back far into his early life. Born in Amsterdam, Holland, March 8, 1886, the fourteenth of sixteen children, he was brought to America in 1889 (together with the seven other surviving children) by his father, Philip Van Praag, then touring as a tenor horn player with the Patrick Gilmore Band.

Later, the elder Van Praag joined the Metropolitan Opera Orchestra and finally set up a music school in Brooklyn. As a child Van studied violin and piano until he injured his right hand and had to give them up. He came home one day when his father was playing his favorite game of "penny whist" with three cronies from the Metropolitan Opera Orchestra, Adolf Beltz, William Schumann and Joseph Reiter, all members of the horn section. "What are you going to play, now you've a bad right hand?" asked Beltz. "The right hand isn't important," spoke up Reiter. "Now he can play the *Waldhorn* (French horn)." Then and there Reiter gave the boy his first lessons.

Van grew so fond of the French horn that he played it at all hours until the neighbors became frantic. He says he kept his family constantly on the move from one section of Brooklyn to another, because of remonstrances of the neighbors. After two years the family moved out to Wisconsin, where the boy could practice all he



—Gerald Urgo.
Maurice Van Praag, Personnel Manager, 1922-52, The Philharmonic-Symphony Society of New York.

pleased. Twice a week he would go down to Chicago for lessons with the famous Belgian horn player, De Maré, who was solo horn with the Chicago Symphony. In 1907 Van joined the Chicago Symphony himself. Later he became solo horn with the St. Paul Symphony, and in 1914 joined Sousa's band as horn soloist for the summer. The following year saw his appointment with the New York Philharmonic.

Incidentally, a brother of his, Henry, was cellist with the Philharmonic until his death; another brother, Nat, has been assistant librarian of the Philharmonic for many years. Van was also personnel manager of the New York Stadium concerts for twenty-eight years.

"There were plenty of headaches in my job, but I loved it!" says Van Praag of his quarter-

century tenure. The functions of a personnel manager of an orchestra are many. He is the intermediary between the men and the conductor. He is also liaison man between players and management, and is the union representative in the orchestra. It is up to him to see that the orchestra is ready and in condition to rehearse when the conductor is ready for it; to provide extra players when complicated scores call for them; to know where suitable substitutes may be found if any man falls ill, and to arrange auditions for prospective new members of the orchestra. He says he never could have done the job if he had not been a musician himself. As it is, temperament is something he respects. He believes that every artist worth his salt has the right to explode like a rocket when he's feeling that way. He is fond of the 100-odd Philharmonic-Symphony men with whom he has been associated so long. "Crazy but lovable," he calls them.

Van Praag can tell tales of the musically great by the hour and has been told he should write a book. He shakes his head, though, at this. "The trouble is that some of the best stories can't be printed," he says. But he likes to reminisce and has anecdotes about conductors ranging from Mahler and Victor Herbert and Mengelberg to Toscanini and the current musical director of the Philharmonic, Dimitri Mitropoulos, for whom he has the greatest admiration and affection.

Dating Royalty

When Van accompanied the Philharmonic on its tour to the Edinburgh Festival in August, 1951, he remembered the European tour he had made with the orchestra under Toscanini in 1930—a triumphal march across Europe. He likes to tell of the first trumpeter, during the concert in Brussels, who noticed a beautiful, dignified woman listening intently to the music during rehearsal. During the intermission he approached her, struck up a conversation in his best high-school French, and asked for a "date." The lady charmingly declined. The disappointed trumpeter went back on stage to give his all to the Tchaikovsky Fifth. After the rehearsal a splendidly decorated Belgian colonel approached Van with a horrified expression and told him that one of his men had been disturbing Her Majesty. "Her Majesty?" repeated Van. "Didn't you know? That was Queen Elizabeth of Belgium." Van then had a little private conversation with the trumpeter, telling him he had made an international *gaffe*. The trumpeter wasn't impressed. "How should I have known?" he asked. "We don't have queens in the Bronx."

Van Praag feels that great conductors are born, not made. "I've heard certain conductors say that an orchestra has laid down on them. That is as foolish as for a pianist to say that the piano wouldn't play for him. If a conductor is good, the orchestra can give him the best it has. But it can never make up for what the conductor himself lacks."

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KAY SWIFT

Kay Swift's Theatre Music

IN *Paris '90* Cornelia Otis Skinner, holding the stage alone, plays fourteen different women characters, through whom she summons up the Paris of the 1890's, as it was in the days of the dwarf painter Toulouse-Lautrec. Whether she's showing a stuff-necked duchess, a woman of fashion, a laundress, or various types of cocottes, her dialogue is incredibly apt and witty, her costumes are perfectly of the period; and she manages, whether the locale is the Champs Elysees, the Left Bank, or Montmartre, to keep the action moving, and to conjure up the imaginary persons to whom she is talking. These monologues—or more properly monodramas—are held together by artful touches, and there's no letdown in interest through the two hours and a half.

Anyone who hasn't seen this tour de force, however, will wonder how she manages to make the necessary shifts of mood, and how she contrives to fill up the time between episodes while she is making her necessarily elaborate changes of costume. The answer to both questions is: music. Where most legitimate stage plays have dispensed with music altogether, Miss Skinner has brought it back full force.

In fact, a strong contributory factor to the success of *Paris '90* is the inspired, warmly human, gay musical score by Kay Swift. Each number sets the stage for an episode, and strikes the right mood. There is wit when it's needed; and the whole is capably played by a twelve-piece orchestra under the adroit and animated direction of Nathaniel Shilkret.

Well-schooled in the craft of musical composition, Miss Swift has provided a score rich in polyphonic figuration. Robert Russell Bennett's knowingly transparent orchestration has treated these contrapuntal lines with rare taste. The instrumentation—flute (piccolo), clarinet, trumpet, percussion, strings, and piano—gives, at times, the effect of a small street band with mellow string support. This is theater music somewhat in the vein of Offenbach with a slight modern American tinge. But it is original, not derivative. Besides "Calliope," "The Waltz I Heard in a Dream," and "Lend Me a Bob Till Monday," Miss Skinner sings several "authen-

tic" melodies of the period (with new lyrics by Miss Swift) in this kaleidoscopic picture of Paris in the 1890's.

The daughter of the late Samuel Swift, New York music and art critic, Miss Swift was a faculty scholarship student at the Institute of Musical Art. Later, in Boston, she studied composition with Charles Martin Loeffler.

After her entry into show business as a rehearsal pianist for Rogers and Hart's "A Connecticut Yankee," she was staff composer at Radio City Music Hall for nearly two years. A close friend of George Gershwin, she collaborated with Ira Gershwin in the preparation of his posthumous music.

Her autobiographical novel, *Who Could Ask for Anything More?* was made into the picture "Never a Dull Moment," starring Irene Dunne.

Miss Swift has written the lyrics for an operetta by Puccini (edited and arranged by Deems Taylor) to be presented soon on Broadway by Milton Shubert, and is currently at work on a full-scale musical for next season. Composer of the hit score to *Fine and Dandy*, she is credited with such hit songs as "Once You Find Your Guy," "Can This Be Love?" and "Can't We Be Friends?" —D. V.

Two Old, Two New Trios

THE New York Trio made up of Fritz Jahoda, pianist, Rachmael Weinstock, violin and Otto Deri, cello, on March 4th at New York's Town Hall gave finely interpreted first-rate performances of two standard trios,



THE NEW YORK TRIO

Beethoven's Opus 70 and Brahms' Opus 87, and of two works which had the interest of unfamiliarity. The first of these was the Trio, Opus 32, of André Singer, performed for the first time. The work had a startling beginning, full of striking dissonance. Mr. Singer himself was in the audience and shared the applause with the musicians. The other seldom heard work, Trio in G minor by Michele Masciti

(1670-1738) was arranged by Mr. Jahoda. The trio are all members of the faculty of the City College of New York, and each is well known to New York musical audiences. They played fluently and capably, and their well balanced program was enthusiastically received.

—G. S.

Bach and Chavez

CARLOS CHAVEZ, Mexican composer, is in the Los Angeles area this Spring after several seasons of absence. He made the first of several scheduled appearances when he conducted the Los Angeles Chamber Symphony Orchestra on March 12 in a program at Royce Hall on the University of California campus. He opened the program with one of the best bits of Bach interpretation we have heard in a long time: the Fourth Brandenburg Concerto. Despite the absence of recorders and harpsichord, appurtenances which we are inclined to think of as necessary for a truly Baroque presentation, the music stepped forth in the best of styles: noble, clear, forthright. Style comes from the inside, we reflected as we listened.

The remainder of the evening was given over to the music of Mr. Chavez. The Prelude and Two Dances from *Los Cuatros Soles* furnished a field day for percussionists Forest Clark and Harry Myhr, as well as for those choreographically minded in the audience. We found it a bit uninteresting in actual musical content.

The most important composition on the program was the Chavez Concerto for Four Horns and Orchestra. Here was an integrated presentation of what the composer has to say musically, and it is plenty. Here the terrific rhythmic force is not just a vehicle on which more conventional melodies and harmonies may ride, but becomes part and parcel of a complex web of multicolored polyphony. What he did with those horns! And what hornists Decker, Eger, Fox and Shik did with his music! It was a superlative performance.

In a chamber orchestra credit should be given to the work of each individual player. Special mention goes to Eudice Shapiro, concert master, and to the two flutists, Arthur Gleghorn and Haakon Bergh, for their solo work in the Bach Concerto. —P. A.

A New Quartet

THE Bovard Quartet, composed of Sascha Jacobsen, Glenn Swan, Gordon Schonbach and Stephen Deak, gave its initial concert on March 6th in the Bovard Auditorium, University of Southern California campus. Seasoned players do not any more make a quartet than swallows make a summer. A first performance of this kind is usually a promise of things to come.

With the Bovard Quartet this was not the case. They might have been veterans of a dozen

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concert seasons together, so unified was their conception of the music they played, and so polished was their style.

They chose to introduce themselves to their audience with thoroughly familiar numbers: Beethoven's Opus 59, No. 3, Haydn's Opus 64, No. 4, and the Quintet for Clarinet and Strings of Brahms, in which Kalman Bloch, clarinetist, joined them. It was a program which one could enjoy, score in hand. This we did. The only justifiable criticism we could offer is of the room. Through the years we have become increasingly impatient with quartet playing in an auditorium which seats more than five hundred. One holding three hundred is better,

a fifty-cent train fare?" I quote this statement not as a springboard for comparisons between small-town orchestras and symphonies in nearby cities. Rather I take issue with the point of view in general, and cite, as argument on my side, the concert of the New Jersey Symphony Orchestra at Orange, on February 18th. This concert, presented in celebration of the Thirtieth Anniversary of the New Jersey Symphony Orchestra, saw the eighty-five member orchestra giving a program of works by Wagner, Schubert, Handel, Rimsky-Korsakoff and the American composer, Alan Shulman. It was presented with a degree of musicianship and, at moments, inspiration, which allowed the audience which



The New Jersey Symphony Orchestra being directed by Samuel Antek at the Founders Concert, February 18, 1952, Orange, New Jersey.

and a living room where twenty are a crowd, better yet.

Two more concerts are scheduled this season, the second of which will feature Halsey Stevens' Quintet for Piano and Strings with Dr. Raymond Kendall at the piano. —P. A.

New Jersey Symphony

SPEAKING of an orchestra situated in a section near a large metropolitan center, a friend of mine (a New Yorker) recently threw out his hand in a gesture of impatience, exclaiming, "Why should anyone go to hear an orchestra in X..... when he can hear the New York Philharmonic-Symphony by paying

filled the commodious auditorium of the high school in that town to receive the sort of lift a symphony orchestra should make possible.

The mellowness of the cello solo (William Durieux) and the verve of the flute (Genevieve Hall) in the Schubert *Unfinished*, the pellucid duet for violins (Joan Kelsey and Mary L. Stratford) in the Handel Concerto Grosso in C, the rich tonal coloring of the Rimsky-Korsakoff *Capriccio Espagnol* were all worthy of note. The spirit of rambunctiousness in the Waltzes for Orchestra by Shulman—their cross rhythms, lyrical and percussive interweavings, kettledrum "solos"—was something to remember. The composer, who stood in response to the prolonged hand-clapping and at conductor Samuel



MURIEL ALBERT

Antek's suggestion, rightly gestured to the orchestra his appreciation.

Our theme now, though, does not bear on the quality of the music. It bears on the announcement that Barclay Kingman, President of the New Jersey Symphony, made just after the intermission, namely that the orchestra was honoring, on this, its thirtieth anniversary concert, the founders of the group. He then read off a list of some twenty-five names, eight of whom were orchestra members. As they stood to answer the applause, we realized here was a cause for exhilaration such as no out-of-town orchestra, however famous and however skilled, could possibly provide. Here were local pride and local loyalty being satisfied. Here was local ambition sighting its goal. Here was local idealism stimulating itself to further effort.

Something for our New Yorker friend—for everyone concerned with music's development in our country—to ponder carefully.

—H. E. S.

Muriel Albert

MURIEL ALBERT, young Canadian pianist, made her New York debut in Carnegie Hall on March 26th playing the MacDowell Sonata Eroica and the Vivaldi-Bach Organ Concerto in D Minor. Both pieces were chosen to show the young pianist's ability to produce large sonorities. Miss Albert, who is just twenty, has complete command of her considerable resources, displaying a remarkable ease at the piano, and more than a touch of brilliancy. Her debut was greeted with enthusiastic applause.

Born in Toronto, she has been a pupil of Mona Bates for thirteen years. When she was twelve years old, Franco Autori, then conductor of the Buffalo Philharmonic Orchestra, invited her to make her American debut with his orchestra. Miss Albert's professional debut was made at Eaton Auditorium in Canada.

Her program on March 26th also included works by Scarlatti, Debussy, Chopin and Liszt. As encores she played Debussy's "Little Shepherd" and the Seguedilla of Albeniz. They were performed with facility and musical tone.

—G. M.



IF THE almost perpetual winds that blow over the swirling wheat fields, the rustling corn fields and the sedge-like grasses of the State of Kansas today could be made to blow up through the corridors of its past, they would bring to our ears the percussion of shot-guns as settlers turned in the desperation of hunger to buffalo killings; the drummings of herds of horses (descendants of those left by the Spanish); the creaking of innumerable wagon wheels as the California gold rush (1849) brought 90,000 people through the State; the snap of the long, sinuous whips as the overland stagecoach (1850) traversed its plains en route to the Pacific Coast; the lusty singing of John Greenleaf Whittier's "The Song of the Kansas Emigrant" as people poured into Kansas to vote the new territory free or slave; the mellifluous strains of the four-piece band of Forest Savage, formed in Lawrence in 1854—first musical organization in the State; the whirring horror of the grasshopper plague of 1874; the lugubrious intoning of the "battle hymns" (1880) sung outside saloons by the indefatigable Carrie Nation and her followers.

In Every Home

Winds careening out of Lindsborg would have something special to whistle over. They would tell of the founding, around 1868, of this "center of the Swedish population in America," where the typical home had, even before it had easy chairs and carpets, a musical instrument. Winds of 1878 would bring strains of choral music, since it was this year Dr. Carl Swensson, pastor of its Bethany Church, gathered young couples from villages and farmlands to form a fifty-member choir, the aim to prepare them for performances of *The Messiah*. By 1882 the first performance of this work was given, and it has been an annual Easter observance ever since.

Such music would the winds have carried up from the past. Winds of today would be no less richly burdened.

First—from Wichita: On March 10th the Wichita Symphony Orchestra played its final concert of the season to an audience that had learned through it to love the works of Beethoven

and Mozart—as well as works of Copland and Bartók. Six concerts have thus been presented in this current season by the eighty-four member group. The orchestra is no imported enterprise. It bases its very

existence on the belief that "behind everything worthwhile in a community will be found the worthwhile citizens." The seven successful seasons of the Wichita Symphony Orchestra, now a matter of record, are proof positive that Wichita has come of age musically.

The first trial year proved the community had a healthy appetite for culture, since the year ended with a small margin of profit in the bank with which to launch the second season. Alan Watrous was appointed business manager. (Others whose enthusiasm buoyed up the project



Wichita Municipal Band.

through those first trying years were Dick Helt, Catherine Lombar, Carol Holman, Byron Jacques, Robert Hollowell and Mrs. R. D. Wilbur.)

Selected With Care

The members of the orchestra, selected by a careful screening process, are also teachers in the leading schools of Wichita. But this is not the only means by which the orchestra's influence is spread. Each year thousands come from all parts of Kansas just to hear it.

James P. Robertson, a native Kansan, who has been the orchestra's conductor during the past two seasons, won his spurs through a typically Kansas project—that is, through conducting a high school orchestra. When, as conductor of the Springfield High School orchestra, he repeatedly won highest honors in State and national festivals, he came within the notice of Wichita music lovers. This led to his appointment, in 1950, as conductor of the Wichita Symphony. He has carried his enthusiasm for music for the young with him into his present

work. Ten thousand Wichita school children hear the symphony each year. Besides this, two ninety-piece youth symphonies have been formed, with the financial help of the women's association of the Symphony. High school students come from a radius of over 160 miles every other Saturday to participate in the youth orchestras. Membership is by audition, which takes place the first part of the school year. In the Spring, both orchestras are heard in a public concert.

Youth Incentives

Moreover, youth talent auditions, open to high school seniors in Kansas, offer two one-year scholarships at either the Friends College or Wichita University. Another symphony society project, the Nafziger Young artist auditions, is open to aspirants who are enrolled in any Kansas college or university or are residents of

the state attending college elsewhere. Cash awards are made: \$300 to the finest young artist; \$150 to the top artist in the instrumental division; and \$150 to the finest vocal artist. Miss Elna Valine, Hutchinson, Kansas, violinist, won the top award this year, and as a result appeared as soloist with the Wichita Symphony Orchestra when it gave its yearly free concert through cooperation with Local 297, made possible by a grant from the Music Performance Trust Fund of the Recording Industry.

It is not only this organization which accents youth. In no State is school music more enthusiastically furthered than in Kansas. In the early 30's, the bands and orchestras in high schools began to develop, and the spirit of youth joined hands with the spirit of music as boys and girls paraded behind high-stepping student bandmasters to their own bands' music. Trips to competitive festivals became the dearest ambition of high school students, and the trophies they returned with their most cherished possessions. Annual musical contests are held

Marshall's Band, Director, Howard Morrison, Topeka.



in Kansas



Randolph Foster
Pittsburg State
College Band



H. G. Palmer
Hays, Kansas



Walter McCray
Pittsburg Municipal
Band



James P. Robertson
Wichita Symphony

in Hays, Emporia, Lawrence, Winfield, Lindsborg, Pittsburg and other centers.

Wichita's outstanding program of instrumental music in the public schools is under the supervision of Arthur G. Harrell. In Salina the high school has a concert band of seventy-five members, one symphony dance band of sixteen members and a training unit of thirty-five members.

The colleges and universities are also music conscious to a high degree. Kansas State College Band, conducted by Jean Hedlund, numbers some seventy-five players. Its *a cappella* choir of eighty-five members, representing every department of the college, is conducted by Luther Leavengood. Its woodwind quintet is directed by Jean Hedlund. At Ottawa University a choir composed of students in the music depart-

ment presents annually, besides its Spring festival concerts, Bach's Christmas Oratorio with the assistance of instrumentalists from the Wichita Symphony and guests soloists. Now in its twenty-seventh season, the choir has been under the direction of Fred Mayer, head of the department of music, since 1947.

A fine example of close cooperation between the activities of a school of music and of an A. F. of M. local is that offered by the University of Wichita School of Music and Local 297, Wichita, Kansas. Twelve members of the former's faculty and thirty-five of its music students are also members of this local.

performance of *The Messiah* with full orchestra. The University concert band of ninety members, under the direction of James Kerr, has a symphonic band instrumentation, and has been a leader in presenting new manuscript works for band.

One sees how rich a legacy of music is proffered the youth of Kansas. It takes no great gift at guessing to see in the future a Kansas rich in professional orchestras, bands and other adult projects which make for the fuller life.

The tradition of the adult concert band is already firmly established. Listening to the band perform in the town park of a summer's day has always been the Kansan's delight. Salina today maintains a municipally supported band—its director N. Voss Napier—whose thirty-five musicians present weekly open-air concerts in Sunset Park.

The Wichita Municipal Band—its thirty-two musicians are all members of Local 297 of that city—played nine Sunday night concerts last summer in Riverside Park, made possible through funds from the City Commission. Guest conductors were Arthur G. Harrell, Byron D. Jacques, F. Robert Hollowell, Vernon K. Nydegger and Edward Howard Halgedahl. Soloists were Delbert Johnson, trumpet, and Robert Zilliox, baritone; featured units were the trumpet trio composed of Mr. Johnson, William Oakes and Joseph Longorio, and the trombone quartet: Lester Brown, Arthur Barnes, James Starkey and Lyle Dille. The band's sax sextet also came in for special acclaim: Ken Armor, Charles Snyder, Hal Bolen, Vernon Nydegger, Dale Detwiler and Maurice Martin.

Children's Day

Three of the concerts—one of these devoted to children's favorites—broke all attendance records. Composer Nydegger conducted his own special arrangement of his song, "Wichita," on another program. Trombonist James Starkey's "Popeye" was given, as well as the Mack David song hit, "Sunflower," honoring the State of Kansas. Conductor of this latter work was Mr. Jacques, director of the famous Midian Temple Million Dollar Shrine Band of Wichita.

All arrangements and publicity for the Wichita Municipal Band are handled by H. Kenneth

(Continued on page thirty-nine)



Matt Betton and his Orchestra, Manhattan, Kansas.

ment presents Handel's *Messiah* annually in December.

Southwestern College (Winfield) presents each Spring Mendelssohn's Oratorio, *Elijah*, with a chorus of 400 voices and a sixty-piece orchestra.

Exceptional Course

The University of Kansas at Lawrence has a regular concert course. (On February 18th the Kansas City Philharmonic Orchestra under Hans Schwieger was the attraction.) Its School of Fine Arts is this year offering a new course: instruction in carillon playing, this made possible through the installation of a new \$125,000 Taylor instrument. The school also boasts an opera workshop and an oratorio workshop.

The Fort Hays State College has a ninety-seven member band under the direction of H. G. Palmer. The Friends University has a Symphonic Choir known as "The Singing Quakers"

The University of Wichita symphony orchestra, concert band, football band, *a cappella* choir and opera theatre workshop have all received statewide and national recognition. The University symphony—its director is Mr. Robertson—was a highlight at the last national convention of the Music Educators National Conference in St. Louis. The director of the Wichita Choral Society is Harold A. Decker, head of the choral department of the University.

One of the most unusual programs of modern music to be offered in the Midwest this year was heard January 14th at Pittsburg, when the Pittsburg State College band gave its annual concert under the direction of Randolph Foster. The seventy-four-piece symphonic group offered works by Lionel Barrymore, Gustav Holst, and other moderns.

The Wichita Choral Society combines with choirs of the University to present annually, in addition to a major oratorio (in the Spring) a

Wichita Symphony Orchestra, James P. Robertson, Conductor.

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PREMIERES

Mozart's Symphony No. 23, written when the composer was seventeen years old and, according to all available records, never before performed in America, was given a lively hearing by the Philadelphia Orchestra on April 4th . . . On April 3rd George Szell led the Cleveland Orchestra in the first Cleveland performance of Bruckner's Ninth Symphony . . . Alexander Brott's Overture, *Delightful Delusions*, received its premiere when it was given by *Les Concerts Symphoniques* in Montreal on February 26th and 27th, in concert and over CBC broadcast. The work is dedicated to Désiré Defauw, the orchestra's conductor. Mr. Brott is concert master and assistant conductor of *Les Concerts Symphoniques*, leader of the McGill String Quartet and professor and head of the string department at McGill Conservatorium . . . The San Francisco Symphony premiered Dai-Kong Lee's Second Symphony March 13th . . . *Overture for the Dedication of a Nuclear Reactor*, by physicist-composer Arthur Roberts, received its premiere, fittingly enough, at Oak Ridge, Tennessee. Waldo Cohn conducted the symphony orchestra there . . . John Donald Robb's piano concerto based on themes from his opera, *Little Jo*, was recently given its premiere when Andor Foldes played it with the Albuquerque Civic Symphony, under Hans Lange . . . A composition by Albert Roussel, based on the activities of the spider, fruit worm, butterfly, moth and praying mantis *Le Festin de l'Avaignee (The Spider's Banquet)* was presented to Philadelphia audiences at their orchestra's concert on March 21st. Eugene Ormandy conducted . . . The *Turkish Rondo a la Mode*, an educational piece designed by its composer Adolf Schmid especially for children, had its first performance anywhere when Igor Buketoff and the Fort Wayne Philharmonic Orchestra played it March 1st, at the season's second Young People's Concert . . . Ross Lee Finney's Concerto in E will be played on April 9th, by the University of Michigan Orchestra, under Wayne Dunlap . . . For its fifth and final pair of subscription concerts this season the Louisville Orchestra (Kentucky) presented on March 5th the world premiere of Otto Luening's commissioned work, *Louisville Concerto*, with the composer conducting . . . Napoleone Cesi's *La Primavera* had its premiere in Babylon, Long Island, with the Town's Symphony March 13th. The other contemporary American work was a *Sonatina* for Violin and Piano with Maximilian Pilzer, soloist, and Harold Morris, the composer,

at the piano . . . The American premiere "integrale" of Antonio Vivaldi's Opus VIII was played March 22nd by violinist Louis Kaufman and the Utah Symphony Orchestra conducted by Maurice Abravanel.

RESTLESS BATON On the retirement of Maurice Van Praag, personnel manager of the New York Philharmonic-Symphony for over a quarter of a century, Joseph de Angelis, leader of the double-bass section, assumed the position. Mr. de Angelis has been with the orchestra since 1928 . . . Massimo Freccia, Italian conductor, will direct the Baltimore Symphony Orchestra next season, having been released from his post as conductor of the New Orleans Symphony where he has served since 1944 . . . Alexander Hilsberg is the new director of the New Orleans Symphony . . . Izler Solomon will be the resident conductor of the Buffalo Philharmonic during the coming season. A full-time director will be selected at the end of that season. Guest conductors in 1952-53 will be Mr. Solomon, Milton Katims, Joseph Rosenstock and Josef Krips . . . William Steinberg will mount the podium of the Pittsburgh Symphony in the 1952-53 season . . . Paul Paray will direct the Detroit Symphony Orchestra next season . . . William R. Smith has been appointed assistant conductor of the Philadelphia Orchestra. Mr. Smith is well known in Pennsylvania and Virginia as a choral conductor.

TOURS From April 10th through 18th, the Minneapolis Symphony Orchestra will tour Canada, giving concerts in Regina, Lethbridge, Calgary, Edmonton, Saskatoon and Winnipeg . . . The two Spring tours of the Rochester Philharmonic will take that orchestra to ten cities in five States: New York, Pennsylvania, Ohio, New Jersey and Connecticut . . . The Boston Symphony Orchestra plans a European tour next May.

AMERICAN Thirty-five American composers were selected for performances during the three-day-long Symposium of Contemporary American Music at the University of Texas in late March . . . The annual National Music Week observance starts this year on May 4th with the keynote, "Make Your Life More Musical." More than 3,000 cities in the United States will seek to have their residents follow this behest . . . Howard Mitchell has received the annual orchestra con-

Symphony

ductor citation of the National Music Council for the number and significance of the works by American composers he has conducted during the past season . . . An "all-Griffes" concert made possible through the good offices of Local 802 and the financial support of the Music Performance Trust Fund of the Recording Industry, will be presented at McMillin Theatre at Columbia University on April 11th.

COURAGE A special award for steadfastness in the face of obstacles should go to the Kenosha (Wisconsin) Symphony Orchestra for the way it hurdled difficulties at its February 20th concert. Pianist Theodore Lettvin, who had been engaged as guest soloist, pleaded other commitments in France and was released from his contract. After some frantic last-minute searching, however, Sidney Foster was engaged, it having first been ascertained that he knew the two compositions the orchestra had rehearsed, Gershwin's *Rhapsody in Blue* and Liszt's E-flat Concerto. Then, just a few weeks before the concert, the orchestra's conductor, Harold Newton, suffered an automobile accident, injuring his knee. His determination, however, won him special permission from his physician to conduct, which he did, climbing on and off the podium with the help of a cane. The concert came off splendidly. According to the press Mr. Foster was a "spellbinder," and Mr. Newton won special plaudits for his courage.

REQUESTS The numbers on a request program presented by the Cleveland Orchestra March 30th, under the direction of Rudolph Ringwall, included the Leonore No. 3 Overture by Beethoven, Debussy's *Prelude to the Afternoon of a Faun* and Tchaikovsky's "1812" Overture . . . The final concert of the Indianapolis Symphony Orchestra was highlighted by a request program, the selections: Gershwin's *An American in Paris*, Tchaikovsky's *Romeo and Juliet* and Sibelius' Symphony No. 2.

FEATURES Verdi's *Requiem* will be presented by the New Jersey Symphony, under Dr. Samuel Antek, at the third and final pair of concerts of the 1951-52 season April 28th and 29th. The New Jersey Festival Chorus of 100 voices will appear with the orchestra, and the soloists will be Herva Nelli, Janice Moudry, Ernest McChesney and Jan Gibur . . . An "all-Pennsylvania" program was recently presented by the Columbia Symphony Orchestra of that Pennsylvania town. As one number on the program Leigh E. Wittell directed the orchestra in a composition by his brother, Dr. Chester Wittell, as well as in works by Ethelbert Nevin, Stephen Foster and Alfred Knoch . . . For its fifth anniversary season, the Tulsa Philharmonic will include a touring season to nearby cities. Honegger's Oratorio, *King David*, with narrator, four soloists, large mixed choir, organ and orchestra, will be presented by the Philadelphia Orchestra April 11th . . . The National Symphony Or-



The first rehearsal of the Williamsport Symphony Orchestra of that Pennsylvania town, early in 1947, saw a gathering together of housewives, business men, mechanics, office workers, school teachers, laborers, prison guards and advanced music students. During the first year four concerts were presented. During the summer of 1948 the Williamsport Symphony Society was incorporated and, since that time, due to splendid cooperation on the part of the Williamsport School District, Local 761, and the town's radio stations and newspapers, as well as all symphony-minded musicians there, at least five or six concerts have been presented each season. Youth concerts with audience participation are a feature of the series. As a result of the Symphony Society's fund-raising campaigns for awards to worthy music students, a total of sixteen members of the orchestra have been chosen, during the past three seasons, to receive scholarships.

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chestra (Washington, D. C.) combined with the Washington and Cathedral Choral Societies, on Palm Sunday, April 6th, to present Bach's St. Matthew Passion. Instrumental soloists were Werner Lywen, violin, John Martin, violoncello, Janos Scholz, viola da gamba, Wallace Mann and Britton Johnson. Flutes, Ernest Harrison, oboe, Vernon Kirkpatrick and Richard White, oboes d'amore and English horns, Ralph Kirkpatrick and Albert Fuller, harpsichords, and Richard Dirksen, organ.

FESTIVALS The ninth American Music Festival is being held in the National Gallery of Art in Washington, D. C., four Sundays in April. Among the works scheduled are Ned Rorem's Quartet No. 2, Wallingford Riegger's Quartet No. 2, Harl McDonald's *Negro Quartettino* and Arthur Cohn's Quartet No. 4. At the final concert April 27th under the direction of Richard Bales Virgil Thomson's *Tango Lullaby* and David Diamond's *Elegy in Memory of Maurice Ravel* will be performed. As part of the Festival of Contemporary American Music, held by Columbia University, Leopold Stokowski will lead orchestral works by two American composers at a program broadcast from the McMillin Theatre, New York, Sunday afternoon, April 27th . . . Dr. Grant Fletcher was head of the panel of composers at a two-day Festival held to play and discuss contemporary works March 20th and 21st, at Bloomington, Illinois. Other American composers who appeared as guests of the Illinois Wesleyan University were Burrill Phillips, Earl George, Dwight Drexler, and Frank R. Bohnhorst. Highlighting the University of Illinois' Fifth Annual Festival of Contemporary Arts were two orchestral concerts, one by the university's student orchestra, and the other by the Chicago Symphony under Rafael Kubelik.

RE-ENGAGEMENTS Hermann Herz will return to conduct the Duluth Symphony Orchestra next season for his third year . . . H. Arthur Brown has accepted a three-year contract to continue with the Tulsa Philharmonic. He has been its conductor since its inception in 1948.

INNOVATIONS The Minneapolis Symphony Orchestra has an "auditorium physician," Dr. John LaBree, who is on call during all concert hours . . . The Worcester Little Symphony, conducted by Harry Levenson, has been selected to play at one of the six concerts to be presented by the Worcester Civic Music Association in its 1952-53 series. This is the first time that a local musical organization has been chosen in the twenty-one-year history of the concert series.

NEW Madison, New Jersey, was the locale recently for the initial concert of a new orchestra, the Colonial Little Symphony. The second concert was held in Morristown, in March, and the third will be held May 7th in

Summit. Organized by Drew University, the group draws on local musicians for its membership. Thomas Scherman is its conductor . . . Gideon Grau is the new concert master of the Fort Wayne Musical Society. Born in Berlin, he moved with his family in 1933 to Israeli, then came to America in 1946 on a scholarship at the Juilliard School of Music . . . William McKelvy Martin is the new manager of the Pittsburgh Symphony Orchestra.

SUMMER The Berkshire Festival will consist of six concerts in the smaller auditorium and nine concerts (dispersed through three weeks) in the Music Shed. Charles Munch will conduct two concerts each week. Other conductors will be Pierre Monteux and Leonard Bernstein. Honegger's *Dance of Death* and Berlioz' *Requiem* will be presented . . . Rudolf Serkin and Adolf Busch will be on the faculty of the Marlboro School of Music (Brattleboro, Vermont) this summer.

TALENT POOL The American Symphony Orchestra League will have a Talent Pool service for the 1952-53 concert season. Started on an experimental basis last year, the League serves as a liaison agency between musicians wishing to obtain security positions in business, industry and educational institutions in the home cities of orchestras, and orchestras needing additional playing personnel. It has already helped several orchestras to obtain playing personnel through the simple procedure of fitting together the available musicians and the available orchestra openings.

In assisting musicians and orchestras in finding each other, the League serves primarily as an information bureau, not as a qualifying or certifying agency. Neither can it guarantee placements. Orchestras are told of available musicians; musicians are told of available symphony openings in cities where there also appear to be jobs for which the applicant is qualified. From that point on, orchestras and musicians carry on the details and arrangements through direct correspondence and personal interviews.

Handling the service on even an experimental basis has proved an almost engulfing task. Musicians interested in investigating possible opportunities in community orchestras are therefore asked to file the requested information with the League office, P. O. Box 164, Charleston, West Virginia, during April and May. A regis-

tration fee of \$2.00 is required to cover necessary service costs. In June a complete listing of musicians, their musical qualifications and job preferences, training and experience will be circularized among League member orchestras. At the same time information on all known orchestra openings will be sent to musicians registered in the Talent Pool.

Since several of the college-civic orchestras are offering scholarships to prospective students who also are qualified to play in symphony orchestras, the League will be glad to register students also in the Talent Pool.

SOLOISTS William Masselos, young American pianist, appeared as soloist with the New York Philharmonic-Symphony April 5th, playing the Brahms Piano Concerto No. 1 in D minor. Masselos was born in Niagara Falls, New York, was reared in Colorado Springs . . . William Primrose played William Walton's Concerto for Viola and Orchestra in A minor with the Minneapolis Symphony Orchestra on March 28th.

CURTAIN CALLS The Opera Festival in Toronto "went out like a lion" March 1st. It was pronounced a success both entertainment- and culture-wise. However, the singers began immediately to prepare for the performance, in April, also in Toronto, of Menotti's *The Old Maid and the Thief* . . . Vittorio Rieti's one-act opera, *The Love of Don Perlimplin*, was given March 30th on the campus of the University of Illinois . . . Cleveland is enjoying a run of Menotti's *Amahl and the Night Visitors*, where it opened March 14th . . . The Juilliard Opera Theatre opened its Sixth Annual Symposium March 23rd with a performance of Stravinsky's *Mavra* and Milhaud's *Robin and Marion* . . . Alban Berg's *Der Wein*, as performed by the Boston Symphony with Patricia Neway as soloist, was "an exciting experience" . . . Due to increased costs of production and operation, the Metropolitan Opera Company will raise its ticket prices next season by ten cents to fifty cents, depending on the location of the seats . . . "Kiss Me Kate" will be the first production of the thirteenth musical season at the Paper Mill Playhouse in Millburn, New Jersey. The operetta will open April 14. The musical director at the Paper Mill Playhouse is John Charles Sacco . . . The final offering, March 2nd, of Boris Goldovsky's New England Opera Theatre's sixth season was *Carmen*.



When good fellows get together—they form an orchestra. At least this is what happened in the Fall of 1940 when thirteen players responded to the call of Herman H. Rinne—a thirteen which in this case proved a lucky number, since it quickly swelled to fifty men and women. This group presented the first concert of the Philharmonic Orchestra of Indianapolis in the Spring of 1941. In the Spring of 1948 the orchestra came under the baton of Dr. Ernst Hoffman—he is also conductor of the Indiana University Philharmonic Orchestra—and his first concert aroused such enthusiasm that he has continued with the organization ever since. Through these concerts young artists are given an opportunity to appear in public, and music teachers in the schools of Indianapolis and conductors of the high school orchestras, many of whom are members of the orchestra, gain much valuable experience.

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Music Around Miami

IMAGINE a night club program built around piano numbers by Chopin, Debussy, Schumann, Mozart, and the other masters—all played by duo-pianists in strict concert style. No booking agent would believe it. Then tell him that the man at the first piano is the proprietor of the club, and you'd stretch his credulity to the breaking point. But such a club exists, and it plays to a full house nightly.

Bill Jordan's Bar of Music in Miami Beach is the place. On a stage behind and above a semi-circular bar you see two grand pianos, with ceiling mirrors so that you can watch the pianists' hands. When the show begins, the bartenders slip out, and conversation dies down at the tables on the terraced floor. Bill Jordan and the second pianist, David Elliott, take their places at the consoles, and the two-and-a-half hour program starts. As they play a succession of piano classics, you can hear a pin drop. The night club audience now and then calls out request numbers, and the players oblige from their enormous repertory. Jordan has a pair of high grade singers and a couple of comedians whose work is in keeping with the calibre of music offered. But the two-piano numbers, varied with occasional solos, make up the core of the program—and the whole is topflight entertainment, done with fine showmanship. And you'll hear many a number not among the old warhorses of the concert stage. Jordan is a musicians' musician—and his night club is surely a unique venture.

The Four Vagabonds, comedy quartet, have given their name to the Vagabond Club in Miami Beach, but theirs is not the only musical act which regularly appears there. In the club's Arthur Godfrey Room,



THE FOUR VAGABONDS

Preacher Rollo and the Five Saints offer Dixieland music and play coast-to-coast five days a week over radio station WHBC. And **Steve Condos** and **Jerry Brandow**, both of them trumpeters, pianists, and dancers, liven up the proceedings, too.

Manny Gates, a life member of Miami Local 655, has ten-piece bands at the Biscayne Bay and West Flagler Dog Tracks—and follows the dogs up to Daytona Beach when the Miami season is over.

Tony Lopez with his six-piece band, has been a fixture at the Clover Club for the last six seasons.

Jerome Twichell has society bands at the Seaview Hotel and at Bal Harbor in Miami, during the winter season; summers, he takes his outfits up to the Essex and Sussex House, Spring Lake, New Jersey.

Little Jack Little, song writer and pianist, has opened his own night club, baptized with his name, in Hollywood, Florida, to the north of Miami Beach. He has a singing guitar player to spell him off in providing entertainment.

Miguelito Valdes with his twenty-piece outfit in the Saxony Hotel has one of the largest dance bands in the Miami Beach area. Also at

INTERNATIONAL MUSICIAN

the Saxony in the Pagoda Room, you'll find **Bernie Mayerson** and his combo, who excel in comic numbers when playing for supper parties and banquets.

Burlesque queens come and go at Minsky's Plaza Theatre in Miami Beach—one of the few remaining burlesque houses on the Eastern Seaboard—but **Martin Beck** and his eight-man band are fixtures.

Walter Piper, drummer and leader, builds his entertainment around his own three-piece combo, at his supper club which he has named the "Pied Piper." At the piano he has **Dolores and Jimmy Cassidy**.

Nearly all the 364 hotels in Miami Beach use live music, ranging from a pianist in the cocktail lounge up to eighteen to twenty-piece dance bands. Latin-American music predominates. And many of the hotels maintain, in addition to a dance band, a smaller combo for dinner music. The larger hotels, such as the Hollywood Beach Hotel to the north of Miami, use not only two orchestras during the season, but in addition import musical acts from the night clubs in Miami Beach, featuring these in their supper clubs at a time which enables the visiting artists to perform and still get back to Miami Beach in time for their regular midnight shows.

Among the most valued features of musical life in Miami are the municipal band concerts given regularly on Mondays, Wednesdays, and Fridays in the Bayfront Park bandshell by **Caesar LaMonica's Miami Symphonic Band**. The veteran bandmaster is a life member of Local 47, Los Angeles, as well as of Miami Local 655. He is known for his skillful program building. At one of his midwinter programs recently LaMonica included Fucik's "March of the Gladiators," Lecuona's *Andalucia Spanish Suite*, von Weber's *Jubel Overture*, Zamecnik's "Neapolitan Nights," Jones' "At the Circus," and a potpourri of Cole Porter tunes arranged by Russell Bennett.



Joe Matteo, Byron Manrose, and Henry Gompers, as "The Spirit of '76" in the Miami Labor Day Parade in 1951. Miami Local 655, of the A. F. of M., arranged for these musicians to represent the historic characters in the painting, to symbolize the battle of the Miami Printers' Union, on strike for more than two years against a Miami newspaper.

One thing which stands out in the mind of a visitor sampling the offerings in the Miami clubs, hotels, and theaters, is the versatility of the orchestra men playing in these spots: many of them are adept at putting on comedy and novelty acts, and at making music "talk" to the audience in lively and animated fashion.

"Patronize Live Music" is the slogan of Miami Local 655, and they act on it. The Local's jurisdiction includes the City of Miami, the great new entertainment boom area of Miami Beach, thence north thirty miles or so to Hollywood and Boca Raton in Palm Beach County. The officers and business agent of the Local are kept busy days, nights, and Sundays. They are very forehanded, always with an eye out for new spots opening up. In fact, when the Allison Hotel foundations were being laid, around a year ago, Morris Weiss, Secretary of the Local, dropped in and had a look at the plans to see if provision was being made for a cocktail lounge. There was—and it meant the new hotel would be a prospective customer for live music!

APRIL, 1952

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WALTER HENDL — Dallas Conductor

THE Dallas Symphony Orchestra, organized in 1900, has advanced rapidly in the cultural and civic importance it holds in the Southwest. The phenomenal gain in the orchestra's popularity increased its schedule from forty-two concerts in the 1946-47 season to approximately one hundred concerts in 1950-51. The roster of eminent conductors, which has been distinguished by Hans Kreissig, Walter J. Fried, Carl Venh, Paul Van Katwijk, Jacques Singer, and Antal Dorati, now includes Walter Hendl, the youngest American-born conductor to occupy a major symphonic podium in this country.

A relatively late entrant in the field of music, Hendl began studying the piano in 1933 under Clarence Adler. When he was eighteen he was awarded a piano scholarship to the Curtis Institute of Music in Philadelphia to study with David Saperton, and in 1939 won the conducting fellowship at Curtis under Fritz Reiner.

Teaching and Learning

Hendl joined the faculty of Sarah Lawrence College for two years, and during that same period, in 1941 and 1942, studied under the late Serge Koussevitzky at Tanglewood in the Berkshires, where he appeared both as pianist and conductor.

After two years of service with the Army Air Force Ferry Command, Hendl returned to civilian life in the summer of 1945 and was engaged as guest conductor of the Boston "Pops" Orchestra. By this time, Hendl had to his credit an active conducting career of five or six years, but those few years had already attracted the attention of Artur Rodzinski, then musical director of the New York Philharmonic. He appointed Hendl as assistant conductor of the Philharmonic, and two weeks later, when Rodzinski was taken ill, Hendl made a sudden and unexpected debut with the orchestra. On a few hours notice, he took over the morning

rehearsal and performed an exacting program which was acclaimed an instantaneous success, both in the eyes of the critics and the audience.

Theater Music Venture

Early in 1946 when Fritz Reiner was in New York, he noticed on the marquee of one of the Broadway theaters that his former conducting pupil had re-entered the music profession as a composer. Remembering how impressed he was with Hendl's score-reading ability at the piano when he auditioned him at Curtis, Mr. Reiner promptly sent a telegram to Hendl inviting him to be guest soloist under his baton with the CBS Symphony Orchestra. The reunion proved so compatible that Hendl invited Reiner to *Dark of the Moon*, the play for which he had written the music. Through a special arrangement, Hendl conducted that evening so that his old teacher, Reiner, might see him perform. So pleased was he with the results that Reiner invited Hendl to be both guest conductor and guest pianist with the Pittsburgh Symphony Orchestra some months later in 1947.

Appointment in Dallas

Hendl was appointed music director and conductor of the Dallas Symphony Orchestra in 1949. Following his first two concerts, the trustees of the Dallas Symphony Orchestra immediately authorized Hendl's re-engagement for three subsequent years, a decision reached with unique speed and emphasis.

The remarkable success of the Dallas Symphony Orchestra is due not only to the participating artists in administrative and creative capacities, but also to the community which has fostered it. Dallas has traditionally given encouragement and patronage to the arts, recognizing and accepting modern trends; quite naturally, those who pilot these trends must be spiritually attuned to such a course. As a result of this cooperative policy of working "hand-in-hand"

Dallas has produced an orchestra which is representative of a new generation, with a contemporary approach to music whose ideas have been carried beyond the borders of the community.

Each year a worthwhile composition is commissioned by the Dallas Symphony League of Women. The award of \$1,000 is made to a distinguished contemporary composer for the creation of a work cast in a major symphonic form. The composition is given its premiere performance by the Dallas Symphony Orchestra. The first such honor was conferred upon Paul Hindemith, whose *Symphonia Serena* was performed during the 1946-47 season. The following year brought the first hearing of Walter Piston's Symphonic Suite. Succeeding years have introduced William Schuman's Symphony No. 6 and Peter Mennin's Symphony No. 5. Last season (1950-51) the recipient of the music laurel was Virgil Thomson.

In 1950-51, the Dallas Symphony Orchestra played four forty-five-minute concerts daily on the same program with a movie at the Palace Theater in Dallas, and the popular engagement opened new frontiers of thought for the presentation of fine music in conjunction with motion picture entertainment at regular film house prices.

South American Tour

During the summer of 1950, Walter Hendl was in South America on a cultural mission for the Braniff International Airways. At the invitation of the orchestras of Rio de Janeiro and Buenos Aires, Mr. Hendl conducted numerous concerts in both cities, as well as making an extensive musical survey in eight Latin-American countries. He interviewed the youthful performers and composers in these countries, and the forums which he held received wide attention and large attendance. His concerts in Brazil and Argentina were played to packed

(Continued on page thirty-six)



THE DALLAS SYMPHONY ORCHESTRA.



PEE WEE KING

EAST. The Variety Boys, Gene Basch, Joe Zucco, and Larry Marsh, are back home in Springfield, Mass., after a five-year tour. Their last engagement was a thirty-six-week stay at Toto's, a New England night spot . . . The Tony Procopio Trio is currently appearing at the Hancock House in Ellsworth, Maine . . . The Rainbeaux Trio, Monte Marrocco, pianist, Johnny Denaro, guitarist, and Ken Karry, bassist, stays on at Freda's Club in Boston indefinitely . . . The Roundup Club in Framingham, Mass., featuring the Lee Johnson Trio with Lee on accordion, Lou Marsh on bass, drums and vocals, and Andy Anderson on guitar . . . The Ted Herbert band has been contracted for a string of ballroom dates throughout New England. Their first spot will be in New Hampshire.

The Penthouse Four, Tony Antone, accordion, Duke Cipriano, clarinet, Phil Case, bass, and Guy Angello, guitar, touring the East coast . . . Pee Wee King (of "Tennessee Waltz" and "Slow Poke" fame) now doing one-niters along the East coast.

The Johnny Romeo Trio, which recently finished a successful engagement at the Roc-Mar in Schenectady, New York, is now at the Crystal Lounge in Troy, New York, for an indefinite stay. Johnny Romeo, leader, plays accordion and doubles on celeste; Frankie Brown, guitarist, also doubles on celeste, and bassist Mickey

WHERE THEY ARE PLAYING

Milanes handles the vocals. All are members of Local 13, Troy . . . Beth Lee celebrates her first year's engagement at the Van-Curler Hotel in Schenectady, New York, on May 1st and will continue for an indefinite stay. Beth appears daily on WSNY playing organ music directly from the Van Curler . . . Harry Ranch and his orchestra play the Kodak Auditorium in Rochester, New York, starting April 16 for eleven days.

Elliot Lawrence will be playing college dates the last two weeks in April. Two on schedule are Duke University and the University of Indiana . . . Earl Hines closes an engagement at the Blue Mirror in Washington, D. C., on April 18th . . . Joe LaMarco's Four Mistakes have wound up a two year contract at Pilon's Tavern at Old Forge, Pennsylvania, and are doing a run at Sonny's Sky Blue Tavern in Pittston, Pa. The quartet features Sammy Sperazza on accordion, John Shedlock on drums, Joe Infantino on trombone, and Joe LaMarco on guitar. All hail from Pittston.

NEW YORK CITY. The Ted Huston orchestra at the Columbia Room of the Hotel Astor will be guest artists at a concert at Carnegie Recital Hall on April 19th. This marks the third New York recital for this band . . . The newly reorganized orchestra of Michael Zarin is now appearing for the seventeenth season at the Waldorf-Astoria . . . The Rivieras are booked for club dates in and around the city . . . Pianist-singer Tilli Dieterle opened at the Weylin Room of the Weylin Hotel last month.

Vibraharpist Terry Gibbs now doing singles. Gibbs has been featured on the Mel Torme show for the past three months . . . The Freddie



HARRY RANCH

Washington Quartet, with Freddie on piano, Billy English on drums and vocals, Jimmy "The Face" Butts on bass and comedy, and Benny Brunswick on tenor sax and clarinet, recently completed four months at the Apollo Bar . . . Drummer Jimmy Vincent is featured with the Goofers, a music comedy-quintet at the Queens Terrace.

The Tommy Dunn Band, now at the High Hat in the Bronx, will move their comedy routine and dance music to Ryan's Restaurant in City Island about April 27th. The personnel includes Tommy Dunn on tenor and clarinet, Johnny Hines on piano and vocals, Mich T. Ravens on drums and comedy, and Ed St. Angelo on bass, banjo, and comedy . . . Frank Froba and Shirley Jones featured at the Circus Lounge nightly and are also heard over a coast-to-coast radio show from that location.

MIDWEST. Les Brown and his orchestra being routed toward the Midwest from the Coast . . . Louis Armstrong is now doing one-niters and heading for the Fox Theater in Detroit . . . Also in Detroit are The Dreamers, currently being featured at the Chandler Park Lanes . . . Tiny Hill doing one-niters throughout the Midwest.

Oscar Moore plays the Ebony Club in Cleveland, Ohio, April 14th to 20th. On the 21st

(Continued on page thirty-three)

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

ALONG TIN PAN ALLEY

A KISS TO BUILD A DREAM ON	Miller	LONELY	Commercial
AT LAST	Miller	MISS ME	United
A WEAVER OF DREAMS	Kasner	MOUNTAIN LAUREL	Piccadilly
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BELIEVE IT BELOVED	Broadway	OOPS	Feist
BLUE TANGO	Mills	RETREAT CRIES MY HEART	Porgie
COME WHAT MAY	Shapiro-Bernstein	SINCE MY LOVE HAS GONE	Darhmouth
CONFETTI	Santly-Joy	SINGIN' IN THE RAIN	Robbins
CORONATION WALTZ	M. S. K.	SUMMER IS A-COMIN' IN	Essex
CRY	Mellow	TELL ME WHY	Signet
HERE I AM BROKEN HEARTED	DeSylva, Brown	THAT'S THE CHANCE YOU TAKE	Paxton
HONEST AND TRULY	Lion	TULIPS AND HEATHER	Shapiro-Bernstein
I COULD WRITE A BOOK	T. B. Harms	WATER UNDER THE BRIDGE	Leo Talent
I HEAR A RHAPSODY	BMI	WOULD YOU	Robbins
I'LL STILL LOVE YOU	Jefferson		
I TALK TO THE TREES	Chappell		



PENTHOUSE FOUR: (Left to right) Guy Angello, guitar; Duke Cipriano, clarinet; Phil Case, bass; Tony Antone, accordion. The group features vocals and novelty arrangements plus comedy routines.



BOB VIESTENZ BAND: (Left to right) Dean Lewis, sax; Ken Johnston, bass; Ralph Holm, piano; Bob Ovens, drums; Bob Viestenz, trumpet and leader. They play for shows and dances.

New York, N. Y. The Penthouse Four, Local 802 members, organized in 1949 and have been on tour most of the time since then. Some of the spots the boys have appeared at include the Pueblo Hotel, Harrisburg, Pa., Commando Club, Henderson, Ky., and the Maroon Club, Montreal.

Norfolk, Va. George Carty and his orchestra have been around for a long time. They organized in 1920 and played under the name of the Norfolk Collegians. The boys, all members of Local 125, played for seven seasons at the Norfolk Country Club, and then at Virginia Beach for several seasons. For the past seven years they have been stationed at the Naval Air Station C.P.O. Club, and seem to be staying on indefinitely. During the war years the boys played for U.S.O. clubs in Virginia and North Carolina.

Newark, N. J. Lenny Mann and his orchestra are all Local 16 members. The band is doing a weekly broadcast from WAAT in Newark. They also do club dates throughout the area.

Detroit, Mich. The Dreamers have played together for two years at Geisg's Inn and have now moved to Chandler Park Lanes in Detroit.



THE DREAMERS: (Left to right) Mary O'Buckley, bass; Joey Renard, leader and vocalist; Julio Valentino, accordion.

Both Joey and Julio were in the Navy. Mary has lived in Buffalo and appeared on a local radio station there. All are members of Local 5 now.

Wall Walla, Wash. The Legion Club is playing host to Bob Viestenz and his band of Local 501 on Thursdays, Fridays and Saturdays. The boys accompany floor shows and play for dancing. Once a week they play at the Veterans Hospital and in between times they do club dates. Believe it or not, they all hold down full daytime jobs in addition.

Roswell, New Mexico. The Nick DiPaolo Trio has been playing at Scavarda's Night Club for the past three years. Besides holding Local 640 membership, Ish is a member of Local 368 of Reno and has been a Federation member for the past twenty-five years. Don Curry also

GEORGE CARTY ORCHESTRA: (Left to right) Tony Pezzella, John Maccioeli, Kenneth Stroster, saxes; Bruce Robertson, drums; Pacific Romeo, John Seymour, trumpet, trombone; George Carty, leader and pianist. George Farrar, who plays the bass, is not in the picture.



LENNY MANN ORCHESTRA: (Left to right) Pete Small, Tommy Dee, Fred Caldi, Carmen Rey, saxes; Rudy DeLuca, Sal Grimaldi, Joseph Rapheal, Charles Rapheal, brass; Mike Baldi, drums; Paul Romeo, bass; Jerry Latt, piano; Lenny Mann, leader.



Traveler's Guide



NEWTON THOMAS QUINTETTE: (Left to right) Jim Lacy, bass; Jim Anderson, trombone; Bill Ferguson, drums; Walter Nelson, clarinet; Newton Thomas, piano. They play dance music in many styles.



THE CHEZ MIMI TRIO: (Left to right) Joe Lombardi, bass and leader; Bobby Doen, double console, electric guitar; Johnny Rensing, guitar and vocals. Mimi, the owner, also sings with the group.

to Live Music

holds a membership card in Local 17, Erie, Pa. He does the comedy act for the trio. Nick's other local is No. 98 of Edwardsville, Ill. He was instrumental in organizing the new Local 640 in Roswell and holds the office of secretary-treasurer.

Philadelphia, Pa. The Buddy Fisher Orchestra has its home base in the Quaker City and fans out from there. The boys are currently playing one-nighters. The accent is on ballads with arrangements by Buddy Fisher. Andy Pino, tenor sax, is an alumnus of Gene Krupa's Band.

Lindenhurst, L. I., N. Y. The Chez Mimi Trio plays for floor shows and dancing, and the owner herself sings with the boys. Les Bannan, at the Hammond organ, alternates with the trio for dance music.

BUDDY FISHER ORCHESTRA: (Left to right) Andy Pino, sax; Jack Kivait, sax; Milt Sommer, sax; Don Criniti, sax. Second row: Al Alberto, trumpet; Rocco Stoffieri, trumpet; Nick Criniti, trombone; Dick Herre, drums; Romeo DeMenico, bass; Bill Mason, piano; Michael Allen, vocals.



Winnipeg, Manitoba. Ed Emel and his Orchestra have held out at the Fort Garry Hotel for the past nine years, and under Ed Emel's name



NICK DI PAOLO TRIO: (Left to right) Ish Hendrick, piano and solovox; Nick DiPaolo, trumpet and vocals; Don Curry, drums and vocals.

ED EMEL ORCHESTRA: (Left to right) Bill Courage, vocalist; Wilf Moffat, piano; Ed Emel, leader; Bob MacFarlane, bass; Ted Shaman, drums; Bob Nix, trombone; Al Simoens, Herb Brittain, trumpets; Ken Young, Johnny Burke, Alf Shanks, Stan Crackston, saxes.



for the past two. During the summer months, they play at the St. Charles Country Club. They feature a Dixieland group within the band. Al Simoens is also the lead trumpet in the Winnipeg Symphony Orchestra, and Bob Nix, Herb Brittain and Bob MacFarlane are also on the staff.

Richmond, Va. The Newton Thomas Quintette, all members of Local 123, play the Plantation and Starlight Club in Richmond. They also play for college fraternities, high school groups and other private parties.

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

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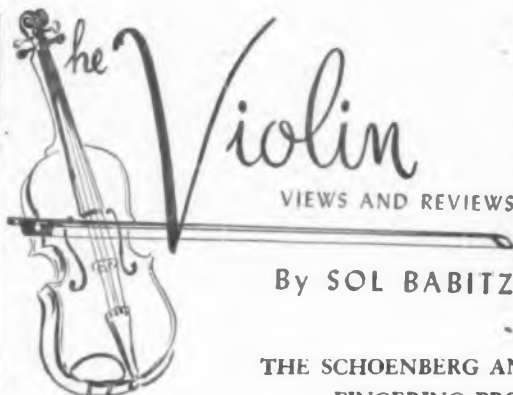
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VIEWS AND REVIEWS

By SOL BABITZ



THE SCHOENBERG AND PAGANINI FINGERING PROBLEMS

IT WAS gratifying to receive a larger number of fingering solutions than at any time in the past, and even more important to receive so many of a better quality. Most of the fingerings, this time, showed some ingenuity, whereas twelve years ago too many were obviously makeshift. While I should like to think that my articles played some part in bringing about this improvement, I suspect that technical progress might have been able to stagger on without me.

I noted another difference: Whereas twelve years ago no solutions were submitted by teachers from colleges and universities, a good percentage this time came from these sources. This, to me, is symptomatic of an improvement in the teaching staff during the last decade. American institutions of higher learning have been notably backward in the field of instrumental instruction. But I believe that it is now possible for a good violinist to develop entirely in a university without the need for supplemental study in a leading conservatory or with a private teacher.

THE MOST ECONOMICAL FINGERING

Some correspondents objected to my use of the term *best fingering*, claiming that no matter how good a fingering might be, it is not best for everyone. This is often true, but the Schoenberg passage was selected because there does exist one fingering which is best for everyone—even though some players will have to practice it longer than the type of fingering to which they are accustomed. However, in deference to those who do not like the term *best fingering*, I shall change it to *most economical fingering*, since the best fingering should involve the least expenditure of energy in position shifting, finger stretching and string changing (for the right and left hands) in relation to intonation risk and the musical demands of the passage.

THE SCHOENBERG SOLUTION

The most economical fingering was sent in by several readers: Nouni Fischer, Carolyn Helms and Gertrude Schrage, Los Angeles; Marius Thor of the National Symphony Orchestra, and Max Senofsky of Brooklyn, New York. Fingerings which differed only slightly from this one were submitted by Hans Basserman, Chicago; Robert Gross, Occidental College, Los Angeles; Leonard Kobrick, New York; Abram Moses, Baltimore; Otto K. Schill, Newark, and Grace M. Thorsen, Des Moines.

Fingerings showing many elements of the economical fingering were submitted by John Alfendras and Irving Parsons, San Francisco; Frank Haynes, Cleveland; Mark Kramer, Los Angeles; M. Kreislerman, New York; Prof. Stefan Krayk, Santa Barbara College, California; Alfred P. Lannegger, Marshall College, Huntington, West Virginia; Dr. Frederick Neumann, Miami, Florida; Herbert Neurath, Meadville, Pennsylvania; Louis Pollack, Brooklyn; Jack Rittenbard, Newark; Thomas Shankie, South Burnaby, B. C.; Edgar Williams, Edmonton, Alberta; Serge Kotlansky, New York.

The best conventional fingerings were sent by Muriel Carmen, Severance Hall, Cleveland; Achille Cocozza, Elmhurst, New York; M. F. Connell, Holliston, Massachusetts; Basil Gresko, North Herschorn, Montreal; Donald Kissane, Pocatello, Idaho; William Kray, Toronto; Richard M. Leeds, Ben Rothstein, Jenö Sevely, F. Tallarico, New York; Robert C. Pitard, Jackson, Mississippi; Julius Roessler, Los Angeles; Frank E. Plaggi, Minneapolis Symphony; Gustave Kleiner, Detroit Symphony; Mark Chestney, New Haven; Frank Juzek, Hudson, Ohio; Leonard DeMaria, Upper Darby, Pennsylvania; Pasquale Briglia, Detroit.

INTERNATIONAL MUSICIAN

The upper fingering, shown here, is by the composer; the lower is the one I consider the most economical, and to which the composer agreed, when I demonstrated its advantages to him:



Many of the fingerings submitted had a position shift on the fourth note, using the second finger instead of extending the third. Yet if Schoenberg had written the three notes after the open G one tone lower so that the third position could be used, I am sure every one would have used the extension B without a second thought.



We must beware of permitting the intervals to deceive us in choosing the most economical fingering.

Holding down the second finger for eight notes not only eliminates many position shifts but permits the player to attain good intonation even though his ear may not be attuned to the strange intervals of the twelve-tone system.

THE PAGANINI SOLUTION

It made me feel somewhat isolated to find that not one of the fingerings submitted for the Paganini example resembled the one which I find best for myself. I shall list several of the fingerings submitted along with my own, knowing full well that the majority of readers will doubtless prefer one of the others. I can only say in extenuation of my own, that it is based on my "Principles of Extensions in Violin Fingering." Perhaps when more violinists have practiced this method they will also recognize its economy.

The fingering listed as "Paganini" was submitted by Achille Cocozza, who obtained it from a pupil of Sivori, Paganini's pupil.

BABITZ

"PAGANINI"

The Paganini passage looks deceptively conventional, but violinists have found (to their grief) that at a reasonably fast tempo accidents happen because of the large position shifts usually involved. My fingering, despite initial difficulty in learning the root finger system, requires no large shifts and is playable (legato only) at about 170 quarter beats per minute, although it should be performed spiccato at nowhere near that speed. The parentheses enclose the logically perfect extension fingerings, which few will find practical today, but which are the fingerings of the future.

STRING FESTIVAL IN NEW YORK CITY

A National String Festival and Convention under the auspices of the Violin, Viola and Violoncello Teachers' Guild, The National Orchestral Association and the Hart College of Music, was held March 29-31 at the Barbizon Plaza Hotel and Carnegie Hall, New York. The purpose of the festival, which was under the honorary chairmanship of Dimitri Mitropoulos, was to stimulate public interest in string playing, especially live chamber music.

Some of the outstanding groups in the program, which included exhibits, lectures and forums, were a string orchestra, composed of 500 young people from public schools and private teachers representing several states, conducted by Moshe Baranov, and the National Orchestral Association under the direction of Leon Barzin—with the ten-year-old Charles Castleman as violin soloist for this part of the program.

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TECHNIQUE OF PERCUSSION



By GEORGE LAWRENCE STONE

MAN, oh man! What a flock of mail received commenting on *The Tambourine Thumb Trill* blurb which appeared in the February issue! Judging from this widespread interest in the trials and tribulations of the jingle-drummer, I wonder if I haven't been wasting a lot of the members' reading time heretofore in dwelling upon such relatively unimportant subjects as the larger drums, mallet instructions and kettles.

Best method of facilitating the trill looms uppermost in the minds of the correspondents and already we have three factions lined up to recommend and cheer for their favorite method. First, there are those who trill with the aid of rosin; next come the ones who prefer sandpaper; and finally, the rugged individualists who always have relied upon spit and who always intend to.

The rosin man applies a thin coating of shellac to the tambo head and sprinkles on a plentiful supply of finely powdered rosin while the shellac is wet. When dry, the surplus rosin is dusted off and now the trill is easily produced by rubbing the thumb-tip upward along the rim or across the head. An occasional re-coating is all that is necessary to make the thumb trill possible, even in damp weather when the head is apt to be loose. Rosin, incidentally, is my own choice, despite the fact that it leaves the thumb sticky.

The sandpaper man, by his choice of abrasive, avoids the sticky thumb to a great extent. A letter from W. R. Wiant, former conductor of the Huntington, West Virginia, Orchestra (from whence came the original question on thumb trill) tells of how the late Arnold Odette, drummer in the orchestra, used to give his tambo head a coat of clear varnish over a space about one and a half inches around the rim. While the varnish was wet he scraped the granules from some coarse sandpaper into the wet varnish. "When this dried," writes Maestro Wiant, "Odette had a surface over which his thumb wouldn't skid, even in damp weather."

The spit man scorns artificial aids to trill production, relying wholly upon nature. Grasping the tambo firmly in one hand, he rubs the off thumb across his tongue, wipes off the excess spit on the seat of his, er—, coat, starts the trill at the appointed moment and "nothing happens." He wiped off too much excess; consequently his thumb was dry. At his next entrance he goes through the same procedure and again "nothing happens." This time he didn't wipe off enough excess and his thumb skidded. After several such futile attempts and with the number about over, he is content to finish up with fingers, knuckles or what have you. ("Oh hell," he soliloquizes, "nobody noticed it anyway—I'll get it next time.")

Back to coating and abrasives, I favor the coating to be applied all over the head instead of just along the rim. Rubbing the thumb across the head, or semicircularly nearer the center than the rim, will give a louder tone and permit more open spacing of notes, which sometimes is desirable. It goes without saying that the fine, *pianissimo* effects are produced by rubbing nearest the rim. Frequent applications of the abrasive reduces the situation in which *nothing happens* to a minimum.

"It's as easy to trill with a finger as with the thumb," say Brad Spinney, tintinnabulatory technician, currently at Station WOR, New York. He continues: "Try turning the tambo upside down and trilling along the wood (shell-edge), over the heads of the brads which hold the jingles in place. First, however, sink the brad-heads below the surface with a nail-set." A gemppun signing himself *Anon Y. Mouse* writes: "Describe a figure 8 on the tambo head with the thumb and you can rub a trill for as long as you want." (Can be done, says GLS.) "Try skunk oil," wisecracks Ernie Roark, Los Angeles. Ernie, you'll never know how much this suggestion of yours has helped me.

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After disposing of the sandpaper problem in his letter, Maestro Wiant goes off on a most interesting tangent as follows: "One of the violinists in the orchestra who was a metallurgist as well, had a set of triangle beaters of Monel metal made for drummer Odette. These ranged in size from that of a screw-driver to one about the thickness of an eight-penny nail, and with them Odette could play all the literature for the triangle, including the *pianissimo* rolls at the end of *Anitra's Dance* and the *E-flat Concerto for Triangle, Piano and Orchestra*, by Franz Liszt."

The capitalization and top billing given to the triangle in the maestro's reference to the Liszt opus reveals a brand of humor that could be imagined to come only from a drummer. Sure enough, it turns out that this gentleman is indeed a drummer as well as a conductor, and it appears that he knows his triangle beaters as well as his jingle-drums. I recollect once having a time for myself in trying to satisfy the late Victor Herbert's demands for proper triangle tone. It took the right beater as well as the right triangle to do the trick. To the uninitiated, there is an art in the striking of this little triangular hunk of metal in a manner to satisfy an exacting conductor.

Another sample of drummer humor appears at the end of the Wiant epistle, viz.: "Re your statement that a percussionist often can pick up pointers from a violinist—the converse can be and often is true, particularly since the law against drummers being musicians has been repealed. Having been reared on the Bower Method, which I was taught to revere slightly less than the Bible, and being reasonably conversant with the sticking ideas of Gardner, yourself and others, I find I can often solve bowing problems of string players by applying the sticking principles I learned as a drummer. Up and down bows—right and left sticks—a good drummer is trained to feel the same accentuations, stresses and their opposites that the string player does. In case you are elected a delegate to the next Convention, I hope you will introduce a bill compelling all the bowing of an orchestra to be marked by the principal drummer, who will, of course, be paid the salary formerly given to the concertmeister."

Thanks, Maestro, if I am elected I faithfully promise to do as you suggest. In the meantime please advise me how far back I, just a drummer, had better stand when I approach one of my string player friends and say: "Get out your fiddle, kid, I am gonna show you some fancy bowings."

Interesting letter from Paul Price, former Bay Stater, now Percussion Instructor, School of Music, University of Illinois. Paul writes, in part: "I am most gratified in the amount of work we have been able to accomplish in bringing the percussion instruments before the public, and the amount of interest displayed by school directors is most encouraging. Our goal is to produce good percussion musicians and also afford potential school band directors the maximum percussion experience, both applied and pedagogical."

Accompanying Paul's letter is a program of an all-percussion concert given some time ago at the U. of C., including such numbers as *Auto Accident* by Harold G. Davison and *Ionisation* by Edgar Varèse. The Davison number, mentioned before in this column, is truly an ultra-percussive, featuring (in addition to about every instrument a drummer owns) two sheets of plate glass, a hammer to break them, a washbowl, a crock, a nice hardwood floor on which to throw the mess when the *accident* occurs, five temple blocks, nine musical tumblers (water-filled) and a pianoforte. *Ionisation*, similar in character and a classic, calls for thirteen performers and features, among other effects, a *lion roar*. Such numbers, interesting to hear and intricate to perform, furnish excellent training material for the serious student and I hope they will gain in favor.

PRACTICE WITH THE METRONOME?

Continuing with all-percussion, one such number I have not as yet heard staged is William Russell's *Three Dance Movements*, comprising the Waltz in 7/4 (no less), March in 3/4, and Fox Trot in 5/4. Russell's flair for the novel extends further than time-signatures; e. g., syncopated figures played on a bottle, which finally meets a tragic end (*break bottle, sfffz*) and his rough treatment of a saw and cymbal (*draw a saw across Turkish cymbal*). All this and more would, I think, in the words of Mrs. Goldberg, really *bring me*.

The piano man comes in for his share of rough treatment too, in this number, starting the March with his left forearm on the keyboard in the bass, and a slap stick in the treble clef. Finally, Mr. Piano Man ends up in a blaze of glory (*Use a board, four feet long, one inch by four inches, to play all black or white keys. In final bar, tremolo by rocking board from black to white keys. For final chord use all keys on piano*).

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GEORGE KLEINSINGER

OPERATIC ALLEY CAT

George Kleinsinger, of *Tubby the Tuba* fame, has just finished another of his musical epics, *Archy and Mehitabel*, the story of an amoral alley cat and a philosophical cockroach. These two friends made their appearance in Don Marquis' vignettes way back in 1917 and have had a devoted following ever since. Now their adventures, adapted by Joseph Darion, have been set to excellent and expressive music by Kleinsinger.

Much interest has been shown in the comic opera as a vehicle for ballet and television production.

Other works of Mr. Kleinsinger include his "From Dawn to Dawn,"

which was premiered at Carnegie Hall recently by the Air Force Symphony.

Tubby the Tuba has just been recorded in a French version and Dean Dixon, who conducted, has also played it in Sweden and Finland, translated in both languages. The composer's *Adventures of a Zoo* was recently given by the Philadelphia and Denver orchestras and his *Once Upon an Orchestra* has been heard in Montreal under the baton of Wilfred Pelletier.

THE LeCLAIRES

The LeClairens, a Continental piano-violin duo, were discovered in Amsterdam, Holland, by an American TV producer and brought to this country a year ago. After becoming members of Local 802, New York, they were signed for a long-term engagement at the Chez Vito of the Hotel Meurice in New York and are now under a six-month con-

ing on his own television show every Wednesday night over WJL-TV. Born in Milwaukee, Liberace (pronounced Liber-ah-chee) learned to play by ear at the age of four, and six months later received a scholarship with a home-town teacher. When he was seven, he performed for the late Paderewski, the man responsible for encouraging



LIBERACE

Liberace's parents to continue his musical education. Paderewski also suggested that he drop his first name if he ever became professional, both of which he did.

When he was ten years old, Liberace got his first "paid" engagement when he received fifty cents for playing background music for silent motion pictures. Soon after that he went on a series of theater tours billed as a "boy pianist." When he was sixteen he made his debut with the Chicago Symphony Orchestra, and three years later received his first experience with a dance band playing with Jay Mills on the "Fitch Bandwagon."

After a year with the band he went on single acts doing the type of routine that made his reputation—playing the classics and including a dash of the popular.

Liberace owns one of the world's largest collections of miniature pianos. It was started with a piano given him by Paderewski, and the collection today numbers over 300, including pieces made of wood, metal, glass, ceramic, China and diamond. His ten-foot concert grand is valued at \$150,000.

Liberace is just as apt to be found in his kitchen as at his piano. He feels that cooking is one of the forgotten arts, and so determined is he to contribute to this forgotten art that he's currently writing a book—an autobiography with recipes included.

INTERNATIONAL MUSICIAN

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THE LeCLAIRENS

tract at the Sweden Inn in Hallandale, Florida.

Monny, the pianist, was born in Holland. He also plays the bass, accordion and drums, and sings in twenty different languages (including English). Claire, a native of Budapest and violin virtuoso of the team, boasts a repertoire of five thousand selections.

They have appeared throughout Europe and were recently featured in New York on the Frank Sinatra TV show. Claire, incidentally, was one of the famous Hegedus Sisters who were international headliners some years back.

LIBERACE

Liberace, North Hollywood's versatile pianist, is currently appear-

in the News

PETER VAN SPALL

Peter Van Spall and his orchestra are now appearing for the second season at the Carolina Hotel in Pinehurst, North Carolina. A pupil of Nola Arndt (the "Nola" of the famous composition by her husband, the late Felix Arndt), Van Spall made his debut as a concert pianist in New York City in 1950.



PETER VAN SPALL

After organizing his own orchestra and completing a successful engagement in New Jersey, he moved with his group to the Carolina Hotel where they are now featured nightly in the Pine Room. They also do a Tuesday and Thursday night radio show, "Request Time," over WEEB.

Van Spall recently gave a piano recital at the Carolina, presenting a program of classical, semi-classical, and popular numbers. Local press reviews acclaimed it as "one of the most enjoyable events of the season for music lovers."

MARTY NAPOLEON

One of the newer and more exciting names in the music business is Marty Napoleon. A native of Brooklyn, Marty started to play the piano at the age of fifteen, organizing his own dance band two years later. When he was twenty, he joined the Bob Astor band, and in 1941, the hectic band of Chico Marx. A series of engagements with other outstanding orchestras, including his association with Phil Napoleon and his Memphis Five, soon made Marty one of the most widely discussed pianists in jazz circles.

In 1951, a dynamic group known as the Big Four was acclaimed as one of the greatest musical combos of the year. The quartet included Buddy Rich, Charlie Ventura,

Chubby Jackson, and Marty Napoleon.

Today Marty is appearing with the Louis Armstrong band as featured pianist. He joined the organization about two months ago for a one-year stay.

WILLIAM PALERMO AND GEORGE GERSHWIN

Back in 1914, when William Palermo was leading his band at the Bedford Rest in Brooklyn, a young pianist by the name of George Gershwin was called to his attention. Palermo listened to him play, and although he greatly admired Gershwin's self-developed talent at the piano, he was slightly baffled to notice that Gershwin's fingers never touched the white ivories. Since he couldn't use him with the band, he advised him to work up a good solo number and hired him at \$22 a week to play "California Sunshine" on the black keys.

Palermo met George some years later in Atlantic City. George



WILLIAM PALERMO

turned up this time in the role of song plugger, and soon after that, when Gershwin had completed his *Rhapsody in Blue* and was performing at the Roxy Theater in New York, the two friends met again.

There was a long gap in their encounters after this. Palermo and his band were appearing at the San Remo Follies in West End, New Jersey, when George Gershwin appeared one night with twelve chorus girls from his then current Broadway show, *Gil Crazy*; with him he also brought the Shubert manager. When Palermo saw Gershwin, he immediately dedicated the evening to him, playing only Gershwin music (for which George tipped the band with a \$100 bill). Palermo

joined the party, and Gershwin urged him to tell the Shubert manager how he had given him his first job. The Shubert manager was properly touched by the sentimental tale, but his main concern was, "How much did George get?"

FREDERIC VONN

The piano improvisations of Frederic Vonn can be heard every Thursday evening from 8:00 to 8:30 P. M. over WFUV-FM, Fordham University's Voice.

Mr. Vonn, whose specialty is taking (Continued on page thirty-four)



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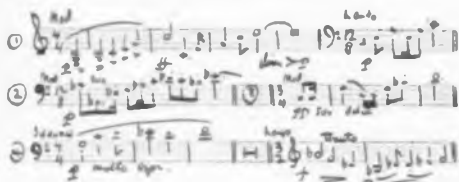
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WHY SO MANY TRUMPETS?

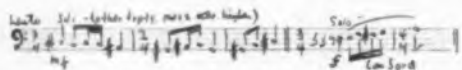
By DANIEL B. TETZLAFF

IT WILL no doubt come as a surprise to a large majority of our readers that so many trumpets are used in the symphony orchestra, for in most musical organizations in this country the trumpeters perform all their parts on a single instrument, usually the B-flat trumpet. However, there are also B-flat cornets and flugelhorns, bass trumpets in E-flat or B-flat, and high trumpets in C, D, E-flat, F, and high B-flat. They are available in S. M. or L. bore, depending on the manufacturer. All find their way into this or that symphony orchestra for the performance of certain compositions. In one American orchestra the small bore C trumpet is almost exclusively used; in another the large bore B-flat. In the Minneapolis Symphony Orchestra there is a compromise between extremes and an attempt to incorporate the intrinsic virtues of several of the various types of instruments in a "middle of the road" approach.

The instruments in the accompanying photograph represent practically all members of the orchestral family of trumpets. The lowest pitched one, the bass trumpet (third from left in the photograph) is in low E-flat, is of German make, has rotary valves, the usual three plus a fourth that gives a quick change to D. The mouthpiece is larger than that used for the B-flat trumpet; it is about the size that is used on the alto horn or mellophone. Richard Wagner wrote extensively for the bass trumpet in his great music dramas, and assigned it many important solo passages to utilize its particular tone color which is more resonant than the low register of the trumpet and more mellow than the upper register of the trombone. Here are four excerpts from his operas, (1) from *Die Walküre*, (2) *Siegfried*, (3) *Das Rheingold*, and (4) *Götterdämmerung*:



Stravinsky has a bass trumpet part in his *Rites of Spring* ("Ritual Activity of the Ancestors" movement) that contains such passages as:



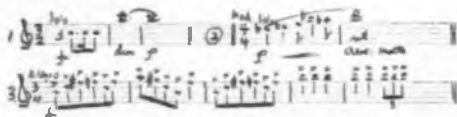
In the general tutti the bass trumpet is of course voiced at the bottom of the trumpet choir and just above the trombones. Bass trumpets that are made in low B-flat use a trombone mouthpiece, have a sound somewhat like a valve trombone, and usually are played by trombonists, not trumpeters. I have seen these instruments in both symphonies and in dance orchestras.

The regular B-flat trumpet is familiar to everyone. Those in the accompanying photograph are made in France. One has a large bore and three have medium-large. It should be mentioned here that all four players use a large size mouthpiece that has the wide and deep cup necessary to produce a tone of sufficient

All examples in this article are given in concert pitch (not as they appear in the orchestral trumpet parts) to facilitate their reading by those unfamiliar with the many transpositions used.

volume and resonance to sound out through the full symphony's massed tone.

The section also uses four C trumpets. Two are of large bore, two are medium. They were custom built. The C trumpet has long been extensively used in France, England and Italy, and is gaining in popularity in the United States. The trumpet parts to many of the compositions of the past fifty years were written with performance on this specific instrument in mind; also 50 per cent of the rest of the symphony orchestra trumpet repertoire can be more effectively played on this instrument. Its brilliant, clear tone is fiery and exciting in such passages as (1) *Zarathustra* (Strauss); (2) *Rosenkavalier* (Strauss); (3) *Firebird* (Stravinsky):



The C trumpet is superb for the performance of passages that require great delicacy and softness, as in (1) *Oberon*, Weber, and (2) *Symphony No. 2*, Brahms:



The tone of the C trumpet shows up to particular advantage on records, and is thus preferred by many players when they do broadcasts, transcriptions and sound-tracks.

The D trumpet in the photograph is also custom made and comes with slides to change it into E-flat. Most all trumpets are provided with some means of altering the pitch of the instrument a half-step down or up. The D trumpet is indispensable in performing the very high trumpet parts written by some of the modern composers. When played full fortissimo it is shrill and shouting, and will project a passage out over even the loudest orchestral tutti. Here are two examples of its use: (1) Ravel's *Bolero*, and (2) Bartók's *Concerto for Orchestra*:



Two other examples of passages in which the D trumpet is put to good use are (1) Britten's *Sea Interludes*, and (2) Moussorgsky's *Pictures at an Exhibition*.



Present-day orchestra players perform the high Bach and Handel D trumpet passages on our
(Continued on page thirty-six)



The Minneapolis Symphony Orchestra trumpet section with their eleven trumpets. Left to right are Sheldon Rockler (4th) who plays B-flat, C and bass trumpet; Daniel Tetzlaff (2nd) who plays B-flat and C; Bernard Adelstein (solo) who uses B-flat, C and D; and James Greco (3rd and assistant 1st) who uses B-flat, C and E-flat trumpets. The instruments from left to right are: C, B-flat, E-flat bass; C, B-flat; D, C, B-flat; high E-flat, C, B-flat.

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With the Concert Bands

SIOUX CITY VICTORY

Music scored a victory last year at Sioux City, Iowa, when the state approved a tax proposal to maintain the Sioux City Symphony Orchestra. In reply to the inevitable question: "How did you do it?" Mr. Roy "Whitey" Larson of Local 254 explained that it did take a great deal of pre-election work, enlisting the support of influential individuals and organizations. A major role in the campaign was played by the concert



MUNICIPAL BANDSHELL, SIOUX CITY, IOWA.

band of Sioux City. It has been a long haul upwards for Sioux City, whose music tradition dates back to 1920 when veterans of the first world war launched the Monahan Post Band of the American Legion.

The first step in the direction of public support came in 1935 when, after fifteen years of struggle, the band submitted a proposal to the voters to levy a tax to maintain the organization—which it won by a wide margin.

In 1930 the leadership of the band was taken over by a violinist, Leo Kucinski, conductor of the college symphony orchestra of Morning-side College, and a member of the music faculty.

The inspiring record of Kucinski and the Monahan Post Band was a powerful force toward passage by the Iowa State Legislature in 1947 of a law permitting the levying of a tax to support a symphony orchestra. Sioux City voters approved the tax proposal in 1950 and the first money was available in the Spring of 1951.

The band and the orchestra each receive about \$10,000 a year from the city fund. The band plays twenty-five concerts during the Summer months. Sunday night concerts take place at Grandview Park, a Federal government work project built in the early 1930's with a 6,000 seating capacity.

The guiding spirit in obtaining government support was Ralph A. Henderson, a member of the band since its inception and recently elected mayor of Sioux City.

A VETERAN BAND HONORED

One of the oldest bands in the United States, with a record of ninety-five years' continuous service, is the Perseverance Band of Lebanon, Pennsylvania. Colonel Richard Snyder, Deputy Adjutant General of Pennsylvania, presented a replica of an historic Civil War flag to the band at a celebration of the band's ninety-fifth anniversary held on March 2nd at the Lebanon High School Auditorium. As part of his address he read the presentation speech which was given at the original ceremonies in 1861, when General Curtin gave the band its first flag.

The program featured a trumpet trio played by William Margut, Frank Kirchner, Jr., and Charles Fenner, Jr.; a trombone trio by Walter

H. Steckbeck, George Horst and Randolph R. Urich; and a saxophone solo by James W. Shuey, Jr.

The band was conducted by Hower E. H. Steiner, leader, and Arthur H. Strohmman, assistant leader.

BAND MUSIC FROM COLUMBUS

The Achbar Grotto Band of Columbus, Ohio, contributes a lot to the bustling activity around Local 103. The business representative of the Local, Frank B. Lane, is in the horn section; so is Earl McCullogh, who does a lot of arranging. J. Frank Stansell, 79, oldest active member of the local, and on its board of directors, also plays the horn in the band.

Bandmaster Clair Barnard held the baton in an Army band during the last war. His present musical activities include a dance orchestra as well as a post as supervisor of music in a Columbus high school.

The band, which has forty-eight professional musicians, plays for lodge affairs and occasional parades. For seventeen years it has made an annual visit to the Franklin County Infirmary to play for the patients.

AKRON MUNICIPAL BAND

The Akron Municipal Band, organized in June, 1950, is made up, for the most part, of music instructors in the Akron public schools. Solo clarinetist, John Kratz, also president of the band, was formerly with the famous Sousa Band. Paul Weeks, euphonium soloist, is the assistant conductor and music arranger for the band. The personnel are all members of Local 24. Last season five of the numerous concerts presented by the band were arranged through a grant from the Music Performance Trust Fund of the Recording Industry.

CHURCHILL SIGNS DRUM

On a recent visit to Canada, Prime Minister Winston Churchill lustily whacked the bass drum of the Royal Canadian Air Force Central Band. After the close of the Government Dinner at which the band was playing, Bandmaster Flying Officer Carl Friberg asked Mr. Churchill if he would sign the band's big drum.

"On one condition, yes," said Mr. Churchill. "The condition is that you let me take a whack at it." Mr. Friberg delightedly agreed, whereupon Mr. Churchill advanced, signed his name on a clear area of the drum, thumped it lustily and shook hands with the conductor.

MIDWEST BAND CONVENTION

The Midwest National Band Clinic held its fifth annual band convention at the Sherman Hotel in Chicago last December 13-15 with more than three thousand directors and friends of music in attendance. Bands took turns in presenting carefully prepared new materials of every grade of difficulty selected from various publishers. Members from thirty-eight states and Canada attended. Dr. Raymond F. Dvorak acted as master of ceremonies. Among the bands which performed were the Vandercook College of Music Concert Band; Christian Brothers High School Band of Memphis, Tennessee; the High School Band of Oxford, Michigan; the Grade School Band of Plainfield, Illinois; and the Miami Senior High School Band of Miami, Ohio.

The Band Clinic will hold its next meeting December 12-14, 1952, at the same place.

COMPANY BAND IN PENNSYLVANIA

The Lukens Steel Band, comprising forty employees of the Lukens Steel Company, Coatesville, Pennsylvania, was organized in 1911 and has made an important place for itself in the community life of the town. The band is managed entirely by its own officers, and the company supports it as a worthy civic project. The band is featured in connection with home community celebrations and gives local and out-of-town performances, the highlight of 1951 being a concert on July 22, 1951, at the Ocean City Municipal Pier, Ocean City, New Jersey.

Send news and pictures of concert bandleaders and bands, including details on summer programs, new items of repertory, etc., to the Managing Editor, *International Musician*, 39 Division Street, Newark 2, New Jersey.

Local Highlights

FITCHBURG'S FIFTIETH ANNIVERSARY

Local 173, Fitchburg, Massachusetts, celebrated its fiftieth anniversary on January 6th. Mayor Peter Levanti, guest of honor, extended his best wishes to the local, which was chartered on January 1, 1902. The two musicians with the longest membership records are Ernest R. Pickford and Frederick A. Calder, both of whom joined in 1905. Local 173 now has 228 members, and since 1946 approximately \$10,000 worth of



Board of Directors of Local 173, Fitchburg, Mass.

music has been donated to the public here through the Music Performance Trust Fund. Officers of the local are: president, Edwin Holt; vice-president, George P. Peters; secretary, Charles F. Miller; treasurer, Donald A. Bouvier; business agent, Lawrence E. Stepton; board of directors, Frederick A. Calder, Forrest E. Bunker, Alfred A. George, Robert A. Schreiner, Roger Pascarelli, Arthur H. Tuikka, and Lester Brown.

CAN ANYONE BEAT THIS RECORD?

William J. Dart, the Secretary of Local 33 of Port Huron, Michigan, has held that post for fifty-three years. At the tender age of seventeen he was playing in the Fort Gratiot Band, and at nineteen he was directing it. He also helped to organize the present Port Huron City Band in 1893 and has been a member ever since. His flair for organizing carried right on through to the Michigan Musicians' Association for which he was one of the founding fathers. He served as president for six years and as secretary for eight. Mr. Dart was around in July, 1890, when as a member of the band from Martinsburg, West Virginia, he saw the unveiling of the monument to Stonewall Jackson.

Dart plays all wind instruments, but the clarinet is his favorite. He feels that the economic status of musicians has improved slightly since the days when he received \$4.00 for playing for square dances which started at 5:30 in the afternoon and lasted to way beyond the wee hours of the morning.

Mrs. Dart is also a musician and has played in the same orchestra as her husband for over fifty years.

MANY BANDLEADERS ON LOCAL 197 ROSTER

St. Louis Local 197 musicians were recently saluted by Chick Finney, who writes a column called "Blue Notes" for the St. Louis *Argus*, for donating their services without charge on various charitable programs. The free music is made possible through the Music Performance Trust Fund of the Recording Industry, and is furnished on programs where no admission is charged.

The St. Louis Local has among its three hundred members an amazingly large group of band leaders, among whom are: George Hud-

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ROSE BOWL PARADE

For the first time in the sixty-three-year history of the Rose Parade, a band composed entirely of Negro musicians, all members of Local 767, Los Angeles, California, was invited by the unanimous vote of the Tournament of Roses Music Committee to participate in its historic parade.



Local 767's Band in Rose Bowl Parade.

This year's theme was *Dream of the Future*. Under the direction of Millard F. Lacey, the fifty-piece band represented the Parks and Recreation Department of the City of Los Angeles. They are shown above as they marched in the Pasadena Tournament of Roses parade.

RE-ELECTION

The annual business meeting of Local 322 of Red Bluff, California, was held at the beginning of the year preceded by a dinner to which guests were invited. During the meeting the members decided to retain the same officers to serve for another year, namely: Walter Leshner, president; Herbert Hammer, Jr., vice-president.

WARMING UP THE BAND FOR BASEBALL VICTORY



Stamford Local 626 Band Plays at Victory Celebration.

With Spring and baseball weather just around the corner, Local 626, Stamford, Connecticut, is looking forward to what they hope will be another victorious season. Last year the local's band was a vital factor in Little League Baseball, particularly when they performed at a concert after the Little League had won the World Series Championship. Frank W. LiVolsi, President of Local 626, proudly introduced the

INTERNATIONAL MUSICIAN

ball-players to the audience at the conclusion of the concert, which was presented through the Music Performance Trust Fund of the Recording Industry.

INSTALLATION AND PRESENTATION



Local 246, Marlboro, Massachusetts, held its annual installation banquet on January 20th at the Sudbury Inn, Sudbury, Massachusetts. George Gallagher, Local 143, Worcester, Massachusetts, president of the New England Conference, was presented with a life membership card to Local 246 by its president, Frank A. Warner. Shown above are (left to right): Nicholas A. DiBuono, secretary-treasurer; Romeo J. Gadbois, mayor of Marlboro; Harold R. Wheeler, vice-president; George Gallagher; president Frank A. Warner; attorney Anthony DiBuono, toastmaster; and Oscar Dupuis, sergeant-at-arms. Local 246 is now making plans for its 50th anniversary celebration, which will take place in October, 1952.

GALESBURG LOCAL 178 GIVES DINNER DANCE



Local 178 of Galesburg, Ill., had its seventh annual party at the Elks Club on December 3rd. Members of the local played and after the turkey dinner there was dancing and merry-making. Guests from other locals also attended including "Rex" Emmet Ronstrom, formerly with the Ringling Brothers Circus Band and now with the Polack Traveling Circus. Mr. and Mrs. Gall Fleisher of the Benedict Music Company were in charge of the entertainment.

TUCSON LOCAL 771 BURNS THE MORTGAGE

In the March 2nd release of the *Tucson Musician*, official publication of Local 771, Tucson, Arizona, a corner of the front page read in bold-face type, "We burn the mortgage." This meant that Local 771 had paid in full, in just forty-four months, the \$28,000 mortgage on their new building, a low, modern-type structure, furnished with the latest appointments. This accomplishment, celebrated by a mortgage-burning party at which the Governor of the State was guest speaker, is only one demonstration of how Local 771 is carrying out its well-planned activities to purposeful ends.

Functioning under the policy of "Benefits for the Living," they have planned their budget so that not too large a surplus of funds is carried.

(Continued on page thirty-five)

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--	---

GOOD NIGHT SWEETHEART

FEIST RHYTHM AIRS

JA-DA HONEY SUNDAY HOT LIPS TIGER RAG CHINA BOY I NEVER KNEW WABASH BLUES LINGER AWHILE PEG O' MY HEART ONE O'CLOCK JUMP	SANTA CLAUS IS COMIN' TO TOWN DARKTOWN STRUTTERS' BALL I'LL SEE YOU IN MY DREAMS I DON'T KNOW WHY WANG WANG BLUES MY BLUE HEAVEN SLEEPY TIME GAL AT SUNDOWN RUNNIN' WILD JOSEPHINE SIBONEY
--	--

MILLER RHYTHM AIRS

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By OTTO CESANA



HAVING completed all the harmony lessons, it seems appropriate that we should devote this installment to a discussion of analysis. Analysis is by far the most important phase of music theory, because only through it can a true appraisal be obtained of any musical idea. While form, arrangement and orchestration are important essentials of a musical work, its real intrinsic value can be appraised only by means of harmonic analysis.

It will soon become apparent to the serious student who pursues a reasonably intense program of harmonic analysis that a musical composition is as good as its harmonic contents; that certain elements surpass others and that only as a consequence of the presence of desirable elements may a work be adjudged significant.

A musical composition may be analyzed for the following elements: 1—harmony; 2—melody; 3—fill-ins; 4—remaining notes.

In noting the harmony the following devices may be encountered:

Diatonic Progressions

These are progressions in the key, from I to VII. They may be triads, 7th, 9th, 11th, 13th or augmented 15th chords. It will be readily seen that the inclusion of a 9th or 11th chord in a composition will produce a more modern effect than would a triad.

Attendant Chords

These are chords which we thoroughly discussed in Lesson No. 23 of the Harmony Course. Accidentals are usually a clue to their presence.

Passing Chords

For this device, the lesson on passing tones (No. 41) will help to clarify the situation. A passing chord usually implies three steps: (1) the original chord, (2) the passing chord, and (3) the resolution chord.

Afterbeat Chords

Chords formed by afterbeats become afterbeat chords (Lesson No. 33).

Suspension Chords

Chords created by suspensions become suspension chords (Lesson No. 26).

Parallel Harmony

This device probably contains the greatest element of modernity. Because it contains the implication of parallel moving parts, classic composers shied away from it, leaving it to the modern composer, who occasionally also overworks it!

Interchangeable Chords

Very often the same chord may appear in varied extended or contracted forms from triad to augmented 15th. Any chord can interchange with itself.

New Key

Very often it will become impossible to account for a chord in the prevailing key; then, the first dominant chord after the unknown chord will be the clue to the new key, and retroactively this unknown chord may be accounted for in the new key.

Deceptive Resolution

Very often a chord will not proceed as expected. A deceptive resolution may occur (Lesson No. 25).

Unusual Progression

When no possible relation can be established between one chord and another, then as a last resort it may be termed an Unusual Progression (Lesson No. 25).

Tonic Chord with added Minor 7th

Very often the minor 7th is added to the tonic chord. This converts the chord into an attendant dominant 7th which is usually followed by the chord on the fourth degree.

Altered 5th of Dominant

The fifth of any type dominant chord may be raised or lowered or both at the same time. This of course creates a double chromatic chord (Lesson No. 8).

Melodic devices are not as numerous. They may be designated as follows:

Notes of Chord

The fundamental tone, third, fifth, seventh, ninth, eleventh, thirteenth and augmented fifteenth of any type chord may be used as a melodic tonic. Upper harmonic tones are superior to the lower tones.

Figurations

Suspension, afterbeats and passing tones may be introduced as per respective rules. (See Lessons No. 26, No. 33, No. 41.)

Substitute 6th

The 6th of a dominant chord may substitute for the 5th at any time.

Additional Tones

The 6th, 7th, and 9th of a chord may be freely introduced.

Lowered 6th of Scale

The 6th degree in major may be lowered a half tone accidentally and chiefly for harmonic purposes, without destroying the major tonality.

Exchange of Parts

Chordic tones may exchange places with each other. This is a favorite device used under a sustained melodic tone.

Analysis may be conducted as in the following examples. Observe that the chords are reduced to fundamental form and are placed in the vocal staff of a song and that the melodic and fill-in notes are numbered in relation to the prevailing chord.



No musical idea can be an accidental coincidence of notes. *If it does not reduce itself to analysis, it is not music.* Of course, in some cases the analysis cannot be made because the analyst has not the technical equipment to conduct it. Then it is not the fault of the music but of the analyst.

With the next installment we will begin our Course in Modern Dance Arranging wherein each phase of current dance arranging and arrangements will be thoroughly discussed.

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Where They Are Playing

(Continued from page seventeen)

Austin Powell and his combo move in there and stay until May 4th . . . The Continental Trio, headed by Ed DiFiore and featuring Carl Peradisso on guitar and vocals and Joe Marino on bass, returned to the Mayfair Lounge in Cleveland for a seven-week booking . . . Bull Moose Jackson at the Midtown Hotel in St. Louis, Mo., from April 18-26. On April 28th he goes to the Club Trocaveria in Columbus, Ohio, until May 4th.

Kenny Jagger, organist, now in his third year at the Blue Room of the Graylyn Hotel in Indianapolis, Indiana. He also has his own TV show over WFBM-TV and the Kenny Jagger show on WISH . . . Gladys Keyes on for an indefinite stay at the Lake Hotel in Gary, Indiana . . . Kirby Stone plays a two-week engagement at Eddy's in Kansas City, Mo., starting April 11th. On April 26th he moves into the Park Lane Hotel in Denver.

After closing a one-week engagement at the Regal Club in Columbus, Ohio, on April 13th, Slim Gaillard will be in Cleveland to fill a two-week booking from April 14-27 . . . Paul Williams one-niting in the Midwest . . . Hal Singer and Lowell Fulsom both play the Regal Theater in Chicago in mid-April, after which they'll be doing single stints in and around this territory.

WEST. George Shearing closes on April 15th at El Rancho Vegas Hotel in Las Vegas. On April 17th he goes into the Black Hawk in Frisco for two weeks . . . Lynn Willis, who's been playing the piano and vocalizing at the Red Log in Westwood, California, for the past five months, expects to remain here indefinitely . . . Charles Brown in Texas on dates . . . Joe Morris booked for single engagements in California . . . Johnny Hodges plays the Tiffany Club in Los Angeles for two weeks from April 9-22, then one-nites in the territory.

CANADA. The Mack Wein Trio started their second year at Joe Laing's Manor House in the Laurentian Mountains. The unit features Mack Wein on drums, Al Baculis on clarinet, and Norman Spunt on piano and trombone . . . Tiny Davis does a two-week stint at

Rand's Cafe in Montreal on April 14th before moving into the Towne Casino in Cleveland, Ohio, on April 27th for one week.

ALL OVER. Former Louis Prima trombonist Jimmy Knapp has organized his own quartet for club dates. Knapp will also double on bass with the trio . . . Boogie-woogie pianist Eugene Smith has been set up for five weeks at Club Le Parisien in Venezuela starting in May. Upon returning to the States he will do a series of video appearances in New York City . . . Amos Millburn is touring the South on one-nites.

The Melba Pope Trio returned to Eddie's Musical Lounge in Boston for the second time after a sixteen-week engagement in Anchorage, Alaska. The trio consists of Melba Pope, pianist; Flo Jones, trumpet; and Jackie McClendon, drums.

Tommy Purcell and his orchestra, after a successful nineteen-week engagement at the Hillcrest Hotel in Toledo, Ohio, followed the Lenny Herman Quintet into the Warwick Hotel in Philadelphia for a twelve-week stay.

The Lee Vincent Orchestra has been contracted to play the Steel Pier in Atlantic City on May 24-25. The band has also been signed for a string of college dates which include Penn State, Scranton University, Mansfield State Teachers, Stroudsburg State Teachers, Wilkes College and Susquehanna University.

The Duchess and Her Men of Note are now playing the Hotel Hayes in Jackson, Michigan . . . O'Brien and Evans Duo, after a long stay at Glenn Schmidt's Playtrorium, go into the Two Brothers Lounge in Springfield, Illinois.

The Gertrude-Neil Duo opened at the Shamrock Bar in Fari-bault, Minnesota, for an indefinite stay . . . James G. Kirk, harpist, is now appearing as a single in the Ritz Tower in New York daily from 5:30 to 7:30 P. M., and at the Hampshire House from 8:00 P. M. to 1:00 A. M.

The Gene Krupa Trio, featuring saxophonist Charlie Ventura and Teddy Napoleon on piano will be doing engagements in Honolulu from April 4th to 16th.

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Musicians in the News

(Continued from page twenty-five)

ing a well-known popular piece and playing it as several of the great composers might have written it, is well known in New York and California as a piano improviser. He has appeared frequently on radio and television, including guest shots on the "All Star Revue" with Jimmie Durante and the "Armstrong Circle Theatre." In addition he has been associated with several motion picture productions, and is a composer in his own right.

Mr. Vonn has made seven tours of Europe and five of South America. In this country he has appeared at the Waldorf Astoria in New York, the Colony Club in Palm Beach, the Town House in Los Angeles, and a four-year engagement at 1 Fifth Avenue, New York City.

ganization, playing not only a regular series of four concerts each Winter in Wichita, but many programs of a somewhat lighter nature for school assemblies, college music series, women's clubs and various social affairs.

In 1946, David Robertson, then head of the instrumental department at the University of Wichita, organized a chamber music group known as the Wichita String Quartet. The first members of the ensemble, besides Mr. Robertson, included Beatrice Sanford Pease, violin; Dorothy McConnell, viola; and Gretchen Dalley, cello. They performed in a series of four free concerts given in the University Commons Lounge, and the following season appeared at the Twentieth



University of Wichita Faculty String Quartet: (Left to right) David Levenson, cello; Carl J. Eberl, viola; Beatrice S. Pease and James Ceasar, violins.

WICHITA STRING QUARTET

Although the faculty string quartet of the University of Wichita has undergone many changes in personnel in its six years of existence, the group has nevertheless served the community more than adequately in its cultural role. The quartet has given approximately seventy-five concerts since its or-

ganization, playing not only a regular series of four concerts each Winter in Wichita, but many programs of a somewhat lighter nature for school assemblies, college music series, women's clubs and various social affairs.

When David Robertson left Wichita to become Director of the Oberlin Conservatory of Music, James Ceasar, formerly with the Cleveland Orchestra and the Cleve-

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land Institute of Music, became first violinist of the Quartet. In 1949, Lawrence Kinney, a graduate of the Eastman School of Music, replaced Miss McConnell as violist and held that position until this year when Carl Eberl joined the group. The ensemble was reorganized as the University of Wichita String Quartet, and Leslie Marks, a graduate student at the University, became its manager. Until that time, Alan Watrous, Manager of the Wichita Symphony, guided the business end of the Quartet for the first four years of its existence.

COMPOSER FOR SAXOPHONE
The Alpha Psi Chapter of Kappa Kappa Psi, National Band Fraternity, has announced that Cecil Leeson of Cary, Illinois, has been included as an honorary member of the organization at West Texas State College. Mr. Leeson received this distinction because of his productive work towards the furtherance of the saxophone as a serious woodwind instrument. His compositions for the saxophone with band accompaniment have made an important contribution to the band repertory.

Local Highlights

(Continued from page thirty-one)

but passed on, rather, as benefits to the members. The secretary is the only person on the Local's payroll. All other officers serve gratis. Additional income is secured through rental of their new auditorium, which seats 400 persons and is equipped with a band stage shell.

One of the most unusual precedents established by Local 771 some years back is its Life Membership plan—paid up life membership is offered after five years. As per their by-laws, to be eligible for life membership a member must have his initiation fee paid up in full and dues paid up on time for twenty consecutive quarters. If one quarter is missed, the member must start over again. To date, 202 members have received golden Life Cards. Some are as young as twenty-two years old, having joined the union at sixteen.

As part of the public relations policy, effort is made to participate in all civic affairs. Ernie Lewis, Secretary, was County Chairman of the March of Dimes for eight years. Both editors of Tucson's local papers are honorary life members of Local 771. Perhaps the most meaningful reward of Local 771's endeavors is that its scale rate is among the highest.

Closing Chord

ALEXANDER MEYER

Alexander Chester Arthur Meyer, financial secretary of Local 47 of Los Angeles, died on February 22 after a long illness. He held this post from 1940 until his death. Mr.



Meyer worked both in New York and on the Coast during his long career as violinist but returned to Los Angeles in 1932 and settled there permanently. He was also

director of the Musician's Club of Los Angeles, and a member of Local 802 of New York. A Masonic funeral service was held at which a string quartet made up of Ralph Schaeffer, Leonard Malarsky, violins; Leon Fleitman, viola, and Emmet R. Sargeant, cello, played.

HENRY J. BECKER

Henry J. Becker, business agent of Local 14, died recently at his home in Albany, New York. Mr. Becker was an outstanding member of his local for over twenty-five years. During that time he held the office of executive board member and vice-president as well as that of business agent. He was a delegate to the International Conventions of the A. F. of M. held at Louisville, Kentucky, Detroit, Michigan, and Asbury Park, New Jersey. During his career as musician, Mr. Becker has played in the orchestras of Reid Hamacher, King Jazz, Peter Emma, John Finke, Francis Murphy and many others. From 1921-1923 he conducted his own orchestra at Luzerne during the Summer season.

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Why So Many Trumpets?

(Continued from page twenty-six)

short modern instrument with valves and built in either C, D, E-flat, F or high B-flat. However, originally these parts were played in the altissimo register of the instruments in C, D, or F which were twice as long and *without valves*. You will thus note that all trills were of necessity *lip trills*. Now they are done the easy way with valves. Here are some examples of such use: from (1) Purcell's *Trumpet Voluntary*; (2) Bach's *Magnificat*; (3) Bach's *Brandenburg Concerto No. 2*; and (4) Handel's *Trumpet Shall Sound*.



The following is an excerpt from the part written for the high E-flat trumpet in *Scythian Suite* by Prokofiev. It presents quite an endurance problem, for after eleven bars of high sustained playing, there are still these bars to go:



Many passages written for the D trumpet are performed much more easily on the E-flat.

A common misconception is that one can play higher on the small trumpets. This is not necessarily so. It is *the tension of the lips* that produces the high notes, not the instrument. The smaller instruments, however, take less wind and thus are an aid to endurance, but in themselves they do not automatically give the performer an extended high range. They are used mainly for their brighter and lighter tone color. The same mouthpiece is used for the B-flat and C trumpet. For the "piccolo trumpets" in D and on up, it is a choice between the same or a smaller mouthpiece.

Finally, the question comes up of "which instrument to use where?" This question has as many answers as there are nations, orchestras, conductors and individual players. Opinions differ everywhere. Luckily the world is large enough to allow room for all of them. Factors determining the choice of instrument are: which gives the best intonation; which "fingers" best; which allows the easiest trills; which afford the easiest transposition; which is the least taxing to play; which fits best the style of the composition, the composer, his nation, his ear. A conscientious player cannot bring too much training and experience to his choice, for in the end it is usually *up to him to choose*, and he makes an artistic gain or loss with each decision. The problem certainly is not simplified by the fact that the modern symphony repertoire already includes the best works of the past two hundred years, as written by men from all parts of the world, and it is ever growing more and more extensive and more complex.

Yes, it is possible to play in a symphony orchestra on just one trumpet; it is often done in America on the B-flat, or in France on the

C-trumpet. It is also possible to play a round of golf with just one club; or to paint a picture using but one color. But is it not more commendable and wiser for the trumpeter to accept the challenge, develop the extra interest, break with tradition and early training, seek more knowledge of music of the past and of the future, and then go ahead and master *more than one instrument*? Violin and viola have long been a "double"; almost all saxophone players perform well on at least three instruments; clarinetists have long since switched between the B-flat and A instruments and even to the E-flat and the bass clarinet; and almost all French horn players use the double (F and B-flat) horn. So the trumpet players can do likewise—if they but try. The reward of the extra effort is more than ample. On the artistic side it increases the range of tone colors produced; on the practical side it solves many of the awkward, difficult technical problems. That is why the Minneapolis Symphony Orchestra trumpeters use the eleven instruments you see in the accompanying photograph.

Walter Hendl

(Continued from page sixteen)

houses, and Hendl was invited to return to both countries during the Summer of 1951. For one of his concerts, Mr. Hendl played an "Ode to San Martin," the Argentine liberator—a work of his own composition written especially for a gala concert in the Argentine capital.

Composer for Children

Hendl has made more than a half dozen contributions to the field of children's music literature. All of them were commissioned by the Young People's Record Guild, including "Neighbor's Band," "Little Brass Band," and "Concerto for Toys and Orchestra." During the 1951-52 season, Hendl composed two choral works for Sigma Alpha Iota. These works, "Loneliness," and "A Village Where They Ring No Bells," were given a premiere performance in Dallas in February for the Music Teachers National Association convention, where they were performed by the North Texas State College Chorus of Denton, Texas, under the direction of Dr. Walter Hodgson. At the moment, Mr. Hendl is in the midst of composing two new works, a piano concerto and a concerto for harp and orchestra.

A Lost Work of Mendelssohn

In 1952, the Dallas Symphony Orchestra's project of the year was the American premiere of a two-piano concerto by Felix Mendelssohn. Hendl played one of the pianos with Orazio Frugoni, whose enterprise had brought the score out of the Soviet zone of Berlin, playing the other. The manuscript of the Concerto, unearthed in the Prussian State Library (where forty-four volumes of Mendelssohn manuscripts were located) is dated 1824. Through intervention and a little bribery, Frugoni was able to obtain microfilms of the score, and with Daniel Sternberg, dean of music at Baylor University, conducting, the American premiere was given by the orchestra on March 9th.

A Notable Guest Roster

The Dallas Symphony Orchestra, which celebrated its Golden Jubilee Anniversary last year, opened its current season on November 8, 1951.

Guest conductors who appeared with the orchestra included Bruno Walter with Hendl as soloist, Jose Iturbi, Lehman Engel, Antal Dorati, and artists such as Jascha Heifetz, Gregor Piatigorsky, Vladimir Horowitz, Artur Schnabel, Kirsten Flagstad, and Astrid Varnay. In addition, seven youth concerts were given during the 1951-52 season.

Hendl's conducting with the Dallas Symphony Orchestra has been a revelation in sound, artistic direction. With his versatility as a pianist, composer, and conductor, Hendl, who has been described as jet-propelled, seems to have unleashed in this organization an abandonment happily coupled with a cultured restraint.

—D. R.

Aid for the Fine Arts?

(Continued from page six)

utilizing auditoriums of the federal government in the District of Columbia.

House Resolutions 6141 and 6158 by Representative Roy W. Weir, Minneapolis, Minnesota, and Representative Emanuel Celler, Brooklyn, New York, respectively, were recently introduced as companion measures. They provide, in the same language, for the transfer of unexpended funds of the National Capital Sesquicentennial Commission to the Commission of Fine Arts.

An Eloquent Appeal

Senator Murray's remarks in behalf of Senate Joint Resolution 105 published in the October 19, 1951, issue of the *Congressional Record*, are quoted below in full because he expressed to the Senate of the United States a philosophy with respect to the professional musician that is wholly in keeping with the viewpoint of the American Federation of Musicians:

Mr. Murray. Mr. President. I ask unanimous consent to have printed in the Record a statement prepared by me with regard to Senate Joint Resolution 105, providing for the establishment of a National Arts Commission.

There being no objection, the statement was ordered to be printed in the Record, as follows:

Statement by Senator Murray With Regard to Senate Joint Resolution 105, Providing for the Establishment of a National Arts Commission.

It was my privilege within recent days to introduce Senate Joint Resolution 105 under the cosponsorship of four distinguished colleagues who have long been widely known for their championship of significant social and economic reforms. I refer to Senators Humphrey, Lehman, Douglas, and Kefauver.

This resolution provides for the establishment of a National Arts Commission as the citadel of those basic American cultures which form the foundation of the very civilization which we are spending precious lives and untold billions of dollars to preserve as the heritage of free men. We are presently engaged in the greatest sales campaign in history; we are striving to convince hundreds of millions of people around the world that the American way of life is superior to the slave existence that the totalitarian aggressors would thrust upon them. And our very existence as free men may well depend upon the success of our sales effort.

But while we have been promoting the American system, we have neglected to safeguard at

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home the cultural pursuits in the field of fine arts that are the very cornerstones of the civilization that supports our American way of life. Our swiftly changing economic picture and the technological progress that made America strong enough to resist successive armed aggressions have, strangely enough, weakened our promotion of the fine arts and worked hardships upon the skilled practitioners in those fields. High taxes have all but eliminated the contributions of our erstwhile wealthy private patrons of the arts; mechanical reproduction of cultural artistry without continuing reward for those who performed has decimated the ranks of artists and discouraged would-be newcomers to these pursuits. They are the forgotten men and women who need desperately the help that our Government can give them through the agency of a National Arts Commission such as is provided in Senate Joint Resolution 105.

This resolution provides for a Commission of nineteen members, comprising the President as ex officio chairman; the President of the Senate, the Honorable Speaker of the House, four members each from both Houses of the Congress, and representatives of national non-profit organizations fostering various fine arts endeavors. It would be responsible for the preservation and development of our cultural pursuits at the National, State, and local levels.

There is nothing new or revolutionary in this procedure. Such commissions have been the cornerstones of the cultural heritage of other nations for centuries. Only recently, a Royal Commission recommended the establishment of such a national body in Canada because it found "that it is entirely impossible for the Canadian composer to gain a livelihood by his art, and that earning a living for either the Canadian

concert artist or the Canadian professional musician is extremely difficult."

In this connection it is interesting to note that while the plight of the musician in these United States is equally serious, he and his Canadian neighbor have done something affirmative to help themselves. Theirs is an interesting experiment that began several years ago when Mr. James C. Petrillo, President of the American Federation of Musicians of the United States and Canada, was able to cushion somewhat the effects of mechanical music by creating, in agreement with the recording and transcription industry, a royalty fund that spends about \$1,500,000 annually for the employment of live musicians in hundreds of localities to perform free music for the public.

I was particularly interested last May when I was in Geneva as a United States delegate to the International Labor Organization to find that organization studying the Petrillo formula in working toward a world-wide convention that would establish the rights of artists to payment for work done when their performances are multiplied mechanically for profit. Unlike the author and composer, these entertainers have no protection under the copyright laws, and I sincerely hope such a convention will be adopted.

If you will inspect our Economic Cooperation Administration program in Europe you will find that this government is investing in the preservation of the culture of the Old World. This is sound business because it recognizes that man does not live by bread alone.

But, while we carry out our responsibilities as missionaries to a foreign land, let us not neglect our own soul.

Therefore, I commend to my fellow Senators Senate Joint Resolution 105.

Symphony and Opera

The metropolis in the mid-Pacific is proud of its symphony orchestra which, with the March concerts, has rounded out its fifty-first season. Its conductor, George Barati, took over the reins in 1950, and these past two seasons have seen a 60 per cent increase in attendance; a 300 per cent increase in the orchestra's budget; big business sponsors for territory-wide "live" broadcasts of the regular Tuesday night concerts, and concerts for more than 15,000 grade school students, these last of particular importance since in Honolulu there is no formal music education in grade schools.

Moreover, the orchestra has developed into a highly artistic musical unit. This season's schedule provides twelve subscription concerts, three "pop" concerts, six children's concerts, two "Little Symphony" concerts and one chamber music recital for the Honolulu audience. Guest artists which have appeared this year include Joseph Szigeti, violinist; Maxim Schapiro, pianist, and Nejiko Suwa, Japanese violinist.

Menotti's *The Medium* and *The Telephone* have been given four double-bill performances by the Minute Opera of Montreal, now in its third season . . . The prologue and first act of Monteverdi's *Orfeo*, and the "Festival of the Sun" scene of Rameau's *Les Indes Galantes*, were the offerings recently of the University of Minnesota Collegium Musicum. Gerard Samuel conducted . . . On March 20th and 21st the opera workshop of Illinois Wesleyan University staged a series of scenes from Dr. Fletcher's folk opera, *The Carrion Crow*.



Jerry Mendelssohn, Hammond organist, is currently featured at Eddie Nolan's in Nyack, N. Y. A member of Local 291, Newburg, N. Y., Jerry studied music at Columbia University and later under Herman Wasserman, famed teacher of George Gershwin.

A famous violinist, asked to bring his violin and play free at a dinner, replied: "My fiddle doesn't eat."

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News Nuggets

SPIKE JONES AND THE CITY SLICKERS

Prior to September 17, 1942, when Spike Jones introduced the novelty song "Der Fuehrer's Face" on the air, he was comparatively obscure. Since that night, his City Slickers Band has grown from what started out to be a hobby into an American institution.

Born Lindley Armstrong Jones, Spike first learned to play the drums on a bread-board when he was



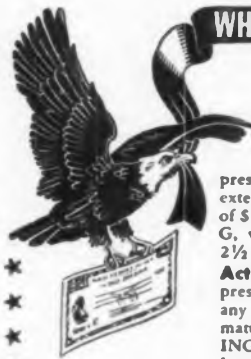
Spike Jones and son "Tack."

eleven. He received his first set of drums from his parents as a Christmas present with the stipulation that jazz was out, but after playing in the grammar school orchestra, he joined a local dance orchestra, in spite of the protests from home.

At Long Beach Polytechnic High School he was drum major of a ninety-piece band, organizing a high school dance orchestra on the side which he called Spike Jones and His Five Tacks. They played over Station KFOX until Spike graduated in 1929. The depression ended an engagement at the Ship Cafe in Venice, and he went on to Chaffee Junior College in Ontario, California, still keeping on with his drums as a member of Ray West's orchestra.

In 1942 Jones organized a group of musicians to play novelty stuff, more for the fun of it than anything else. A West Coast recording director heard some of their records and sent them East. The first to be released was "Red Wing" and "Behind Those Swinging Doors." A contract came by return mail, and shortly after, his first motion picture.

The City Slickers play all known instruments and constantly devise new ones. They now have, apart from their orthodox instruments, a break-down automobile, a wash-board, cow-bells, bottles, flit guns, automobile horns, and a complete set of tuned door-bells. Musical Depreciation Week, which was pro-



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claimed as a tribute to Spike, originated his famous Musical Depreciation Revue which has toured the United States and Canada.

Spike and the City Slickers were the first band to go overseas and entertain Allied fighting forces in England and France during World War II. It was Spike's privilege to play the "Marseillaise" for the French people, who had not heard it in four years.

Spike is married to Helen Grayco, star singer of his *Musical Depreciation Revue*. They have two children and live in Beverly Hills, California.

SCORES AND BOOKS

The committee for the Serge Koussevitzky Collection of Orchestral and Chamber Music, organized to aid the Hebrew University in Jerusalem is asking for gifts of music scores or funds for their purchase to be placed with the late conductor's collection at the Hebrew University Library. Orchestral and chamber music scores for conductor and student, and instrumental parts of works ranging from pre-Bach through contemporary periods are requested, as well as books on music in all its branches, particularly pre-Bach, Oriental and Semitic.

FESTIVAL IN SEWANEE

The third annual Cumberland Forest Festival, originated by Dr. Roy Harris as a study session for stringed instrumentalists, will be held June 23—August 23 on the mountain-top campus of the University of the South, Sewanee, Tennessee. Open to serious string students on all levels of achievement, the Festival represents the continuing effort of Dr. Roy Harris to relieve what he regards as a critical

shortage of fine string instrumentalists in this country. The staff of teachers headed by Dr. Harris will include Johana Harris, his wife, who is a concert pianist; Albert Gillis, violist of the School of Fine Arts, University of Texas; Joseph Gingold, concertmaster of the Cleveland Symphony; and Aldo Parisot, Brazilian, who is now first cellist of the Pittsburgh Symphony.

Official Business

COMPILED TO DATE

(Continued from page five)

Irvington Fire Department, Robert G. Schneider, employer, Irvington, N. J., \$354.00.

Jimmy's Tavern and Jimmy Masciola, owner, Manahawkin, N. J., \$290.00.

Joe Nathanson, Plainfield, N. J., \$20.00.

Davis Bar, and Denny W. Davis, owner, Ruidoso, N. M., \$1,200.00.

Village Inn and Dominick Galea, owner, Bolton Landing, N. Y., \$459.30.

Markham, Dewey "Pigmeat," New York, N. Y., \$669.64.

Aloha Inn, Pete Mancuso, proprietor; Carl Ranford, manager, Bronx, N. Y., no amount given.

Parker House of Music, and S. A. Parker, Fayetteville, N. C., \$300.00.

Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak, New York, N. Y., no amount given.

Terrace Gardens, H. J. McCall, Springfield, Ohio, \$85.00.

Hubert Wragg, Warren, Ohio, \$150.00.

Pennsylvania State Grand Lodge of the Knights of Pythias, Pittsburgh, Pa., \$884.00.

Club Flamingo, and Ruby Doland Krecklow, owner, La Crosse, Wis., \$250.00.

Quonset Inn, Inc., and Hing Wong, Washington, D. C., \$1,055.00.

Sourdough Stage Bar and Tommy Thompson and Mrs. Terri Starns, owners, Palmer, Alaska, \$1,773.62.

J. H. Chew, \$320.00.

INTERNATIONAL MUSICIAN



"The Singing Quakers," Symphonic Choir of Friends University, Fort Hays, Kansas.

Music in Kansas

(Continued from page eleven)

Watson, Executive Secretary-Treasurer of the Wichita Band Association. (He is also Secretary-Treasurer of Local 297.) The band is indebted to City Manager Monty P. Jones for his assistance in starting the series of 1949 and for his unstinted cooperation since then. A concert was presented by the band in McKinley Park in 1950 through a grant from the Music Performance Trust Fund of the Recording Industry.

Marshall's Band of Topeka has a long and dignified history. Organized by John Bromell Marshall in 1884, it was directed by him until his death in 1910. Howard Morrison, who has led it since 1940, has widened its influence. It has played in hundreds of cities from coast to coast. It is 100 per cent union (Local 36). Members of Local 665 (Topeka has two locals) in smaller units have, during the past year, entertained patients at hospitals and youth centers via proceeds from the Music Performance Trust Fund of the Recording Industry. The Modoc Club, one of the best known male choruses in the Middle West, came into being in Topeka in 1876.

In Pittsburg, band concerts are a tradition, and Thursday evening is the traditional band concert night. The programs are presented in Lincoln Park in a beautiful bandshell, with "overflow" programs given on other nights in Schlanger Park. The community maintains a thirty-two-piece concert band which doubles as a marching organization for three community parades—the Memorial Day, the Fourth of July, and the Labor Day.

The Pittsburg Municipal Band, affiliated with Local 452, is led by Dr. Walter McCray, dean emeritus of the Kansas State Teachers College department of music. During the thirty-two years he was head of that department, he organized the interstate high school music contest,

which drew student musicians from Kansas, Oklahoma, Missouri and Arkansas to the college campus in exhilarating contests. Under his capable leadership, the band has offered programs which embrace both works of the better-known composers, lighter hit tunes of the day, and ever-popular marches. Three members of the band—Fred Sturgeon, John Pratesi (its president) and E. Mannoni (Secretary of Local 452) were with service bands during World War I. Mr. Pratesi was formerly also with Sousa's band.

Dance bands, well rehearsed and of sizeable proportions, flourish throughout the State. Local 169, Manhattan, boasts six led by Matt Betton, Carl Johnson, Bob Smith, Bill Heptig, Harold Hunt and Maurice Felthausen. Mr. Betton was the organizer of Local 169 and, in March, was given a lifetime paid-up membership in appreciation of his excellent service to music.

Every city on the map of Kansas has a claim to musical achievement. In Hutchinson, the Women's Civic Center, the Community Chorus and the schools have fine music programs throughout the year. At Fort Scott an outstanding men's chorus of thirty voices gives regular concerts. Newton is proud of its Mennonite Music Festival (it presents *The Messiah* every May). Atchison holds a festival in December. Atchison also points with pride to Karl Krueger, well-known Kansan

conductor, who was born in that town. Topeka has, besides its fine bands, the Topeka Civic Symphony, which presents four concerts a season.

Kansans feel proper pride in their goodly supply of native composers. The words of "Home on the Range" were written in 1873 by Dr. Brewster Higley, who homesteaded a claim on Beaver Creek in Smith County. The music was composed by Dan Kelly, who lived near the town of Harlan in the same county. Fay Foster, who made her reputation during World War I with "The Americans Come," was born in Leavenworth, Kansas.

The State lays claim, besides, to Graham T. Overgard, Jesse A. Stone, Charles L. Johnson, Frank Luther, Charles N. Daniels (*Hiawatha* and *On Mobile Bay*), Thomas M. Adair, Carson J. Robison, Wendell Hall, Joe L. Sanders, Harry MacPherson, Leslie C. Copeland, Stanley Kenton and Monte Wilhite.

They Sing Kansas

It is understandable that most of these composers are song writers. Was it not Whittier's "The Song of the Kansas Emigrant" which made Kansas a "free" State? Was it not the settlers' ditty, "Kansas Land," sung to the words of "Beulah Land," which made Kansas State conscious? And was it not Kelly's "Home on the Range" which helped to make Kansans loyal to their land? Only song writers could so draw together a people dispersed in such vast oceans of golden grain, dizzied in the rush of agricultural industries. But song-conscious folk quickly become musically conscious in a broader sense. When on weekends people pour into Wichita and Kansas City from the farmlands, they come not only to shop, to sell cattle and sheep, to take in a road-show attraction, but to hear the symphony orchestras as well. And, having heard them, they gain a sense of that larger universe of music stretching beyond borders and beyond oceans, encompassing not alone this heart of the wheat country, but the very heart of mankind.

—H. E. S.



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		Hollywood	Ainsworth-Box Agency		2512	West Palm Beach		Squire, Lawton N.	3771	Augusta	Minnick Attractions	4842
			Artists Corp. of America		4244			Illinois	Beardstown		Stockler, Ted	2902
	Dempster, Ann		776		Bloomington		Four Star Entertainment Co.		1024	Jana, Peter	Ted Wayne, Associated Services	67
	Finn, Jay		3977			Calumet City	Jana, Peter	3240	Carlinsville		Lutger, Ted	1260
	Federal Artists Corp.		5091		Centralia		Owen, Mart	361		Joliet	Universal Orchestra Co.	1411
	Fishman, Ed	3557	Chicago	Chicago Artists Bureau		468	Kankakee	Devlyn, Frank	582			
	Harry B. Taylor Agency	282		Dallas	Donaldson, Bill	1341		Mounds	Johnson, Allan, Agency	3231		
	Herring, Will	3302	Grand Junction		Graham Artists Bureau, Inc.	1305	Murphysboro		Paramount Orchestra Service	976		
	Lee Soble Agency	1232		Sterling	Lewis, Mable Sanford	2666		Princeton	Russell, Paul	999		
	Lenink, Evelyn, Agency	741	Southwestern Orchestra Service		Ray, Ken, and Associates	56	Rockford		Harry G. Cave	214		
	Montague, Percival S.	1922		San Diego	Vagabond, Charles	1582		Springfield	Costa, Joseph A.	4960		
	Rinaldo, Ben, Agency, Inc.	899	San Jose		Effingham	Greuel, E. A.	319		INDIANA	Bloomington	Camil Artists Bureau	3207
	Skeels, Lloyd L.	2010		San Jose		Joliet	Universal Orchestra Co.	1411			Evansville	Universal Orchestra Service
	Los Angeles	San Diego	San Jose		Effingham		Joliet	Kankakee	Murphysboro	Princeton		Rockford
Bonded Management Agency				788		Willis & Hickman					3919	
Bozong, Jack				2074		Fuller, Frank H.	5895	Hamilton, Jack	1020			
Daniels, James J.				4663		Fuller, Frank H.	5895	Hamilton, Jack	1020			
Gustafson, Ted, Agency	1565	Fuller, Frank H.	5895	Hamilton, Jack	1020							
Lara, Sidney	4474	Fuller, Frank H.	5895	Hamilton, Jack	1020							
McDaniels, R. P.	1790	Fuller, Frank H.	5895	Hamilton, Jack	1020							
Pollard, Otis E.	3463	Fuller, Frank H.	5895	Hamilton, Jack	1020							
Roberts, Harold William	1905	Fuller, Frank H.	5895	Hamilton, Jack	1020							
Smart, H. Jose	5153	Fuller, Frank H.	5895	Hamilton, Jack	1020							
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Young, Nate	778	Fuller, Frank H.	5895	Hamilton, Jack	1020							
COLORADO	Denver	Jones, William	139	Grand Junction	Harvey, R. S.	1857	Sterling	Southwestern Orchestra Service	2133			
		Grand Junction	Harvey, R. S.		1857	Sterling		Southwestern Orchestra Service	2133			
			Sterling	Southwestern Orchestra Service	2133							
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			Rex Orchestra Service	1386	Danbury		Falzone Orchestra Bookings	1037				
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		Doolittle, Don	1850		McClusky, Thorp I.	New England Entertainment Bureau	4580					
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		Broderick, Russell	4641		New London	Thames Booking Agency (Donald Smitkin and Frederick J. Barber)	5422					
	New London	Thames Booking Agency (Donald Smitkin and Frederick J. Barber)	5422	Stratford		Pickus, Albert M.	1161					
		Pickus, Albert M.	1161									
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			LaMarre, Jules	323			Jacksonville	Associated Artists, Inc.	3263			
			Mayhew, Aubrey L.	5601	Miami	Mason, Lee		3853				
		Fort Lauderdale	Chamberlin, Geo. H.	4103		Miami Beach	Interstate Theatrical Agency	2914				
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Steele Arrington, Inc.		1451	Mason City	Bierkamp, Kermit	3078							
Miami Beach		Interstate Theatrical Agency		2914	Mason City	Bierkamp, Kermit	3078					
		De Castro Theatrical Agency (August De Castro)	322									
MISSISSIPPI		Jackson	Perry, T. G.	2516	KANSAS	Atchison	Gilmore, Ted	443				
			Vicksburg	Delta Orchestra Service			2429	Wichita	Midwest Orchestra Service	118		
				MISSOURI	Columbia	Missouri Orchestra Service	1735		KENTUCKY	Paducah	Vickers, Jimmie	2611
	Kansas City	Cox, Mrs. Evelyn S.	658			Shreveport	Tompkins, Jasper	2755				
		Municipal Booking Agency	3151	St. Louis	Associated Orchestra Service		1115					
	Southland Orchestra Service	1180	Bellevue Music Service		Bellrives Music Service	925						
	Stevens, V. Thompson	372		Cooper, Ted	Cooper, Ted	233						
	Wayne's Theatrical Exchange	636	MONTANA		Butte	J. B. C. Booking Service	2044					
	North Kansas City	Schulte-Krocker Theatrical Agency		5956		NEBRASKA	Alliance	Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker	5420			
		St. Louis	Associated Orchestra Service	1115	Lincoln			Central Booking Service	1054			
	Bellrives Music Service		925	Omaha		Amusement Service	229					
	Cooper, Ted	233	Alliance		George, Gabriel	5136						
	MONTANA	Butte		J. B. C. Booking Service	2044	Tri-States Entertainment Service	5124					
			NEBRASKA	Alliance	Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker		5420					
	Lincoln	Central Booking Service			1054	NEVADA	Las Vegas	Gordon, Ruth	4383			
Omaha		Amusement Service	229	NEW HAMPSHIRE	Manchester			Klicker-Hocker Agency, Edw. F. Fitzgerald	2574			
	George, Gabriel	5136	NEW JERSEY			Asbury Park	Hagerman, Ray	2434				
Tri-States Entertainment Service	5124	Atlantic City		Universal Enterprises Co., Inc.	703							
NEVADA	Las Vegas		Gordon, Ruth	4383	Belleville	Matt, John	5483					
		NEW HAMPSHIRE	Manchester	Klicker-Hocker Agency, Edw. F. Fitzgerald		2574	Jersey City	Daniels, Howard J.	4031			
Asbury Park	Hagerman, Ray			2434	Newark	Mandala, Frank		4526				
	Atlantic City	Universal Enterprises Co., Inc.	703	NEW YORK		Albany	Jack O'Meara Attractions	2816				
Williamatos, Jimmie		1949	Auburn		Dickman, Carl		502					
Belleville	Matt, John	5483		Buffalo	Axelrod, Harry	2202						
	Jersey City	Daniels, Howard J.	4031		Empire Vaudeville Exchange	Empire Vaudeville Exchange	830					
Newark		Mandala, Frank	4526	Farrell, Ray J., Amusement Service		Farrell, Ray J., Amusement Service	2275					
	NEW YORK	Albany	Jack O'Meara Attractions		2816	Kling, George, Productions	Kling, George, Productions	1657				
Snyder, Robert William			2191	Smith, Carlyle "Tick"	Smith, Carlyle "Tick"		549					
Auburn	Dickman, Carl	502	Smith, Egbert G.		Smith, Egbert G.	524						
	Buffalo	Axelrod, Harry		2202	Fort Plain	Union Orchestra Service	1539					
Empire Vaudeville Exchange		Empire Vaudeville Exchange	830	Lindenhurst		Fox, Frank W.	1815					
	Farrell, Ray J., Amusement Service	Farrell, Ray J., Amusement Service	2275		East Atlantic Beach, L. I.	Mrs. Peggy Calvert	2024					
Kling, George, Productions		Kling, George, Productions	1657	New Rochelle		Harris, Douglas	2945					
	Smith, Carlyle "Tick"	Smith, Carlyle "Tick"	549		New York City	Alexander, Morley	623					
Smith, Egbert G.		Smith, Egbert G.	524	Allen Artists Bureau		Allen Artists Bureau	3711					
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Lindenhurst		Fox, Frank W.	1815	Allied Entertainment Bureau, Inc.		Allied Entertainment Bureau, Inc.	3311					
	East Atlantic Beach, L. I.	Mrs. Peggy Calvert	2024		Baldwin, C. Paul	Baldwin, C. Paul	2283					
New Rochelle		Harris, Douglas	2945	Berney, Paul L., Productions		Berney, Paul L., Productions	3089					
	New York City	Alexander, Morley	623		Brown, Harry	Brown, Harry	2635					
Allen Artists Bureau		Allen Artists Bureau	3711	Bryson, Arthur		Bryson, Arthur	3507					
	Foch F. Allen	Foch F. Allen	4698		Campbell, Norman E.	Campbell, Norman E.	2844					
Allied Entertainment Bureau, Inc.		Allied Entertainment Bureau, Inc.	3311	Chartrand, Wayne		Chartrand, Wayne	1530					
	Baldwin, C. Paul	Baldwin, C. Paul	2283		Coffee, Jack	Coffee, Jack	4238					
Berney, Paul L., Productions		Berney, Paul L., Productions	3089	Continental Amusements		Continental Amusements	1775					
	Brown, Harry	Brown, Harry	2635		Cooper, Ralph	Cooper, Ralph	5223					
Bryson, Arthur		Bryson, Arthur	3507	INTERNATIONAL MUSICIAN								
	Campbell, Norman E.	Campbell, Norman E.	2844		A P R							
Chartrand, Wayne		Chartrand, Wayne	1530									
	Coffee, Jack	Coffee, Jack	4238									
Continental Amusements		Continental Amusements	1775									
	Cooper, Ralph	Cooper, Ralph	5223									

Crane, Ted	217
Cubamerica Music Corp.	2840
Curran, Tommy	123
Currie, Robert W.	2595
Dauscha, Billie	2082
Dower, Roy L. Agency	3511
Durand & Later	425
Edson, Robert H., Inc.	667
Evans & Lee	1896
Finck, Jack, Agency	3658
Fliamill Enterprises, Inc.	99
Galt, John R.	3357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2132
Greene, Beverly, Theatrical Agency	500
Gripenhagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Don	5625
Kink, Gene, Theatrical Agency	3444
La Fontaine, Leo	3651
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
Lustman, J. Allan	381
Melroe, Teddy	4987
Mei Theatrical Enterprises	1544
Morales, Cruz	1561
National Entertainment Service	349
National Swing Club of America	2522
Parker & Ross	293
Pearl, Harry	8
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheinhold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	69
Rosers, Max	3513
Roum, Gene	4098
Scanlon, Matt	2042
Silvan Entertainment Bureau	1774
Singer, John	3426
Talent Corporation of America, Harry Weissman	1305
Times Square Artists Bureau	1801
Trent, Bob	4345
United Artists Management	4198
Universal Amusement Enterprises	164
Wells, Abbot	3739
White, Lew, Theatrical Enterprises	1526
Rochester	
Barton, Lee	924
Utica	
Niles, Benjamin E., and Beatrice Norton	5140
NORTH CAROLINA	
Charlotte	
Pitman, Earl	1759
T. D. Kemp (Southern Attractions, Inc.)	1297
Greensboro	
Trionon Amusement Co.	487
OHIO	
Akron	
Trapas, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1492
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Sive and Acomb	391
Cleveland	
Manuel Bros. Agency	3566
Columbus	
Askins, Lane	465
Dayton	
Hixon, Paul	552
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salem	
Gunesch, J. B.	1217
Steubenville	
Di Palma, Charles	1109
Toledo	
Joseph A. Tripodi Entertainment Bureau	5400
OKLAHOMA	
Tulsa	
Connor, Louis W.	2685

PENNSYLVANIA	
Allentown	
Bahr, Walter K.	511
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2053
Hokendauqua	
Zerush, John	1237
Jeannette	
Crucianna, Frank L.	2105
Lancaster	
Twitmore, Gil	858
Lebanon	
Zellers, Art	544
McKeesport	
Ace Reigh, Inc.	1227
Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	942
Philadelphia	
Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Meers, W. L.	441
Muller, George W.	430
National Theatrical Agency	3557
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepa Entertainment Bureau	4448
United Orchestra Service	720
Zeeman, Barney	836
Pittsburgh	
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Reisker & Reight	4391
Shenandoah	
Mikita, John	3751
Waynesburg	
Triangle Amusement Co.	1427
RHODE ISLAND	
Pawtucket	
Justynski, Vincent	2445
Providence	
Bowen, Reggie	2179
Winkler, Neville	3246
SOUTH CAROLINA	
Beaufort	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Charleston	
Folly Operating Co.	15
TENNESSEE	
Clarksville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Boling	
Spotlight Band Booking Cooperative	4181
Dallas	
Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144
Houston	
Orchestra Service of America	151
Kingsville	
Cole, Roy	2466
San Antonio	
Erwin, Joe	338
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
Schultz Looking Agency	2354

VERMONT	
Barre	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3990
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portiss, George	236
Seattle	
Field, Scott, Enterprises	2393
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold R.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. B.	1187
Madison	
Stone, Leon B.	1474
Milwaukee	
Bethla, Nick Williams	5914
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	3039
CANADA	
Calgary, Alberta	
Simmons, G. A.	4090
Ottawa, Ontario	
Carrigan, Larry I.	4369
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4001
Whetnam, Katherine and Winnifred Turnbull	4013
Vancouver, B. C.	
Gaylorde Enterprises, L. Gaboriau, R. J. Gaylorde	5540

SUSPENSIONS, EXPULSIONS ERASURES

SUSPENSIONS	
Boston, Mass., Local 9—Wm. A. Hochheim, Walter B. Page.	
Daytona Beach, Fla., Local 601—Evelyn Brubaker.	
Detroit, Mich., Local 5—Jules Vanover.	
Houston, Texas, Local 65—Floyd B. Keys, Felix Kamitz.	
Montreal, Ont., Canada, Local 406—Pat Callaghan, Herbert Cook, Jacques Funicelli, Wilfrid Hache, Albini Hache, Jacques LaFamme, Alexander Dunbar Leith, Teddy Miller, Dudley Munro, Fernand Plouffe, Gaston Pratte, Alfred Gordon Smith, Henri-Paul Verette, Warner Norman, Andre Kippelle, Henri Paul Aytotte, Wm. (Bill) Caldwell, Mary Lou Farrar, Roger Garceau, Albert Hache, Marcel Lacombe, Jean-Louis LaFonde, John MacGillivray, George Mazache, Roger Pelletier, Remi Porier, Guy St. Louis, Luba Stank, Robert Woodhouse, W. Penman, Elsie Persson, Lester Pinkey Johnson, George Pednault, Clint Phillips, Paul Aronovic.	
New Brunswick, N. J., Local 204—Edgar Davis, Tony Fontana, Frederick Grutter, Frank Horan, Robert K. Jones, Michael Malone.	
Pittsburgh, Pa., Local 60—Gloria Conn, Paul A. Friedman.	
Rochester, Minn., Local 437—Willard Borden.	
Superior, Wis., Local 260—Marvin Lahti.	
Toledo, Ohio, Local 286—Flouise Johnson, Harold Dugan, Harold Booker, Charles Bowen, Jon C. Hendricks, Wm. Ooster, Jr.	
Walla Walla, Wash., Local 501—Ervin Voss.	
Wilmingon, N. C., Local 619—Ernest G. Black, Glenn Cox, Boyd Elliott, Herbert M. Fleishman, William Glasgow, Craven Hughes, Herbert J. Ireland, Robert P. Jones, Charles Klutz, David Koonce, Sara Koonce, Charles Lee, L. D. Nelson, W. E. O'Neil, M. D. Pyc, Jr., Harold J. Willis.	
Yonkers, N. Y., Local 402—Carl Azzara, Peter Batongelo.	

EXPULSIONS	
Bradford, Pa., Local 84—John Moore.	
Ely, Nev., Local 212—A. F. Cluff.	
Honolulu, Hawaii, Local 677—Arthur A. Rutledge, Andrew K. Cummings.	
Belleville, Ill., Local 29—Joe Sauzek, Jr.	
New Brunswick, N. J., Local 204—Jeanne Baloch, John Biega, Richard Canuso, John Carfano, Frank Colantuano, Anthony Cozza, Charles Dunlop, Laura Domencio, Ralph Donerly, Nicholas DePaula, Arthur Esposito, Robert Piermonti, Jo Giera, George Hansen, Charles Horrocks, James Huff, Charles Hull, George Iocca, Jack Lebowitz, Dominick Lobbiano, Virgilio Mollica, Joseph Nason, Mrs. Stanley Opalach, Dale Parker, Tone Randall, Robert Runyon, Chester Sacco, George Shams, Ray Skevington, Walter Stepan, Edward Tomquist, Robert West.	
Olympic, Wash., Local 124—Duane A. (Duke) Getman.	
Toledo, Ohio, Local 286—David Gillem, Oscar Caldwell, Clarence Ferguson, Richard Howard, Carl Arnold, Arthur Steen, Ernest Farrow, Lewis Smith, Vera Cecil Cole, George Muece, Robert Johnson.	

ERASURES	
Boston, Mass., Local 9—Rita Nagle.	
Daytona Beach, Fla., Local 601—Tommy Chadwick.	
Helena, Mont., Local 642—Willard Elaw (Bill Willard).	
Hollywood, Calif., Local 47—Ike Carpenter, Chuy Reyes, Art Robey, Joseph Vento, Manuel Ybarra.	
Honolulu, Hawaii, Local 677—Marcial Ayala, Jr., Kenneth Choy, James French, Jacob Holck, Raymond Lara, Jane Murata, Franklin Ogoa, Paul Rodrigues, Alta Salve, Thomas Zalin, Richard Luke.	
Kansas City, Mo., Local 34—Robert J. Goebert, Jack Anderson, Arvil Howard, John R. Hudgens, D. D. Hudson, John O'Bara, Kenneth Starkweather, Ray Morris Wheeler.	
Miami, Fla., Local 655—Phil Zwilling (Phil Will).	
New Haven, Conn., Local 234—Nicholas M. Afeltra, Ernest A. Beardmore, Harold S. Conte, D. Louis DeMaggio, Francis E. Donroe, George V. Doren, Abraham Freeman, John F. Gangi, Joseph M. Geremia, Valentine P. Hattemer, Jr., Douglas F. Johnston, Frank J. Konitz, Joseph G. Sparago, Ralph L. Spencer, Rocco Turitto, Donn R. Trenner, Frank H. Valentino, Lawrence R. von Hake, Christopher Weeks, John Wozniak.	
New York, N. Y., Local 802—Edgar Brown, Lucius Millinder, Edward M. J. Donnelly, Abner H. Kennon, George Maddock, Esther Millian, Eddie Durham, Jerry Mayborn, Art Mooney.	
Olympia, Wash., Local 124—Art Davis.	
San Diego, Calif., Local 325—Jimmie Bennett, Mary Lou Bennett.	
San Francisco, Calif., Local 6—Anna L. Kish, Karl E. Halvorson, Annela Howel Hayes.	



DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

BIRMINGHAM: Umbach, Bub
DOTHAM: Smith, Mose
FLORENCE: Valentine, Leroy
MOBILE: Cavalcade of Amusements, and Al Wagner, Owner and Producer.
 Moore, R. E., Jr. Williams, Harriell
MONTGOMERY: Caswell, Ned, Little Harlem Club
 Montgomery, W. T. Perdue, Frank
NORTH PHENIX CITY: Bumble Club, and W. T. "Bud" Thurmond
PHENIX CITY: Cokeranut Grove Nite Club, Perry T. Hatcher, Owner.
PHENIX: 241 Club, and H. L. Freeman

ARIZONA

PHOENIX: Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer
 Gaidis, Joe Hoshor, John Jones, Calvin R. Willett, R. Paul Zanzibar Club, and Lew Klein
TUCSON: Griffin, Manly Mitchell, Jimmy Severs, Jerry Williams, Marshall
YUMA: Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

LYTHVILLE: Brown, Rev. Thomas J.
SIOT SPRINGS: Hamilton Oyster House, and Joe Jacobs
 Pettie, L. C. Smith, Dewey
LITTLE ROCK: Arkansas State Theatre, and Edward Stanton, and Grover I. Butler, Officers
 Bennet, O. E. Civic Light Opera Company, Mrs. Rice Saxon Price, Producer
 Stewart, J. H. Weeks, S. C.
McGEHEE: 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 Johnson, Eddie Lowery, Rev. J. R. Robbins Bros. Circus, and C. C. Smith, Charles (Jackson, Mimi)
 Scott, Operator E.
TEXARKANA: Oak Lawn Theatre, and Paul Ketchum, Owner and Operator
WALNUT RIDGE: American Legion Hut, and Howard Daniel Smith Post 4457 VFW, and R. D. Burrow, Commander

CALIFORNIA

ALAMEDA: Sheets, Andy
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards Conway, Stewart
BALBOA: Rendezvous Ballroom, and Jack Daly
BENTONIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Jones, Charles

BEVERLY HILLS: Bert Gervis Agency
 Meatus, Paris
 Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE: Cressman, Harry E.
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COLTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
 Tango Pango Club
DUNSMUIR: Central, and J. B. McGowan
EL CERRITO: Johnson, Lloyd
FONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Valley Amusement Association, and Wm. B. Wagon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Allison, David
 Habi, Kroger
 Kurwell Corp.
 Bogaog Room, Leonard Van-ner
 Bonanova, Fortunio
 California Productions, and Edward Kovacs
 Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
 Encore Productions, Inc.
 Federal Artists Corp.
 Finn, Jay, and Artists Personal Mgt., Ltd.
 Fishman, Edward I.
 Gray, Lew, and Magic Record Company
 Kappa Records, Inc., Raymond L. Krauss
 Kolb, Clarence
 Morris, Boris
 Patterson, Trent
 Robitschek, Kurt (Ken Robey)
 Six Bros. Circus, and George McCall
 Star Dust Revue, John K. Standley
 Harry S. Taylor Agency
 Universal Light Opera, Co., and Association
 Western Recording Co., and Douglas Venable
LAKE ARROWHEAD:
TWIN PEAKS: Alpine Club, and J. W. Dewey, Employer
LONG BEACH: Admiral McCain Ship, V.F.W. Post 4851, George Harvey, Commander, James Peacock, Manager
 Backlin, Frank and Beatrice
 Club Moderne, and W. C. Jarrett
 Crystallite Music Co., Inc., and C. W. Coleman
 Dreamland Ballroom, and Tod Faulkner (Kid Mexico), Owner
 Jack Lasley's Cafe, and Jack Lasley
 Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippo, Sec., Nick Biola, Grandstand Show Director, Evelyn Rinehart, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley Advance Ticket Director
 McKougall, Owen
 Sullivan, Dave, Crystal Ballroom
LOS ANGELES: Anderson, John Murray, and Silver Screen, Inc.
 Aqua Parade, Inc., Buster (Clarence L.) Crabbe
 Berg, Harry, of the Monarch Hotel
 Coiffure Guild, Arthur B. Teal and S. Tex Rose
 Coleman, Fred
 Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
 Dolphin Club, of Recorded in Hollywood
 Dalton, Downbeat Club, Pope Pierce
 Drew, Andre
 Edwards, James (of James Edwards Productions), and Jean Mathias, Road Manager

Halfont, Nate
 Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
 Miltone Recording Co., and War Perkins
 Moore, Cleve
 Mosby, Esvan
 O'Day, Anita
 Preston, Joey
 Royal Record Co.
 Ryan, Ted
 Villhon, Andre
 Vogel, Mr.
 Ward Bros. Circus, George W. Pugh, Archie Gayer, co-Owners, and L. F. Stoltz, Agent
 Williams, Cargile
 Wiltshire Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTEREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NORTH HOLLYWOOD: Lohmuller, Bernard
OAKLAND: Bill's Romlevu Cafe, and Wm. Matthews
 Sloneg, Harry
 Morkin, Roy
 Trader Horn's, Fred Hora
 Wiltz, James
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OXNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Bering, Lee W., Lee Bering Club
 Desert Inn, and Earl Coffman, Manager
 Hall, Donald H.
PERRIS: McCaw, E. F., Owner Horse Follies of 1940
PITTSBURG: Argentina Club, William Lewis, Owner
RICHMOND: Jenkins, Freddie
SACRAMENTO: Casa Nellis, Nello Malerbi, Owner
 Longang, George
 O'Connor, Grace
SAN DIEGO: Cotton Club, Benny Curry and Oss Wimblerly
 Hutton, Jim
 Miller, Warren
 Mitchell, John
 Passo, Ray
 Tricoli, Joseph, Operator Play-land
 Young, Mr. Thomas and Mrs. Isabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Brown, Willie H. Cafe Society Uptown, and Vincent Oranato
 The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
 Deasy, J. B.
 Foa, Eddie
 Levy, Ellis W.
 New Orleans Swing Club, Louis L'Angry, Owner
 Reed, Joe, and W. C. Rogers and Chase Co.
 Shelton, Earl, Earl Shelton Productions
 Sherman and Shore Advertising Agency
 Waldo, Joseph
SAN JOSE: McAdoo, Mr. and Mrs. George Melody Club, Frank and Theresa Oliver, Employers
 Pax, Fred
SANTA BARBARA: Briggs, Don
 Canfield Enterprises, Inc.
SANTA MONICA: Georgian Room, and H. D. McRae
SHERMAN OAKS: Griffin, Lee
 Kraft, Ozzie
SOUTH GATE: Silver Horn Cafe, and Mr. Silver

STOCKTON: Sunset Macaroni Products, Fred Stagnaro
VENTURA: Chenes, Al and Lee
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

COLORADO

DENVER: Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners
JULESBURG: Cummins, Kenneth
CONNECTICUT
BRIDGEPORT: Lunin, Edward
EAST HAMPTON: Hotel Gerraungaug
EAST HAVEN: Carnesale, A. J.
EAST WINDSOR HILL: Schaub's Restaurant, and Edward Wianewski
HARTFORD: Club Ferdinando, Felix Ferdinando
 Dubinsky, Frank
NEW LONDON: Andreoli, Harold
 Busconi, Anthony, Jr.
 Johnson, Henry
 Marino, Mike
 Williams, Joseph
NIANTIC: Crescent Beach Ballroom, Bud Russell, and Bob McQuillan
POQUONNOK BRIDGE: Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD: Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON: Hungar Restaurant and Club, and Herbert Pearson
 Whewell, Arthur
WESTPORT: Goldman, Al and Marty

CONNECTICUT

ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrocco, Roy Baisden
 Fryor, D. S.
 Longwood Hotel, and Maximilian Shepard
PALM BEACH: Leon and Eddie's Nite Club
 Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY: Daniels, Dr. E. R.
PENSACOLA: Hodges, Earl, of the Top Hat Dance Club
 Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company
STARBUCK: Camp Blanding Recreation Center
 Goldman, Henry
STUART: Sutton, G. W.
TALLAHASSEE: Gaines Post, and Henry Gaines, Owner
 Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ
 Carroll Club, and Abe Burkow, and Norman Kern, Employers
 Bess, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.
 Pines Hotel Corp., and John Clarke
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Larocco, Harry L.
 Parrish, Lillian F.

DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner
 Veterans of Foreign Wars, LeRoy Rench, Commander
 Williams, A. B.
GEORGETOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamson, Edward
 Murphy, Joseph
REHOBOTH BEACH: Hewlett, Ralph J., Manager, Hlenjany Hotel
WILMINGTON: Allen, Sylvester

FLORIDA

CLEARWATER: Bardou, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howse
DAYTONA BEACH: Bethune, Albert
FLORENCE VILLA: Dan Laramore Lodge No. 1097, Garfield Richardson
FORT MEYERS: McCutcheon, Pat
JACKSONVILLE: Jackson, Otis
 Newberry, Earl, and Associated Artists, Inc.
KEY WEST: Regan, Margo
 Weavers Cafe, Joseph Bucks and Joseph Stabinski
MIAMI: Brooks, Sam
 Donaldson, Bill
 Prior, Bill (W. H. P. Corp.)
 Ritter, Claude D.
 Smart, Paul D.
 Talavera, Ramon
 36 Club, Tony Aboyoum, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
 Caldwell, Max
 Chez Paree, Mickey Grasso, and Irving Rivkin
 Edwards Hotel, and Julius Nainan, Manager
 Fleetwood Hotel, Ben Harrison, Julius J. Perlmutter, M. Morrison, and Harry Katz
 Friedlander, Jack
 Governor Hotel, Herbert Muller, and Irving Printz
 Haddon Hall Hotel
 Island Club, and Sam Cohen, Owner-Manager
 Leshnick, Max
 Macomba Club
 Mucamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
 Miller, Irving
 Poinciana Hotel, and Bernie Frassand
 Straus, George
 Willis, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
 Club Surrocco, Roy Baisden
 Fryor, D. S.
 Longwood Hotel, and Maximilian Shepard
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 Carroll Club, and Abe Burkow, and Norman Kern, Employers
 Bess, Don and Jean
 Williams, Herman
VENICE: Clarke, John, Pines Hotel Corp.
 Pines Hotel Corp., and John Clarke
 Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH: Larocco, Harry L.
 Parrish, Lillian F.

COEUR D'ALENE: Crandall, Earl
 Luchman, Jesse
LEWISTON: 845 Club, and Sam Cannor, Owner
 Rosenberg, Mrs. R. M.
 Via Villa, and Fred Walker
POCAHELLO: Fuller, Dan
 Reynolds, Bud
SUN VALLEY: Chateau Place

ILLINOIS
BELLEVILLE: Davis, C. M.
BLOOMINGTON: Mckinney, James R.
 Thompson, Earl
CALUMET CITY: Mitchell, John
CHAMPAIGN: Pi Lambda Phi Fraternity,
 Irwin L. Green, Social Chairman
 Robinson, Bennie
CHICAGO: Adams, Delmore and Eugene
 Brydon, Ray March of the Dan
 Rice 3-Ring Circus
 Chicago Casino, and Harry Weiss, Owner
 Cole, Elsie, General Manager, and Chicago Artists Bureau
 Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
 Donaldson, Bill
 Evans, Jeop
 Fines, Jack, Owner "Play Girls of 1938," "Victory Follies"
 Glen, Charlie
 Hale, Walter, Promoter
 Mackie, Robert, of Savvy Ballroom
 Maestric Record Co.
 Mason, Leroy
 Mays, Chester
 Mackey Weinstein Theatrical Agency
 Monte Carlo Lounge, Mrs. Ann Hughes, Owner
 Moore, H. B.
 Music Bowl, and Jack Peretz and Louis Capanola, Employers
 Music Bowl (formerly China Doll), and A. D. Blumenthal
 O'Connor, Pat L., Pat L. O'Connor, Inc.
 Stoner, Harlan T.
 Teichner, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
EAST ST. LOUIS: Davis, C. M.
 Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner
KANKAKEE: Haneer, Mrs. Theresa, Proprietor, Dreamland
LA GRANGE: Hart-Van Recording Co., and H. E. Hartman
MOLINE: Antler's Inn, and Francis Weaver, Owner
 Jul's Danish Farm, and Morgan Jul
MT. VERNON: Plantation Club, Archie M. Haines, Owner
PEORIA: Candlelight Room and Fred Romane
 Davis, Oscar
 Humane Animal Association
 Rutledge, R. M.
 Sinson, Eugene
 Streeter, Paul
 Thompson, Earl
 Wagner, Lou
PAIRIE VIE: Green Duck Tavern, and Mr. and Mrs. Stiller
ROCKFORD: Palmer House, Mr. Hall, Owner
 Trocadero Theatre Lounge
 White Swan Corp.
ROCK ISLAND: Barnes, Al
SPRINGFIELD: Terra Plaza, and Elmer Barto, Employer
WASHINGTON: Thompson, Earl
ZEGLAR: Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA
ANDERSON: Lanane, Bob and George

IDAHO
SUN VALLEY: French, Don, and Don French
 Lounge, Boise, Idaho, and Chateau Place

INTERNATIONAL MUSICIAN

Levitt's Supper Club, and Roy D. Levitt, Proprietor
AUBURN:
 Moore Lodge No. 566
EAST CHICAGO:
 Barnes, Tiny Jim
ELWOOD:
 Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
 Adams, Jack C.
GREENSBURG:
 Club by Charles Holzhouse, Owner and Operator
INDIANAPOLIS:
 Renbow, William, and his All-American Brownskin Models
 Dickerson, Matthew
 Donaldson, Bill
 Entertainment Enterprises, Inc., and Frederick G. Schatz
 Harris, Rupert
 Roller Rondo Skating Rink, and Perry Fink, Operator
 William C. Powell Agency
LAFAYETTE:
 Club 52, Charles Gibson, Prop.
MUNCIE:
 Bailey, Joseph
NEWCASTLE:
 Harding, Stanley W.
RICHMOND:
 Newsomer, Charles
 Pickett, H. H.
SOUTH BEND:
 Childers, Art (also known as Bob Cagney)
SPENCERVILLE:
 Kelly, George M. (Marquis)
SYRACUSE:
 Waco Amusement Enterprises

BATON ROUGE:
 Club Tropicana and Camille Johns
 Cobra Lounge, C. D. Rogers
CROWLEY:
 Young Men's Progressive Club, and J. L. Buchanan, Employer
GONZALES:
 Cedar Grove Club, and Norman Bolster
LAFAYETTE:
 Hadacol Caravan
 LeBlanc Corporation of Louisiana
 Vcltin, Toby
MONROE:
 Club DeLicia, Robert Hill
 Keith, Jessie
 Thompson, Son
NATCHITOCHE:
 Burton, Mrs. Pearl Jones
NEW ORLEANS:
 Barker, Rand
 Callico, Giro
 Dog House, and Grace Mar-tinez, Owner
 Gilbert, Julie
 Hurricane, The, Percy Stovall
 LeBlanc, Dudley J.
OPELOUSA:
 Cedar Lane Club, and Milt Dehmas, Employer
SIREVPORT:
 Reeves, Harry A.
 Stewart, Willie

Younger Citizens Coordinating Committee, and George Mounson
CAMBRIDGE:
 Salvato, Joseph
FALL RIVER:
 Royal Restaurant (known as the Riviera), William Andrade, Proprietor
FITCHBURG:
 Bolduc, Henry
HAVERHILL:
 Assas, Joe
HOYOKE:
 Holyoke Theatre, Bernard W. Levy
 Valley Arena Gardens, and Arnel Renault
LOWELL:
 Carney, John F., Amusement Company
 Francis X. Crowe
MONSON:
 Cangello, Leo
NEW BEDFORD:
 The Derby, and Henry Correia
NEWTON:
 Thiffault, Dorothy (Mimi Chevalier)
SALEM:
 Larkin Attractions, and George Larkin
WAYLAND:
 Steele, Chauncey Depew
WILMINGTON:
 Blue Terrace Hallroom, and Anthony DeTorto

SLAYTON:
 E. E. Iverson
 Iverson Manufacturing Co., Bud Iverson
WINONA:
 Interstate Orchestra Service, and L. Porter Jung
MISSISSIPPI
BILOXI:
 Joyce, Harry, Owner Pilot House Night Club
 Thompson, Bob
GREENVILLE:
 Pollard, Flenor
GULFPORT:
 Plantation Manor, and Herman Burger
JACKSON:
 Carpenter, Bob
 Royal Steak House, and S. B. Cross, Owner
 Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Mo.)
MADISON:
 Royal Steak House, S. B. Cross and Richard Head, Owners
MERIDIAN:
 Bishop, James E.
NATCHEZ:
 Colonial Club, and Ollie Koerber
VICKSBURG:
 Blue Room Nite Club, and Tom Winee

NEVADA
LAKE TAHOE:
 Tahoe Biltmore Hotel, Nate Blumenfeld
LAS VEGAS:
 Gordon, Ruth
 Holtzinger, Ruby
 Lawrence, Robert D.
 Ray's Cafe
 Schiller, Abe
 Stoney, Milo E.
 Warner, A. H.
LOVELOCK:
 Fischer, Harry
RENO:
 Blackman, Mrs. Mary
 Twomey, Don
NEW HAMPSHIRE
FABIAN:
 Zacks (Zackers), James
JACKSON:
 Nelson, Eddy
 Sheir, James
NEW JERSEY
ABSECON:
 Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASBURY PARK:
 Gilmore, James E.
 Richardson, Harry
ATLANTIC CITY:
 Bobbins, Abe
 Casper, Joe
 Chatham, Shelby
 Delaware Inn, and Nathaniel C. Spencer, Proprietor
 Goidleman, Charles
 Lockman, Harvey
 Morocco Restaurant, G. Fassa, and G. Dantzier, Operators
 Ocean Playhouse, Steel Pier, and Robert Courtney (New York City)
 Pilgrim, Jacques
BLOOMFIELD:
 Thompson, Putt
CAMDEN:
 Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
CAPE MAY:
 Anderson, Charles, Operator
CLIFTON:
 August E. Buchner
EAST ORANGE:
 Hutchins, William
EAST RUTHERFORD:
 Club 199, and Angelo Pucci, Owner
HOBOKEN:
 Red Rose Inn, and Thomas Altonio, Employer
IRVINGTON:
 Irvington Fire Department, and Robert G. Schneider, Manager
LAKE HOPATCONG:
 Mad House, Oscar Dunham, Owner
LAKEWOOD:
 Pitt, Arthur, Manager Hotel Plaza
 Seldin, S. H.
LONG BRANCH:
 Hoover, Clifford
 Kitay, Marvin
 Rappaport, A., Owner The Blue Room
 Wright, Wilbur
MANAHAWINK:
 Jimmy's Tavern, and Jimmy Mascola, Owner
MONTCLAIR:
 Cos-Hay Corporation, and Thos. Haynes, and James Costello
MORRISTOWN:
 Richard's Tavern, and Raymond E. Richard, Proprietor
NEWARK:
 Headle, Jeanette
 Coleman, Melvin
 Graham, Alfred
 Hays, Clarence
 Harris, Earl
 Johnson, Robert
 Jones, Carl W.
 Levine, Joseph
 Lloyd's Manor, and Smokey Mc-Allister
 Mariano, Tom
 New Holiday Inn, and Walter E. Lewis
 "Panda," Daniel Straver
 Prestwood, William
 Red Mirror, and Nicholas Grande, Proprietor
 Rollison, Eugene
 Simmons, Charles
 Tucker, Frank
 Wilson, Leroy
 Zaracardi, Jack, Galanti A. A.
NEW BRUNSWICK:
 Jack Fillel
NORTH ARLINGTON:
 Petropi, Andrew
NORTH BERGEN:
 1220 Club, and Kay Sweeney, Secretary-Treasurer
PATERSON:
 Gerard, Mickey
 Gerard Enterprises
 Hatab, Sam

Pyatt, Joseph
 Riverside Casino
 Ventimiglia, Joseph
PLAINFIELD:
 McGowan, Daniel
 Nathanson, Joe
SOMERVILLE:
 Harrison, Bob
 Three Towers Inn, and Samuel Goldberg (Garrett)
SUMMIT:
 Ahrons, Mitchell
TRENTON:
 Crossing Inn, and John Wyrick, Employer
VAUX HALL:
 Carillo, Manuel R.
VINELAND:
 Gross, David
WEST NEW YORK:
 51st Birth Organization, and Sam Nite, Employer, Harry Boorstien, President
WILLIAMSTOWN:
 Talk of the Town Cafe, and Rocco Pippo, Manager

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

MISSISSIPPI
BOONEVILLE:
 Bowden, Rvners
CHILLICOTHE:
 Hawes, H. H.
FORT LEONARD WOOD:
 Lawhorn, Sgt. Harry A.
INDEPENDENCE:
 Casino Drive Inn, J. W. Johnson, Owner
JEFFERSON CITY:
 Bon Ton Gardens, and Jack Randazzo, Manager
JOLIEN:
 Gladys Heidelberg Inn, Scott Field, Manager
 Silver Dollar, Dick Mills, Manager-Owner
KANSAS CITY:
 Babbitt, William (Bill) H. Canton, L. R.
 Esquire Productions, and Kenneth Yates, and Bulby Henshaw
 Main Street Theatre
 Red's Supper Club, and Herbert "Red" Drye
 Zelma Roda Club, Emmett J. Scott, Prop., Bill Christian, Manager
MACON:
 Macon County Fair Association, Mildred Sanford, Employer
NORTH KANSAS CITY:
 Schult-Krocker Theatrical Agency
POPULAR BLUFFS:
 Brown, Merle
ST. LOUIS:
 Farnholtz, Mac
 Beaumont Cocktail Lounge, Ella Ford, Owner
 Brown Bomber Bar, James Caruth and Fred Guinyard, co-owners
 Caruth, James, Operator Club Rhumboogie, Cafe Society, Brown Bomber Bar
 Caruth, James, Cafe Society
 P. Agostino, Sam
 410 Club, and George Graff Markham, Doyle, and Tune Town Ballroom
 Sun Amusement Co., Sun Theatre, and Sam Nieberg

MISSOURI
ANN ARBOR:
 McLaughlin, Max
BATTLE CREEK:
 Smith, David
BAY CITY:
 Walther, Dr. Howard
DETROIT:
 Adler, Caesar
 Bel Air (formerly Lee 'N Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam, and Louis Bernstein, Owners
 Bibb, Allen
 Briggs, Edgar M.
 Claybrook, Adolphus
 Connors Lounge, and Joe Pallazzo, Operator
 Daniels, James M.
 Dustin Steamship Company, N. M. Constans
 Green, Goldman
 Hoffman, Sam
 Johnson, Ivory
 Thomas, Matthew B.
 Kusman, Hyman
 Miranda, Nono
 Payne, Edgar
 Papadimas, Babis
 Pyle, Howard D., and Savoy Promotions
FERRDALE:
 Club Plantation, and Doc Washington
GRAND RAPIDS:
 Club Chez-Ami, Anthony Scalice, Proprietor
 Powers Theatre
HOUGHTON LAKE:
 Showbar, and John Grabick, Owner
KAWKAWLIN:
 Old Mill Dance Hall, Ernest Fortin, Owner
MIO:
 Walker Hotel, and George Walker, Proprietor
PONTIAC:
 Bob's Picnic Park, and Robert Amos, Owner and Operator
 Henry's Restaurant, and Charles Henry
 Sandy Beach Inn
SISTER LAKES:
 Rendezvous Bowl, and Rendezvous Inn (for Clubs), Gordon J. "Luzz" Miller
TRAVERSE CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew Sneed

NEW MEXICO
ALBUQUERQUE:
 Halliday, Finn
 LaLoma, Inc., and Margaret Ricardi, Employer
CLOVIS:
 Denton, J. Earl, Owner Plaza Hotel
REYNOSA:
 Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSSELL:
 Russell, L. D.
RUIDOSO:
 Davis Bar, and Denny W. Davis, Owner
SANTA FE:
 Emil's Night Club, and Emil Mignardo, Owner

NEW YORK
ALBANY:
 O'Meara Attractions, Jack
ALDER CREEK:
 Burke's Manor, and Harold A. Burke
ATLANTIC BEACH:
 Normandie Beach Club, Alexander DeGico
AUSABLE CHASM:
 Antler, Nat
 Young, Joshua F.
BOLTON LANDING:
 Village Inn, and Dominick Galea, Owner
BRONX:
 Aloha Inn, Pete Mancuso, Proprietor and Carl Raulford, Manager
 Atman, Martin
 Club Delmar, Charles Marcellino, and Vincent Delostia, Employers
 Klipper, Dave
 Metro Anglers Social Club, and Aaron Murray
 Perry Records, and Sam Richman
 Santoro, E. J.
 Sinclair, Carlton (Carl Parker) Williams, J. W.
BROOKLYN:
 Aurelia Court, Inc.
 Ferdinand's Restaurant, and Mr. Ferdinand
 Globe Promoters of Huckelbuck Revue, Harry Dixon and Elmo Obey
 Hall, Edwin C.
 Johnston, Clifford
 Kingsborough Athletic Club, George Chandler
 Morris, Philip
 Ocean Grotto Restaurant, and Albert Santarpi, Proprietor
 Reade, Michael
 Rosenber, Paul
 Rosman, Gus, Hollywood Cafe
 Steurer, Eliot
 1024 Club, and Albert Friend
 Thompson, Ernest
 Villa Antique, Mr. P. Antico, Proprietor
 Wasserman, J.
BUJFALO:
 Bourne, Edward
 Calato, Joe and Teddy
 Cosmano, Frank and Anthony
 Jackson, William
 Nelson, Art and Mildred
 Twentieth Century Theatre
 Ray's Bar-D, and Raymond C. Demperio
FALLSBURG:
 Olympic Hotel, and Wm. Horowitz
FAR ROCKAWAY, L. I.:
 Town House Restaurant, and Bernard Kurland, Proprietor
FERRDALE:
 Pollack Hotel, and Elias Pollack, Employer
 Stier's Hotel, and Philip Stier, Owner

MARYLAND
ANNAPOLIS:
 Dixie Hotel, and Frank Jones
BALTIMORE:
 Byrd, Olive J.
 Cox, M. L.
 Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
 Greber, Ben
 LeBlain Corporation of Maryland
 New Broadway Hotel, Charles Carter, Manager
 Old Mill Inn, and Joe Mazer, Owner
 Weiss, Harry
CHESAPEAKE BEACH:
 Chesapeake Beach Park Ballroom, and Alfred Walters, Employer
CUMBERLAND:
 Waingold, Louis
EASTON:
 Hannah, John
FENWICK:
 Repsh, Albert
FREDERICK:
 Rutchinhouse, Rev. H. B.
HAGERSTOWN:
 Bauer, Harry A.
 Glass, David
OCEAN CITY:
 Belmont, Lou, Gay Nineties Club, and Henry Epstein
 Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
SALISBURY:
 Twin Lantern, Elmer B. Dawsell, Operator
TURNERS STATION:
 Thomas, Dr. Joseph H., Edge-water Beach

MINNESOTA
DETROIT LAKES:
 Johnson, Allan V.
EASTON:
 Hannah, John
MINNEAPOLIS:
 Howard's Steak House, and Leroy Howard
 Northwest Vaudeville Attractions, and C. A. McEvoy
PIPESTONE:
 Goupmann, Marvin
 Stolzman, Mr.
RED WING:
 Red Wing Grill, Robert A. Nolo, Operator
ROCHESTER:
 Co. B, State Guard, and Alvin Costello

MISSOURI
ANN ARBOR:
 McLaughlin, Max
BATTLE CREEK:
 Smith, David
BAY CITY:
 Walther, Dr. Howard
DETROIT:
 Adler, Caesar
 Bel Air (formerly Lee 'N Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam, and Louis Bernstein, Owners
 Bibb, Allen
 Briggs, Edgar M.
 Claybrook, Adolphus
 Connors Lounge, and Joe Pallazzo, Operator
 Daniels, James M.
 Dustin Steamship Company, N. M. Constans
 Green, Goldman
 Hoffman, Sam
 Johnson, Ivory
 Thomas, Matthew B.
 Kusman, Hyman
 Miranda, Nono
 Payne, Edgar
 Papadimas, Babis
 Pyle, Howard D., and Savoy Promotions
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 Powers Theatre
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 Showbar, and John Grabick, Owner
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 Old Mill Dance Hall, Ernest Fortin, Owner
MIO:
 Walker Hotel, and George Walker, Proprietor
PONTIAC:
 Bob's Picnic Park, and Robert Amos, Owner and Operator
 Henry's Restaurant, and Charles Henry
 Sandy Beach Inn
SISTER LAKES:
 Rendezvous Bowl, and Rendezvous Inn (for Clubs), Gordon J. "Luzz" Miller
TRAVERSE CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew Sneed

NEBRASKA
ALEXANDRIA:
 Alexandria Volunteer Fire Dept., and Charles D. Davis
KEARNEY:
 Field, H. E.
MCCOOK:
 Gayway Ballroom, and Jim Corcoran
OMAHA:
 Louie's Market, and Louis Paperny
PENDER:
 Pender Post No. 55, American Legion, and John F. Kai, Dance Manager
LODGEPOLE:
 American Legion, and Robert Sprengel, Chairman

NEW YORK
ALBANY:
 O'Meara Attractions, Jack
ALDER CREEK:
 Burke's Manor, and Harold A. Burke
ATLANTIC BEACH:
 Normandie Beach Club, Alexander DeGico
AUSABLE CHASM:
 Antler, Nat
 Young, Joshua F.
BOLTON LANDING:
 Village Inn, and Dominick Galea, Owner
BRONX:
 Aloha Inn, Pete Mancuso, Proprietor and Carl Raulford, Manager
 Atman, Martin
 Club Delmar, Charles Marcellino, and Vincent Delostia, Employers
 Klipper, Dave
 Metro Anglers Social Club, and Aaron Murray
 Perry Records, and Sam Richman
 Santoro, E. J.
 Sinclair, Carlton (Carl Parker) Williams, J. W.
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 Johnston, Clifford
 Kingsborough Athletic Club, George Chandler
 Morris, Philip
 Ocean Grotto Restaurant, and Albert Santarpi, Proprietor
 Reade, Michael
 Rosenber, Paul
 Rosman, Gus, Hollywood Cafe
 Steurer, Eliot
 1024 Club, and Albert Friend
 Thompson, Ernest
 Villa Antique, Mr. P. Antico, Proprietor
 Wasserman, J.
BUJFALO:
 Bourne, Edward
 Calato, Joe and Teddy
 Cosmano, Frank and Anthony
 Jackson, William
 Nelson, Art and Mildred
 Twentieth Century Theatre
 Ray's Bar-D, and Raymond C. Demperio
FALLSBURG:
 Olympic Hotel, and Wm. Horowitz
FAR ROCKAWAY, L. I.:
 Town House Restaurant, and Bernard Kurland, Proprietor
FERRDALE:
 Pollack Hotel, and Elias Pollack, Employer
 Stier's Hotel, and Philip Stier, Owner

IOWA
CLARION:
 Miller, J. L.
DENISON:
 Luby Ballroom, and Curtis Luby, Operator
DES MOINES:
 Brookings, Tommy
HARLAN:
 Johnson, C. Rex
SHENANDOAH:
 Aspinwall, Hugh M. (Chick Martin)
SIoux CITY:
 Flame Club, and Jack Meloy, Employer
SPENCER:
 Fox, Ned
WOODBINE:
 Dancedand, J. W. (Red) Brummert, Manager

KANSAS
BREWSTER:
 Whirlwind Hallroom, G. M. Dunkel, Operator
COFFEYVILLE:
 Ted Blake
DODGE CITY:
 Graham, Lyle
KANSAS CITY:
 White, J. Cordell
LOKANE:
 Graham, Lyle
MANHATTAN:
 Smart, Ray
NEWTON:
 VFW Whitsell-Finnell Post 971
PRATT:
 Clements, C. J.
 Wisby, L. W.
RUSSELL:
 Russell Post #240, VFW, Con-Zerder, Dance Manager
SALINA:
 Kern, John
TOPEKA:
 Mid-West Sportsmen Association
WICHITA:
 Holiday, Art

MASSACHUSETTS
AMHERST:
 Murphy, Charles
 Russell, William
BILLERICA:
 One-O-Tone Club, Nick Ladoulis, Proprietor
BLACKSTONE:
 Stefano, Joseph
BOSTON:
 Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McHavane, President
 Brunsblum, James J.
 Crawford House Theatrical Lounge
 E. M. Loew's Theatres
 L. J. B. Productions, and Lou Brudnick
 Regency Corp., and Joseph R. Weissler
 Resnick, William
 Sunbrock, Larry, and his Rodeo Show
 Waldron, Billy
 Walker, Julian

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

KENTUCKY
BOWLING GREEN:
 Taylor, Roy D.
LEXINGTON:
 Harper, A. C.
LOUISVILLE:
 King Victor
 Imperial Hotel, Jack Woollems, Owner
 Spaulding, Preston
OWENSBORO:
 Orsini, Joe, Owner, Club 71
PADUCAH:
 Melody Show Lounge, and Bea Mack
 Vickers, Jimmie

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

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

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 Weil, R. L.

FLRISCHMANN'S:

Churt, Irene (Mrs.)
FRANKFORT:
 Blue Skies Cafe, Frank Reile and Lenny Tyler, Proprietors

GLENS FALLS:

Gottlieb, Ralph
 Newman, Joel
 Sleight, Don

GLEN SPEY:

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

GLENWILD:

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

GRAND ISLAND:

Williams, Osvan V.

GREENFIELD PARK:

Utopia Lodge

HUDSON:

Goldstein, Benny
 Gutto, Samuel

ILION:

Wick, Phil

ITHACA:

Bond, Jack

JACKSON HEIGHTS:

Griffith, A. J., Jr.

LAKE PLACID:

Carriage Club, and C. B. Southworth

LIMESTONE:

Steak House, and Dave Oppenheim, Owner

LIVINGSTON MANOR:

Beaver Lake Lodge, and Ben H. Grafman

LOCH SHELDRAKE:

Chester, Abe

FIFTY-TWO CLUB, SAUL RAPKIN, OWNER**HOTEL SHLESINGER, DAVID SHLESINGER, OWNER****MARDENFIELD, ISADORE, JR., ESTATE****MAHOPAC:**

Willow Tree Restaurant, and S. A. Bander, Owner

MONTICELLO:

Kabaner's Hotel, Jack Katz

MT. VERNON:

Rapkin, Harry, Proprietor, Wagon Wheel Tavern

NEW YORK CITY:

Alexander, Wm. D., and Associated Producers of Negro Music Amusement Corp. of America Andu, John R. (Indonesian Consul)

Benzubi, Ben

Beverly Green Agency

Broadway Hofbrau, Inc., and Walter Kirsch, Owner

Broadway Swing Publications, L. Frankel, Owner

Bruley, Jesse

Calman, Carl, and the Calman Advertising Agency

Camera, Bucco

Chanion, Inc., Monte Gardner and Mr. Rodriguez

Charles, Marvin, and Knights of Magic

Coffery, Jack

Cohen, Marty

Collectors' Items Recording Co.

Maurice Spivack and Katherine Gregg

"Come and Get It" Company

Cook, David

Crochert, Mr.

Crossen, Ken, and Ken Crossen Associates

Crown Records, Inc.

Curry, Lou

Dolin, Anton

duBus-Friedman Production Corporation

Dubonnet Records, and Jerry (Jerome) Lipskin

Dynamic Records, Ulysses Smith

Granoft, Budd

Goldberg (Garrett), Samuel

Goldstein, Robert

Gray, Lew, and Magic Record Company

Gross, Gerald, of United Artists Management

Heminway, Phil

"High Button Shoes," Jack Small, General Manager

Home's Famous Hippodrome

Circus, Arthur and Hyman Sturmak

Inley, William

Johnson, Donald E.

Kaye-Martin, Kaye-Martin Productions

Kentros

King, Gene

Knight, Raymond

Kushner, Jack and David

LaFontaine, Leo

Law, Jerry

Levy, John

Lew Leslie and his "Blackbirds"

Manhattan Recording Corp., and Walter H. Brown, Jr.

Manning, Sam

Markham, Dewey "Pigmeat"

Mayo, Melvin E.

McCaffrey, Neill

McMahon, Jess

Metro Coat and Suit Co., and Joseph Lupia

Meyers, Johnny

Milman, Mort

Montanez, Pedro

Muody, Philip, and Youth Monument to the Future Organization

Murray's Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy

Neill, William

Newman, Nathan

New York Civic Opera Company, Wm. Reutemann

New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners

Orpheus Record Co., Parmentier, David

Place, The, and Theodore Costello, Manager

Pollard, Fritz

Prince, Hughie

Rain Queen, Inc.

Ralph Conner Agency

Regan, Jack

Robinson, Charles

Rogers, Harry, Owner "Frisco Follies"

Rosen, Philip, Owner and Operator Penthouse Restaurant

Sandy Hook S. S. Co., and Charles Gardner

Schwartz, Mrs. Morris

Singer, John

Slover, Mrs.

South Seas, Inc., Abner J. Rubien

Southland Recording Co., and Rose Santos

Sportie Club

Steve Murray's Mahogany Club

Stromberg, Hunt, Jr.

Strove, Irving

Sunbuck, Larry, and his Rodeo Show

Talent Corp. of America, Harry Weissman

Television Exposition Productions, Inc., and Edward A. Conner, President

Thomson, Sava and Valenti, Incorporated

United Artists Management Variety Entertainers, Inc., and Herbert Rubin

Venus Star Social Club, and Paul Farrington, Manager

Walker, Aubrey, Maisonette Social Club

Wee and Leventhal, Inc.

Wepsh, Samuel

Wilder Operating Company

Zaks (Zachers), James

NIAGARA FALLS:

Boulevard Casino, and Frank and Victor Rotundo

Flory's Melody Bar, Joe and Nick Florio, Proprietors

Kliment, Robert F.

NORWICH:

McLeon, C. F.

ONFONTA:

New Windsor Hotel, and Maximilian Shepard

PATCHOGUE:

Kay's Swing Club, Kay Angeloro

PURLING:

Tellwood, and Jos. Gerardi, owner

ROCHESTER:

Valenti, Sam

ROME:

Marks, Al

SABATIS:

Sabatini Club, and Mrs. Verza S. Coleman

SARANAC LAKE:

Birch, The, Muse LaFontaine, Employer, C. Randall, Mgr.

Durgan, Grill

SARATOGA SPRINGS:

Clark, Stevens and Arthur

SCHENECTADY:

Edwards, M. C.

Freito, Joseph

Rudd Beach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager

Silverman, Harry

SOUTH FALLSBURGH:

Patt, Arthur, Manager, Hotel Plaza

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

SUFFERN:

Armitage, 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

WATERLOO:

Duffy's Tavern, Terrance Duffy

WATERVLIET:

Cortes, Rita, James E. Strates Shows

Kille, Lyman

WHITE PLAINS:

Jerry-Anns Chateau, and Jerry Rumania

WHITE PLAINS:

Brod, Mario

YONKERS:

Babner, William

LONG ISLAND (New York)**BAYSIDE:**

Mirage Room, and Edward S. Friedland

BELMORE:

Babner, William J.

GLENDALE:

Warga, Paul S.

JAMAICA:

Dancer, Earl

LAKE RONKONOMA:

New Silver Slipper, and Geo. Valentine, Proprietor

NORTH CAROLINA**BEAUFORT:**

Markey, Charles

BURLINGTON:

Maxflower Dining Room, and John Loy

CAROLINA BEACH:

Stokes, Gene

CHARLOTTE:

Amusement Corp. of America, Edson F. Blackman, Jr.

Jones, M. P.

Karston, Joe

Kemp, T. D., and Southern Attractions, Inc.

DURHAM:

Gordon, Douglas

Royal Music Co.

FAYETTEVILLE:

Bethune, Clarence

Parker House of Music, and S. A. Parker

GREENSBORO:

Fair Park Casino, and Irish Moran

Ward, Robert

Weingarten, E., of Sporting Events, Inc.

GREENVILLE:

Ruth, Therman

Wilson, Sylvester

HENDERSONVILLE:

Livingston, Buster

KINSTON:

Parker, David

RALEIGH:

Club Carlyle, Robert Carlyle

WALLACE:

Strawberry Festival, Inc.

WILSON:

McCann, Roosevelt

McCann, Sam

McEachon, Sam

NORTH DAKOTA**BISMARCK:**

Lefor Tavern and Ballroom, Art and John Zenker, Operators

DEVILS LAKE:

Beacon Club, Mrs. G. J. Christianson

OHIO**AKRON:**

Basford, Doyle

Buddies Club, and Alfred Scrutchings, Operator

Pullman Cafe, George Subrin, Owner and Manager

CINCINNATI:

Anderson, Albert

Bayless, H. W.

Charles, Mrs. Alberta

Wonder Bar, James McPatridge, Owner

Sunbrock, Larry, and his Rodeo Show

Smith, James R.

Wallace, Dr. J. H.

CLEVELAND:

Atlas Attractions, and Ray Gray

Bender, Harvey

Club Ron-day-Voo, and U. S. Dearing

Diann, Forrest

Fuclid 55th Co.

Manuel Bros. Agency, Inc.

Metropolitan Theatre, Emanuel Stutz, Operator

Salanci, Frank J.

Spero, Herman

Tucker's Blue Grass Club, and A. J. Tucker, Owner

Walthers, Carl O.

Willis, Elroy

COLUMBUS:

Askins, William

Bell, Edward

Beta Nu Bldg. Association, and Mrs. Emerson Cheek, Pres.

Charles Bloce Post No. 157, American Legion

Carter, Ingram

McDade, Phil

Mallory, William

Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald

Turf Club, and Ralph Stevenson, Proprietor

DAYTON:

Boucher, Roy D.

Daytina Club, and William Carpenter

Taylor, Earl

ELYRIA:

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

EUCLED:

Rado, Gerald

FINDLAY:

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

GERMANTOWN:

Beechwood Grove Club, and Mr. Wilson

PIQUA:

Sedgewick, Lee, Operator

PROCTORVILLE:</

- GRAND PRAIRIE:**
Club Bagdad, R. P. Bridges and Marian Teague, Operators
- HENDERSON:**
Wright, Robert
- HOUSTON:**
Gots, Paul
Jenson, Oscar
McMullen, E. L.
Revs. Bouldin
Smoletery, J. A.
World Amusements, Inc., Thos. A. Wood, President
- LEVELLAND:**
Collins, Dee
- LONGVIEW:**
Club 26 (formerly Rendezvous Club), and B. D. Holiman, Employer
Ryan, A. L.
- LUBBOCK:**
Siel Allen Arena, and Carlo Lavato
- MEXIA:**
Payne, M. D.
- PALESTINE:**
Earl, J. W.
Griggs, Samuel
Groves, Charles
- PARIS:**
Ron Du-Voo, and Frederick J. Merkle, Employer
- PORT ARTHUR:**
Denland, William
- SAN ANGELO:**
Specialty Productions, Nelson Scott and Wallace Kelton
- SAN ANTONIO:**
Forrest, Thomas
Leahy, J. W. (Lee), Rockin' M Hude Ranch Club
Olebo, F. J.
Rockin' M Hude Ranch Club, and J. W. (Lee) Leahy
- VALASCO:**
Falls, Isaac A., Manager Sport-light Band Broking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
- WACO:**
Curefield, Lou
- WICHITA FALLS:**
Dibbles, C.
Whitley, Mike
- UTAH**
- SALT LAKE CITY:**
Jamieson (Doc) John A., Dixie-land Club (Cotton Club)
- VERMONT**
- RUTLAND:**
Brook Hotel, and Mrs. Estelle Duffie, Employer
- VIRGINIA**
- ALEXANDRIA:**
Commonwealth Club, Joseph Burko, and Seymour Spelman
- BUENA VISTA:**
Rockbridge Theatre
- DANVILLE:**
Fuller, J. H.
- EXMORE:**
Downing, J. Edward
- HAMPTON:**
Macy, Terry
- LYNCHBURG:**
Bailey, Clarence A.
- MARTINSVILLE:**
Hutchens, M. F.
- NEWPORT NEWS:**
Tazac Burton
McClain, H.
Terry's Supper Club
- NORFOLK:**
Big Trzeck Diner, Percy Simon, Proprietor
Cashwan, Irwin
Kane, Jack
Meyer, Morris
Rohanna, George
Winfree, Leonard
- PORTSMOUTH:**
Rountree, G. T.
- RICHMOND:**
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black
- SUFFOLK:**
Clark, W. H.
- VIRGINIA BEACH:**
Bass, Milton
Melody Inn (formerly Harry's), Jr., Employer
Surf Club, and Jack Kane
White, William A.
- WASHINGTON**
- SEATTLE:**
Ackerman, Frank
Washington Social Club and Siskin Grove
- SPOKANE:**
Lyndel, Jimmy (James Delagel)
- WEST VIRGINIA**
- CHARLESTON:**
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.
- HUNTINGTON:**
Brewer, D. C.
- INSTITUTE:**
Hawkins, Charles
- LOGAN:**
Cotts, A. J.
- MORGANTOWN:**
Niner, Leonard
- WHEELING:**
Mardi Gras
- WISCONSIN**
- BEAR CREEK:**
Schwaecler, Leroy
- BOWLER:**
Reinke, Mr. and Mrs.
- GREEN BAY:**
Galyt, Erwin
Franklin, Allen
Prawley, Charles W.
- GREENVILLE:**
Reed, Jimmie
Zanzibar Cocktail Lounge, and Win. Eilts, Proprietor
- HAYWARD:**
The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator
- HURLEY:**
Club Francis, and James Francis
Fontschis, Mrs. Elcey, Club Fiesta
- LA CROSSE:**
Club Flamingo, and Ruby
Tholand Kresklow, Owner
Tooke, Thomas, and Little
Lundy Tavern
- MILWAUKEE:**
Belvia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Jr.
Dimaggio, Jerome
Gentili, Nick
Mancani, Vince
Rizzo, Jack D.
Weinberger, A. J.
- NEOPIT:**
American Legion, Sam Dickenson, Vice-Commander
- RACINE:**
Miller, Jerry
- RHINELANDER:**
Kane's Moons Lake Resort, and George A. Kane
- Kendall, Mr., Manager Holly Wood Lodge**
- ROSHOLT:**
Akavickas, Edward
- SHEBOYGAN:**
Scilla, N.
- SUN PRAIRIE:**
Hulstizer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulstizer
- TOMAH:**
Veterans of Foreign Wars
- WISCONSIN RAPIDS:**
Brown Derby, and Lawrence Huber, Owner
- WYOMING**
- CHEYENNE:**
Shy-Aun Nite Club, and Hazel Kline, Manager
- JACKSON HOLE:**
R. J. Bar, and C. L. Jensen
- ROCK SPRINGS:**
Smoke House Lounge, Del K. James, Employer
- DISTRICT OF COLUMBIA**
- WASHINGTON:**
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Blue Mirror
Cabana Club, and Jack Staples
China Clipper, Sam Wong, Owner
Clare's Musical Bar, and Jean Clote
Club Bengasi, and Ralph Feldman
Club Ellington (D. E. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
Five O-Clock Club, and Jack Staples, Owner
Gold, Sol
Hoberman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 3 Ring Circus
Kavakos, William, and Kavakos Club
Kirsch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Dust Club
Lou and Alex, and Lewis Murray
New Orleans Restaurant, and Nick Gaston, Proprietor
O'Brien, John T.
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassimov and Joseph Cannon
Quonset Inn, Inc., and Hing Wong
Rayburn, E.
Ritenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager
Rosa, Thomas N.
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mann
Walters, Alfred
- CANADA ALBERTA**
- CALGARY:**
Fort Bristois Chapter of the Imperial Order Daughters of the Empire
Simmons, Gordon A.
- EDMONTON:**
Eckersley, Frank J. C.
- BRITISH COLUMBIA**
- VANCOUVER:**
Gaylorde Enterprises, and L. Carrigan, Manager
H. Singer and Co. Enterprises, and H. Singer
- ONTARIO**
- CHATHAM:**
Taylor, Dan
- COBURG:**
International Ice Revue, Robt. White, Jerry Rayfield and J. Walsh
- GRAVENHURST:**
Summer Gardens, and James Webb
- GUELPH:**
Naval Veterans Association, and Louis C. Janke, President
- HAMILTON:**
Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)
- HASTINGS:**
Basman, George, and Riverside Pavilion
- LONDON:**
Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President
Seven Dwarf Inn
Silver Dollar-Golden Star Tavern, Gordon Kent, Prop.
- SOUTH SHORE:**
MUSSELLMAN'S LAKE:
Glendale Pavilion, Ted Blingham
- NEW TORONTO:**
Leslie, George
- OTTAWA:**
Parker, Hugh
- OWEN SOUND:**
Thomas, Howard M. (Doc)
- PORT ARTHUR:**
Curtin, M.
- TORONTO:**
Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff
Langford, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Skorochid, Walter, Ukrainian National Federation Hall
Wehman, Katherine
- QUEBEC**
- DRUMMONDVILLE:**
Grenik, Marshall
- MONTREAL:**
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Daoust, Hubert and Raymond
Emmond, Roger
Haskett, Don (Martin York)
Lussier, Pierre
Narbett, Henri
Sunbrock, Larry, and his Rodeo Show
- POINTE CLAIRE:**
Oliver, William
- QUEBEC:**
Sunbrock, Larry, and his Rodeo Show
- CUBA**
- HAVANA:**
Sans Souci, M. Triay
- ALASKA**
- ANCHORAGE:**
Capper, Keith
- FAIRBANKS:**
Casa Blanca, and A. G. Muldoon
Glen A. Elder (Glen Alvin)
- PALMER:**
Sourdough Stage Bar, Tommy Thompson and Mrs. Terri Starns, Owners
- HAWAII**
- HONOLULU:**
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake
- WAIKIKI:**
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar
- MISCELLANEOUS**
- Abernathy, George
Albers, Joe
Al-Dean Circus, F. D. Freeland
Andrus, George D.
Anthe, John
Arwood, Ross
Aulger, J. H.,
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Bert Smith Revue
Bologhino, Dominick
Bosserman, Herbert (Tiny)
Brandhorst, E.
Braunstein, B. Frank
Bruce, Howard, Manager
"Crazy Hollywood Co."
Brydon, Ray Marsh, of the Dan Ruz 3-Ring Circus
Buffalo Ranch Wild West Circus, Art Mix, R. C. (Hob) Grooms, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Conway, Stewart
Dale Bros. Circus
Deviller, Donald
DiCarlo, Ray
Eckhart, Robert
Fechan, Gordon F.
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
Finklestein, Harry
Forrest, Thomas
Fox, Jess Lee
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Goudenough, Johnny
Gould, Hal
Guttre, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hoffman, Edward F., Hoffman's 3-Ring Circus
Hollander, Frank,
J. C. Restaurant Corp.
Horan, Irish
Honn, O. B.
Hoskins, Jack
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Kay, Bert
Kelton, Wallace
Kimball, Dude (or Romaine)
Kirk, Edwin
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Lew Leslie and his "Blackbirds"
Maurice, Ralph
Markham, Dewey "Pigmeat"
McCarthy, E. J.
McGaw, E. E., Owner
Horse Folios of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Mathews, John
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paznesa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, V.
Montalvo, Santos
N. Edward Beck, Employer
Rayfield on Ice
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners
Olson, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry F. (Hap Roberts or Doc Mel Roy)
Robertson, T. F.,
Robertson Rodeo, Inc.
Ross, Hal J., Enterprises
Salzmann, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Singer, Leo, Singer's Midgits
Six Brothers Circus, and George McCull
Smith, Ora T.
Specialty Productions
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Mars)
Sunbrock, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, K. J.
Thomas, Mac
Travers, Albert A.
Young, Robert
Wahner, Marie, Promoter
Ward, W. W.
Watson, M. C.
Wells, Charles
White, George
White, Robert
Williams, Cargile
Williams, Frederick
Wilson, Ray

UNFAIR LIST of the American Federation of Musicians

- INDIVIDUALS, CLUBS, HOTELS, Etc.**
- RIG BEAR LAKE:**
Cressman, Harry E.
- CULVER CITY:**
Mardi Gras Ballroom
- LONG BEACH:**
Santa Clara Cafe, and James Peacock
- PITTSBURG:**
Litrenta, Bennie (Tiny)
- SACRAMENTO:**
Capps, Roy, Orchestra
- SAN DIEGO:**
El Cajon Band
- SAN FRANCISCO:**
Kelly, Noel
Freitas, Carl (also known as Anthony Carl)
Jones, Cliff
Southern Pacific American Legion Post Band
Southern Pacific Club Band
- SAN LUIS OBISPO:**
Seaton, Don
- SAN PABLO:**
Sportsmen's Club
- SANTA BARBARA:**
Samarland Hotel
- SANTA ROSA, LAKE COUNTY:**
Rendezvous
- TULARE:**
T D E S Hall
- COLORADO**
- LOVELAND:**
Westgate Ballroom
- CONNECTICUT**
- DANIELSON:**
Pine House
- GROTON:**
Swiss Villa
- HARTFORD:**
Buck's Tavern, Frank S. DeLucco, Prop.
- JEWETT CITY:**
Jewett City Hotel
- MOOSUP:**
American Legion
Club 91
- MYSTIC:**
Alpine Club, Inc., and Peter Balscracci
- NORWICH:**
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner
- DELAWARE**
- WILMINGTON:**
Brandywine Post No. 12, American Legion
Cousin Lee and his Hill Billy Band
Wilson Line, Inc.
- FLORIDA**
- CLEARWATER:**
Crestal Bar
Musical Bar
Sea Horse Grill and Bar
- HALLANDALE:**
Ben's Place, Charles Dreisen
- KEY WEST:**
Delmonico Bar, and Artura Boza
- SARASOTA:**
"400" Club
- TAMPA:**
Grand Oregon, Oscar Leon, Manager
- GEORGIA**
- MACON:**
Jay, A. Wingate
Lowe, Al
Weather, Jim
- SAVANNAH:**
Sportsmen's Club, Ben J. Alexander
- IDAHO**
- BOISE:**
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)
- TWIN FALLS:**
Radio Rendezvous
- ILLINOIS**
- CAIRO:**
The Spot, Al Dennis, Prop.
- CHICAGO:**
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra
- CHICAGO HEIGHTS:**
Polish Falcons Hall, Nest 142
- GALESBURG:**
Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 2
- GREENUP:**
Greenup Fair
Greenup-Toledo High School and Band
- LOSTANT:**
Rendezvous Club, and Murry Funk, Manager

MARISSA: Trifelnbach Brothers Orchestra
MATTOON: U. S. Grant Hotel
OLIVE BRANCH: 44 Club, and Harold Babb
ONIDA: Rova Amvet Hall
QUINCY: Kent, Porter
STERLING: Bowman, John E. Sigman, Arlie

INDIANA

ANDERSON: Adams Tavern, John Adams
Romany Grill
VINCENNES: Fortnighly Club, and Fortnighly Club Building

IOWA

BOONE: Miner's Hall
CEDAR FALLS: Armory Ballroom Women's Club
COUNCIL BLUFFS: Smoky Mountain Rangers
DIKE: Memorial Hall
KEOKUK: Kent, Porter
WEBSTER CITY: Loyal Order of Moose Lodge 735, J. E. Black

KANSAS

TOPEKA: Boley, Don, Orchestra
Lawn, Red, Orchestra
Vinewood Dance Pavilion
WICHITA: Campbell, Pauline M. (Polly) Carey, Harold, Combo Club Oasis
Cowboy Inn
Cubula Club
Eagles Lodge
El Charro Cafe
Flamingo Club
KFBH Ranch Boys
KFBH Ark Valley Boys
KWBW Western Swing Band
Mills, Alonzo, Orchestra
Pechham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Soria, M. Lorenz
Sullivan Independent Theatres, Civic, Crawford, Crest, Eighty-One Drive-In, Fifty-Four Drive-In, Tower, West Theatres

KENTUCKY

ASHLAND: Amvets Post No. 11, and Carl (Red) Collins, Manager
BOWLING GREEN: Jackson, Joe L. Wade, Golden G.

LOUISIANA

NEW ORLEANS: Opera House Bar
Five O'Clock Club
Fort, Frank
418 Bar and Lounge, and Al Brennan, Prop.
Fun Bar
Gunga Den, Larry LaMarca, Prop.
Happy Landing Club
Treasure Chest Lounge
SHREVEPORT: Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE: Blue Room, of the Mayfair Hotel
Knobles, Nolan F. (Aetna Music Corp.)
State Theatre
EASTON: Start, Lou and his Orchestra
HAGERSTOWN: Audubon Club, M. J. Patterson, Manager
Hanes, Revolds S.
Rahasco, C. A., and Baldwin, Cale

MASSACHUSETTS

BELLINGHAM: Silver Lake Cafe
FALL RIVER: Durlee Theatre
GARDNER: Florence Rangers Band
Heywood-Wakefield Band

HUNTINGTON: The Rapids
LYNN: Parkfair Cafe, Rinaldo Chevrolet, Prop.
METHUEN: Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers
NEW BEDFORD: Polka, The, and Louis Garston, Owner
SOUTHWICK: Babbis Beach, and Nelson Babb
SPENCER: Spencer Fair, and Bernard Reardon
WEST WARREN: Quabog Hotel, Viola Dudek, Operator
WEST YARMOUTH: Silver Sea Horse, and Joe Gordin, Prop.
WORCESTER: Gedymin, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MINNESOTA

DEER RIVER: Hi-Hat Club
MINNEAPOLIS: Milkes, C. C.
Twin City Amusement Co., and Frank W. Patterson
Stone, David
PERHAM: Paul's Tavern
ST. PAUL: Burk, Jay
Twin City Amusement Co., and Frank W. Patterson
PORT HURON: Lakesport Dance Hall

MISSOURI

KANSAS CITY: El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Prop.
Green, Charles A.
POPLAR BLUFF: Lee, Duke Doyle, and his Orchestra "The Brown Bombers"
ST. JOSEPH: Rock Island Hall

MONTANA

GREAT FALLS: Civic Center Theatre, and Clarence Golder
HAYDEN: Havre Theatre, Emil Don Tigny

NEBRASKA

DONIPHAN: Club Midway, Mel Kiuss
HASTINGS: Brick Pile
LINCOLN: Dance-Mor
Italian Village, and Tony Domino, Manager
OMAHA: Baker Advertising Company
Benson Legion Post Club
Eagles Club
Pinboard Liquor Store
VFW Club
Whitney, John B.

NEVADA

ELY: Little Casino Bar, and Frank Pace

NEW JERSEY

ATLANTIC CITY: Mossman Cafe
Surf Bar
CAMDEN: Polish American Citizens Club
St. Lucius Choir of St. Joseph's Parish
CLIFTON: Bueckmann, Jacob
DENVER: Young, Buddy, Orchestra
ELIZABETH: Coral Lounge, Mrs. Agresta, Owner
Polish-American Club

Polish Falcons of America, Nest 126
HACKETTSTOWN: Hackettstown Fireman's Band
JERSEY CITY: Band Box Agency, Vince Giacinto, Director
LODI: Peter P.
MONTCLAIR: Montclair Theatre
MORRISTOWN: Community Theatre
Jersey Theatre
Park Theatre
NETCONG: Kiernan's Restaurant, and Frank Kiernan, Prop.
OAK RIDGE: Van Brundt, Stanley, Orchestra
PASSAIC: Blue Room, and Mr. Jaffe
Botany Mills Band
ROCHELLE PARK: Swiss Chalet

NEW MEXICO

CARLSBAD: Lobby Club
ROSWELL: Scotty's Night Club, and M. C. Scott
YUCCA CLAY: Yucca Club
RUIDOSO: Davis Bar

NEW YORK

BRIARCLIFF MANOR: Briar Oaks Restaurant, Thomas O'Brien
BRONX: Aloha Inn, Pete Mancuso Proprietor and Carl Banford, Manager
Revolving Bar, and Mr. Alexander, Prop.
BROOKLYN: All Ireland Ballroom, Mrs. Paddy Griffin and Mr. Patrick Gillespie
BUFFALO: Basil Bros. Theatres Circuit, including Lafayette, Apollo, Broadway, Genesee, Rosy, Strand, Variety, Victoria Theatres
Frontier Ballroom, and Frontier Lodge No. 1024, IBPOEW Hall, Art
Jesse Clapper Post No. 430, American Legion
Wells, Jack
Williams, Buddy
Williams, Osian
CATSKILL: Jones, Stevie, and his Orchestra
CHEES: Coliseum
Cohoes
Sports Arena, and Charles Gup-till
COLLEGE POINT, L. I.: Muehler's Hall
ELMIRA: Hollywood Restaurant
ENDICOTT: The Casino
GENEVA: Atom Bar
Holiday Inn
HARRISVILLE: Cheesman, Virgil
HUDSON: New York Villa Restaurant, and Hazel Unson, Proprietor
ITHACA: Clinton Hotel
JEFFERSON VALLEY: Niño's Italian Cuisine
KENMORE: Basil Bros. Theatres Circuit, including Colvin Theatre
KINGSTON: Killmer, Paul, and his Orchestra (Lester Marks)
Lester County Volunteer Firemen's Association
MECHANICVILLE: Cole, Harold
MOHAWK: Hurdic, Leslie, and Vineyards Dance Hall
MOUNT VERNON: Hartley Hotel
NEW ROCHELLE: Wykagyl Country Club
NEW YORK CITY: Disc Company of America (Ash Recordings)
Embassy Club, and Martin Stale, Vice-Pres., East 52th St., Amusement Corp.
Manor Record Co., and Irving N. Herman
Morales, Cruz
Richman, William L.
Traemer's Restaurant
Willis, Stanley
NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop.
OLEANS: Rollerland Rink

PALMYRA: Palmyra Inn
PEEKSKILL: Washington Tavern, and Barney D'Amato, Proprietor
RAVENA: VFW Ravenna Band
ROCHESTER: Mack, Henry, and City Hall Cafe, and Wheel Cafe
SALAMANCA: Lime Lake Grill
State Restaurant
SCHENECTADY: Polish Community Home (PNA Hall)
SYRACUSE: Alhambra Roller Rink, and Gene Miller
UTICA: Russell Ross Trio, and Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

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

OHIO

AKRON: German-American Club
ALLIANCE: Dante Alighieri Society
AURORA: Aurora Inn
AUSTINBURG: Jewell's Dance Hall
CANTON: Palace Theatre
CINCINNATI: Steamer Avalon
COLUMBUS: Fraternal Order of Eagles, Aerie 297
CONNEAUT: MacBowell Music Club
DAYTON: The Ring, Maura Paul, Op.
GENEVA: Blue Bird Orchestra, and Larry Parks
Municipal Building
IRONTON: American Legion, Post 59, and Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E. Corn
JEFFERSON: Larko's Circle L Ranch
PAINESVILLE: Slim Luxe and his Swinging Band
RENTON: Weaver Hotel
LIMA: Muehler's Hall
Biller, Lucille
MANSFIELD: Richland Recreation Center
MILON: Andy's, Ralph Ackerman Mgr.
NORTH LIMA: Smith, Chuck, Orchestra
PIERPONT: Lake, Danny, Orchestra
RAVENNA: Ravenna Theatre
RUSSELL'S POINT: Indian Lake Roller Rink, and Harry Lawrence, Owner
VAN WERT: B. P. O. Elks
Underwood, Don, and his Orchestra
YOUNGSTOWN: Shamrock Grille Night Club, and Joe Stuphar

OKLAHOMA

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

OREGON

GRANTS PASS: Fruit Dale Grange
SAMS VALLEY: Sams Valley Grange, Mr. Pel-fey, Grange Master

PENNSYLVANIA

ANNVILLE: Washington Band
BEAVER FALLS: White Township Inn
BIG RUN: Big Run Inn
BUTLER: Glen, Coke, and His Orchestra

DUPONT: Cameo Cafe
EYON: Rogers Hall, and Stanley Rogers, Prop.
FALLSTON: Brady's Run Hotel
Valley Hotel
FOND CITY: Atlantic City Inn
FREEDOM: Sully's Inn
JERSEY SHORE: Revereview Ranch
NEW BRIGHTON: Brady's Run Hotel
Broadway Tavern
OLD FORD: Club 17
PHILADELPHIA: Dupree, Hiram
PITTSBURGH: Club 22
New Penn Inn, Louis, Alex and Jim Passarella, Props.
READING: Haer, Stephen S., Orchestra
ROULETTE: Brewer, Edgar, Roulette House
ROSSITER: Green Village
SCRANTON: Yarrish's Cafe
SUPERIOR: American Legion Club
WILKINSBURG: Lunt, Grace

RHODE ISLAND

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

SOUTH CAROLINA

FOLLY BEACH: Folly Pier

SOUTH DAKOTA

SCOTLAND: Scotland Commercial Club
TENNESSEE
BRISTOL: Knights of Templar
CHATTANOOGA: Alhambra Shrine
NASHVILLE: Sassafras Club
Stein, Abe

TEXAS

CORPUS CHRISTI: The Lighthouse
Santikos, Jimmie
EL PASO: Sunland Club
FORT WORTH: Crystal Springs Pavilion, H. H. Cunningham
PORT ARTHUR: DeGrasse, Lenore
SAN ANGELO: Club Acapulco
Ma Goodwins

VIRGINIA

BRISTOL: Knights of Templar
NEWPORT NEWS: Heath, Robert
Off Beat Club
Victory Supper Club
NORFOLK: Panella, Frank J., Clover Farm and Dairy Stores
ROANOKE: Krusch, Adolph

WASHINGTON

SEATTLE: Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON: Savoy Club, "Flo" Thompson
and Luise Risk, Operators
FAIRMONT: Amvets, Post No. 1
Club-1-Lite, and Jimmy DeBarto
Gay Spvt. and Adda Davis and Howard Weekly
West End Tavern, and A. B. Ullom

KEYSTONE:

Calloway, Frank
PARKERSBURG: Silver Grille, R. D. Hiley, Owner

WISCONSIN

APPLETON: Koehn's Hall
BEAVER DAM: Beaver Dam American Legion Band, Frederick A. Parfrey

BELOIT: Beloit Recreation Band, and Doc Cuthbert
BLOOMINGTON: McLanc, Jack, Orchestra
BOSCOBEL: Sid Earl Orchestra
COTTAGE GROVE: Cottage Grove Town Hall, John Galvin, Operator
CUSTER: People's Tavern and Dance Hall, and Mrs. Truda
DURAND: Weiss Orchestra
EAU CLAIRE: Conley's Nite Club
Wildwood Nite Club, and John Stone, Manager
KENOSHA: Julius Binadorf Tavern
Petrifying Springs Club House
NORTH FREEDOM: American Legion Hall
OREGON: Village Hall
PARDESVILLE: Fox River Valley Boys Orchestra
REWEY: High School
Town Hall
SOLDIER'S GROVE: Gorman, Ken, Band
STOUGHTON: Stoughton Country Club, Dr. O. A. Gregerson, Pres.
TREVOR: Stork Club, and Mr. Aide
TWO RIVERS: Club 42, and Mr. Gauger, Mgr.
Tomms Hall and Tavern
WESTFIELD: O'Neil, Kermit and Ray, Orchestra
WISCONSIN RAPIDS: Gross, Quesnel and Louis

WYOMING
LARAMIE: Stevens, Samny

DISTRICT OF COLUMBIA

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

HAWAII

HONOLULU: 49th State Recording Co.

CANADA ALBERTA

CALGARY: Elton, K.
Soskin, Mr.

MANITOBA

BRANDON: Palladium Dance Hall
WINNIPEG: Roseland Dance Gardens, and John F. McGee, Manager

ONTARIO

CUMBERLAND: Maple Leaf Hall
KINGSVILLE: Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie
PORT STANLEY: Melody Ranch Dance Floor

TORONTO: Miford, Bert
Echo Recording Co., and Clement Hamblough
Three Hundred Club

QUEBEC

MONTREAL: Village Barn, and O. Gaucher, L. Gagnon, and Paul Fournier
QUEBEC: Canadian and American Booking Agency
L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop.

MEXICO

MEXICO CITY: Marin, Pablo, and his Typical Orchestra

MISCELLANEOUS

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

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FOR SALE—French Selmer clarinet in the key of "A"; plain Boehm; used; good intonation; \$125.00. Stanley Graczyk, 2401 Lawndale Ave., Flint 4, Mich.

FOR SALE—Hammond Novachord with 12-inch portable speaker attached; excellent condition; \$60.00, used. R. Miller, 116 Burnside Ave., Cranford, N. J. Phone: Cranford 6-5343.

FOR SALE—Used accordion, 120-bass, two built-in amplifiers, tortoise brown, two shifts, \$90.00. D. Rosenthal, 57 Van Sickle, 845 Longfellow Ave., Bronx 59, N. Y. Apt. 1-E, evenings.

FOR SALE—Used flute, Boehm, silver-plated Conn, \$50.00; also used piccolo, wood, Boehm system, \$20.00. J. Etheridge, 17 Glebeholme Blvd., Toronto, Canada.

FOR SALE—Fine Italian double bass, Rastelli, 1346, excellent tone quality and condition; owner leaving for England; price \$1,000. Sydney Wells, 18 Gormley Ave., Toronto, Ont., Canada.

FOR SALE—Theremin, excellent condition, used, \$175.00. Guy Gramod, 1329 48th St., Brooklyn 19, N. Y. Phone: Gldney 6-0447.

FOR SALE—Genuine Carl Friedrich Pitzschner violin (1690), \$300.00; also classical used orchestras, L. H. Bartos, 908 De Kalle St., Norristown, Pa.

FOR SALE—Buffet, Paris Eb alto saxophone with low Bb key and combination for high F; very good playing condition; set of chromatic chimes from low C to G above the staff, with rack; both used. Sydney Byrne, 15 Bow St., Edgewood, R. I.

FOR SALE—Selmer Bb clarinet, used; full Boehm, wood, good condition, with case, \$175.00. Richard DiPippo, 192 Garden St., Cranston, R. I.

FOR SALE—Wurlitzer harp, No. 1402, used, in excellent condition. Betty Maynard, 2188 Demington Drive, Cleveland, Ohio.

FOR SALE—Used Hammond Solovox, not used for jobbing. R. Voch, 3425 Harvey Ave., Berwyn, Ill. Phone: Stanley 8-1844.

FOR SALE—Harp, bass violin, mando bass, tuba, baritone, chimes, rhumba drums, Chinese songs, Swiss bells, bulb horns, rimeside songs, sound effects, violins, Vega lute, harp-guitar, musical washboard, trap drums, Italian automobile, Emil Babos, 2717 1/2 Harris Ave., Norwood, Ohio.

FOR SALE—Bass trombone, Sander, rotary valves; top condition; price \$195.00. Ray Casol, 259 West 88th St., New York, N. Y. Apt. 7.

FOR SALE—Conn 6-41 gold lacquer trombone, medium bore; fine horn case and lycr cleaning rod included; \$50.00. Martin Ross, 2229 North 38th St., Philadelphia 32, Pa.

FOR SALE—Martin Sousaphone with trunk, three valves, silver-plated, gold-plated bell, used. M. A. La Fromboise, 175 Washington St., Chicago 2, Ill.

FOR SALE—Teacher wishes to dispose of his own personal used Heckel Fx-alve bass trombone, King symphony trombone, Holton trombone, Besson baritone. D. A. Claffy, 3952 Pine St., Philadelphia, Pa.

FOR SALE—Used powerful mobile sound system, 4-colt, 110-volt indoor or outdoor use; two trumpet speakers, m.k.e and var-top platform; complete, \$135.00; also used Conn soprano curved saxophone, \$35.00, "Sax" Selmer, Route 5, Manassas, Wis.

FOR SALE—Used C. G. Conn cornet, gold-plated, in good condition with case, \$90.00. J. Victor, 316 West 75th St., New York, N. Y.

FOR SALE—Tenor trombone, Conn B-11, red brass, used, new case, cover. Wm. Gibson, 651 Sherman Ave., Pittsburgh 4, Pa.

FOR SALE—Wind, genuine Hopf, with hard case in very good condition; price \$200.00. Write: John Hilldale, 2601 Lec Blvd., No. 102, Arlington 1, Va.

FOR SALE—Used Gibson guitar (pre-war), L-5, with De Armond pick-up and amplifier, \$400.00; will consider selling separately. Don Arnone, 1240 73rd St., Brooklyn, N. Y. Phone: Cloverdale 6-0505.

FOR SALE—Used Galanti accordion, Dominator, 16 changes, professional style, \$450.00. C. Ruopoli, 151-14 Bayside Ave., Flushing, L. I.

FOR SALE—French horn, double, Conn B-D, silver, with case; excellent condition; used. L. H. Snyder, 1544 North 60th St., Philadelphia 31, Pa.

FOR SALE—Used viola by Joseph Pepe, large size, 16 1/2 inches long, beautiful tone, with bow by M. Dupre, Paris; \$600.00. M. Cuoio, 2103 66th St., Brooklyn, N. Y.

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AT LIBERTY—Drummer, 34, 15 years' semi-name experience; cut good show, rumbas-samba; steady tempo; good 2 or 4-beat jazz; specialize in soft "style"; band drums; married; go anywhere; have trailer. Frank Kestler, 215 North-West 79th St., Miami, Fla. Phone: 89-1377.

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WANTED TO BUY—Older model trumpet built around 1920 to 1925; King, Conn, Holton or Martin; desire medium bore; brass or lacquer finish; will repair if necessary; price must be attractive; describe fully. H. C. Class, 3609 Steer Road, Cleveland, Ohio.

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