

# international Musician



OFFICIAL JOURNAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA



The leblanc trumpet new on display at leading music stores.

Write G. Leblanc Co., Kenesha

7, Wis., for the name of your

Leblanc dealer.

This is it—the trumpet you and I have been looking for, so many, many years. The greatest sound ever ... wonderful flexibility and response ... plus added range and a scale that is unbelievably easy and accurate. Take this new Leblanc on a four or five hour job, and learn what it means to play a "trumpet man's trumpet".

I am intensly proud of this magnificent new instrument—proud of my own role in its development, and proud of the Leblanc acousticians and craftsmen who translated my dream into such thrilling reality. Make a date today to try this amazing new trumpet!

RALPH MARTERIE



WONDERFUL WORLD WALKIN' BY THE RIVER COULD BE G'BYE NOW PRACTICE MAKES PERFECT WE COULD MAKE SUCH BEAUTIFUL MUSIC IT ALL COMES BACK TO ME NOW MY SISTER AND I THE WISE OLD OWL FRIENDLY TAVERN POLKA WASHINGTON AND LEE SWING RAMBLING WRECK FROM GEORGIA TECH ON WISCONSIN

BROADCAST MUSIC INC. 580 FIFTH AVENUE, NEW YORK 36, N. Y.

Sole Selling Agents -- Associated Music Publishers 25 W. 45 Street, New York 36, N. Y.

PRICE

21 BMI HITS

### LATINETTES

Arranged by "CHICO" O'FARRILL MAMBOS, SAMBAS, RUMBAS, GUARACHAS, AFROS, BAIAOS, CALYPSOS, BOLEROS.

21 top Letin tunes, including Mambe in F. Merry Mambe, Mama Teresa, Los Timbeles, Rumbe, Be-Bop, Nine, etc., Drummer's Guide and Dictionary of Latin-American Rhythms C BOOK, Bb BOOK, Eb BOOK, \$1.00 Each.

At your Local Dosler or direct ANTOBAL MUSIC COMPANY 313 West 20th St., New York (11), N. Y.

#### Be a Top Pianist! Modernize! FIVE NEW POOKS BY HOLLYWOOD'S TEACHER **OF PROFESSIONAL PIANISTS**

OF PROFESSIONAL PIANISTS

1. Block Cherds Exercises for the Mederne Planist.

2. Single Finger Figures for the Mederne Planist.

3. Substitute Chards and Vaicings by Mastery of Mederne Progressions.

4. Substitute Chard and Vaicings by Mastery of Mederne Scales.

5. Sole Styla Figures for the Mederne Planist.

Send Postal or Bank Money Order only to SAM SAXE

6513 DeLengpre Ave., Hellywood 28, Calif.

# · MUSICIAN ·

OFFICIAL IQUENAL OF THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA

Entered as Second Class Matter July 28, 1922, at the Post Office at Newark, N. J. "Accepted for mailing at special rate of post-age provided for in Section 1103, Act of October 3, 1917, authorized July 28, 1922."

Published Monthly at 39 Division Street, Newark 2, New Jersey reference in

LEO CLUESMANN ...... Editor and Publisher HOPE STODDARD ...... Associate Editor

Subscription Price Non-Member.....\$1.00 a Year

ADVERTISING RATES Apply to LEO CLUESMANN, Publisher 39 Division Street, Newark 2, N. J.

JULY 1953

No. 1

Vol. III

International Officers of the American Federation of Musicians

JAMES C. PETRILLO.....President 570 Lexington Avenue New York 22, N. Y.

> 175 West Washington Street Chicago 2, Illinois

C. L. BAGLEY..... .. Vice-President 900 Continental Bldg., 408 So. Spring St. Los Angeles 13, California

Secretary LEO CLUESMANN ..... 220 Mt. Pleasant Ave., Newark 4, N. J.

HARRY J. STEEPER..... Treasurer 220 Mt. Pleasant Ave., Newark 4, N. J.

#### **Executive Committee**

HERMAN D. KENIN ...... 359 S. W. Morrison St. Portland 4, Oregon

GEORGE V. CLANCY 5562 Second Blvd. Detroit 2. Michigan

STANLEY BALLARD 32 Glenwood Ave Minneapolis 3, Minnesota

WILLIAM J. HARRIS ...... 1918 Live Oak St. Dallas I, Texas

WALTER M. MURDOCH......279 Yonge St. Toronto 1, Ontario, Canada

### INTERNATIONAL THE FINE-ARTS OUARTETTE

of the American Broadcasting Co.

### **PLAYS** FLAWLESSLY-



The Quartette Recording During Rehearsal

# They record their music faithfully

# 'SONODYNE Dynamic Microphone

· Staff artists of the American Broadcasting Company in Chicago, the Fine-Arts Quartette is known for its unsurpassed tone quality and technical perfection. Consistent recording of all rehearsals has helped this renowned quartette achieve the high standards of perfection for which it is known.

High-fidelity enthusiasts, as well as professional recording artists, are using the "Sonodyne" in ever-increasing numbers. Home users of taperecorders are finding that the "Sonodyne" reproduces voice and music with a remarkable degree of "naturalness." It makes the "Sonodyne" the ideal high-quality, mod-

erately-priced replacement for the conventional microphones supplied with tape recorders.



Model "51" Senedyne. List price, \$45.00. Available at Shure Dis-tributors everywhere.

SHURE BROTHERS, Inc. Microphones and Acoustic Devices

> 225 W. Huron St., Chicago, Ill. Cable: SHUREMICRO

# • MUSICIANS • FREE CATALOG

ATTO CAV	TOT A DIFOUND	A 21 Y	431 7
ALTO - SAX	PIANISTS	All Instruments	All Instruments
Cat. No. 941-CHARLES PARKER'S BOP SOLOS. Four soles complete with piano accompaniment	Cat. No.  50-LATIN-AMERICAN RHYTHMS.  How to apply over 30 Latin rhythms to the piano. Also includes instructions in playing	'PLEASE MENTION YOUR INSTRUMENT) 940-BOP PROGRESSIONS FOR 50 \$TANDARD HITS, New modern chords to fit all the greatest all-time hits	Cat. No.  919—CHORDS (Val. No. 1). Every modern chord from triads to 13th chords with text and exercises
PIANISTS 943-MODERN MAMBOS. 12 popular mambos as recorded by Xavier	69-PIANO BASS PATTERNS. A variety of left-hand figures on all chords	85-BOP. 25 pages of modern progressive solos (with chord symbols) \$1.00	920-CHORD PROGRESSIONS (Vol. No. 2). 96 pages of examples and text, illustrating all progressions used in modern popular music
Cugat \$1.25  942-ERROL GARNER PIANO SOLOS. 24 pages of typical Garner styling \$1.50	68-PIANO ENDINGS: Two and one measure endings in all popular keys	91-NEW SOUNDS. 11 terrific solos, the ultimate in progressive sounds (recommended by Charlie Ventura)	956—STANDARD MUSIC GUIDE. Clas- sified list of famous songs, start- ing notes, keys, composers, etc75 51—MUSICAL SLIDE RULE. Each
CY WALTER ARRANGEMENTS (Torrific!)	10-MODERN PIANO RUNS, 180 pro- fessional runs on all chords\$1.00	93-ETUDES MODERNE. 23 modern Etudes to develop progressive technique	manual adjustment answers ques- tions on chords, scales, keys, trans- position and instrumentation\$1.25
71b-BODY AND SOUL	11-MODULATIONS, 2 and 4 measure bridges leading from and to all popular keys\$1.00	16—HOW TO PLAY BE-BOP. Full analysis, theory and many examples. \$1.50	43—CHORD CONSTRUCTION AND ANALYSIS. How to use chords as fill-ins, background for correct improvising, etc
716—TEA FOR TWO	17—HOW TO PLAY MAMBO PIANO SOLOS, including authentic solos as illustrations	913-100 MODERN NEW SCALES. An unlimited source of new ideas for modern progressive improvisation, beyond the scope of traditional scales	60-TWO-PARY HARMONIZING BY CHORDS. The chord system for finding harmony notes for any melody in any key
ments (by Art Shefte)	secrets of advanced technique problems. A scientific 120 page course \$2.00  915-DICTIONARY OF 13th CHORDS.	907—HOW TO REHARMONIZE SONGS. Instructions in finding more modern substitute chords	03—CHART OF MODERN CHORDS, 204 practical 9th, 11th and 13th chords
49-DESCENDING PLAND RUNS. For the right hand. Modern runs to fit the most used chord com-	A chart of 132 extremely modern 7-part chords	for conventional sheet music harmony	ways to harmonize any melody note 1.00
904—ASCENDING PIANO RUNS. For the right hand. In all popular keys	Progressive style Intros, Breaks and endings for Standard Hits.	NOTES. Explanation and ex- amples of the various types of grace notes and how to use them in popular music	sheet music chords
912-CHORDS BUILT BY FOURTH IN- TERVALS. A chart of ultra- modern 3. 4, 5 and 6 note chords and how to substitute them for conventional chords	932—SELECTION "A." Stardust, Tes For Two, Talk of the Town, Ain't Misbehavin'	902PROGRESSIVE JAZZ PASSAGES. Typical Be-bop examples in all popular keys	99-MANUAL OI SYNCOPATED RHYTHMS. 78 study exercises that teach syncopation
914–11th CHORD INVERSIONS. A modern chord study for the progressive pianist, showing over 300 positions of 11th chords	933-SELECTION "B." Body and Soul, All of Me, I Surrender Dear, If I Had You	52-HOW 10 HARMONIZE MELO- DIES. The principles of impro- vising correct harmonic progres- sions for any melody\$1.00	GUITARISTS 910-THE TOUCH SYSTEM. for ampli-
80—THE BLOCK CHORD STYLE. Full explanation and examples of this modern piano style, including a block chord harmony chart	You, Honeysuckle Rose, Out of Nowhere, The Sunny Side of the Street	67-MODERN BREAKS. Up-to-date breaks in all popular keys. (For all treble clef instruments)	fied Spanish guitar. Left hand plays rhythm, right hand plays solo, giving a small combo effect with just one guitar
8B-MODERN BLOCK CHORD PRO- GRESSIONS. Examples and exercises for the progressive	935-SELECTION "D." I'm in the Mood for Love, These Foolish Things, Don't Blame Me, Some- one to Watch Over Me	61-DICTIONARY OF 6-PARI HAR- MONY	73:- ULTRA MODERN BOOK FOR GUITAR, Professional runs, breaks, fill-ins, endings, modulations, introductions and accompaniments\$2.80
pianist	936—SELECTION "E." April Showers, How High the Moon, I Only Have Eyes for You, You Were Meant for Me	ING. Hundreds of improvisation patterns shown on all chords. A chord index locates many jazz phrases for any chord combinations	42-GUITAR CHORDS, in diagram as well as musical notation. Also includes correct fingering, guitar breaks and transposing instructions
901—PROGRESSIVE PIANO PATTERNS, Modern style jazz phrases in alf popular keys	937-SELECTION "F." Dancing in the Dark, My Blue Heaven, Five Foot Two, Once in a While	94-MODERN CHORD SUBSTITU- TIONS, chart of chords that may be used in place of any regular major, minor, and 7th chords	56-MODERN GUITAR COURSE. Single string technique, real jump style
NIZATIONS. The modern way of harmonizing any melody note using unconventional chord formations	938—SELECTION "G." Laura, September in the Rain, Night and Day, The Very Thought of You50	57—HOW TO MEMORIZE MUSIC. A scientific method with exercises	DEALERS! SCHOOLS! The publications listed here are sold at list prices only. Please send for our special Dealers List.
63—PROGRESSIONS IN 13th CMORDS. Examples and exercises showing all variations of 13th chords as used in modern music	ORGANISTS 906-POPULAR ORGAN STYLING. How to arrange popular sheet	MONEY BACK GUARANT	
65-MODERN PARALLEL CHORD PRO- GRESSIONS. The harmonic back- ground for modern piano styles. How to create the "New Sound"	music for the organ; effective voicing, contrasting styles of playing, etc. Hammond Organ regis-	WALTER STUART music	
in harmonizing basic scales	COMBINATIONS, chart of special sound effects and novel tone combinations	Enclosed you will find \$	
of conventional chords	30—HAMMOND NOVELTY EFFECTS, a collection of amusing trick interactions for "entertaining" organists .75		☐ Free Catalog
911—BILLY TAYLOR'S PROGRESSIVE JAZZ SOLOS. Four outstanding new solos. Experimental, pro- gressive jazz at its best	75-MODERN RHYTHM PATTERNS.	PLEASE I	PRINT
09-MODERN PIANO INTRODUC- TIONS, in all popular keys\$1.00	Left-hand and pedal coordination for Jazz and Latin - American	CITY	STATE

# NEW LAWS AND CHANGES

The following actions were taken by the 1953 Convention in Montreal, Que., Canada. Those which constitute new laws or changes in the Constitution and By-laws will become effective September 15, 1953, unless otherwise specified. Members are directed to govern themselves accordingly.

#### Fair and Carnival Engagements No Longer Exempt From 10 Per Cent Surcharge.

Section 3 of Article 15 of the By-Laws exempted certain engagements, including fairs and carnivals, from the payment of the 10% surcharge. Fair and Carnival engagements are now eliminated from this section, so that the 10% surcharge now applies to such engagements.

#### On Traveling Engagements for Three Days a Week. Two Weeks or More, Traveling Members Must Notify Local Secretary of Termination of Engagement, etc.

Traveling members contracting for engagements of three days per week, two weeks or more, must notify the local secretary in whose jurisdiction the engagement takes place of the termination of the engagement, the exercising of the option, or the voiding of the option.

# Members May No Longer Give Power of Attorney to Agents to Sign Their Names.

Section 18 of Article 16 of the By-Laws is amended by deleting the words "or give some agent power of attorney to sign their names" on lines 3 and 4; and by deleting the words "and ignorance of the terms of any contract signed by an agent shall not be a valid excuse" on lines 6 and 7.

### Change in Law Permitting Appeals to the Convention.

Section I of Article 8 provided that an appeal may be made to a Convention by a member if the original fine was \$500.00 or more.

This has been changed so that the appeal may only be made if the ultimate fine is \$500,00 or more.

#### Explanation of Decisions of the International Executive Board to Be Furnished on Request.

In cases where an explanation of a decision of the International Executive Board is desired, same is to be furnished on request if made within 30 days.

### Change in Law on Election of Delegates to National Convention.

Article 6 Section 1 of the Constitution provided that election of delegates to the Convention at special meetings or special elections could not be held earlier than 100 days previous to the Convention.

This is changed by eliminating the words which cannot be done earlier than 100 days

previous to the convention when elected at special meetings or special elections."

# Nominations and Elections Must Be in Compliance With Local and Federation Laws.

Section 26 of Article 12 of the By-Laws is changed to provide that all nominations and elections of local officers and delegates to the Convention, if held in violation of local and Federation laws are null and void. In either case a member must be nominated in conformity with the laws of the local and the Federation.

#### Due to the Enactment by the State of New York of New Legislation With Respect to Arbitrations, our Lawyers Advise that it is Necessary that the By-Laws Be Amended to Cover Certain Technical Requirements. Amendment of Article 9 Which Has to do With Claims.

In Article 9, Section 7 B (6) should be amended to read as follows:

"(6) agrees that any award may be made by a majority of the members of the Board voting thereon and that notice of any award of the Board signed by the Secretary of the Federation shall constitute the formal award of the Board, neither notarization, acknowledgment nor certification being necessary, but that the Board in its discretion may issue an award signed and acknowledged by the secretary of the Federation and may do so at any time and even though notice of the award signed by said secretary has already been issued."

In Article 9, Section 7 B (8) should be amended to read as follows:

"(8) agrees that the mailing (registration being unnecessary) by the Secretary of the Federation of any demand for adjudication, notice of hearing or any other notice, or of any other paper connected with a proceeding pursuant to this Section 7 of Article 9 or with such a judicial proceeding, properly addressed and with prepaid postage, shall constitute due and proper service of such demand or paper."

# Our Attorneys Have Recommended the Following Changes in Our By-Laws Which Would Be Desirable to Have for Legal Reasons.

Add to Article 13, a new section to be numbered 36, which would read as follows:

"The Federation, in entering into collective bargaining agreements, does so for the benefit of all members of the Federation and each member is bound by the terms of such collective bargaining agreements. A local of the Federation enters into collective bargaining agreements for its members and for Federation members who perform within the jurisdiction of the local. Each member of such local and each Federation member who performs within its jurisdiction is bound by the terms of the

collective bargaining agreements executed by such local. Similarly, each employer and each booking agent with whom the Federation or its local enters into a collective bargaining agreement is directly obligated to the extent of all of the terms of that agreement to each member of the Federation for whose benefit the agreement was executed by the Federation or its local."

Section 7 B (7) of Article 9 should be amended by adding at the end of the present subdivision the following words:

"and that an award of the Board may be enforced as either the award of a common law proceeding or of a statutory proceeding."

There should be added to Section 7 (B) of Article 9 a new subdivision to read as follows:

"(10) agrees that the Board may, in making any adjudication, take into account the customs, practices, standards and conditions of the industries, trades or professions in which musicians perform, of which the members of the Board have knowledge without the necessity of any evidence with respect thereto being adduced in the proceeding before the Board."

### The Funds of the Federation to be Handled in a Uniform Manner.

In order to provide that the money in the Defense Fund be treated in the same manner as other funds of the Federation. Section 4ff of Article 1 of the By-Laws is amended by eliminating the words "except those accumulating in the Defense Fund." The section will then read:

"He shall deposit all moneys belonging to the Federation in two or more banks in his name as Treasurer of the Federation, and before any moneys thus deposited are withdrawn, each check shall be signed by him as Treasurer, or by the Assistant Treasurer appointed by him."

### Rearrangement of Sections 4C and 4D of Article 1 of the By-Laws.

Section 4C is amended to read:

"He shall pay all warrants regularly drawn on him signed by the President and Secretary."

Section 4D is amended by substituting:

"The President and the Secretary shall be authorized to permit an assistant to sign warrants in their name, provided that the President and Secretary shall at all times be responsible for every warrant drawn signed by them personally or on their behalf by the said assistant."

#### Locals' Printing Shall Bear the Imprint of the Printing Trades.

The law now provides that such printing shall be done on paper bearing the imprint of the Paper Makers Union. This new law provides that it shall also bear the imprint of the printing trades.

# TAFT-HARTLEY STALEMATE

THE DAY before the election in 1952 General Eisenhower had this to say: "I pledge that I will support and strengthen, not weaken, the laws that protect the American worker. I will defend him against any action to destroy his union or his rights." Earlier at the AFL Convention President Eisenhower stated: "I know the law might be used to break unions. That must be changed. America wants no law licensing union-busting. And neither do I."

They say that a new President must push his program through in the first session of his Administration while he generally retains his popularity, or he never will. That is why it is sad to report that Congress and the President were unable to get together on acceptable amendments to Taft-Hartley during this session. It appears now that we will have to live at least for another two years with Taft-Hartley . . . or worse.

The industry representatives deliberately sabotaged the labor management committee called together by Department of Labor Secretary Martin Durkin to work out changes acceptable to both. Evidently the business representatives did not feel any obligation to "their man" in the White House to help him redeem his campaign pledge. They also knew that without the President's intervention there was little chance that Congress would make Taft-Hartley more palatable to labor. They were right.

A lot of amendments were introduced in both the House and Senate. Both Labor Committees held lengthy hearings, but by June neither Committee had bothered to hold draft-

#### NOTICE TO ALL MEMBERS

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

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

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

## THE ABOVE RULE IS TO BE STRICTLY ENFORCED BY ALL LOCALS

JAMES C. PETRILLO, President.

#### By JAMES L. McDEVITT, Director.

Labor's League for Political Education.

ing sessions in order to write a set of Committee amendments. Senator Alexander Smith of New Jersey, Chairman of the Senate Committee, tried in May to call a drafting session, but he couldn't even muster a quorum. At about the same time the Republican Congressional leaders met with Eisenhower to draw up a list of priority legislation to be acted upon before the end of this session. Significantly, Taft-Hartley was not on the list.

Maybe that is all for the best under the circumstances. While there were some improvements among the amendments which received bi-partisan support on the Committees, they were more than outweighed by the new restrictions proposed.

The National Association of Manufacturers concentrated its efforts on passing an amendment permitting the state legislatures to outlaw the right of unions even to strike or picket. Under the present law the states have no such powers over inter-state industries. The NAM proposal was incorporated almost word for word in a bill introduced by Congressman Lucas of Texas and by Senator Goldwater of Arizona.

The Chamber of Commerce urged twentythree amendments. The two most vicious of these were one subjecting the unions to antitrust laws and another outlawing all forms of union security.

Naturally, 'the extreme right-wing lobbies such as Frank Gannett's Committee for Constitutional Government and Merwin K. Hart's National Economic Council called for complete suppression of unions. Willford I. King, Chairman of the Committee for Constitutional Government, was asked during the House hearings whether he thought workers should have the right to organize. King answered: "I do not. If they want to have a social union it is fine, but not unions to interfere with wages and

hours. I think labor ought to be bought and sold on the market place just like any other commodity in business."

Lacking any recommendations from the Administration, Senator Taft took matters into his own hands and submitted an impressive bundle of changes in five separate bills. These changes were relatively trivial and left the main provisions of the Taft-Hartley intact.

Finally, on May 22, Chairman Smith of the Senate Committee released a set of sixteen proposed Taft-Hartley changes drawn up by the staff of his committee. Smith insisted that these proposals did not represent a "Republican program," although he admitted that his Democratic colleagues had not even seen them prior to their release. It is just as well that none of these Smith proposals were acted upon, since they closely resembled Taft's earlier proposals. Some of the provisions were even more restrictive than Taft's. One suggested amendment would invalidate a union's compliance under the Act if any officer refused to testify before a Congressional Committee. Another gave further freedom to employers to threaten their employees during NLRB elections. Most utility workers would be thrown completely at the mercy of state anti-union laws. Significantly, it was recommended that the preamble to the law completely eliminate any reference to the right of employees to organize, the benefits of labor unions, or the inequality of bargaining power between workers and employers.

In fact the only specific action taken this session by either Committee was when the Senate Labor Committee voted in January to abolish its Labor-Management Subcommittee set up as a watchdog over the Taft-Hartley Act. This resulted in the firing of the twenty-two investigators employed by the subcommittee which was headed by labor's good friend Senator Hubert

(Continued on page thirty-six)

### International Musician

JULY. 1953

New Laws and Changes	6
James L. McDevitt	7
Symphony and Opera	8
Tokyo Season	10
Music in Nebraska	12
Where They are Playing	16
Summer is for Bands!	17
Travelers' Guide to Live Music	18
Technique of Percussion-Stone	20
Local Highlights	22
Chamber Music Fills a New Role	24
Music in Radio City	27
Violin: Views and Reviews-Babitz	28
Trumpet Talk—Tetzlaff	30
Book Reviews	36
Bookers' Licenses Revoked	39
Defaultera List	41
Unfair List	45
Closing Chord	47

#### OF VITAL CONCERN

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

#### TO ALL MEMBERS

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

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

(Signed) JAMES C. PETRILLO, President.



Paul White

CONDUCTORS

Paul White has been appointed conductor of the Rochester Civic Orchestra,

to succeed Guy Fraser Harrison, now conductor of the Oklahoma City Symphony. Mr. White, who has been associate conductor of the Civic Orchestra since it was founded in 1929, came to Rochester in 1923 to take over the dual roles of faculty member of the Eastman School of Music and conductor of the East Theater Orchestra. The composer of a score of works, he began his musical career in his native State. Maine, playing violin in the Bangor Symphony Orchestra. Later, after graduating from the New England Conservatory of Music, he went to Cincinnati where he studied with Eugene Ysave, and was engaged as first violinist in the Cincinnati Orchestra. He then returned to the New England Conservatory as a member of the faculty until his appointment at the Eastman School of Music . . . Following a tour of Europe, Erich Leinsdorf will return to Rochester in the Fall for his seventh consecutive season with the Rochester Philharmonic . . . In response to an emergency call, Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, went to Chicago to rehearse and present a concert at Orchestra Hall May 28th. He substituted for Igor Stravinsky who was suddenly taken ill.

SUMMER SERIES
Six weekends of summer concerts by the Boston Symphony Orchestra will be the treat in store for visitors to Lenox, Massa-

chusetts, beginning July 11th . . . "A Table Is Reserved for You!" says the prospectus of the Miami Beach Pop Concerts—and whets music-

lovers' appetites by listing the "musical menu" for the summer. This series includes ten concerts by the University of Miami Summer Symphony, conducted by John Bitter (guest conductors Izler Solomon and Modeste Alloo) and an impressive list of eminent soloists . . . Since June 22nd the Robin Hood Dell series has been offering free concerts, with the cost met by "Friends of the Dell" . . . The New Haven Symphony's annual summer pop series opened in the Yale Bowl June 23rd, with Harry Berman on the podium . . . In Fairfield, near Bridgeport, the Connecticut Pops Orchestra opened its summer series July 3rd . . . The Ravinia Festival in Chicago got under way June 30th . . . The Denver Symphony under Saul Caston is being heard on five successive Fridays in June and July in its seventh annual Red Rocks Festival in Colorado . . . The Hollywood Bowl Association has commissioned Paul Cooper to compose an Overture for its August 4th program, devoted to young California artists . . . Four composers who will be honored with complete programs at Lewisohn Stadium (New York) are George Gershwin, Richard Rodgers, Jerome Kern and Gian-Carlo Menotti . . . The 1953 Los Angeles Music Festival was inaugurated June 5th in Royce Hall, with Franz Waxman, founder and music director, conducting the Los Angeles Festival orchestra in a program which was highlighted by the West Coast premiere of Babar the Elephant, a new opera by Nicolai Berezowsky . . . The eighth annual Brevard Music Festival in that North Carolina community in August will feature Joseph Szigeti and Jorge Bolet playing with the Brevard Festival Orches-

When the Summer Opera at ZOO OPERA the Zoo in Cincinnati opened on June 28th with Verdi's . lida opera-goers could envisage not only a season of standard repertoire but also of six operas off the beaten track: Salome, The Secret of Suzanne, Faust, The Merry Widow, Lucia di Lammermoor and Andrea Chenier. Roberta Peters, who will sing the title role in Lucia on July 12th. made her debut in that opera at the Zoo two summers ago, and has since sung the same role at the Metropolitan. Eugene Conley, who was heard first this summer as the Duke in Rigoietto on June 30th, was given starring roles at the Zoo in Cincinnati by the late Oscar F. Hild. then managing director of the company. Robert L. Sidell, who is now manager of the Zoo Opera —he is also president of Local 1, Cincinnati is proud of the company's record for building singing talent into stardom during its thirty-

OPENINGS The Virginia Symphony Orchestra (Jefferson Hotel, Richmond, Virginia) relays the information

two summer seasons.



The Baton Rouge Symphony Orchestra (Baton Rouge, Louisiana), conducted by Emil Cooper, at its recent performance of Beethoven's Ninth Symphony.

# Symphony

that there are first chair openings for all instruments except trombones in its ranks. Send general background, age, and request notification of auditions in your locality in July.

Tanglewood, in an effort to set up a helpful environment for the creation

of new operas, is commissioning two young composers to write one-act operas. Each will be granted \$750 and each will spend the summer at Tanglewood where he will be a guest of the Berkshire Music Center. Aaron Cop land, Howard Hanson and Leonard Bernstein have been asked to name a number of candidates, and Boris Goldovsky, head of Tanglewood's opera department, will make the final choices . . . Mr. Goldovsky figured in the news in another category when his New England Opera Theater gave an al fresco presentation of Rossini's The Barber of Seville in English free of charge to the Boston public on Boston Common June 10th, this a feature of the 1953 Boston Art Festival . . . In its recent season, the American Opera Company in Chicago, conducted by Dr. Grant Fletcher, confined itself largely to "standard" operas . . . Poulenc's Les Mamelles de Tiresias was introduced to the United States on the June 13th-14th weekend, at the second annual festival put on by Brandeis University, in Waltham, Massachusetts. The Lemonade Opera of New York City performed it . . The opera season at Chautauqua, New York, will lead off July 17th with Lehar's The Merry Widow . . . Some 400,000 visitors flock annually between June 27th and July 25th to the opera season at Central City, tucked in a small fissure in the granite hills of Colorado. This season includes Carmen, alternating with Nicolai's The Merry Wives of Windsor . . . Other centers of opera this summer will be Old Sturbridge Village, Massachusetts (The Devil and Daniel Webster); Plymouth Rock Center, Duxbury. Massachusetts (Converse's The Pipe of Desire); Wheeling, West Virginia (.1mahl and the Night Visitors) . . . There will be "Opera Under the Stars" for Rochesterians this summer. Eight performances of four operas - the first such series in the city's history-will be given in Highland Park Bowl, under the artistic direction of Leonard Treash, head of the Eastman School's Opera Department. La Boheme, Street Scene (Weill), La Traviata and Die Fledermaus will be presented . . . Richard Cocur-de-lion, an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre-Ernest-Modests Gretry, will be the major production of the Opera Department of the Berkshire Music Center in Tanglewood this summer. It will be given in English, text translated by Mr. Goldovsky and Sarah Caldwell . . . A folk opera commissioned especially for the purpose is to be performed in August at the Adirondack Music Festival, in Schrooncrest, New York. Gerald Fried is the composer and Alfred Geto the librettist.

PRIZES Three contest awards, totaling \$3,300, for original musical compositions by United States citizens, have been announced by the National Symphony Orchestra.

INTERNATIONAL MUSICIAN

1)0

fel

alle

CO

pos

ter

Au

ante

fini

agii

# and Opera

Howard Mitchell, conductor. The contest, which will offer \$2,000 for a symphony, \$1,000 for an extended composition, and \$300 for an overture, is scheduled to celebrate the twenty-fifth anniversary of the founding of the National Symphony in 1931 by the late Hans Kindler. Manuscripts for all classes of entries should be submitted between October 1, 1954, and the closing deadline, January 1, 1955. Further information obtained from National Symphony Orchestra Association, 2002 P St., N. W., Washington 6, D. C. . . . Broadcast Music, Inc., is offering prizes of \$2,000, \$1,500 and \$1,000 in its Student Composers Radio Awards contest, and another \$3,000 for six lesser prizes . . . The Phoenix Symphony Guild of Arizona is offering \$600 for a symphonic work about twenty minutes in length. The winning work will be played next season by that symphony, under Dr. Leslie Hodge . . . The winners of the contest sponsored by the Horn Club of Los Angeles have been announced by Joseph Eger. Albert Harris won the competition for multiple horns (\$200); and Peter Jona Korn the \$200 Eger prize for his Sonata for French Horn and Piano ... A \$1,000 scholarship is being offered for pianists between the ages of sixteen and twentyfive by the Friday Morning Music Club Foundation of Washington, D. C. . . . The Chicago Philharmonic (Izler Solomon conducting) will have as soloists the finalists competing for the \$1,000 Michael Memorial Music Award in Chicago: Van Cliburn, pianist; Joyce Flissler, violinist; Anita Jordan, soprano, and Paul Olefsky. cellist . . . The composers whose works were played at the second annual Southwestern Symposium of Contemporary American Music of the University of Texas this Spring are now in line for three commissions, one for \$250 which will be offered by the Houston Symphony for an orchestral work, and two each of \$50, the Victor Alessandro commission for a chamber work, and the Charles S. McClesky commission for an organ or choral work. Orchestras which have offered to perform the works submitted are the San Antonio, Dallas, Austin and Beaumont.

Three free concerts by the New GRANTS Haven Symphony, under the direction of Frank Briefl, were made possible through an anonymous grant. They were held during April and May in high schools of that city . . . The Louisville Philharmonic Society has received \$400,000 from the Rockefeller Foundation to carry on a project which allows the orchestra to commission forty-six new orchestral works during each of the next four seasons.

Lincoln Kirstein, President of COMPOSERS

Ballet Society, has commissioned Carlos Chavez, Mexican composer, to compose a full evening's three act opera, The Tuscan Players, to a libretto by Chester Kallmann. The work will be finished by August, 1954. The commission does not guarantee production, but it is understood that the finished work will be offered first to the Managing Director of the City Center and to Dr.

Joseph Rosenstock, Director of the City Center Opera Company . . . Thomas Scherman, conductor of the Little Orchestra Society of New York, will hold open house for composers who have material to show him, beginning September 26th, and continuing thereafter every other Saturday afternoon, one to five P. M. through the last week in March, 1954. Impressed by the experience of Brahms, who adopted this policy for the last ten years of his lite, Mr. Scherman feels that this is the simplest and most thorough way of becoming acquainted with new scores and new composers. Appointments should be made with him through the offices of the Little Orchestra Society, 35 West 53rd Street, New York 19.

The Nashville (Ten-SEASON TO COME nessee) Symphony has already chosen some of

its soloists for next year-Benny Goodman, Rudolph Firkusny, Betty Brown (Nashville soprano), and Carol Smith, contralto . . . Thomas A. Greene, assistant manager of the Philadelphia Orchestra since 1949, has been appointed general manager of the New Orleans Philharmonic-Symphony . . . The Atlanta (Georgia) Symphony, under Henry Sopkin, will present ten concerts, with outstanding soloists and, as a special feature, a performance of the Verdi Requiem . . . The Requiem will also be presented by the Austin Symphony Orchestra next season . . . The Young People's Concerts of the New York Philharmonic-Symphony, which will be conducted next season by Wilfrid Pelletier, will have each a central theme: "The Story of the Orchestra,"
"The Story of the Nativity," "The Story of the Symphony," "The Story of the Concerto," and "The Story of the Opera." A musical birthday party will be a feature of the January, 1954, concert . . . A new English version of Debussy's



Scene from Don Pedro, in a performance by the Lemonade Opera Company, New York. (See page 26.)

Thomas A. Greene, assistant manager of the Philadelphia Orchestra since 1949, has been appointed general manager of the New Orleans Philharmonic-Symphony Orchestra . . . New Haven Symphony manager, Harold Kendrick, was elected Director of the Association of New England Orchestras at that group's annual Spring meeting in Springfield, May 23rd . . . Boyd Neel will take his post as Dean of the Royal Conservatory of Music of Toronto on September 1st. Mr. Neel has led his own orchestra in many parts of the world, and it is a tribute to his personality and organizational ability, as well as to his musical gifts, that his orchestra has had very few changes of personnel during the twenty years of its existence.

Pelleas et Melisande and a possible American premiere of an opera not yet decided upon, are slated for the 1953-54 season of Boris Goldovsky's New England Opera Theater at the Boston Opera House, where the Company will begin its eighth successive home season on November 15th as the longest-running resident opera company in the Hub city's history... Four youthful musicians of the Philadelphia area have been selected by Eugene Ormandy as soloists with the Philadelphia Orchestra at its "Student Concerts" series next season: Doris M. Mayers, vocalist, Jack Maxin, pianist, Lloyd Gowen, flutist, and Walter M. Strine, marimba ... Guest conductors with the Portland (Oregon)



HREE orchestral appearances on three consecutive days, but with different programs—thus necessitating daily rehearsals—is something rather like a musical marathon. Such an unusual schedule entails such rehearsal strategy that I am prompted to write home about it.

These three consecutive concerts, like my six others, took place in Tokyo's largest concert hall, Hibiya Public Hall, seating 2,660 (but crowded on the occasion of my concerts with an average of 200 to 500 standies). It is excellent acoustically, but has insufficient accommodation for the comfort of orchestral musicians, most of whom consequently came to noon rehearsals wearing dress suits—but dress suits enlivened by sweaters, filk mufflers, colored ties and so on, accessories which of course they discarded in the evening.

The programs were: Mozart's K.218 and the Beethoven on Monday; the Bach G minor Con-

certo (Edition Peters-Prof. Gustav Schreck), the Prokofiev No. 1 and the Mendelssohn on Tuesday, and the Brahms and a repeat of the Beethoven on Wednesday. If one considers the encores, the bouquet presentations and photographing routines, the satisfying of countless autograph hunters and the late "after concert" meals, one can imagine the wear and tear of such a half-a-week of concertos! This schedule could not have been carried out without the enthusiasm and willingness of the orchestra and their excellent conductor, Masashi Ueda. Rehearsal schedules were clastic and, for once, it was the soloist who kept his wrist watch in full visibility (on the conductor's desk)—for in their eagerness for work and, as they said, "experience" they seemed to want to go on and on. We played this taxing schedule with three rehearsals on the three concert days, one rehearsal the preceding day and two "pre-rehearsals."

While lacking most of the comforts which we

take for granted (tuning and dressing rooms, lockers, etc.), Japanese musicians do have the luxury of their own rehearsal premises (with the symphony offices located on the first floor), and this of course makes for flexibility in their rehearsal schedules. The iron stove with a perpetually steaming tea kettle also helps to create a home-like atmosphere. We got along famously in spite of language difficulties, but then a very little English and German suffice when one has the violin in hand and one doesn't hesitate when necessary to bellow the tuba part in the Prokofiev Scherzo.

Now, some facts about the set-up: There are some girl violinists in the orchestra and a very good girl flutist. I saw a Pleyel harp case on the premises but we had no player. So a pianist played the Prokofiev harp part. The assistant (or apprentice?) conductor was always in evidence, barefoot, in sandals—looking a little like young Shostakovich beating time with a pencil

—one earnest, bespectacled musician among the several who seemed always to be around and whose functions I did not try to ascertain. They all had pocket scores—Japan seems to be the land of pocket scores. In pre-war days these were even distributed free of charge with record albums of symphonics, concertos and sonatas. All musicians are Japanese, which, I am told, is not the case with the NHK Symphony conducted by the Austrian conductor Kurt Woess (known in the States through some recordings). My extremely busy schedule (twenty-seven concerts in seven weeks) did not permit me to hear either this or the Osaka orchestra.

My Tokyo "season" of ten concerts (the last one being a charity concert with the Tokyo Symphony in the huge baseball stadium, Korakuen, when we played to an audience of 15,000 -at popular prices) was by no means the principal musical fare of Tokyo audiences during March and April! During these two months they also had an opportunity to hear piano concertos by Mozart, Beethoven, Grieg and Rachmaninoff played by Gieseking and the NHK Symphony, as well as a very considerable slice of the piano and violin recital literature played at our respective recitals (a full-length Debussy-Ravel recital by Gieseking, for instance, comprising both books of the Preludes and Ravel's Miroirs 1.

There is no "Muzak" in Japan and some of

the "dinner music" I heard was an NBC concert (under Freccia); my performance with the New York Philharmonic Symphony under Mitropoulos of some seasons ago, and of course recordings, either commercial or "U. S. Armed Forces" disks.

My experiences in Japanese music proper, such as the performance by court musicians at the Imperial Palace, do not belong here. I thought it of more interest to record the pleasure I had in working with an orchestra whose earnestness and very considerable accomplishments made one lorget that many of their instruments were of poor quality and that their pique waistcoats were what Sir Thomas Beecham, in one of his famous rehearsal "pronouncements," described with a malicious twinkle in his eye as "whitish"!

I do not mention this in a flippant spirit but rather because, to me, it characterizes the precarious economic condition of most of these players better than statistical data can. It seems to me to symbolize their steadfastness. Their basic monthly pay is so small that I refuse to set it down in print. Most of them live an hour's bus or electric train ride from rehearsal or concert or recording date. They depend on a multitude of "extra jobs" (classical trios or tango ensembles or jazz or recordings of popular music, lessons, anything!) to help them make a living of some sort. Consequently any extra rehearsing, such as that for my three programs, cut into their meager budgets quite considerably. (I understand some extra rehearsals were called while I was away on tour.) For them to have cooperated with me with such willingness and devotion under these circumstances is something that I wanted to put on record. Those waistcoats and shirtfronts help me make my point, I think.

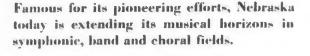
We played the Beethoven, Mendelssohn and Brahms from the orchestra's own parts; they were hand-copied, not even photostated. The conductor used pocket scores. I thought of a certain pianist who, during World War I, could not afford to buy Debussy's two books of Preludes, and copied them himself, later becoming one of the world's most admired Debussy interpreters. Perhaps it is good to think of such things in our own world of plenty.



st



Richard Dunean, who will conduct the Omaha Symphony Orchestra in its Pops Concerts Series during the Summer, as well as during the Winter.







Jostyn Memorial Hall

N symphony night in Hastings (a Nebraska town of 15,490 population), 1,400 music fans converge on the festively lighted civic auditorium. In Omaha thirty-two thousand children enjoy each year a series of free concerts by the city's symphony orchestra. Lincoln's thirty-three-piece municipal band, under the direction of John Shildneck, plays ten concerts a year, each attended by four or five thousand people. The Dan Desdunes Band of Omaha accompanies the Omaha Chamber of Commerce on their goodwill trips—has been doing so for thirty-five years.

Such items could no doubt be duplicated in

Donald A, Lentz (left), director of University of Nebraska bands. David Foltz (right) chairman of the music department of U, of N.





other States. In reporting on Nebraska activities, however, a special tone creeps in-a note of quiet determination. Such resoluteness is not hard to trace. Early settlers who followed those two famous trails, the Oregon and the Mormon —these converged in the territory of Nebraska -out of the forest lands of the East into the vast open prairies, experienced a boundlessness which at first frightened them and then gave them the urge to measure up, if need be, to infinity. The effects of this experience hold still today. For, after all, those pioneering days were not so long ago. The State's largest city, Omaha (population 271,000), was settled barely a hundred years ago. Yet, if it still has its cowboys and its overalled bidders on the Livestock Exchange, it also has one of the most beautiful art-and-music buildings in the world, the Joslyn Memorial Hall, and it also has a major symphony orchestra giving regular concerts in that hall. The city's coming-of-age party next year, marking the one hundredth year since first settlers William P. Snowden and his wife were rowed west across the Missouri, will feature not only a jet-air show, a floral parade and a cake fifty feet in diameter, but also a Centennial Musical Festival with a 1,200 voice chorus, and a series of concerts by the Omaha Symphony. Massed concerts of the school instrumentalists and vocal departments will be part of the activities.

Though scarcely tipping the scales of time at a hundred years, Omaha is yet one of the oldest of Nebraska's cities. For it was twelve years later that North Platte and Grand Island were settled; sixteen, when Walter Micklen became the first "homesteader" in the environs of Hastings; and not until 1888--Fritz Kreisler was making his debut in New York's Steinway Hall that year--when Alliance came into existence. So it is with justifiable pride that an Omaha Symphony program pamphlet comments, "From a small reed organ in a little church choir loft to a full symphony orchestra in a marble concert hall is a long step indeed; and when accomplished in the space of a single lifetime, it is even more remarkable."

Organized symphonic activity in Omaha got under way in 1921. But for the real beginning of musical development in Nebraska the finger of time points once more to 1854. For, while Mrs. Snowden, installed in her sod shanty on the west bank of the Missouri, sewed and scrubbed, she hummed the old ballads to ease her loneliness and to cover the yelping of the coyotes; and her husband, now a rider on the range, whiled away the endless hours when horizons bent in on him like hoops of iron, by singing to his herd:

Whoopee, ti-yi-yo, Get along little doggies! Descendants of these early settlers, though they

have long since clambered down from their horses, today as members of the popular Western bands still sing, play or yodel the same tunes. And the shindigs, spelldowns, play parties, sociables, box suppers and community fishfries, which so relieved the monotony of existence in the early days that people came from forty miles around by wagon or on horseback to take them in, are today replaced by festivals, proms, carnivals-King Korn Karnival at Plattsmouth, the Friendly Festival at Hay Springs, the Panhandle Stampede at Alliance, the Oregon Trail Days at Gering, the Bohemian Grape Harvest at Omaha, the Harvest of Harmony at Grand Island-of which music forms the nucleus. The latter event, for instance, featured last year twenty-three bands in its huge parade, and a concert of massed bands at Memorial Stadium.

Another offshoot of the play-party custom is Nebraskans' love of dancing, with excellent orchestras to set the pace. "This is the strongest dance territory in the United States," writes David J. Majors, Secretary of Local 70. "Literally hundreds of dance bands flourish in the larger cities." An annual event in Omaha is a square dance festival at the Ak-Sar-Ben coli seum, attracting thousands of dancers, from throughout the Middle West. This is the culmination of the years' activities of thirty square dance clubs. Teen-age dances are stressed. (The bands are often paid for via the Music Performance Trust Fund of the Recording Industry.) The Jack Ross Orchestra, Art Pray and his dance band, Lee Barron, Tony Bradley and dozens of other dance bands attract youngsters to the St. Valentine's Day Dance, the Easter Dance, to dances for other special events and age groups,

VEN the Indian element—there are many large reservations in Nebraska—considers dancing a product quite as important as Nebraska's famous corn and wild hay. Symbolic dances are performed to the beating of drums by sorae 1,500 Indians at the annual Omaha Indian Pow-Wow held at Macy the latter part of August. At rodeos Indians furnish part of the entertainment, generally with dancing. It is no accident that two experts on Indian music, Hazel Gertrude Kinscella and Thurlow Lieurance, have made Nebraska their base of research.

The year 1854 has another significance for Nebraskans. It stands as the birthday of instrumental music there. For, that year trader-merchant Peter Sarpy acquired a piano (to the

Lincoln Municipal Band (top), John Shildneck, conductor. The Dan Desdunes Band (bottom) accompanies the Omaha Chamber of Commerce on a good-will trip. Conductor, George Bryant.

amazement of Indians who clustered outside the window to hear his niece play "Ben Bolt" and "Oh, Susanna"), and, at the executive ball of the Territory Governor Izard, a lone fiddler regaled the guests. Also, through the influence of the German settlers Sängerfests (choral festivals) began to spread all over the land. Brass bands became a feature of the small town country life.

Today the Chambers of Commerce in Nebraska cities lean heavily on concert bands for peppers-uppers; in schools bands point up sports events; in small communities they spark parades and enliven festivals and picnics. Some bands achieve state-wide, even section wide, eminence, For instance, Nebraska might be able to get along without its Desdunes band, but it is mighty glad it doesn't have to try. When the Omaha Chamber of Commerce leaves the Union Station on its various "goodwill tours," the Desdunes band bursts into music, then accompanies them on trips which cover ten towns a day and include a parade and a concert at each day's final stop. Each trip lasts about a week and extends through Nebraska, Kansas, South Dakota, and Colorado. These band-accompanied jaunts have been going on since 1918! The band, under the name of the Omaha Military Band, was organized even before that, in 1904. On Desdunes' death in 1929, Frank Perkins took over, followed in 1935 by the present leader, George Bryant. The band rehearses weekly, plays concerts in the park, veterans' hospitals, Old Folks Home, at civic affairs. For the opening of the Mormon Bridge ceremony, it played to an audience of nearly 25,000.

The Omaha Concert Band, under the direction of John Matcha, and the Vincent Emanuel Band fill important niches also in the musical life of Omaha. The Music Performance Trust

Fund of the Recording Industry has been of considerable service in extending their scope.

This Fund and the City of Lincoln jointly pay for the ten yearly concerts of the Lincoln Municipal Band, a fixture for fair dates, openair concerts and park festivities in that city. Called the Nebraska State Band at its organi-



Dr. Howard

zation in 1907, in the 1920's it took its present name. This thirty-three-piece band has been for the past fifteen years under the direction of John Shildneck who is incidentally also a dance band leader, conductor of the fifty-piece band of Lincoln's Sesostric Temple, teacher of instrumental music, first trumpeter with the Lincoln Symphony (this for fifteen years) and President of Local 463, Lincoln. It is pioneers such as he who extend the horizons of musical Nebraska.

Nebraska does not lack pioneers of the door-dic calibre in the symphonic field, either. In March 28, 1921, appeared an article in the Omaha World-Herald, which read, "The Omaha Symphony Study Orchestra under the direction of Henry Cox will give its first twilight concert at the Brandeis Theater on Tuesday afternoon at five o'clock." Through the years the World-Herald has had much more to say of the development of symphonic movement in that city. In 1925, a "concert was presented by sixty-five musicians sponsored by the Business and Professional Women's Division of the Omaha Chamber of Commerce." On November 4, 1926, "violinist Joseph Szigeti was guest artist with the symphony conducted by Sandor







John Shildneck, director, Lincoln Municipal Band, and president, Local 463. Below: Lincoln Symphony, Leo Kopp, conductor.

Harmati." During the 1926 season, a cash subscription for the symphony of ten thousand dollars was reported. On September 23, 1932, the newspaper gave out an announcement clouded with doubt regarding the orchestra's "suspended activity for the season," In 1936 Jerzy Bojanowski was announced as guest conductor of "the newly organized Omaha Symphony." In 1940, headlines told of "the opening concert by the newly organized Omaha Little Symphony, April

have become part of the regular high school convocation programs,

The Omaha Symphony Orchestra takes pride in having Boys Town (about ten miles west of Omaha) on its itinerary. At the concert presented at Boys Town Music Hall on April 28th, the young audience listened not only to Weber and Mozart and Wagner, but to the "Adagio for String Orchestra" by the American composer Samuel Barber. Boys Town has put itself on the musical map in its own right, too, since its choir of fifty-five boys has performed since its origin eighty concerts in sixty major cities throughout the United States and Canada.

If younger in years than the Omaha Symphony, the Lincoln Symphony—it dates from

until 1945, when Leo Kopp, the orchestra's present conductor, was engaged.

In the early thirties the orchestra was combined with the Civic Music Association to become the Lincoln Symphony Orchestra Association, which brought to its patrons many well-known artists—among them Albert Spalding, Leonard Rose, Michael Rabin, Lotte Lehmann, and Szymon Goldberg. The orchestra association has also sponsored performances of the Ballet Russe and the Metropolitan Opera Association.

Outstanding service to Lincoln music was started a decade ago through auditions for young graduate students, the winning singer and instrumentalist being rewarded with concert appearances with the orchestra. At least one promising career has been launched in this way—that of Robert Bruce Anderson, bass-baritone.

From its inception, the orchestra has annually presented to school children morning concerts capacity-attended and enthusiastically received. Pre-concert analyses are provided by Hugh T. Rangeler via discussions called "Preludes to Listening."

For twenty-eight years citizens of Hastings have enjoyed two full-scale symphony concerts



23rd, with Richard Duncan on the podium." Then came war's pall of silence, until, on February 11, 1947, critic August Borglum wrote, "A dream long cherished by many Omahans came true Monday night. They listened again to a symphony orchestra of their own and they took the orchestra to their hearts."

Omaha has continued to take its orchestra to its heart. Now a fully professional orchestra of seventy-five musicians, it presents, besides the regular adult series of twelve concerts in the Joslyn Memorial Building, a series of free concerts for school children and a "pops" summer series. Since April 9th, in a youth concert movement engineered by Local 70 through the cooperation of the supervisor of music education in the public schools, the youth concerts

1927—is quite as enterprising as its sister or ganization. It received its first impetus to growth when that city's Local 463 determined that "instead of depending on student recitals (Lincoln is an educational center) for musical enjoyment, we will create our own!" The ensuing symphony, debuting under the baton of Rudolph Seidl, soon increased its twenty-five members to sixty. Leo Kopp has conducted the orchestra since 1945. During the past seventeen years, children's concerts have played to capacity audiences, with some of the luckier youngsters, as winners of the annual competitions, appearing as soloists. After Mr. Seidl retired at the end of eight years, Leo Kucinski of Sioux City was engaged until interrupted in 1941 by a call to military duty. Henri Pensis then carried on

a season, played by a group which rehearses with almost religious zeal such classics as Men delsson, Handel and Bach-as well as the "moderns." Richard Fischer (on the faculty of the Hastings College Conservatory of Music) is the conductor of this Hastings Symphony Orches tra. He is also a graduate of the Eastman School of Music, as is Richard Duncan, and many another musical pioneer of Nebraska, a situation accounted for, perhaps, by the fact that Howard Hanson, a native Nebraskan (born in Wahoo, 1896) is the director of that school. Dr. Hanson is as well a distinguished composer and president of the National Music Council which recently was the recipient of the Henry Hadley Medal for distinguished services to American music.

Mr. Hanson's compositions form an imposing list. They include four symphonies, choral works (*The Lament of Beowulf* among them), chamber music works, and an opera, Merry Mount.

Other of Nebraska's native sons have distinguished themselves outside the State's borders. Composer Anthony Donato, born in Prague, Nebraska, in 1909, had his "Three Imitations" for string quartet performed at the Eastman School in 1939. Other Nebraskan composers, native or resident, or both, are Fred Astaire, Warren Joyce Ayres, Jean Boyd, Wilbur Chenoweth, Cal De Voll, Alice Fletcher, David Foltz, J. Frank Frysinger, Milt Hagen, Bernard D. Hanighen, Hazel G. Kinscella, Howard Kirkpatrick, Milton Leeds, Harry Owens, J. A. Parks, Burrill Phillips, Ann Ronell, Edward John Walt and William Henri Woode.

n,

Many of these composers are today associated with educational forces in Nebraska. In fact, in this State noted for its encouragement of schools, educational and musical activities constantly overlap. The University of Nebraska has, besides its excellent orchestra, a choral group, the Madrigal Singers, conducted by Mr. Foltz—he is chairman of the Music Department of the University. These singers have twice

ists' fees are borne by the museum, these latter fees insured through sold-out houses. (Subscribers pay a nominal sum for tickets.) The Joslyn Fine Arts Ensemble plays a large portion of these concerts—programs with a refreshing percentage of modern works—Britten, Shostakovich, Hanson, Faure, Bloch, Martinu on this year's lists.

Worthy as educational enterprises are, it would be an incomplete picture of Nebraska music indeed were we to sum up its activities as connected solely with institutions of learning alone. One musical Nebraskan sums it up as completely as is possible, when he says of that State's music, "The picture of music here can be assessed. Hundreds of people working honestly and diligently in all phases of music, from classical to mimic, from symphonic to singles, from drumming the honky-tonk piano of the corner tavern to rendering the great orchestral works of all times, providing a warmth and color to a growing city with growing music, the elements of the days past in the West reflected in its taste, with thousands of people dancing the polka, the fox-trot, every known dance form, and aggregations of excellent performers to fill these needs."

-Hope Stoddard.

#### THIS MONTH'S COVER



#### RICHARD DUNCAN

Richard E, Duncan not only was instrumental in establishing the Omaha Symphony Orchestra but also inaugurated the summer "pop" concerts and the free youth concerts in that city. His conductorship of the Omaha exclusive all the concerts of the Comaha Symphony on his release, remaining its conductor until 1951 when he took a twe-year leave of absence to obtain his Dectorate at the Eastman School of Music, In July he will resume his conductorship of the Omaha Symphony in full-lime capacity.

#### EMANUEL WISHNOW



Emanuel Wishnew has been conductor of the Omaha Symphony for the past twe years, and before that shared the baton with Mr. Duncan for the "pop" concerts. He has conducted the University of Nebraska Symphony for ten years and has been concert master of the Lincoln Symphony for seventoen years. He is director and first violinist of the Fine Arts Ensambles. Mis detries have entailed his commuting some 11,000 miles each year, to rehearse and perform with the Omaha Symphony, while carrying on his University detries.



been selected by the Columbia Broadcasting System to present a nation-wide Christmas program, and in April of this year sang at the National Music Educators' Conference in Milwaukee.

The Madrigal Singers are just one of Mr. Foltz's many activities. At the university, in addition to fulfilling his heavy administrative responsibilities, he is director of a section of the University Chorus, of the annual Fine Arts Festival, and of All-State, a special three-week summer course for outstanding high school students in music, art, and speech.

The Society of Liberal Arts of Joslyn Art Museum is sponsor of a series of chamber music concerts each season under the direction of Emanuel Wishnow. All expenses except artOmaha Symphony Orchestra (above), Emanuel Wishnow, conductor. Fine Arts Ensemble (below), Emanuel Wishnow, first violin; Truman Morsman, second violin; Max Gilbert, viola; Helena Bell, violoncello, and Gladys May, piano.



LEO KOPP



Lee Kepp, who has conducted the Linceln Symphony Orchestra since 1945, was bern in Budapest and came to America twenty-three years age. He served as conductor for the Chicage Opera Cempany twelve seasons, as well as with the Detreit Civic Light Opera. Since 1935, he has been one of the conductors of the Grant Park Concerts in Chicage, and, since 1938, of the 5t. Paul Civic Opera Cempany and tha St. Paul "pops" concerts. Me conducted the N. B. C. radio program, "Your America," from 1943 to 1945. During his eight-year conductorship with the Linceln Symphony, he has presented to Linceln audiences modern works by Sibelius, Ravel, Britten, Marris, Respighi and others. He has compesed several suites, songs, and cheral works.











JOE RICARDEL

SPERIE KARAS

BETH LEE

JACK COLLINS

RALPH PROCTOR

EAST. Charley Guest and his Orchestra are playing the Jersey shore area this summer. They are now in their fourth season at the Rainbow Room. Hotel Albion, Asbury Park, N. J. . . Betty Lou Raeburn currently at the Club Markay, Carteret, N. J., three nights a week . . . The Three Bars appearing nightly at the Milestone Restaurant, Cliffside, N. J.

Paul Clement Trio at the Darbury Room in Boston, Mass. This trio consists of Lee Dicarle, piano; Lou Magnano, vibraharp; and Paul Clement, bass. Lou Schroedter started a limited run at Red Barn near Springfield, Mass., the end of May. Irv Kramer Orchestra into Ye Castle Inn, Saybrook, Conn., the middle of June. Tiny Quinn's Orchestra opened the dance season at Doyle's Sound-View, Conn., also the middle of June. Sy Quinto Trio engaged at Garde Hotel, Hartford, Conn., and will remain at this spot indefinitely.

Slim J. Willa, Jr. and his Diamond "L" Ranch Gang with vocalist Clif Lytle have completed one year at Molly's Tavern in Twin Oaks, Pa., and plan to remain at this location. Larry Faith Band at the Horizon Room, Pittsburgh, Pa., for the entire summer. Bill Bickel's Trio at Vogue Terrace, Pittsburgh, for indefinite stay... Howdy Baum Trio into Eddie Aschner's Club, also in Pittsburgh, for an indefinite time. Johnny Lewis Trio at Conneaut Lake Park's Beach Club, Pittsburgh, for indefinite period... Jimmy Morgan Combo at Cow Shed in Conneaut Lake, Pittsburgh, for the entire summer.

Frank Ramoni, Latin-American accordionist, opened the end of May with his Rumba Band featuring Lunita Wancyer at Kutcher's, Monticello, N. Y. Will be there until September 7th . . . Ray Rivera and the Ray Notes are at the Lighthouse, N. Y., weekdays and at Ciro's in

# WHERE THEY ARE PLAYING

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

......

the Homestead Hotel, Kew Gardens, Long Island, N. Y., weekends. They feature group singing with Ray doing the solo vocals... The Sweet Sisters, Ruth and Angie, at the Queens Terrace, Woodside, Long Island, N. Y., and have signed an indefinite contract... Sy Sugar Orchestra at the Morningside Hotel, Hurleyville, N. Y., for a summer-long engagement... Maurice Scott and his Orchestra started their eleventh consecutive season at the Hotel Nemer son, South Fallsburg, N. Y.

NEW YORK CITY. June 4th Hal Atkinson. playing organ, piano, and accordion, took over for the vacationing Eddie Hatrak of the "Kovacs Unlimited Show" on WCBS-TV... Tommy Prisco opened at Maksik's Town and Country Club on June 16th ... June 16th was also the first anniversary of Sal Yagrd's jazz trio at the Somerset Aquarium Restaurant ... Paul Quinichette Quintet into Birdland June 18th for an extended engage-

(See page thirty-three for guide to photographs)

ment . . . Don Cornell and the DeMarco Sisters into the Paramount, June 24th . . . George Shearing into the Embers, August 3rd . . . Milt Herth Trio at the Park Sheraton Hotel on an extended engagement . . . Ray Walker playing piano at the Metropole Cafe. It is the same building where he played forty-five years ago when Billy Gallagher opened his first cafe. He claims he is the only cafe pianist who started before 1900 and is still going strong.

MIDWEST. O'Brien and Evans Duo opened at the St. Nicholas Hotel, Decatur. Ill., June 22nd, for a four-week stand... Bill Irwin - organist, pianist cartoonist - appearing at the Three Crown Room in the Hotel Custer, Galesburg, Ill... Norm Deigen recently at Town Lounge, Rockford, Ill... Dave Bell Trio engaged for Orchid Lounge, Springfield, Ill., July 7th for an indefinite stay.

Riverboat Ramblers recently at Oasis in Muncie, Ind... Lois White and Teddy Small Duo on an extended run at Hotel Elkhart. Elkhart, Ind..., Chuck Foster, appearing at Colonial Hotel, Rochester, Ind., for one week beginning July 13th... Eddie Howard into Monticello, Ind., from July 22nd to August 2nd.

Joy Cayler and her all-girl orchestra doing a series of one nighters in the Midwest . . . Ben Arden at Flame Club in Duluth, Minn., for the season . . . Scottsbluff's Terrytown, Neb., engaged Ralph Materie for August 5th and Les Brown September 2nd . . . Organist Warren Piper to play at Omaha, Neb., Community Sing series this summer . . . Dick Jurgens began two months at Elitch's, Denver, Col., July 8th . . . .

(Continued on page thirty-three)

of

lea bas of yea bas has Fer Be get ver

JU

#### ALONG TIN PAN ALLEY

A LITTLE LOVE	Lion
ALL BY MYSELF	Berlin
ANNA	Hollis
APRIL IN PORTUGAL	Chappell
BIG MAMOU	Peer
BLUE GARDENIA	Harms
CALL OF THE FARAWAY HILLS	Famous
CAN'T I	Harvard
COQUETTE	Feist
DANCIN' WITH SOMEONE	Valando
DOWNHEARTED	Paxton
HI-LILI-HI-LO	
HO HO BONG	Arbee
HONEY IN THE HORN	Alamo

and the same that the same and	Polut
I'M SITTING ON TOP OF THE WE	
IT JUST HAPPENED TO ME	
JUST ANOTHER POLKA	
KEEP IT GAY	Williamson
MY FLAMING HEART	Robbins
NO HELP WANTED	Acuff
NO OTHER LOVE	Williamson
RAMONA	Lion
RETURN TO PARADISE	Remick
SAY IT WITH YOUR HEART	Feist
SEND MY BABY BACK TO ME	Morris
SIDE BY SIDE	Shapiro-Hernstein
SOMEBODY STOLE MY GAL	Robbins
	Sheridan

# SUMMER IS FOR BANDS!

HEN the heat waves come shimmering over the asphalt in millions of city streets, and the air quivers over the grass in innumerable parks, then one knows it is time for the band to strike up. Listeners may be as hot as before. Collars may be wilting and shoes pinching. The players may be sweating blood to get tones round and full, staccatos ringing and clear. But there's something about the vigor and stir of bands that rights everything, makes one forget the heat and remember instead how good it is to be able to spend the afternoon or evening listening to the sturdy and clean-cut rhythms of a faufare, an overture or a march.

#### The Old and the New

Many bands that go into high gear at the beginning of the summer are new bands, freshly assembled, freshly uniformed, and freshly rehearsed. But we like to think also of the bands that have been functioning for half-centuries, even for a century and over. In this category, there comes to mind the Allentown Band of Allentown, Pennsylvania, all of 125 years old; the American Band, of Providence, Rhode Island, 123 years old; Chandler's Band, of Portland, Maine, 120 years old; the Perseverance Band (well-named!) of Lebanon, Pennsylvania, which is ninety-six years old; and the Royal Hamilton Light Infantry Band, of Hamilton, Ontario, which is eighty-seven years old.

Another type of band showing a healthy longevity is the band which is partly or wholly municipally supported. A listing of United States bands in 1950 gave sixty-eight bands actually called "Municipal Bands," with Illinois

alone providing nineteen.

lt

15

d

11

A third type which provides especial balm during the summer months is the industrial band. Examples of such are the Lukens Steel Band (Coatesville, Pennsylvania): the Minnesota Mining and Manufacturing Band (St. Paul, Minnesota): the New Departure Band (Bristol, Connecticut), the Shamokin Dye and Print Works Band (Pennsylvania) and the Shell Brewing Company Band (New Ulm, Minn.).

A fourth type is the band built up through the sheer drive and determination of some one leader: the Goldman Band; the Leonard Smith Band; Cavallo's Symphony Band; and a myriad of others which are led by their founders and usually named after them.

#### A Band of His Own

Concert bands come into existence in a variety of ways. Before us now we have data on a leader who wanted to conduct an orchestra so badly that he just organized one. Julio Modesti, of Local 6, San Francisco, in November of last year took the first step toward realizing his longpent-up ambition of organizing a symphonic hand. On and off during his life Mr. Modesti has led a band-in pit orchestras, as part of the Federal Music Project, as guest leader on tour. Between times he has kept body and soul together in non-musical jobs. Last year, in November, he got together the fifty-four-piece band of all-professional musicians for a rehearsala rehearsal which incidentally cost him \$600 -and left him stone broke. But the rehearsal did show that his type of band, namely an oldtime symphonic concert band, could be a success. On March 26, 1953, he held another rehearsal. He writes us, "I have invested \$1,400 in this venture which may result in the employment of sixty musicians and in promoting interest in band music and live music in general."

So much a part of the great out-of-doors are bands, that it is sometimes forgotten, once summer comes, that they are equally popular in winter. The bands of Los Angeles alone last year gave some ninety concerts to audiences totaling more than 200,000 persons. They include a forty-five-piece symphonic band, an all-Negro concert band, a veterans' band and the widely known twenty-eight-piece Mexican Tipica Orchestra. The band concerts are co-sponsored by the city and by Local 47's allocation of the Music Performance Trust Fund of the Recording Industry.

In that instrument-manufacturing town, Elkhart, Indiana, band concerts naturally flourish the year round. At its March 22nd concert, the Elkhart Municipal Band (Ross Davis, Director), had as soloist saxophonist Sigurd Rascher, who played works written especially for him, "Introduction and Samba," and "Rumba," by Maurice Whitney, a Glens Falls, New York, high school music teacher. The entire clarinets section, led by Joseph Erskine, first clarinetist (and associate director), was featured in the round, "Three Blind Mice." Paul Lavalle's "Trumpet Polka" was performed by Ernest

in Manitowoc. In fact, he has been associated with the band for fifty-three years. "As its leader," states the *Milwaukee Sentinel*, "he's a 'natural.' He possesses the grace and poise needed to lead fifty musicians through difficult as well as popular numbers, and it seems the renditions always are flawless."

Although the Marine Band is a product of Manitowoc, it is well-known throughout Wisconsin, since it has played at numerous State fairs, at State conventions of the Elks, Eagles, United Commercial Travelers and once at a Holy Name Rally. Nationally, it has participated at American Legion and Eagle Club conventions.

During both World Wars I and II every contingent of departing draftees was escorted through town by the band to either the train or bus station.

Since its organization in 1898, the band has won numerous prizes. Director Sohrweide is particularly proud of the fact that during the Veterans of Foreign Wars State convention in Milwaukee during the summer of 1951, he was presented with that organization's Certificate of Appreciation, which was bestowed "in recognition of his many years of outstanding community service as a public-spirited American citizen."

All of the members of this Marine Band are also members of Local 195, Manitowoc.



Vincent Emanuel Concert Band, Omaha. Nebraska.

Kenaga, Willis Rand, Ed Naftzger and Francis Eckstein. The band came out big and bold in the exciting numbers, "At the Gremlin Ball," by Hill, and "His Honor," by Fillmore.

It was in Spring, too, at their May 5th concert, that the University of Louisville Concert Band blossomed forth with two premieres: "Music for Band" by Wallingford Riegger, and "Variations on a Welsh Melody" by George Purels.

#### Forty Years of Conducting

In Wisconsin, when anyone hears the words, "Marine Band," he immediately thinks of Emil C. Sohrweide. For Mr. Sohrweide (he is an honorary member of Local 195) is now in his fortieth year as director of the band of that name

Much of the summer band music townsfolk will hear from coast to coast will be made possible through the Music Performance Trust Fund of the Recording Industry. Four free band concerts, to take but one instance, were played in Los Angeles parks on June 21st alone, co-sponsored by the city's Brueau of Music and Local 47's allocation of the M.P.T.F. MacArthur Park had the twenty-eight-piece all-veteran Los Angeles Concert Band, led by Leo Arnaud. A twenty-eight-piece Mexican Tipica Orchestra played in Hollenbeck Park. Sycamore Grove Park had the services of Zahr Bickford's "Old-Timers" Orchestra, a group composed of old-time bandsmen, all of whom are over sixty years of age. In Sunland Park, it was the forty-five-

(Continued on page thirty-five)



VINCENNES, IND. Active in the Middle West is the Bland Gayer Combo. They are all members of Local 35, Evansville. (l. to r.) H. Montgomery, J. McCullough, M. Harmond, B. Gayer, D. Swope,

# TRAVELERS' TO LIVE MUSIC



TACOMA, WASH. Bob Jansen Trio is featured at Vogel's Country House: (l. to r.) B. Jansen, G. Haner, L. Olson. Their local is 117, Tacoma.



1. MUSKEGON, MICH. Socks Sabin's Dixielanders at Gomery's Show Bar: (l. to r.) J. Geboo, S. Sabin, K. Clark, J. Lupien.



2. HOLLYWOOD, CALIF. "You Asked for It." New Orleans Jazz: (l. to r.) J. Teagarden, P. Stevens, C. Teagarden, A. Ba-ker, N. Fatool, E. Miller, S. Wrightsman.



3. SECAUCUS, New Jersey. Appearing at Shorty Warren's Copa Club is the Tony Rotella Trio: (l. to r.) Harry, Tony, Ton.



4. PORTLAND, ORE. The Blue Notes playing in the Northeast territory: (l. to r.) J. Bianco, accordion, J. Picconi, organ.



5. KANSAS CITY, MO. Gene Hill and his Westernaires in their fourth year at Johnny Baker's Club: (l. to r.) J. Hall, B. Leonard, G. Hill, J. McGinnis, C. Johnny.



INTERNATIONAL MUSICIAN

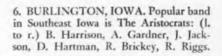














- 8. SALISBURY, MASS. The Jets playing an unlimited engagement at Shannons: (l. to r.) A. Tatarunis, E. Grigoli, J. Forseze, J. Fitzpatrick. They are members of Locals 372, Lawrence, and 171, Springfield.
- 9. ORISKANY, N. Y. The Country Club Quintet: (l. to r.) T. Tomeo, C. Woglum, F. Abraham, B. Daniels, A. Lane, N. Dicks.
- 10. GLOUCESTER HEIGHTS, N. J. Kaminski Brothers playing at Nicholson's Tavern: (l. to r.) Jean Sliwoski, Vie Kaminski, Joe Gramick, P. Kaminski, J. Bosak. All are of Local 77, Philadelphia.
- 11. OTTAWA, ILL. The Trail Riders appearing in the Midwest area: (l. to r.) Archie Toole, Louis Munari, leader, Mickie Sharp, Marion Mengis, and Bob Scott,
- 12, CALGARY, CAN, Bruce Brisowe and his Orchestra at Lake Louise Alto where they are playing for the summer: (l. to r.) I. Webber, G. Stevensen, W. Poole, A. Thompson, S. Berchell, and B. Brisowe.
- 13. JEWETT CITY, CONN. Walter-Wolczak and his Orchestra at Sylvandale Grill: front row (l. to r.) E. Gerry, M. Zuryk, V. Ledger, B. Pardus; back row (l. to r.) L. Camillo, P. Lucas, W. Wolczak.
- 14. BOSTON, MASS, The Jack Sherman Trio are in their second year at the Brown Derby: (l. to r.) Michael Gary, sax; lack Sherman, piano; Ed Cooper, drums.
- 15. HOUSTON, TEX. Buddy Brock Orchestra plays club dates in the West. Members are B. Brock, B. Herreld, J. Brevelle, B. James, B. Welborn, P. Frombaugh, L. Davis, J. Bruton, R. Suiter, J. Smith.







# TECHNIQUE OF PERCUSSION





By GEORGE LAWRENCE STONE

Leonard J. Calderon, Havana, Cuba, in discussing Latin American technique, writes: "The way Cuban rhythms such as mambo, rumba (Cuban spelling), guarache, etc., are executed here in Cuba and the way they are played in the United States are entirely different. While I was working in the States as a bongó player and timbalero I was of the impression that what we did there was correct. Not until I came to play in Havana was I convinced of the difference.

"One difference is in the cow bell beat, and the fact that as a general rule the cow bell is not played by the timbales player or drummer. The cow bell is played by the bongó man. For another thing, the timbales are not used, or, rather, not considered a part of the Cuban dance band. They are exclusively used in the Orquesta Tipica (typical orchestra), composed of strings and flute that play strictly the danzón, a Cuban dance not well known outside of Cuba. (You could compare it with the square dance except for the fact that the rhythm of the danzón is slower and its beat is similar to what the boys back in the States use for a rumba.)

"The two important musical groups of the popular Cuban ballroom bands are the orchestra and the conjuncto. The former consists of rhythm, saxes, brass, and singer; the latter, of two or three trumpets, rhythm and vocalists. Regardless of the group (with exception of the Orquesta Tipica, mentioned above), the indispensable parts of the rhythm section are the bongó, conga drum and maracas. Maybe I should say percussion section

instead of *rhythm*, to do justice to the piano, bass and sometimes guitar, which are included in the rhythm section. (The Orquesta Tipica uses timbales, güiro, and occasionally the conga drum.) Sometimes, in the Cuban music, the orchestra uses its drummer, in addition to the others mentioned. You see, it often must play fox-trots (bop and society style), polkas, waltzes, tangos, etc., and here the drummer is indispensable. However, he is usually a man who can double on bongó, or conga drum. The maracas are invariably played by the singer.

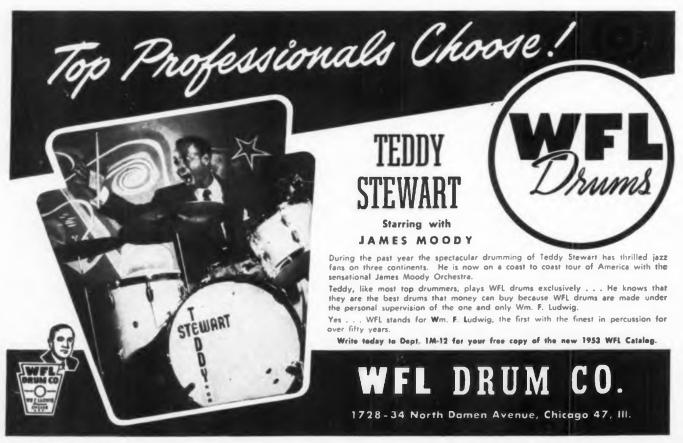
"The only Cuban rhythm that might call for the drum officially would be the mambo. Here the drummer would play a ride beat on the big cymbal, and fill in on orchestra breaks. In the orchestras that take on the drummer as an additional man, without his doubling on anything, the drummer ad libs all night long on the Cuban music, filling in with most of the effects of the brass."

Here you have it, boys, hot from Cuba, sez G. L. S. The Calderon correspondence, together with its explanatory matter and examples of current Cuban beats is most illuminating. I wish I had space to include the entire letter in this column.

#### A CONTROVERSIAL SUBJECT

There are, of course, many variations in Latin-American beats. Different bands are partial to different versions. So are the different percussionists who specialize in this line. I have met many of these, and each and every one has his own pet ideas as to how the respective beats should be played. This is to be expected, for, in comparison with other branches of the music profession, L.-A. has, at least for us in this country, opened up a new field. How long we shall be able to avail ourselves of it is anybody's guess; but while it is here, it behooves us drummers to sharpen up our batting practice, i.e., to keep up with the times through study and practice.

Whereas the ideal method of playing percussion in this, as well as in other branches of music, is for one man to handle one instrument at a time (what happy dreaming!), in actual performance this is often impossible. Hence, we find ourselves up against the same old proposition as heretofore—that of doubling up, playing several instruments simultaneously. While this is nothing new, some of the La-A, beats, such as the mambo, call for a healthy amount of right and left-hand coordination.



#### CHAPIN CALLS IT COORDINATED INDEPENDENCE

ses he

cts

:),

W-

he

lly

h

kt:

th

211

ol

de

With this in view I append some elementary exercises for such coordination. My apologies to the piano man, whose specialized training enables him to sniff with disdain at such simple figures. But, believe it or not, they can bother the drummer who has concentrated more on the concerted action of hands (drumsticks) and feet (bass drum and hi-hat). My apologies also to the hitherto lowly cow bell for not giving due regard to its double sound here in the exercises (its low and accented sound being obtained by striking the bell at the mouth, the higher sound, by striking near the handle). The specified cow bell and bongó beats are merely suggestive, and not representative of any specific dance figure or technique. Beats may be applied to any striking surface and struck by any agency—dowl sticks, drumsticks, or in the matter of bongós, with the fingers. Preliminary practice with the drumsticks on the pad will facilitate rapid control.

Irrespective of the method of practice, the exercises are intended to encourage development of a co-ordination that will eventually permit one to sight-read and execute any version of any L.-A. beat one may encounter in actual playing.

#### Elementary Exercises for Co-ordination



#### THE WOOD-SHED

Inquiry comes from a perplexed side man who asks what is meant by wood-shedding and where the term originated.

This is a colloquialism for home practice, Junior, a small daily amount of which won't hurt you at all.

Obviously this early bit of early Americana originated in the rural districts because here is where we find the wood-shed. But this is the best I can do in the way of authentic research.

If my guess is right, wood-shedding had its start down on the farm yers and yers ago when Wilbur, the farmer's boy, sent to the mail-order house in Chicago and got himself a wondrous musical instrument.

It might have been one of those imported hand-made fiddles for \$3.95, a silver plated cornet for \$12.50, a genuine grenadilla flute with keys and everything for \$2.75, or perhaps the professional parade drum complete with rope and ears, sheepskin heads, genuine snares, sticks, sling, and instruction book, a real bargain for \$8.00, your money back if unsatisfactory.

Whatever the instrument was, it immediately became Wilbur's pride and joy and in our mind's eye we can see him immediately proceeding to delve into the intricacies of its execution.

(Continued on page thirty-four)

### SIMONE CELESTE



#### "THE SWEETEST BELL TONE IN MUSIC"

Portable, Four Octaves, Custom-Built — Backed by Factory Guarantee.

### SOME USERS OF THE SIMONE CELESTE ARE:

AMERICAN BROADCASTING COMPANY
NATIONAL BROADCASTING COMPANY
COLUMBIA BROADCASTING COMPANY
WOR MUTUAL BROADCASTING SYSTEM
MUZAK WIRED MUSIC SERVICE
PHILADELPHIA ORCHESTRA
IRANK SINATRA
LAWRENCE WELK and His Champagne Orchestra
RAY BLOCK in His Recording of "Celeste," etc.

RECONDITIONED AND USED CELESTES AVAILABLE
See Your Local Dealer or Write to: Phone: Philadelphia FU 8-1240

#### SIMONE BROTHERS

Celeste Manufacturers

1813 SOUTH EIGHTEENTH STREET PHIL

PHILADELPHIA 45, PENNSYLVANIA

# The Haynes Flute

# <u>୍ର୍</u>ବ୍ୟ ବ୍ୟବ୍ୟ ବ୍ୟବ୍ୟ

# SOLID SILVER FLUTES PICCOLOS

Made by WILLIAM S. HAYNES CO.

Shops: 108 Massachusetts Avenue, Boston 15, Mass. Branch: Wm. S. Haynes Studio, 33 West 51st Street, New York 19, N. Y.



#### Contents include:

MAMBO CONSTRUCTION LOCATING THE "CLAVE" RHYTHMIC VARIATIONS IN "CLAVE"

### THE RHYTHM THEY PLAY

29 scores and explanatory text of the popular dances of Cuba, Brazil, Argentina, Martinique, Puerto Rico, Venezuela, West Indies, Mexico, Colombia, Spain.

Order Direct From

KING BRAND PUBLICATIONS

\$1.75 Prepoid—No C.O.D's 1595 Broadway, New York 19, N. Y.

S-P-R-E-A-D-S FARTHER LASTS LONGER

# HOLTON

Superior spreading power, slower evaporation, uniform consistency—HOLTON OIL tests best for easier, speedier instrument action.

No. 1—Trombone Slides
No. 2—Valve Instruments
No. 3—Fine Mechanisms
25c With Swab Applicator.
30c With Dropper.

BUY IT AT MUSIC DEALERS EVERYWHERE



# GUILD

America's Newest and Finest Guitar!



Guitarists, for the FIRST time, a "Custom Built" instrument available at a popular price!

Just fill in coupon below for FREE literature and name of your nearest GUILD GUITAR dealer.

# GUILD GUITARS, Inc.

220 Fourth Ave., New York 3, N. Y. Factory: 536 Pearl St., New York City.

	GUILD	GUITARS	INC	ORPO	RATEC	
220	Fourth	Avenue,	New	York	3, N	Υ.
7		me your f ur local G				
Nam	e:					******
Add	ress:	4				

# Local Highlights

VISIT TO ALASKA

Local 650, Anchorage, Alaska, turned out to welcome National Executive Board Member Herman Kenin on his official visit in Apra-During his four-day stay he held business sessions with the board members of the local, and attended and checked the procedure of its Gener. Meeting, which was also the meeting for the election of officers. Various items vital to the best interests of that local were satisfactorily settled to all concerned.



Local 650, Anchorage, Alaska, holds welcoming dinner for national executive board member Herman Kenin. Left to right: Mr. Kenin, Wendy Williamson, Frank Swanson (Secretary, Local 650), Larry Nelson (President, Local 650), Randy Williamson, Al Seitz (Business Agent of Local 650), and Tex Williamson.



Robert L. Sidell, President of Local 1. Cincinnati, and managing director of the Cincinnati Summer Opera Association, congratulates Patricia Raymond Miller, contralto, and Michael Crowley, baritone, common of the fifth annual "Aria Auditions." These young singers are appearing in performances of the 1953 season of Summer Opera in Cincinnati, which opened June 28th, with Aida, with a stellar cast that included Herva Nelli, Claramae Turner, Kurt Baum, Giuseppe Valdengo and Nicola Moscona. Fausto Cleva was the conductor.

#### ELECTED TO CITY COUNCIL

Wi liam J. Harris, Executive Officer of the Federation, President of the State Federation of Labor of Texas, and President of Local 147. Dallas, Texas, was elected a member of the City Council of Dallas on April 7th.

We are sure that his services on the Council will be of benefit to the city and a credit to the organized musicians of the entire State of Texas.











INTERNATIONAL MUSICIAN



Recently Local 396, Greeley, Colorado, enjoyed a get-together which included a banquet and dance. Among the photographs taken is the one shown above. Left to right: Vic Fleischmann, Clay Taylor, President of Local 396; Jim Stevens, Fred H. Werner, Secretary of Local 396; Ray Froid, Adolph J. Lesser, Denver Wiggins, and Joe Watkins. Another member, Bill Lundy, was absent when the photograph was taken.

#### DONATION TO TORNADO VICTIMS

John H. Vanston, Secretary of Local 306, Waco, writes telling of the great tornado that swept that city, leaving it almost paralyzed. In the course of the letter, he states, "It was a great pride and pleasure to have assistance offered immediately by our Federation and many locals. President Petrillo went into action at once to get information as to how badly his boys were hurt. He instructed National Executive Board Member William Harris to survey the Waco situation. Mr. Harris and I made a trip over the area and made a report to the President's office. Mr. Petrillo said we were possibly cutting the corners too close and raised the amount originally requested. This amount was placed at the disposal of this local, which, incidentally, during the emergency, has offered its services free to the Mayor and community in any capacity in which it might be of service."

Mr. Vanston closes his letter with, "Local 306 wishes to take this means of sincerely thanking the Federation and its many brothers for the splendid assistance made possible by this grant. Many members and citizens have expressed their pride in an organization such as ours that gets on the job. Thanks again and may God bless all of you!'



Aid for tornado-stricken musicians in Waco, Texas, Sammie Incardona (right) gratefully receives a check for \$1,250, for aid in rebuilding his home and shoe shop at 607 Hood Street, damaged by the May 11th tornado in that city. Standing beside Mr. Incardona are his wife and daughter. At the left are Elwood Euker, President of Local 306 and John Vanston, its secretary and business manager.



#### **BASS PLAYERS**

You will receive without cost a CHROME PLATED STRING GAUGE for your profes-sional use with the purchase of a set of APTO'S Very Fine Strings.

SPECIAL INTRODUCTORY OFFER

"C".....\$1.98 "D"....\$2.61 "E"....\$4.23 "G"...\$1.98 "A"...\$3.60 Complete set without "C" \$12.42. Send cash and save C. O. D. cest. "Use APTO String Preserver and Cleaner for string protection against summer dampness-50 cents."

Keep your bass playable on damp nights by inserting an APTO-Lite in your "F" hole-85 cents.

hole-85 cents,
APTO wants you to feel secure knowing that the best in quality and service is yours for the writing. If you are away for the summer, remember you can depend on APTO for your BASS-ic needs. Featuring the APTO BASS KIT, APTO ROSIN, and a complete line for bass.

ANY TIME - ANY PLACE Write to APTO for your needs for bass, APTO "the bassman's friend" 43-09 47th Ave., Long Island City 4, N. Y. Telephone: EXeter 2-6444

LEARN "HOT" PLAYING Quick course to players of all instruments—make your own arrangements of "hot" breaks

make your own arrangements of "hot" breaks. choruses, obbligatos, embellishments, figurationa, blue notes, whole tones, etc. MODERN DANCE ARRANGING—Duets, trios, quartettes and ensembles, special choruses, modulating to other keys, suspensions, anticipations, organ points, color effects, swingy backgrounds. Elmer B. Fuchs Brooklyn 28, R. Y.

#### **KEATON MUSIC TYPEWRITER** Fast - Practical - Economical

Music writers and printers—to speed and ease your tasks—a machine designed solely to type precise music notation swiftly and cheaply. The KEATON saves time, gives superior results.



KEATON MUSIC TYPEWRITER CO. 461 Market St., San Francisco 5, Calif.





The LaSalle Quartet: Walter Levin and Henry Meyer, violinists; Peter Kammitzer, violinist, and Richard Kapuscinshi, cellist.

# CHAMBER MUSIC FILLS A NEW ROLE . . .

N SCHOOLS, in concert halls, in barns, on stages, in lobbies, in grottoes, in ranch houses, in granges—anywhere, in fact, where there is elbow room, one hears chamber music these days. The widened scope of this type of music is due largely to its being easily portable (unlike symphony orchestras), altogether personal (unlike, say, massed choruses), and infinitely versatile. Members of a chamber group, held together by ties of propinquity (neighbors, business associates), ties of profession (teachers in the same school, members of the same orchestra), and even actual ties of blood (families

engage in it as one of their chief indoor sports) play together year in and year out, perfect themselves in the niceties of phrasing, train to absolute coordination. The result is that composers, knowing their works thus stand a better chance of being well-rehearsed and well-performed, have always directed their best efforts toward chamber groups. In our experimental age such groups, for their versatility, are doubly attractive and responsive.

In Spring and Summer chamber music groups naturally gravitate toward festivals. As an instance, in May, the Walden Quartet, founded over fifteen years ago in Cleveland (its members were culled from the symphony orchestra in that city), made a special trip from Urbana (where they are in residence at the University of Illinois) to present two concerts at the Ojai Valley Festival in California. This group comprises four American-born and American-trained musicians: Homer Schmitt and Bernard Goodman, violins: John Garvey, jola; and Robert Swenson, cello. Earlier in the year the Walden Quartet gave a chamber music concert in connection with the Festival of Contemporary Arts at the University of Illinois when the first performance of String Quartet No. 2 by the American composer, Robert Kelly, was featured.

At the opening concert of the Aspen (Colorado) Festival, the New Music String Quartet (see photograph on page 26) was heard in Ravel's String Quartet in F major. In subsequent concerts this group played works by Hugo Wolf and Virgil Thomson. They joined William Primrose for string quintets by Mozart and Brahms, and Roman Totenberg and Brooks Smith for Chausson's Concerto for Violin, Piano and String Quartet.

Three concerts of chamber music will be presented by the Berkshire Music Center at Tangle wood, Lenox, Massachusetts, this summer, during the course of the Berkshire Festival. They will consist of a recital (July 15th) by the Baroque Trio, Fernando Valenti, harpsichord, Julius Baker, flute, Daniel Saidenberg, cello; a sonata recital (July 22nd) by Ruth Posselt, violinist, Gary Graffman, pianist; and the Hungarian Quartet (July 29th); Zoltan Szekely, violin; Alexander Moskowsky, violin; Joseph Reilich, viola; Vilmos Palotai, cello.

The summer months will include a series of chamber music at the Baltimore Museum, the players Agi Jambor, piano; Roman Totenberg, violin, Alexandre Schneider, violin, Milton Katims, viola, and Frank Miller, cello.

The LaSalle String Quartet performed during a three-week festival at Colorado University this July. Joseph Szigeti, always the careful judge, says of this group, "I enjoyed the finish and cohesion of the LaSalle Quartet immensely, and it is a great thing for the decentralization of chamber music that they are now in residence at the Colorado College."

The LaSalle men further live up to the aim of chamber groups by introducing new works. At their last concert of the 1952-53 season at the University of Illinois, they presented in first performance a work by the young American composer, Robert Mann, who is himself incidentally the first violinist of the Juilliard String Quartet.

The Colorado Springs campus has claimed the LaSalle players since 1949, both as members of the quartet and as members of the faculty. Since it is the school's policy to make the group easily available to other music centers for concerts, chamber music workshops and lecture re-

citals, it goes on a nation-wide tour each Spring, Particularly significant in its year-round schedule are its "clinics," presented in schools and colleges and including informal discussions of new music, the reading of works by local or student composers, demonstrations of rehearsal and instrumental techniques, and free discussions of many musical problems. High-school assembly periods are a favorite stamping ground. Any school get-together is welcomed. The idea is to reach the young whenever possible.

hat

erc

is)

sti-

our

ns:

ns:

llo.

- 0

the

ity

ng

crt

lo-

tet

in

Se-

by

cd

iri

ks

no

rc-

le

11

ev

a-

d,

0.

n

h

of ne

g.

d

n

A typical youth-directed program was the informal concert at Franklin School held in Colorado Springs last December. When the hour arrived, some eighty-odd youngsters filed into the large room, with that mixture of half embarrassment and half expectancy that turns so quickly into either boredom or delight. They were not made to sit, blockwise, and be an "audience." Instead, they formed a circle around the four men in the center of the room, listened to them perform as they would listen to their own companions. When the music stopped, they crowded closer to ask questions ("Who won the wrestling match in the Bartok piece?" . . . "What happens when the hair of your bow breaks?" . . . "What is rosin for?"), to inspect instruments, to make friends with the players, and to compare and judge the works played. Their favorite composer on that particular program was Bartok. In the string quartet arrangement of his piano pieces, entitled Microcosmos, they especially liked the piece about the jack-inthe-box. When the "party" broke up, some of

the politer little girls thanked the players for the good time they had had.

The New Music String Quartet, when it plays in educational institutions, also holds these workshops. For instance, last March, when for ten days they were in residence at the University of Mississippi in the town of Oxford, they gave, besides the formal concerts, three workshop meetings. They began these workshops by explaining that they wanted to discuss the music and to defend their position that it was good music. (Bartok and Webern were included on the program). So they explained the construction of the pieces, illustrated on their instruments what a twelve-tone row is, and made clear how the composers use it. There were sessions for oldsters as well as youngsters. Both groups, if they were not wholly convinced of the high worth of modern music, at least had their perceptions sharpened and gained an awareness of modern music as an expression of their own age. Oxford, so far as the New Music Quartet could ascertain, was virgin territory for chamber music. The members of the quartet have now been accepted as members of the community and have been invited back for a ten-day visit next February.

Whether children at last being allowed into the sacred precinets of chamber music performances and finding them as enjoyable as egg-rolling contests is going to reverse the alarmingly diminishing interest in stringed instrument playing is anybody's guess. But it would seem that of the many children exposed to superlative









Right, reading from top to bottom—THE ZINI STRING QUARTET. Left to right: James Rini, Dr. William Amodeo, Michael Rini and Philip Rini. THE WOOD-WIND PLAYERS, Baltimore Chamber Music Society. Left to right: Jerry Knop, George Sifines, Jr., Richard Goodman and Ray Still. THE SYMPHONIC WOOD-WINDS, Left to right: Carl Berglund, Julia Denecke, Albert Damm, Sherman Walt, Paul Binstock. THE DENVER WOODWIND TRIO. Left to right: Fredrick Baker, Carl Paarmann and William Gower.

Below, left-THE ANCIENT STRING INSTRUMENT ENSEMBLE of St. Louis, Missouri. Left to right: Shirley Rosen (Dr. Frank L. Harrison is the regular harpsichordist with the group), Carl Steppi (viola da gamba), Carl Mannle (basse de viole), Walter Riediger (viole d'amour), and Jerome Rosen (pardessus de viol).

Below, right-THE NEW ART WIND QUINTET. Left to right: Andrew Lolya, Irving Neidich, Earl Chapin, Tina de Dario, and Melvin Kaplan





music played by strings, a few at least must be inoculated with a desire to play the instruments.

Wind ensembles have an especial mission nowadays, for they welcome the new and the different, in fact act as a magnet to composers, since they call forth the latters' fullest ingenuity. For instance, the New Art Wind Quintet, since its inception in 1947, has actively participated in the lostering of contemporary music, appearing for the American Composers Alliance, the International Society for Contemporary Music, the League of Composers, and other organizations devoted to the furtherance of the cause of the present-day composers. It has given numerous first performances of works by American composers. Dozens of works have been written especially for it.

This summer the quintet is in residence, both presenting concerts and teaching, at the Mary Washington College of the University of Virginia. Next season it will tour the west coast, the midwest and south, in addition to its numerous eastern seaboard engagements on leading campuses and with civic series. A clinic session will

which there are several in the United States and Canada, have also the fascination of the unusual. The American Society of Ancient Instruments of Philadelphia, currently celebrating a quarter century of progress, at its April Festival, played music written during the sixteenth, seventeenth and eighteenth centuries, besides a modern composition written for these Renaissance instruments by the Society's director, Maurice Stad. The instrumentation, intriguing as it is, should attract more composers; two pardessus de violes (five-stringed cousins of the violin), a viola da gamba (a "knee viol"), a basse de viole (larger than the cello), and a harpsichord.

The Ancient String Instruments Ensemble of St. Louis brings back into currency music for the quinton, the viola d'amore, the viola da gamba and the (old style) bass viol. The members of this group are most of them members of the St. Louis Symphony Orchestra.

Many chamber groups are formed for the simple joy (good enough by all counts!) of playing excellent music, new and old. The Rini String Quartet of Kingston, Ontario, Canada,

New Music String Quartet. Broadus Erle and Matthew Raimondi, violins, Walter Trampler, viola, and Claus Adam, violoncello.

be scheduled in each town for the benefit of band and instrumental students.

The University of Illinois boasts, besides its Walden Quartet, a Faculty Woodwind Quintet.

#### Symphonies as Source

Several of the large symphony orchestras have fathered woodwind or brass wind groups. The Philadelphia Woodwind Quintet is made up entirely of members of the Philadelphia Orchestra (See page 17, May, 1953, issue of *The International Musician*.) The Chicago Symphony has two offspring units of wind instruments: the Chicago Symphony Woodwind Quintet (James Stowell, clarinet, Wilbur Simpson, bassoon, Philip Farkas, solo horn, Ralph Johnson, flute, and Robert Mayer, oboe and English horn); and the Chicago Symphony Brass Ensemble (Hugh Alan Cowden, French horn, Frank Crisafulli, trombone, Adolph S, Herseth, trumpet, Renold Schilke, trumpet, and Arnold Jacobs, tuba).

Chamber groups of ancient instruments, of

at its first public appearance on January 29th of this year, was a stimulation to listeners as well as to the players themselves. The review in the Kingston Whig-Standard, read, "The first public concert by the Rini String Quartet served to show those who attended that Kingston does not need to call on musicians from the bigger cities to provide a fine evening of chamber music. Despite an admission of first night jitters, this quartet of local amateurs gave the impression that they were well up to concert standards." The quartet is incidentally a family affair, since the leader, James Rini (violin), is supported by his two sons, Philip (second violin), and Michael (violoncello), and by his brother-in-law, Dr. William Amodeo (viola). The close integration that the group has achieved is no doubt due at least partly to this relationship. James Rini was secretary of Local 518 (Kingston) for several years and is now an Executive Board member.

Perhaps in no field has chamber music showed a more surprising resurgence than in the world

of opera. Chamber operas, written for a small cast and scored for a small orchestra, are being given in communities from coast to coast. As I write these lines at least a dozen of them are being rehearsed for summer performance in small playhouses, converted barns, school auditoriums—anywhere where a low platform and seating for a hundred or so listeners are available.

Composers alert to the opportunities are writing for such small groups with alacrity, and a true sense for their especial values. Successful pocket-size operas that come to mind are Lukas Foss' The Jumping Frog. Menotti's The Telephone, Alec Wilder's Sanday Excursion, Britten's Albert Herring, Kaulmann's Parfait for Irene, Hindemith's Forwards and Backwards, Charles Hamm's The Monkey's Paw, and Stravinsky's The Soldier's Tale.

Giovanni Pergolesi started this trend more than 200 years ago with his La Serva padrona, requiring two people in the cast and a small orchestra. Mozart turned his hand to such genre, -witness his The Impresario-but it has taken the present age to construct a chamber operawhich is of Mozart if not by him. Don Pedro (or Love Conquers All) had its first showing in Zurich last year. Its compiler, Hans Erismann, states that all its music is derived from that composer's uncompleted opera scores, concert arias and such. If the work is, therefore, somewhat lacking in cohesion, it still does offer not only Mozart's exquisite melodies but a chance for their dest and delicate projection. As a sort of small-scale version of Don G.ovanni or Figuro, it gets across the footlights more directly and intimately than is the case with the larger forms.

In America Don Pedro is being presented for the first time on this Continent this summer. at the Lemonade Opera Company of New York City. Having heard it ourselves, we can vouch for the fact that it is a lively, refreshing and gentle little piece of sophisticated tomfoolery. With a cast that obviously enjoys every minute of the two hours it spends singing, acting and otherwise cavorting on the platform of the little West 13th Street playhouse (seating some three hundred), with piano players Henrietta Pelta and Stanley Sonntag creating the Mozart mood, and with a scintillating translation by Joseph Longstreth, the true chamber music pattern emerges-intimate portrayal, direct communication and comprehensibility in every move, every syllable, every phrase. Sheldon Soffer, who conducts, gives each inflection, nuance and inference full play. We hear that the singers switch parts. appearing in different roles on different nights, thus showing that they appreciate another aspect of chamber music, its informality. Costumes and scenery are at a minimum. You have the feeling, that the thing could go forward just as vividly without either.

It is this ability to get over the footlights—this knack of maintaining direct contact with audiences which gives chamber music its popularity today. Coziness, intimacy, have suddenly been revealed as ultra-desirable. In this age of overnight trips to Europe, of Continent-shattering explosions, of contemplated trips to the moon, man craves a counter-balance, a desire to come into some sort of focus in a universe suffering from sudden and terrifying expansion. By very contrast he craves the intimate and the delicate—desires pleasure coming in cameo-like proportions. This he experiences in chamber music.

—Н. Е. S.

# MUSIC IN RADIO CITY

If Radio City Music Half can boast anything resembling the old-till byld-headed row, at least half of the regulars that hurry down front each day at house opening are tans of the Music Hall Symphony Orchestra. There are the ones who come for close-ups of music director Raymond Paige; others who are tascinated by woodwinds; others to watch the harpist, and, of course, the inevitable devotees of the drums. Their presence at the Music Hall reflects the interest on the part of the audiences in live music.

In this day of so much recorded and transcribed music in pictures, on radio and on TV, when a theater orchestra is usually at best a small, unpermanent band, the Music Hall enjoys a real distinction in having a resident theater orchestra of symphonic proportions, one which has been a consistently popular feature on the elaborate stage bill since 1932.

#### The Good Old Days

The Rockefeller Center playhouse wasn't always the only stage presentation house to be the proud owner of a "symphony," as anyone born before World War I and the coming of talking pictures can recall. There were the blissful days when the late Hugo Reisenfeld and his budding associate, the then-young Erno Rapec, conducted selections from Carmen and the Zampa, Light Cavalry, Morning, Noon and Night and Beautiful Galatea overtures to astounded audiences at the Rivoli and Rialto theatres on Broadway, adding servings of "classical" jazz as an extra attraction. Then early in the 20's New York's Capitol theatre opened and soon Rapee went to lead the band in such ambitious things as Ein Heldenleben, with Eugene Ormandy as concertmaster: Julia Glass played the Tchaikovsky Piano Concerto, four times daily, long before its popular craze, and, under such impetus. American picture exhibitors became so music conscious that soon every movie theater worthy of the name boasted its own "full symphony orchestra." As for organs, there wasn't a picture theater that could afford marquee lights that didn't house one. Not only did neighborhood church organists begin, for almost the first time, to make a decent living with the week-day work the theatres offered, but console stars began to take top billing on the marquees.



Raymond Paige, Director of Music, Radio City Music Hall, New York.

In 1927, the old Roxy theatre, going them all one better in spectacle and elegance, opened its doors, with Rapee on the podium and a featured orchestra in the pit, still presenting the best in live symphonic music not only as part of the show but, for a period, for the well-attended Sunday morning concerts in the theater.

Meanwhile, Rockefeller Center towers began rising. When on December 27, 1932, Radio City Music Hall played to its first audience, the Music Hall Symphony Orchestra began its impressive history. With Rapee in musical charge, music continued as a leading feature on the spectacular programs.

#### Music of High Standard

This has gone on now, day in, day out, uninterruptedly for twenty-one years. While other theater orchestras from coast to coast have disappeared, the Music Hall continues its orchestral policy, not alone because of prestige, but because the orchestra is for the hundreds of thousands of its patrons as much of an attraction as the Rockettes. For more than two decades the Music Hall has been holding the banner aloft for live symphonic music in the popular entertainment fields, and doing so for audiences totalling more than seven million persons annually. Standard overtures, operaselections, ballet music, operetta medleys have been the usual fare when the orchestra takes over the beginning of each performance. Most frequently represented composers on the programs have been Tchaikovsky, Rimsky-Korsakoff, Chopin, Gershwin, though Beethoven, Rachmaninoff, Wagner, Ravel, Shostakovich, Respighi, Khachaturian and modern American composers have come in for their fair share.

On the death of Rapee, Charles Previn, of Hollywood, and Alexander Smallens did Music Hall podium honors, to be followed in 1950 by Raymond Paige, who has brought further distinction and vitality to Music Hall music.

#### Arrangements in Vogue

With Leon Zawisza and John Dosso as associate conductors, David Perrie as librarian and Robert Swan, tympanist, as contractor, Mr. Paige has maintained a vigorous ensemble, still devoted to the excellent type of music associated with the big theatre. In addition to standard repertoire for overtures, the music director frequently introduces elaborate arrangements of the works of opera and symphonic composers which he and staff composer-arrangers Rayburn Wright and Kenyon Hopkins prepare, musical features which have proved popular with audiences in the 6,200-seat playhouse.

#### Versatility a "Must"

With Rockettes, ballet, chorus, and guest artists to accompany in the show, the personnel of the orchestra has always had to possess marked orchestral versatility, be able to play swing with the same conviction and skill as symphony—an attribute which many large, purely symphonic organizations do not claim.

But whatever Music Hall fans come to hear, audience interest in the orchestra, when it rises from the pit on its seventy-foot hydraulic clevator or travels over the world's largest stage aboard its eleven-ton, electrically driven bandwagon with its burden of orchestra men and conductor all at work, is ever keen. People, it would seem, want more than music just issuing from a box in their living room. What's more, there seems to be an increasing interest on the part of the public in seeing how music is made and how orchestral instruments look. So the Music Hall Symphony Orchestra continues to thrive, both an audible and visual attraction for seven million persons annually. In the opinion of Paige and according to Music Hall records, live music is good show business.



RADIO CITY MUSIC HALL SYMPHONY ORCHESTRA, NEW YORK, RAYMOND PAIGE. DIRECTOR.





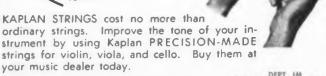
STRINGS FOR BRILLIANCE, BALANCE, AND DURABILITY

BATTLE CREEK, MICHIGAN



#### KAPLAN STRINGS

70,000



KAPLAN MUSICAL STRING CO. SOUTH NORWALK, CONN.



#### CORELLI IN THE 20TH CENTURY

The year 1953 marks the 300th anniversary of Corelli's birth, and it is being duly celebrated with performances of his music in concerts and on recordings. Because CoreM, like many another Baroque composer, has been hitherto unduly neglected, these performances are a source of satisfaction. But we must not permit this satisfaction to blind us to the fact that the music is being performed not in the old style but in a distorted modern manner which makes the music sound so dry and uninteresting that a lush modern tone is needed for compensation.

As a matter of fact, it is this distorted modern performance of Corelli and his contemporaries which is directly responsible for the neglect of this music in modern times. Those who are sincere in their desire to do homage to Corelli on his 300th anniversary could best do so by resolving not to perform his music in public until they have studied early

performance practice in private.

The audiences and music critics, knowing even less about early music than the performers, appear to be satisfied with the distorted perform ances. So there is little commercial incentive to try for authentic performances. However, the vast new interest which authentic performance could arouse is still an unknown factor, and the possibilities are worth investigating. No matter how pleased the critics seem to be with the distorted performances, there is something definitely wrong when giants like Corelli and Handel must take a back seat to minor composers of the nineteenth century who have the advantage of being authentically

#### What Is Wrong With Modern Performances of Early Music

According to early instruction books on performance, there are so many things wrong with most modern performances that merely to list them would require more space than this column permits. I shall discuss here only one important factor-ornamental improvisation.

Most Baroque music and particularly Italian music of the period was notated by the composer in a sketchy outline form in order to allow the performer enough leeway to fill out the harmony, add ornaments and florid passages. This fact is not some newly discovered secret of early performance—it has been generally known to everyone who has taken a music history course or read anything about early music. Yet despite the general awareness of this fact, people continue to perform the music of Corelli and others exactly "as written" without adding any kind of ornaments or making any effort to discover which kind should be added.

Our educational institutions are partly to blame for this state of affairs. The teacher of the music history course teaches that Baroque music was ornamented, and the teacher of instrumental performance teaches not to ornament the music; the net result is that the student acquires credit for two courses which negate each other and result in an educational zero. A closer collaboration between the two courses is still in the distant future. The present problem is a closer collaboration between the two halves of the individual who on the one hand knows that the music should be ornamented and on the other does not permit this knowledge to influence the wrong performance learned since childhood. This Jekyll and Hyde conflict is the psychological barrier which prevents the average honest musician from doing what he knows is right.

#### What Is to Be Done?

Two obstacles must be overcome before the musician will want to improvise ornaments. First, the modern idea that changing and adding to the notes of a composition are sacrilege must be abandoned; he must realize that there are compositions in which the composer's intentions are being distorted when the music is played as notated. The modern prejudice against improvisation must be recognized as a passing aberration in the history of music. Second, the feeling that improvisation is

now a lost art and that we have no way of divining what kind of ornaments were once used must be overcome.

Both of these psychological barriers can be surmounted when the performer decides to study early compositions which exist in both ornamented and unornamented versions. We are fortunate in possessing the first six of Corelli's violin sonatas in the simple skeleton and ornamented versions. By comparing the two versions in the Brahms-Chrysander cedition it is possible to gain an understanding of why the ornamentation was necessary and how it was done. After playing the two versions of the opening of the Adagio of Corelli's Fourth Sonata



one begins to understand the vital role that appoggiaturas, trills, passing notes and such played in making the music more exciting for the listener than the mere skeleton would be.

J. S. Bach, who tike his contemporaries wrote skeleton outlines to be ornamented (and who was no mean decorator of the works of others), sometimes wrote out ornamented versions similar to Corelli's second line (above). A good exercise in studying ornamentation is to take one of Bach's ornamented versions and remove the decorations, leaving a "possible skeleton" as shown here:



(The ornamented version is from the A minor solo violin sonata). Those modern musicians who prefer the "pure and simple" unornamented versions of Corelli should for stylistic consistency play the simple skeleton above rather than the overdecorated Bach version.

The following Adagio skeleton from Corelli's fifth sonata has three ornamented versions, one by Corelli, one by Doubourg (Handel's violinist), and one by Sol Babitz. I shall not tell the reader who wrote which version, but shall leave him the almost impossible task of telling them apart. This example will, I hope, inspire some to improvise versions of their own.



In Corelli's day performers improved not only the slow but also the fast movements; the decorations which Geminiani added to Corelli's eighth sonata provide a very valuable guide in this field.

Let us hope that 1953 will mark the year in which Corelli receives not only honors, but also justice at the hands of the performer.

#### CHAMBER MUSIC IN SCHOOLS

"Wherever music departments in the schools, both public and parochial, request demonstrations or sample programs of chamber music, as part of their courses or in music appreciation periods, and musicians are available, the Trust Fund is glad to comply. Usually musicians are sent who explain the uses of the instruments and something about the music itself. Groups of players vary in size from two to twenty."—From The Music Performance Trust Fund Seventh Report and Statement of Trustee.



### SHAWL COLLAR JACKETS



Fine, full-bodied, all-year-round rayon gabardines. HAND-STITCHED edges, fully lined. Sizes 34 to 44. Smart-cool-good looking.

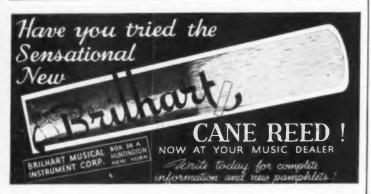
Guaranteed against more than 2% shrinkage.

Colors: Royal Blue, Powder Blue, Grey, Gold, Rust, Lime, Skipper Blue, Beige

Complete Bands or Singles Accommodated. Also SLACKS to match or contrast \$8.75

Samples gladly sent upon request.

TOWNCRAFT CLOTHES 752 Broadway, New York 3, N. Y.



#### HOTEL PRESCOT 61st Street on Broadway

OVERLOOKING CENTRAL PARK

All Buses and Subways at Our Front Door

#### These SPECIAL RATES for Professionals:

LOW DAILY RATES

HOTEL IS COMPLETELY REDECORATED AND REFURNISHED BY DECORATOR Other Locations Under Same Management:

126 RIVERSIDE DRIVE, Near 85th Street | Rates for Studia, Kitchenette and 305 WEST 97th STREET | Bath, \$20.00 to \$27.50 Weekly

Call or write the Manager, HOTEL PRESCOT, 61st St. on Broadway, New York 23, N. Y. For Reservations, Telephone COlumbus 5-5800 Send for brochure.





#### PIANO TEACHERS

This is your invitation to attend the INTERNATIONAL PIANO TEACHERS ASSOCIATION 1953 National Convention, at the Hotel Statler, New York City, July 13, 14, 15, 16. Convention will offer America's custsanding Teacher Training Course for 1953. For complete information and catalog of over 65 1.P.T.A. Teacher Aids write

ROBERT WHITFORD, founder-President 204 N. E. 31st St., Miami 37, Florida





#### A DISCUSSION OF TONE QUALITY

To travel is the lot of almost all modern musicians. To pass those hours spent in transit there is the traditional and inevitable turn to a session of shop talk. Whether it is a dance orchestra, a college concert band, a symphony or a chamber group, sooner or later the subject of "tone" becomes the center of a discussion-even if only after all possibilities of "girls, gags, and bop jokes" have been exhausted. And so it was on a recent symphony tour. Several members of the brass section of the Minneapolis orchestra passed endless miles in cool debate. Quite a variety of viewpoints were advanced because the men bring to the orchestra a cosmopolitan wealth of training and playing experience that is gathered from all parts of this country and Europe. It seemed that this was just the kind of stimulating discussion many of you readers would like "to dig." In lieu of your chance to eavesdrop, then, I would like to act as your reporter and present a resume of some of the discussion. Perhaps when you are next "on tour" you can start a similar friendly exchange of various ideas on "tone."

Any careful listener to practically any discussion of music in general (or any of its singular components) soon discovers quite opposite theories being expounded, explained, and exasperatingly defended. Who, then, is right? In a field so dominated by intangible, immeasurable factors such as music, it is only sensible to avoid thinking in terms of "right and wrong" and come to prefer the "personal taste or preference" point of view. This must, then, automatically acknowledge the distinct possibility of merit in the other fellow's viewpoint even though it be an opposite one. So, even in a discussion of symphonic brass tone by symphony brass men themselves, there will be disagreement and opposition; but there will be something to learn from each and every idea. All ideas will contain elements of merit that will aid you in advancing your own understanding

of the subject of tone.

In an effort at starting from "the middle" and thus avoiding any extreme opinion let us consider the suggestion of starting at a convenient neutral point that embraces a scientific as well as musical concept. A physicist classifies sound as "ordered" or "unordered." In our language this means "music" or "noise." Isn't it logical then to coin a definition of a "good tone" as one that is free from noise? Is there a better, more objective, unbiased answer consistent with the philosophy that there are many good tones, not just one? Some are large, some small; some are loud. some are subdued. And in the large diversified world of music there is a proper place for each and every good tone, just as in a large world there is a place for every man of any color, race, or creed.

#### THE BEGINNING OF TONE QUALITY AWARENESS

When players reminisce it comes to light that tone quality is seldom one of the first phases of musical development to come to the average musician's attention. Most players are undoubtedly attracted first to playing the spots and getting through the part. The tone that comes out is an afterthought, if a thought at all. The average trumpeter worries more about lip problems, high notes, and endurance. And why not? These are usually the first (and only) demands to be asked-in school-on first little jobbing dates. But all this changes as soon as any trumpeter seeking advancement starts to study and practice with an exacting teacher. Such a teacher advances the concept that knowing the notes is now taken for granted, and so is "technique." (And if you haven't got this yet, get going on the extra hours of work necessary to pick it up!) Now is the time to give your attention to the sound that is coming out of your bell.

Thus many players' first acquaintance with a good tone is the hearing of the teacher's tone. This gives an advantage to the pupils who have the good fortune to be near a teacher who can-and will-demonstrate a characteristic cultivated trumpet tone. It also gives support to the idea that the most direct route to the improvement of a student's tone is via his ear. No grouping of words, no matter how elever, can substitute for or supersede the direct effectiveness of the teacher's demonstrations for his pupils. It was the opinion of the men in the discussion I am reporting that a mature conception of brass tone is seldom a happen-so, a natural gift. Rather, it is an acquired accomplishment, one acquired by much practice under the guidance and observation of some teacher who usually has himself gone through a similar long and devoted process of develop-

#### SYMPHONY TONE

Most brass players in symphonies work for a large tone for this is what is usually expected and demanded of them. Their conception of good tone includes attention to clarity, warmth and expression. If you are attracted to this type of tone you can best learn it by studying with someone who plays with such a tone. A little investigation and listening will lead you to the proper party. The full-bodied sound required to balance and blend with other developed players is acquired only through long and careful practice. The "self-taught" tone is seldom full enough to be accepted in symphonic type organizations. Self-taught musicians usually excel in some other phase of musicianship such as improvising,

rather than tone quality.

So for those who are interested in developing a more solid trumpet tone an advisable program would be: first, listen to as many top flight legitimate performers as possible and from their sound select one (or a composite of several) as a model to strive for; second, find a nearby good teacher who is also a good player and who can demonstrate a similar sound to you at your lessons, so that you can hear good tone close at hand and regularly; third, be prepared to do plenty of slow careful practice combined with plenty of careful thought, analysis, and listening before you expect improvement and advancement. For the symphonic type of tone is not developed in a day or two. There is no quick, magic formula that you can buy for a few bucks. Those who have tone worked hard to get it, but most of them are glad to help serious players gain the same accomplishment.

An objective view toward tone must also recognize the fact that there is not just one good tone. Besides your tone, your teacher's, and your best friend's, there are still a few other "good tones." A little listening will reveal the fact that there are dozens of good trumpet sounds, each discernible as being different, yet all of them musically interesting. This is especially in evidence in the commercial or popular field. It is not logical that all players should wish to develop a "symphonic tone." Some will prefer a tone that is "smaller" or "hotter"; some will prefer to develop a stylized, very personal tone like James or Spivak. Among the many kinds of dance bands, there is a place for almost any type of half decent tone. Even an "unusual tone" may be just the thing for solo work, and the entire style of a band could be built around this sound. There would be less leeway in the type of sound that would make for good lead trumpet work and good blend of the section's ensemble, but even here there are more types of tone accepted than there are in the legitimate field. Again it is up to the individual player to listen and to choose a certain sound to use as a model, or else one can be brave and develop his "natural tone" and then see in what type of organizations it will be accepted as being an asset.

#### **EVALUATING TONE**

An open-minded discussion on tone brings out most of the points clready mentioned. It is time for some words of caution. With too many players the enthusiasm for one type of tone deafens their ears to the virtues of other tones. And the players who work in only one specialized field of music often show only ignorance and lack of acquaintance with the requisites of other jobs if they belittle the tonal efforts of "those who do not sound as we do." All musicians consciously or unconsciously evaluate the sounds they hear. It is a natural practice of the listening ear and mind. However, the most worthy evaluations are those that attempt to determine whether the sound fits the job being played. This eliminates the tragic narrowness of judging tone by any one group of players', teachers', or conductors' ideas on good trumpet sound.

Learning, listening, evaluating and analyzing tone leads again to no simple answers or solutions, no iron-clad conclusions. On the contrary, experience shows that there are subtle differences between the ideal tone for solo work and the ideal tone for leading heavy ensemble passages.

Tones seldom sound the same from close up and far away. Which aspect are you most interested in-your sound's impression on those sitting with you, or those listening from out front? When you evaluate another player's sound do you do so after listening to it from up close. and then from a distance, and then perhaps from records also? Have



PROTECT YOUR FUTURE - Buy Your EXTRA Bonds Now!

# SQUARE DANCES AND POLKAS COMBO-ORKS

FOR SMALL DANCE BANDS

ED-BOOK FOR ALTO SAX, BARITONE SAX, MELLOPHONE.

C-BOOK

Bb-BOOK FOR TRUMPET, CLARIMET, TENOR SAX.

FOR PIANO, GUITAR, BASS, ACCORDION, ORGAN. TROMBONE, VIOLIN, C MELODY SAX, FLUTE, OBGE.

- · EVERY NUMBER COMPLETE WITH MELGDY, HARMONY AND CHORD-NAMES
- ARRANGED AS SOLO, DUET AND 3-WAY (TRIO) CHORUS IN EACH BOOK
- PLAYABLE BY ANY COMBINATION OF LEAD INSTRUMENTS



#### Square Dances

TURKEY IN THE STRAW SKIP TO MY LOU POP GOES THE WEASEL OH! DEM GOLDEN SLIPPERS LOOSIE LOU THE FARMER IN THE DELL **BUFFALO GALS** THE SPANISH CAVALIER OH! SUSANNA

FERRY-BOAT SERENADE THE WOODPECKER SONG CHARLIE WAS A BOXER

COMIN' THRO' THE RYE ARKANSAS TRAVELLER SHE'LL BE COMIN' 'RO THE MOUNTAIN LITTLE BROWN JUG DARLING NELLY GRAY
PADDY WHACK
THE CAMPBELLS ARE COMING GARRY OWEN IRISH WASHERWOMAN SAILORS' HORNPIPE

WHEN THEY PLAYED THE POLKA
IF I COULD ONLY PLAY
A CONCERTINA

Price \$1.00 each

Ask For Other Robbins Combo-Orks Books At Your Dealer

ROBBINS MUSIC CORPORATION - 799 Seventh Avenue, N. Y. 19



#### **LEARN** to make your **OWN** arrangements

Give your band or combo personality

The difference between mediocre outfits and those that really The difference between mediocre outliss and those that really get to the top is the difference between stock arrangements and personal arrangements which create a style – a trademark. You can learn to make these popularity-building arrangements by studying our convenient HOME STUDY Harmony and Arranging Courses. Send today for free catalog and lessons! Check courses that interest you.

UNIVERSITY EX	TENSION .	CONSERVATORY

DEPT. A-775, 2000 SOUTH MICHIGAN AVENUE, CHICAGO 4, ILLINOIS DANCE BAND ARRANGING
Piane, Teacher's Normal Course
Piane, Student's Course
Public School Mus.—Baginner's
Public School Mus.—Supervisor's

Choral Conducting
Nistory & Analysis of Music
Carnet - Trumpet
Double Counterpoint
Ear Training & Sight Singing

HARMONY
Guitar
Mandolin
Violin
Clarinet
Saxophone

Would you like to earn the Bachelor of Music Degree?..

#### STEEL GUITARISTS - The Alkire Tuning

gives you amazing TECHNICAL SPEED plus all full chords! Complete course ready for home study. Now used and highly recommended by many leading teachers, professionals and amateurs. INFORMATION ON REQUEST.

EDDIE ALKIRE SCHOOL OF MUSIC, Box 485, EASTON, PENNA

#### TRUMPET? EMBOUCHURE WORRY?

MOUTHPIECE CONFUSION? GUESSING?

Don't guess - Make certain - Write for embouchure and mouthpiece information - it's Free.

HARRY L. JACOBS

2943 WASHINGTON BOULEVARD CHICAGO 12, ILLINOIS

you discovered that a player will sound somewhat different as you move around and listen from different points? The next time you attend a rchearsal in a large hall as a non-performer, go around to different parts of the stage or auditorium and hear how the quality of tone that reaches your ear is always slightly different, and how the "acoustics" of any particular situation must be a considered part of your evaluation of any sound or any performer.

Many ambitious players are in localities where their main musical inspiration and guide comes from listening to records. High fidelity radio, records, and TV have erased the former "isolated areas." Today anyone, anywhere can hear good examples of good playing. One subtle point must be mentioned, however. Close listening and comparison will eventually lead you to the discovery that many performers do not sound the same on records as they do in person. Some types of tone sufferand some seem enhanced by the recording process.

#### CHANGING CONCEPTS

The conscientious player, no matter what field he is in, always strives to grow and improve by listening to his work on records, and listening to the evaluation of his work as heard through the ears of other trained listeners. Thus he can probably trace for you a conception of tone that is always slightly changing—improving—progressing toward a basic sound that combines as many as possible of the different virtues discovered. The trumpet artist practices diligently to control his tone and produce it reliably and consistently from day to day; he then adds to this the control and flexibility that allows the altering of the tone to enhance specific passages or compositions. The unfortunate player who is saturated with self-satisfaction is quite removed from the scene of growth, flexibility, or artistry, for he has ceased to listen—both to himself and to others.

Another aspect of flexibility distinguishes the sensitive performer. Just when he has developed what he considers a "good tone" he gets a job in a section where all the other players have a different sound from his. Perhaps he first figures he is the only "informed one"; all the rest of these guys are "squares"; but eventually they might see things my way; they can be changed. Himmim. Later dawns the more realistic light—a bending of personal ideas to effect a blending of the section. The value of such a flexible mind, a flexible lip, and a flexible conception of tone as a professional asset is easily apparent. It is so much easier (and so much more rewarding) to change one's tone to fit the band than to try to change the band to fit one's tone.

The player in pursuit of a good tone can sense several different approaches, and the choice is up to him. The pursuit of a legitimate tone leads to a field where only moderate deviations from a certain solid. powerful tone are accepted. But I believe this is the tone that has the most all-round possibilities. For besides legitimate work, I believe there are more commercial leaders looking for players with a background of legitimate tone than there are contractors looking for specialists in "commercial tone." It is a part truth that on careful listening no two players sound exactly alike, and all have a certain distinctive sound similar to their own distinctive handwriting. Closer analysis will reveal that such differences are not just in tone but in a composite of that plus vibrato. phrasing, style, etc. It still remains a fact that a player with a good open car and a willing hand can with sufficient practice grow beyond the confines of his original tone and closely imitate a better tone of his choice.

#### TONE VERSUS INTONATION

It seems to me that tone quality is the first thought of most symphonic players. It would constitute the first and most important chapter in their book. Personally, I would vote with the minority who feel that just as most first chapters in a good book are preceded by a "table or contents" that guides the order of the whole volume, so should the mastery of intonation both precede the study of tone and rule the further order and development of the "book on musicianship." Nothing is more disappointing than to hear the thrilling chords that result from the careful blend of several players' notes all rendered "to nothing" by the intrusion of a "beautiful tone"—a quarter step flat; or to hear a passage that justifies the serious (not joking) comment, "I could hear your beautiful tone above the whole band-about a half step."

But let us leave the complex problem of intonation to a later date and return to those who are interested in approaching a type of sound other than the one they now produce. Further articles in this series will analyze ten or more factors that influence tone quality. Just as a good mechanic checks ten or more parts of the motor in your car when he tunes it up for smoother performance, so should the trumpeter consider many factors—both singly, and in interrelationship—when he sets out in pursuit of a smoother tone.

# Where They Are Playing

(Continued from page sixteen)

June 15th was the sixteenth month of Dick Woodrow's run at Ted's Night Club in Muskegon, Mich... Pee Wee Hunt at Crest Lounge, Detroit, Mich., for four weeks ending July 26th when he will go to Colonial Hotel, Rochester, Ind... The Monotones into Argonaut, Houghton Lake, Mich., for the entire summer.

Betty Branck, Hammond organist, recently opened at the Retlaw Hotel, Fond Du Lac, Wis., for an indefinite stay. Her specialty is Latin-American music . . . The Tiny Skaggs Trio opened June 16th at the Eau Claire Hotel, Eau Claire, Wis., for the summer ... Rey Mambo Combo featuring Lynita Stevens, at the Nippersink Manor Resort, Genoa City, Wis., May 29th through September 7th . . . Buddy Laine and his Whispering Music of Tomorrow opened July 2nd for a fourweek repeat engagement at the Delavan Gardens Ballroom, Lake Delavan, Wis . . . Tom Reed opened Dutch Mill at Lake Delavan, Wis., July 10th for nine days. He then moves to Chicago on July 22nd for four weeks at the O'Henry.

CHICAGO. Johnny Lane and his Dixeland Band opened June 2nd at the Normandy Theatre Restaurant and Lounge for an indefinite period . . Liberace appears at the Marine Dining Room of the Edgewater Beach Hotel . . . Russ Carlyle at the Trianon for six weeks beginning July 7th, followed by Henry Brandon for five weeks . . . Wayne Muir recently completed his first year at the Congress Hotel Glass Hat and is still there . . . Paul Neighbors into Aragon Ballroom July 21st until August 16th.

SOUTH. Bill Stanton and the Gentlemen of Note are now touring the South playing army camps, hospitals, and country clubs. The unit has just completed a tour of the Northwest . . . Nat Bader, piano and accordion man, currently doing a three-month stint at the Willard Room of the Willard Hotel. Washington, D. C. . . Lil and Pres Trahan, vocal-piano duo, are in their sixth month at Club 72, Valparaiso, Florida. This is their second trip there. . . . Shep Fields into Claridge Hotel, Memphis, Tenn., for two weeks on August 22nd . . . George Rank into the

June 15th was the sixteenth Iroquois Gardens, Louisville, Ky, month of Dick Woodrow's run for two weeks in July,

WEST. Jimmie Whetmore and his Orchestra recently did nineteen one nighters in Oregon, Washington and Idaho in twenty-seven days... June 1st began Jack Ross' ninth straight year in the Cirque Room of the Fairmont Hotel, San Francisco, Calif... Frank Judnick with Mischa Novy in the Palace Hotel in San Francisco until September 27th. This is his third season there.

Pianist Don Pictro appearing at the Gilded Cage in Phoenix, Ariz ... Bill Peck Trio into Club Vegas, Dallas, Tex., for an indefinite stay ... Johnnie Bachemin dated for the Colony Club, Dallas, July 14th . . Willie Shore also set for the Colony Club, September 18th ... Teddy Phillips begins one week at Sheppard Air Force Base, Tex., July 15th.

Hammond organist Bill Kitts entertaining nightly at the Embassy Lounge, Denver, Col... The Bell Tones opened at Jackson Hole, Wyo., July 8th... Starting July 13th, Bill Devro in Eugene, Ore., for two weeks... Spike Jones opened at the Flamingo in Las Vegas, Nev., June 25th for four weeks... Russ Carlyle at Cal-Neva, Lake Tahoe, Nev., July 24th to August 5th.

ALL OVER. Henry Jerome Orchestra on tour since leaving the Edison Hotel, N. Y., after a lengthy stay . . . Red Allen Jazz Orchestra recently in Bermuda for a week's vacation tour at the invitation of the Musicians and local businessmen of Hamilton, Bermuda . . . The Paul Bley Trio at the Manor House, St. Agathe, Quebec, Canada, until October.

Photographs on page 16.

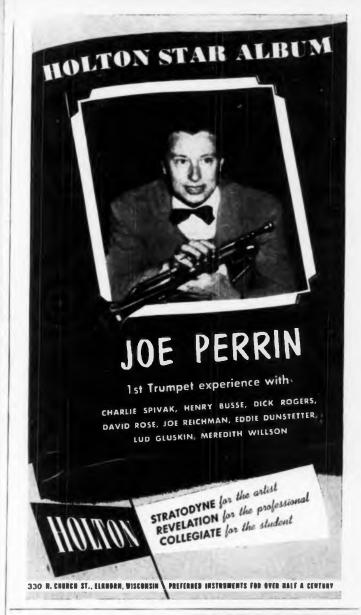
Sperie Karas and his Modern String Ensemble played a return enagagement at Birdland, N. Y., the middle of May.

Jack Collins at Seashell Music Bar, Atlantic City, N. J.

Beth Lee, Hammond organist, recently celebrated her second anniversary playing at the Hotel Van Curler, Schenectady, N. Y.

Ralph Proctor and his Society Orchestra playing at the Officer's Club, Little Creek, Va.

Joe Ricardel brought in his society orchestra to the Carlton Hotel, Washington, D. C. for a summer engagement.





#### Clarinetists Attention

My new CRYSTAL CLARINET MOUTHPIECE with Off-Center Bore will amaze you with its ease of blowing, beautiful tone and perfect intonation. Truly the arrisis's perfect clarines mouthpiece. The bore is raised one-sixteenth inch nearer the reed. What a difference this makes. Highly polished lay, beautifully finished. Pricad at \$10.00. Your money right back if you don't keep if. Off shay strictly legit, 3, 4, 5, 5' each more open.

No other mouthpiece with bare

HARRY E. O'BRIEN & SON
P. O. Box 5924, Indianapolis 20, Ind.

PROTECT YOUR FUTURE— Buy Your EXTRA Bonds Now!

# MUSICIANS' HANDBOOK STANDARD DANCE MUSIC GUIDE

A classified and alphabetical list of the best and most popular standard Fostrets, Waltzes, Showtunes, Rumbes, etc., with Original Keys & Starting Notes - Over 5,000 Titles, 100 Classifications, 300 Shows, 4 Pages.

A list of over 200 Top Shows with their Hist Tunes, Years, Composers, Keys and Startling Notes, Including — "The Song Histories of Favorita Composers".

h "Song Hilts through the Years" . . . The outstanding songs of each year, from the Gay-Nineties to the present day.

SEND FOR YOUR \$1.00
COPY TODAY
50c Edition Also Available

A RAY DE VITA





PATENTE

# Bigsby

TRUE VIBIRATU

Price 850.00

COMPLETE WITH MOUNTING INSTRUCTIONS AND NEW SET OF BIGSBY STRINGS SOLD DIRECT BY

#### PAUL A. BIGSBY

8114 EAST PHLOX STREET DOWNEY, CALIFORNIA SEND FOR FREE FOLDER

# PIANO TUNING PAYS Learn this Independent Profession



Our patented TONOMETER with HEAT GAUGE is a scientific teaching-tuning naturement that simplifies learning and source accuracy with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shorings of tuners makes this a PROFITABLE and UNCROWDED field. PIONEER SCHOOL 52nd YEAR G.I. APPROVED. Write for free booklet. NILES BRYANT SCHOOL IN Bryant Bldg. Washington 16, D. C.



#### ITALIAN MARCHES

FOR PROFESSIONAL AND SCHOOL BAND Very effective. Price, two for \$2.00. Booklet of eight, price 25 cents per instru-MODERN AMERICAN MARCHES, \$1.25 ee. LENTINI MUSIC COMPANY

55 North Street, New Britain, Connecticut





"WELL, IT'S A LITTLE MORE THAN I CARE TO PAY AT PRESENT!"

#### Technique of Percussion

(Continued from page twenty-one)

A few days of his sad but persistent efforts toward carving out a musical future and—can't you guess? Can't you hear his paw telling him: "Wilbur, the noise of that pesky thing is driving your maw mad. You'll have to take it out to the wood-shed and practice it there where she can't hear it."

#### HEAVY STICKS VERSUS LIGHT

The difference between handling heavy drumsticks (often called war clubs) for pad practice and lighter ones (toothpicks) on the drum is a source of discomfort to many elementary students who wonder if they wouldn't be better off using one pair of sticks for all purposes.

There is indeed a difference between touch on the pad with war clubs and touch on the drum with toothpicks, which comes as a shock to the beginner going from pad to drum for the first time.

Actually, however, the discomfort of changing from one stick to another disappears as practice continues and playing muscles become accustomed to the shifting.

I know there are some professionals who prefer a single weight of stick for all purposes, but the average drummer who visits the Stone Studio and displays his wares picks up the first pair of sticks he sees (the war clubs at the pad—the toothpicks at the drum set) and proceeds to go to it.

#### **CHATTER**

A couple of skin thumpers from the 579th A. F. Band, stationed at Newburgh, N. Y., dropped in recently—Fred Malizia and Bob Miller,

Some programs this outfit is playing, under the leadership of C.W.O. Elmer Reade: At the Circus by Stravinsky, for instance, and Schubert's Unfinished Symphony which, I'll say, are no mean numbers for any band, service or otherwise.

#### MORE CHATTER

Thanks to Al Derrick, currently with the Paterson, N. J., Philharmonic, for the copy of his drum solo *Beat and Rebeat*—a smart and modern number. Al's use of the expression "Easy Does It," in describing relaxation in drumming, certainly rings a bell. I haven't heard it in years. In its own way, this little *bon motty* is a lesson in itself.



NO MORE lost, strayed, frayed or soiled sheet music. No more frantic search through mixed-up stacks of muddled music! Don't pile it—FILE it in the wonderful finger-tip trays of a modern TONKabinet. Thousands say there's nothing else so handy; no other

filing method so easy. Beautiful styles and sizes for studios, homes, schools, bands. Capacities up to 2750 pages.

#### WRITE FOR FREE

illustrated data with handy hints on filing, and name of nearest dealer. TONK Mfg Co., 1914 N. Magnolia Ave., Chicago 14, III.



Finest music furniture since 1873



#### PIANO TUNING

LEARN AT MOME. COMPLETE COURSE IN TUNING AND REPAIRING, written by DR. WILLIAM BRAID WHITE, World's Leading Piano Technician and Teacher.

For Details Write: KARL BARTENBACH 1001 East Wells Street, Lafayette, Indiana



NOW! the EMCEE magacontains original Monologues, Paradies, Band Novetites, Skiris, Dialogues, Patter, Gags. Subscription S2. Add \$2 for 4 gagpacked back issues and book of heckler stoppers and comic song titles.

EMCEE, Desk 12
Box 983. Chicago 90, III.



INTERNATIONAL MUSICIAN



Emil Sohrweide

#### Summer is for Bands!

(Continued from page seventeen)

piece Los Angeles Symphonic Band, led by Arthur Babich.

Sometimes bands are personally sponsored—as, for instance, The Goldman Band in its series of Guggenheim Memorial Concerts, which are an annual gift to the people of the City of New York in memory of Daniel and Florence Guggenheim. The 2,000th concert of the series took place in Central Park of that city on June 22nd. For this event several prominent composers appeared to conduct their own works: Aaron Copland, Percy Grainger, Morton Gould and Vincent Persichetti. The program, in fact, consisted entirely of original band music, most of which had been first featured by The Goldman Band

These concerts are now in their thirty-sixth year. From the very start they have been given without cost to the City of New York or to the taxpayer, and have, moreover, been free to the public. Huge crowds attend every concert, and even more hear them over the radio. Edwin Franko Goldman has directed the band from the very start, in fact, has never missed a concert.

The Guggenheim Memorial Concerts will again this summer total fifty programs by the Goldman Band, with the season continuing until August 16th, six concerts each week.

In Detroit, the Belle Isle Concert Band, directed by Leonard Smith, will come not far under this figure, since it is presenting forty-five concerts during the summer season. Different programs, moreover, are played each night—quite a record of versatility!

The Denver Municipal Band presents six concerts per week, in a summer season of six weeks, these conducted by Henry Everett Sachs, who, with the exception of a four-year interim, has conducted the band for twenty-seven consecutive years. Especially appealing are the surroundings. The band is located at the edge of a large lake. In the center and to the rear of the bandstand is an electric fountain which plays during the concert. The music of the band is carried across the lake to cars parked completely around its edge. The average attendance is from five to eight thousand per concert.

Baltimore maintains four concert bands, each consisting of thirty-five professional musicians. During the summer season they present a total

of 130 free concerts, in the parks and in various locations throughout the city of Baltimore.

A band which offers especial encouragement to composers is the University of Louisville Concert Band, under the direction of Ernest E. Lyon. At a recent concert in that Kentucky town, Wallingford Riegger conducted the band in the first performance of his Music for Band—an atonal prelude and fugue. Another premiere heard on the same program and also composer-conducted, was Variations on a Welsh Melody by George Perle.

"The only musical organization in the world which plays two free concerts daily throughout the year," is the boast of the Long Beach Municipal Band. Its leader, Eugene La Barre, who took over its leadership in 1950, writes enthusiastically about methods of obtaining balance and intonation, an endeavor in which he has been particularly successful. Advance programs for the summer show a goodly listing of American composers—Bernett, Babich, Gould, Romberg, Kern, Sousa, Goldman, Buys.

So concert bands carry out their three-fold purpose—to encourage creative effort, to give employment during otherwise barren summer months, and to provide enjoyment to out-of-door as well as indoor listeners. The International Musician will shortly present a special article on municipal music, an article centering largely on city support of bands. It would be hard to find a more worthy outlet for municipal sponsorship than this form of music—which benefits all people, irrespective of cate-

CORRECTION The Dow Symphony Orchestra's home is in Midland, and not in Bay City, as stated in the article, "Music in Michigan," in the

gory or class, in the true spirit of democracy.

in the article, "Music in Michigan," in t January issue.

#### Symphony and Opera

(Continued from page nine)

Symphony next season will be Arthur Fiedler, Milton Katims, Eugene Fuerst, Dimitri Mitropoulos, Paul Strauss, Boris Sirpo, Fabien Sevitzky and Igor Stravinsky . . . Arturo Toscanini has accepted an invitation to return to the podium of the NBC Symphony Orchestra for its 1953-54 season. This will be the sixteenth complete season there for the eighty-six-year-old conductor . . . Instrumental soloists next season with the Little Orchestra Society (Thomas Scherman, conductor) will be Claudio Arrau and Erica Morini . . . Writes Ann Barker Plummer, Manager, the Baton Rouge Symphony Society, "I have heard the argument that without 'names' a community orchestra cannot sell season memberships. In our case this is not true, for five out of the six evening concerts of our 1953-54 season will feature local artists, yet to date we have sold 300 more tickets than last The Children's Concerts of the Philadelphia Orchestra next year will be conducted by five maestros who have been particularly successful in the field of young people's concerts: Franz Allers, Samuel Antek, Anshel Brusilow, Arthur Cohn and William R. Smith . . Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, has announced the signing of the outstanding Austrian violinist, Eric Rosenblith, as the concert master of that orchestra . . . Two major attractions announced for the coming season by the Erie Philharmonic, under Fritz Mahler, are Madame Butterfly in concert form and the appearance of the Jose Limon dancers (presenting Malinche and The Moor's Pavanne) with the orchestra. The engagement of this company is of special interest to Erie audiences since the leading lady, Pauline Koner, is, in private life, Mrs. Mahler,



When the doctor informed Dwight Brown, President of Local 599, Greenville, Ohio, that his marching days were over, he promptly built this novel band chariot, and now is the hit of every parade. Just shows that you can't keep a good man down.

# BOOK NOTES

Maurice Ravel, a Biography by Victor Seroff. 309 pages. Henry Holt and Company. \$3.75.

A skillful use of sparse materials (relatives of Ravel were apparently less than cooperative in the preparation of this volume), a thorough knowledge of the background that produced the composer, musical acumen of a high order and a sense of human values are the equipment the author has brought to the writing of this book. If the volume turns out to be a portrait not so much of the composer as of the group, the society, the age in which he had his being, this is not to belittle the work. For so explicit, so sensitive is the portrayal of this background that Ravel himself appears in it as a natural phenomenon, understandable, inevitable - a creature who would have had to be invented in duplicate had he himself not emerged.

We read the book piecemeal, leaving to the end the triumphant portion concerned with his tour of America and his composing of *Bolero*,



Maurice Ravel

We are glad we reversed the normal order. For in this way the best of Ravel remains with us, beyond all the sad chaos of his death—the man himself, compact and scintillating as a gem, superficial perhaps (he would himself have said so) yet so thoroughly and consistently superficial that his outlines bespeak greatness, as all true consistency must.

Lexicon of Musical Invective, by Nicholas Slonimsky. Critical Assaults on Composers Since Beethoven's Time. 298 pages. Coleman-Ross Company, Inc. \$6.00.

When the reader gets over his surprise at anyone going to such pains to release these little vipers of malice from under the weight of the past, one begins to enjoy all the fuss and fury generated. Moreover, by making evident the fallibility of criticism, the book serves to point up the creative process itself. We recommend it especially to sensitive composers.

National Anthems, by Paul Nettl, 226 pages; Storm Publishers, Inc. \$3.50.

In this book is contained much more than descriptions of national anthems. It stresses the attraction of such songs, their effectiveness in stimulating love of country, the circumstances surrounding their writing and acceptance, their tendency to reveal national characteristics. It thus is of especial value to anyone who wishes to know the why of the songs he sings.

The Singer's Glossary, by Victor Alexander Fields. 70 pages. The Boston Music Company. 75 cents.

Tessitura, thorax, solar plexus, sinus, sihilant, nodes, nares, melisma, hyoid bone, filar-di-voce, buccal and adduct may be Greek to instrumentalists, but they are everyday terms to singers. The more need for members of this latter group to get the exact meanings of the 450 vocal terms here defined. They are given the simplest possible definitions consistent with scientific accuracy.

A wheel chair, a wedding gown, teaspoons, a saw, a lot in Florida, a fire extinguisher, diaper service, bricks (2,000) and a couch were some of the articles donated by business houses last month and put up for auction in a move (successful!) to raise \$4,000 for the Charleston (West Virginia) Symphony. When the tub thumpers wound up the procedure, Chairman John T. Gelder and the Women's Committee of the Orchestra were happy in the realization that the orchestra was out of the red for another season

# Women. MUSICIANS



#### FOR THE ARMED FORCES

OR a limited time there are openings for women in the "United States Women in the Air Force Band." Women musicians may now be enlisted for the specific purpose of becoming bandswomen. They will, moreover, receive written assurance that they will be assigned to the U. S. WAF Band immediately on completion of the indoctrination training given to all incoming WAF personnel. Here are a few answers to questions those enlisting may wish to have:

How long? Current enlistment period for WAF is three years.

How much? An Airman in the United States Air Force receives, in addition to his monthly salary, food, uniforms, quarters, medical and dental care, and a ten thousand dollar life in surance policy, plus thirty days vacation with pay!

How audition? Write to:

Captain Mary Belle J. Nissly, Director The U. S. WAF Band Lackland Air Force Base San Antonio, Texas

How enlist?

Be eighteen or over, thirty-four or under.

Be a high school graduate.

Be a citizen of the United States.

Be unmarried, unless you have had previous military service.

Be in good health.

Have no dependents under eighteen years of age.

Pass the Armed Forces qualification test.

#### Taft - Hartley Stalemate

(Continued from page seven)

Humphrey of Minnesota. One Republican member candidly disclosed their motive when he said the Humphrey Subcommittee "worked more on propaganda than on legislation. In took the side of labor unions in the steel and railroad controversies of last year, and was active in turning up alleged faults of the Taft-Hartley law."

The word around Washington is that no action can be expected on Taft-Hartley... or any other issue important to the working people... until after the next election. The reactionaries have quit worrying about the White House campaign promises; at the same time

they are afraid to make an open and vicious assault on labor and the New Deal laws such as they did after the 1946 reactionary victory. They have the votes on Capitol Hill to outlaw unions altogether if they wanted to use them. However, they remember what happened in 1948, when the voters rose up from coast to coast and delivered the reactionaries their worst defeat in a decade.

The backward-thinking coalition now dominating Congress is waiting . . . and we must wait . . . until after the next election. If they win, then you can expect the worst. Social security may be scrapped for the old-fashioned county charity system, enforcement of wage-hour laws will be a thing of the past and Taft-Hartley will be tightened up. Our present strong contracts may very well be nullified overnight by new legislation.

But, if we can hold our own in the Senate and improve our position in the House, none of these things will happen to us. We may have to wait until after the 1956 election to see any real progress, but the way things are going now in Washington, holding our own will be a great accomplishment.

Cur friends will be up against the usual vicious well-financed opposition in 1954. They need our help. They deserve our help. Political action on behalf of our friends is a trade union responsibility as well as our own individual responsibility.

It is up to each of us to contribute one dollar to join LLPE in 1953 so that we will have enough in our campaign treasury to give real help to our friends in the early spring primaries. Next year will be too late. Give one dollar now through your local union LLPE committee.

## Official Business compiled to date

#### WANTED TO LOCATE

Robert K. Jett, formerly with Radio Station WBEX. Chillicothe, Ohio, and Smoky Holt's Rambling Mountaineers.

Janie Laramie, former member of Local 210, Fresno, Calif.

Claire LeDuc, former member of Local 289, Dubuque, Iowa.

Gerald Mickelson, member of Local 567, Albert Lea, Minn.

Paul Robinson, member of Local 77, Philadelphia, Pa.

Anyone having information regarding the above is requested to contact Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

#### WANTED

Information regarding Louis Muschell, 51 Lipton Place, Torrington, Connecticut, a member of Local 514. Torrington. Mr. Muschell was transferred from Local 514 to Local 161, Washington, D. C., about January, 1953. Since then he has been lost track of. He is a pianist, and thirty years of age. This information is requested by Victor Muschell, his brother, West Pearl Road, Torrington. Connecticut.

#### CHANGE OF OFFICERS

Local 19, Springfield, Ill.-President, Dewey Blane, 114 W. Edwards

Local 261, Vicksburg, Miss.-Secretary, John Martin, 1011 First East Street.

Local 271 Oskaloosa, President, Bill McMains, 702 Second Ave. East. Secretary, Bob Gilbert, 215 Third Ave. West. Phone: 3-4189

Local 277, Washington, Pa. President, Harold Knestrick, 735 Wilmington Ave.

Local 437, Rochester, Minn. President, Earl Welhaven. Nine and One-Half Ave., South East,

Local 481, Fairbanks, Alaska-President, Arthur L. Jacobsen, Gen-

#### **CHANGES IN ADDRESSES** OF OFFICERS

Local 302, Haverhill, Mass.— resident, William Fasulo, 539 President, W Hillsdale Ave.

Local 424. Richmond, Calif.-Secretary, Gay G. Vargas, 4 Fourteenth

Local 557, Freeland, Pa.—Secretary, George C. Farrar, 239 Centre St. Phone: 770-J.

#### **DEFAULTERS**

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

Club Drift In, and Dan McCarthy, San Francisco, Calif., \$46.50. Sarong, and Al Moeller, Proprie

tor, Signal Hill, Calif., \$877.80. Bob Revel's Coral Club, and Bob

Revel, Augusta, Ga., \$300.00,

James (Buster) Facen, Decatur, Illinois, \$200.00.

Club Belvedere, and Charles Mattlock, Quincy, III., \$55.00.

E. Chicago American Enterprises. and James Dawkins, E. Chicago. Indiana, \$175.00.

Dave Abodaher, Detroit, Mich. \$406.15

New Show Bar and John W. Green and Walter V. Lay, St. Louis, Missouri, \$326.25.

Loyal Order of Moose Lodge 399, and Anthony Checchia, employer, Ortley, N. J., \$190.80.

Robert Snyder, Albany, N. Y.,

Leonard Sandrowitz, Brooklyn, New York, \$264.80.

R. Sachs, Larchmont, New York.

Jack Amidor, New York, N. Y., no amount given.

LeVouv Ray Restaurant, and Lawrence Wonderling, New York, N. Y., \$1,540.00.

Lloyd Huff, Canton, Ohio, \$550,00. C. F. Walker, El Paso, Texas,

Club Afrique, and Charles Liburd. employer, Washington, D. C., \$300. Vic's Restaurant, Montreal, P. Q.,

Canada, \$287.50.

#### THE DEATH ROLL

Baltimore, Md., Local 40--John C. Bohl.

Benid, Ill., Local 88-Fred N. Burkdoll

Bethlehem, Pa., Local 411-Paul Pysher.

Bloomsburg, Pa., Local 727-Gordon Keller.

Boston, Mass., Local 9-Henry E. Wayne, Charles C. Samuels.

Brockton, Mass., Local 138-William D. Straffin.

Chicago, Ill., Local 10-Morris Simons, Eric DeLamarter, Fred A. Malmberg, Richard H. Feige, Joseph Schumacher, Evelyn Weisberg Wissman, Andrew L. Egger Josef Vavak, Sr., Pat Kelsey

Cleveland, Ohio, Local 4-Henry Mack, Ernest Serpentini.

Denver, Colo., Local 20-F. D. Herr.

Dubuque, Iowa, Local 289-Claire LeDuc.

Easton, Pa., Local 379-Frank D. Seckel, William O. Sassaman.

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

Houston, Texas, Local 65-Arthur F. Cannon, Bill Buckner.

Michigan City, Ind., Local 578-Walter (Pat) Kelsey, Merle

Mattoon, Ill., Local 224-Frank B. Duncan.

Montreal, P. Q., Canada, Local 406 Howard Fogg, Charles Taylor. Ernest Nissonnette, Philip Presner, Marcus Rabinovitch.

New Brunswick, N. J., Local 204 -Emil J. Wilhousky.

New Orleans, La., Local 174-Irene A. Hubert.

Newark, N. J., Local 16-Marcello Pietrangelo.

### DON'T CHEAT YOURSELF

by not trying the remarkably outstanding instruments produced by ...

tender TWIN AMP & TELE-CASTER GUITAR instruments PRECISION BASS & BASSMAN AMP CUSTOM 3-NECK GUITAR A PRO-AMP

FENDER SALES, INC. 308 East Fifth St., Santa Ana, Calif.

INSTRUMENT PLAYED.

Please Send Me Descriptive Literature and the Name of My Nearest Dealer:

ADDRESS.

\_\_\_\_\_\_

New York, N. Y., Local 802— Charles Bauer, Ned Nishan, Nicolo Terrasi, John L. Thaller, Louis Weissman, Pietro Capodiferro, Ciro Agrillo, Frederick Jacobi, Frank Morse, Irving S. Potter, Harry W. Rosenthal, Farnham B. Fox, Sol Lubalin, Oscar Lifshey, Angelo Mignone, Nick Metterle, Michael McNamara, Charles J. Silberbauer, Hewit H. Thomas.

Omaha, Neb., Local 70 - Frank Lorenz, Dr. Alfred Caldwell.

Omaha, Neb., Local 558-Lemuel Oliver.

Pittsburgh, Pa., Local 60-Gustav F. Gollwitzer, George Mark Lane, Frank A. Panella. Richmond. Calif., Local 424—

Ward McRacken.
San Francisco, Calif., Local 6—
Victor M. Torres, H. H. Vanderhoof. Santa Rosa, Calif., Local 292-Sol Lubalin.

Toronto, Ont., Canada, Local 149 Albert Bentham.

Washington, D. C., Local 161-Del Freitag, Jeno Sevely.

Berg Larsen PRECISION MOUTHPIECES

WITH THE EXCLUSIVE DOUBLE-TONE CHAMBER

- For Saxophone, Clarings in Ebonite, Sheffield Stainless Steel.
- See your local dealer or write:

BERG LARSE 116 West 48th St. New York



## Chiron VIRRATOR Reg. U. S. Pat. Off.



For Saxophone a n d Clarinet

## REEDS

This distinctive product is made of GENUINE FRENCH CANE, grown and aged in the discriminating tradition of old world fine reed making.

Manufactured in France

WITH A VIBRATOR . . . YOU'RE SURE . . .

Ask your dealer

H. Chiron Co., Inc. o 1650 Broadway, N.Y.C.

By GEORGE LAWRENCE STONE

#### STICK CONTROL

For the practicing drummer.......\$2.00

#### MALLET CONTROL

For the practicing vibe player ...\$2.50

#### MILITARY DRUM BEATS

For Schools and Drum Corps......\$1.00

## DODGE DRUM SCHOOL

Elementary and Advanced

#### Instructor.

DODGE DRUM CHART

400 Measures Analyzed and Fingered .....

Postpaid - Cash with Order

GEORGE B. STONE & SON, INC.

47-61 Hangver St., Boston 13, Massachusetts



RETIREM and a sportunity for quick sale — Conserva-tory of music and arts, on Long Island: established 25 years. Fine reputation, equipment and levely home.

MISS G. CONTE

36 S. Forest Ave., Rockville Center, L. I. RO 6-1645

When you write to an advertiser, mention the International Musician!



Lowest prices. Also see the new professional ACME models. Write for full particulars.



#### Learn to Be a Professional

#### Piano Tuner and Technician

Splendid field; demand for competent techniciens exceeds supply.

PR. WILLIAM BRAID WHITE, world-famous piano tuner, technician and teacher, whose work is endorsed and approved by Steinway & Sons, W. W. Kimball Company, Baldwin Piano Company, and other famous

WILL TEACH YOU THE ART AND THE TECHNIQUE. For Free Information. Address

DR. WILLIAM BRAID WHITE 5149 West Agatite Ave., Chicago 30, III.

Buy Your EXTRA Bonds Now!

## SUSPENSIONS, EXPULSIONS, **ERASURES**

#### SUSPENSIONS

Chathans, Ont., Canada, Local 582—Kennyth letcheson, Arthur Levick, Philip Thos, McDonnell, in D. Sinclar, Gordon Tricker, John F. Weldon, Colorado, Springs, Colorado, Local 154—10gen, tanley, John Harmond, Jim Houston, Andy Daytona Beach, Fla., Local 601—Richard Bis-

nston, Tex., Local 65 Frank L. Kelly, Wm., Sindham, Ralson Delmore, Albon Delmore, I W. Russ, Harry Johnson, Edward M.

Irdaca, N. Y., Local 132—Walt Osterhout, Jamestown, N. Y., Local 134—Carl Auria, inton Brower, Violet Carlson, Richard Ford,

Inton Brower, Violet Carlson, Richard Ford, teve Petransky, Jan Wolanek, Memphis, Tenn., Local 71—B. B. King, Minneapolis, Minn., Local 73—Hensley Hill, Montreil, Que, Canada, Local 40h—Guy Michaud, Infarlie Nord, Rein Plante, Herbert Raby, Bert epindila, George Sabbatini, Gaston Teorier, omald Wundard, Vern Michaud, Jeanne Oumer, grannd Plonffer, Jack Raskin, Bill Robertson, L. W. Smith, Binnar Tot, Ronald Yeoma, Lathini Vassifielf, Emilieu Allard, Louis Belliveau, anne Bolkon, Maurice Bourbonnais, Jean Charlette. Vlai)unir Vassilieff, Emilien Allard, Louis Beliveau, Faury Bolkon, Maurice Bourbonnias, Jean Charette, Denrie Hensond, Adelard Goyette, Sid Hornstein, Purre Lamisen, Volande Laxole, Gerald Ma-donald, Bonald Moushan, Romoo Perusse, Jean Pielontaine, Frank Reinholey, Johnny Bogers, Stan Stempten, Mursel Valley, Jerry Kay, Penny Barney, Sam Pert, Richard Archambault, follow Benner, Maurice Bongie, Lord Caresser, Helen Dow, Jacques Fuoncelli, Marcel Gratum, Dyone Laftener Schitz Loveler, trothe Gradum, Dyone fleurer, Maurice flougie, Lord Caresser, Helm Dow, Jaspine Funnelli, Marcel Kraton, Dynos Laffeur, Sylvia Larsche, Freido Gardoni, Barbara Conniffer, Conrad Accand, Fou Benard, Frances Barner, Harry Bysek, Liddie Deutsects, John Funcher, Fernand Gravon, John Kotsonos, Jean

dry. forwood, Mass., Local 345-E. H. Gordon, Norwood, Mass., Local 345-F., H. Gordon, Onaha, Nebr., Local 20-Marshun R. Anderson, Handd L. Black, Augustus Cogliano, (Gus Fiore) James Vohen, Gotta Jean Dunber, Carl L. Haden, Hal Kermedy, Roger D. Kiel, Paul A. Leeper, John R. McBride, Rosemary Howell Mailson, John Walter Nelson, Jr., Dawajne Reckenthaler (Res. Perry), Jonald E. Roarty, Bruce Ruberts, George Turley, Zeke Williams, Lee B. Wilson.

er B. Wilson.

Peoria, Ill. Loyal 26—bonald F. Holmotrener,
Plymouth, Mass., Loyal 261—Paul Franco Ferrari,
ho A. Kellay, Middred S. Lewis, David Mello,
rumo Piesetti, Richard F, Silva, John C, Watson,
St. Paul, Minn., Local 30—Richard J, Papen-

#### **EXPULSIONS**

Baltimore, Md., Leed 40—Robard Otreudos.
Derroit, Mich., Lord 5—John M. (Johnnie)
Strodd, Paul Badarak, Chay L., Baldwin, Lones
Toomey Beck, William Beri (Bill) Brown, Sam
Buletth, Lunes Robert Burke, Joe S., Burton,
Burnard A., Sarlen, Vartan Victor Chroydan, Austine,
Lean Cronest, Warren E. Delhorbe, Ivan Diadom, William Joseph Domoutich, Daniel Woodrow
Jamesin, Bohn Mark Hobu Exans, Villiam
Plyck Ronald (Romnie) Fredunchli, Floyd LaJamesin, Bohn Mark Hobu Exans, Valliam
Plyck Ronald (Romnie) Fredunchli, Floyd LaCount Fee, William F. (Bill) Gayla, William C.
(Boais Hamagerhandli) Gunde, Harold S. Grabke,
Harvey [Flash teruary Grimer, Arribar Grassman,
Arthur L. Gutow, Luben Haladiod, Raymond F.
Hillard, John Flooks, Lunes Edward (Eddie) Lecktoon, Thad L. Jones, Lloyd S. (Lloyd Raye) Kalovsky,
Joseph Koh, Sigmand (Romniek) Kriby, Warren
B. Knoble, William A. F. Jr. (Trumpet
Bill) Ugileie, Hear Puro, Martee Michael (Mice
Smitey) Sanale, Frank S. Smiting, Danald Fredetak, Smith, Harold E. Smith, Thadeus (Teddy)
Smirns) Szezepanik, Stanley F. (Sonny) Wildon,
Lloyd Wilson, Donald F. Zwenner,
New Orleans, Liv. Local 174—Walter B. Herron,

#### **ERASURES**

Buston, Mass., Local 575-Robert Doncan, Buston, Mass., Local 9-Charlie Baron (Carl

trymark.

Connells ville, Pa., Local 417—Andrew Brosky, cloud Gad, Russell C. Miller, Merle E. Shoaf, cesley Beatling, Robert E. Hankle. Oberdan icolauti, Wafter E. Carnell, Martha Krizar, George util, Clas. R. Evans, Howard D. Knopp, Richard anchick.

Hollywood, Calif., Local 47—Tommy Duncan, I Garbus, Thomas H. Holevas, Andrew Fred uver, Carlos Molina, William Roy, James H. urner, Winstead Hoodles Weaver,

Miami, Fla. Local 655-Wm. R. MacConnell, tuddy Saran).

New Orleans, La., Local 174—Arthur Baggett, m. P. Black, Katherine Blanchard, Floyd C., yrd, Bodgett Hownig, Wanda Downig, Engene membery, Claude Fewell, Carolyn Morey.

New York, N. Y., Local 802-Sol Kahn, Mario Dumont, Hernando Rodiguez, John Guarnieri, Irwin E. Zucker, Gustree A. Civil, James E. Hughes, Jack Sime, Art Mooney, Wm. C. Selden. Niagara Falls, Ont., Local 298-Morley W.

Omaha, Nebr., Local 70—Robert S. Borden, John D. Brandin, Stauley Coates, John Wm. Cusack, Mallette Davis, Richard Dom Henderson, Le R. Kroll, Barbara Ann Myers, Luille Squire (Babe Morello), Kenneth M. Turner, Madeline I. Wascher (Willer).

Southbridge, Mass., Local 494—Armand DiVen

San Francisco, Calif., Local 6-Donald D. Val-

San Francisco, Calif., Local 6—Donald D. Valpreda, Barbara A. Brendel, George L. Glen, Jane Irving, Joyce Mittendurf, William B. Barneasth, Robert L. Andrews, William Stadfeld.

Santa Rosa, Calif., Local 292—James M. Cates, Trey, N. Y., Local 13—Friest Murray, Sr. Washington, D. C., Local 161—Lco Bium Sylvan B. Boim, Benjamin L. Kaplan, Peter A. Konta, George L. Bopp, Farl T. Johnson, William S. Johnson, Roland Z. Johnson, Jr., Frank F. S. Johnson, Roland Z. Johnson, Jr., Frank P. Lanciano, Angel Mary Loy, Idward W. Linskey, Ivon F. Owens, James A. Plitt, Frincat E. Rodger-John T. Rooney, John E. Stephens, John T. J.

Wheeling, W. Va., Local 142-Robert H. Met/.

## News Nuggets

DUET: VIOLA AND HARPSICHORD

Harpsichordist Robert Conant, recently returned from overseas service with the United States Armed Forces, made his New York debut as a recitalist in Town Hall, April 13th. While in Europe Mr. Conant had his own weekly harpsichord program over the Armed Forces Radio Network emanating from the Mozarteum in Salzburg and also played a series of broadcasts with the violist Paul Doktor.

#### BEETHOVEN SONATA SERIES

Claudio Arrau will present all of the thirty-two Beethoven Piano Sonatas in New York City this Fall in a grand series of seven subscription recitals. This marks the first time the sonatas have been given in their entirety in a major New York City concert hall (Town Hall) since 1936, when Artur Schnabel first played them in seven recitals in Carnegie Hall.

#### COLLEGE CONTEST

Michigan State College offers prizes totaling \$1,000 in its National Music Contest (to close January 1, 1954) for a college march and a college song. Further information and entry blanks may be obtained by writing Michigan State College. Centennial Music Contest, Post Office Box 552, East Lansing, Michi-

#### NOTICE TO MEMBERS

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

## **MUSICIANS** -in the news

BETTY LEE TAYLOR

Betty Lee Taylor, who was named official organist for the City of Miami Beach and who has been selected organist-music-program director of radio station WKAT, plays thrice-weekly organ programs titled "Rhythm and Roses" on Miami's TV Station WTVJ. She also provides background music, extemporaneous request numbers and singers' accompaniments for the station's daily half hour, "Your Show."



Commitments outside her strenuous radio and TV schedules take her into the resort city's foremost hotels and supper clubs. She plays nightly in the Venetian Hotel's Baroque room and has been booked for the National Realtors Convention, the International Boat Show, Kiwanis and National Auto Dealers Conventions, as well as the Greater Miami Manufacturers' Exposition. A member of Local 655, Miami, for more than fifteen years, and before that of the Syracuse and Cleveland locals, she has interviewed officers of the Miami local on her radio shows. The late Roy W. Singer, former president of that local, was frequently a guest on her programs.

#### **EDA SCHLATTER**

)-[]

Pianist Eda Schlatter, recently returned from a European concert tour, where she premiered a number of American works, was presented, on her arrival home, with a Piano Concerto in C Major by Eric Zeisl, a commissioned work written especially for her. She will perform it next season in Vienna.



## Bookers' Licen

Beverly Hills Gervis, Bert	
	Nat
National Booking Corp. 2409	Atk
Hollywood	
Artists Corp. of America	Squ
Finn, Jay 3977	
Ainsworth-Box Agency 2512 - Artists Corp. of America 4244 - Dempster, Ann 776 - Finn, Jay 3977 - Federal Artists Corp. 5091 - Fishman, Ed 3557 - Harry S. Taylor Agency 262 - Herring, Will 3302 - Lening, Evelyn, Agency 741 - Montague, Percival S. 1922 - Rinaldo, Ben, Agency, Inc. 899 - Skeels, Lloyd L. 2010	
Harry S. Taylor Agency 262 Herring, Will 3302	
Lening, Evelyn, Agency	Min
Rinaldo, Ben, Agency, Inc. 899 Skeels, Lloyd L. 2010	Nee
Skeels, Lloyd L 2010	
Lus Angeles	
Bonded Management Agency   788	Stoc
Gustafson, Ted, Agency	
Lara, Sidney 4474 McDaniels, R. P. 1790	Four
Pollard, Otis E	
Smart, H. Jose 5153	Jana
Young, Nate 778	Ted
San Diego	Lute
Johnson, Frank	Lute
	Owe
San Jose Fuller Frank H 5895	
Fuller, Frank II	Chic
COLORADO	Dona
Denver	Lewi
Jones, William 129	Ray, Vaga
Grand Junction	
Harvey, R. S 1867	Greu
Sterling	
Southwestern Orchestra Service 2133	Univ
CONNECTICUT	
Bridgeport	Devi
McCormack and Barry	John
Bristol	John
Wilks, Stan 4682	
Danbury	Para
Falzone Orchestra Bookings 1037	Wagi
East Hartford	
American Artist Association 3469	Rues
Hartford	
Hartford   1850   McClusky, Thorp L	Ruese
Hartford  Doolittle, Don	Ruese
Hartford  Doolittle, Don	Ruese
Hartford   1850	Russe
Hartford  Doolittle, Don	Ruese
Hartford   1850	Russe
Hartford  Doolittle, Don 1850 McClusky, Thorp L 718 New England Entertainment Bureau 4580 Vocal Letter Music Publishing & Recording Co. 4193  Manchester Broderick, Russell 4641 New Haven William Madigan (Madigan Enter-	Russe
Hartford  Doolittle, Don 1850 McClusky, Thorp L 718 New England Entertainment Bureau 4580 Vocal Letter Music Publishing & Recording Co. 4193  Manchester Broderick, Russell 4641 New Haven William Madigan (Madigan Entertainment Service) 821	Harry Camil Unive
Hartford  Doolittle, Don 1850 McClusky, Thorp L 718 New England Entertainment Bureau 4580 Vocal Letter Music Publishing & Recording Co. 4193  Manchester Broderick, Russell 4641 New Haven William Madigan (Madigan Entertainment Service) 821	Russe Harry Camil Unive
Hartford  Doolittle, Don	Harry Camil
Hartford  Doolittle, Don	Harry Camil Unive
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel
Hartford  Doolittle, Don	Russe Harry Camil Unive
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel
Hartford  Doolittle, Don	Russe Harry Camil Unive
Hartford  Doolittle, Don	Russe Harry Camill Unive Elliot Fergu Great Serr Powel  Stern Pau Hoosie
Hartford  Doolittle, Don	Russe Harry Camill Unive Elliot Fergu Great Serr Powel  Stern Pau Hoosie Helmi
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel Hoosie Helmi Redde
Hartford  Doolittle, Don	Russe Harry Camill Unive Elliot Fergu Great Serr Powel  Stern Pau Hoosie Helmi
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel Hoosie Helmi Redde
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel Hoosie Helmi Redde United
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel Hoosie Helmi Redde
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serv Powel  Btern Pau Hoosie Helmi Redde United Soul
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Pau Hoosie Helmi Redde United Sou
Hartford  Doolittle, Don	Russe Harry Camil Unive Elliot Fergu Great Serr Powel Hoosie Helmi Redde Unite Sout

	Daglages' 1	10	114444	Danalas	1	Red Oak Lee Cox Enterprises	96
	Bookers' L	ICt	erises	Keuore	2U	Webster City	30
						Beightol, D. A. Bonsall, Jace	129
	CALIFORNIA			Pensacola		Continental Attractions	500
d	Beverly Hills	76		chestra Syndicate	3136	KANSAS	
a of	Gervis. Bert	240	Atkine I. F	St. Petersburg	2691		
'n	Hollywood		14	est Palm Beach		Gilmore, Ted	443
j.	Ainsworth How Avency	2512	Squire, Law	ton N	3771	Wichita	
/S	Dempster, Ann	776				Midwest Orchestra Service	118
d	Federal Artists Corp.	5091		GEORGIA		KENTUCKY	
S	Fishman, Ed Harry S. Taylor Agency Herring, Will	262		Augusta		Paducah	
)	Lening, Evelyn, Agency	741	Too Min	ractions	4842		. 2611
)-	Montague, Percival S	1922 899		., Jr	3224	Shreveport Tompkins, Jasper	2755
7 -	Skeels, Lloyd L	2010		ILLINOIS			
	Lus Angeles			Beardstown		MAINE	
	Bonded Management Agency Bozung, Jack Daniels, James J	2074	Stocker, Ted		2902	Kittery New England Entertainment	
ł	Gustaison, Ted, Agency	1969		Bloomington		Bureau	
ı	McDaniels, R. P.	. 4474	Four Star E	ntertainment Co	1024	MARYLAND	
ı	Pollard, Otis E	3463		Calumet City		Baltimore	
ł	Smart, H. Jose	5153	Janas, Peter	Associated Services	3240	Associated Colored Orchestras	1256
ſ	Young, Nate	778	red wayne,		01	Barton, Jack	
ı	San Diego		Lutger, Ted	Carlinaville	1280	CorpForty Club, Inc	278
,	Johnson, Frank	1754		Centralia		Nation-Wide Theatrical Agency	
	San Jose		Owen, Mart		., 361	MASSACHUSETTS	
ķ	Fuller, Frank H	. 5895		Chicago		Boaton	
	Hamilton, Jack	. 1020	Chicago Arti	sts Bureau	468	Baker, Robert R.	2849
r	COLORADO		Graham Arti	sts Bureau, Inc	. 1305	Brudnick, Louis J	
ς	Jones, William	139	Ray, Ken, an	Sanfordd Associates	. 56	Gertrude Lagoulis	3698
1	Grand Junction		Vagabond, C	harles	. 1582	Leonard, Lou, Theatrical Enterprises	4131
2	Harvey, R. S.	1857	G1 El 4	Effingham	010	Shepherd, Buddy	2456
3	Sterling		Greuel, E. A.		319	Hatfield	100
,	Southwestern Orchestra Service	2133	Universal Ore	Joliet chestra Co.	. 1411	Newcomb, Emily L	1218
5	CONNECTICUT			Kankakee		Holyoke	0050
	Bridgeport		Devlyn, Fran	k	. 582	Cahill, Robert J	1977
1	McCorniack and Barry	50		Mounds		New Bedlord	
	Rex Orchestra Service	1386	Johnson, Alla	n, Agency	. 3231	Parmont Booking OfficePittsfield	3495
	Wilks, Stan	4000		Mushbushasa		Bannick, Paul	5944
		1682		Murphysboro rchestra Service	976	Marcella, N.	
	Panbury Falzone Orchestra Bookings	1037		Peoria		Salem	
	East Hartford		Wagner, Lou	***************************************	5794	Larkin, George J	3337
	American Artist Association	3469	Dunnall Doub	Princeton	000	Springfield Hagan Theatrical Enterprises	9906
	Hartford		Russell, Paul		399	Hagan I neatrical Enterprises	2800
	Doolittle, Don	1850	Harry G. Cay	Rockford	214	MICHIGAN	
	New England Entertainment Bureau					Bridgman Hillman, Bill	6000
	Vocal Letter Music Publishing &			INDIANA		Detroit	0033
	Recording Co.	4193		Bloomington	2207	Austin, Shan (Amusement Book-	
	Manchester Broderick, Russell	4641	Camii Artists	Bureau	3201	Ing Service)	
	New Haven		Universal Orc	Evansville thestra Service	554	Colored Musicians & Entertainers	200
	William Madigan (Madigan Enter- tainment Service)			Indianapolis		Booking & Service Bureau  Detroit Artists Bureau, Inc	1335 23
	New London			g Cos. Agency	75		20
	Thames Booking Agency (Donald Snitkin and Frederick J. Barber)	5499	Greater Unite	d Amusement		Gladstone Foster, Robert D	648
		9455	Service Powell, Willia	m C. (Bill)	3394 41u0	Grand Rapida	
	Stratford Pickus, Albert M	1161		Hammond		Seth, Don. Theatrical Attractions	5238
	Waterbury		Stern's Orche	stra Service,	2154	Jacob Donald Seth	
	Jos Martone, United Service Presentations	2270	raui stern		2104	Jackson Roach, Robert E.	1942
	DISTRICT OF COLUMBIA	2210	Hoosier Orche	Kokomo stra Service	256	Kalamazoo	2012
	Washington			Knox		Osborne Theatrical Booking	
	Alliance Amusements, Inc.	339	Helms, Frank	у	4554	Exchange	2500
	LaMarre, Jules	823		South Bend		Bowes, Arthur G.	694
	FLORIDA			J. Service of	281	Fine Arts Producing Co.	
	Fort Lauderdale Chamberlin, Geo. H	4103		Service of	2263	MINNESOTA	
	Jacksonville			IOWA		St. Paul	
	Associated Artists, Inc	3263		IOWA		Clausen, Toniy	4406
	Earl Newberry Foor, Sam, Enterprises	3400		ooking Service	1413	Conlon, Thomas J	
	Miami			Des Moines		Raynell's Attractions	2022
	Chrisman Productions	1831	Howard, Tous	saint L	632	Vilendrer, Lawrence A.	4357
	Mason, Lee	1451	Producers	eatre Program	863	Winona	
	Miami Beach		1	Mason City		Interstate Orchestra Exchange L. Porter Jung	626
	Interstate Theatrical Agency	2914	Blerkamp, Ker	mlt	3078	Kramer Music Service	356
							39

		7000	Talada	Houston
Jay Lurye 22	Cooper, Raiph	317	Joseph A. Tripodi	Orchestra Service of America 151
MISSISSIPPI	Cubamerica Music Corp.	2840	Entertainment Bureau 5400	Kingsville
	Curran, Tommy	2595	OKLAHOMA	Cole, Roy 2466
Jackson Perry, T. O. 25	Dauscha, Billie	n 2233	Tulsa	
Vicksburg	Edwar Robert H. Inc	425	Connor, Lonis W. 2685	Erwin, Joe
Delta Orchestra Service 24	Evans & Lee	1896		21 Will; 400
MISSOURI	Finck, Jack, Agency	99	PENNSYLVANIA	UTAH
Columbia	Gait, John R.	2357	Allentown	Salt Lake City
Missourf Orchestra Service 17	Gill, Howard	3013	Bahr, Walter K 511	Coast-to-Coast Agency 3194
Kansas City	Godfrey, George A	2132	Carbondale	Intermountain Theatrical
Tom Drake	Greene, Beverly, Theatrical	500	Battle, Marty 330	Exchange
Municipal Booking Agency 311	Grifenhagen, Wilber H	1648	East McKeesport	Schultz Booking Agency 2354
Stevens, V. Thompson	Harlem Musical Enterprises, Inc.	3603	Ravella, Peter J 2063	VERMONE
Wayne's Theatrical Exchange 63	Howard, Lu. Radio Productions.	3900	Hokendaugua	VERMONT
North Kansas City	Johnson, Don		Zerosh, John 1237	Barre
Schulte-Krocker Theatrical Agency 590	King, Gene, Theatrical Agency	3444	Jeannette	Freeland, John 1907
St. Louis	(Daniel T. Lastforel)	2100	Cruciana, Frank L 2105	
Associated Orchestra Service 111	5 Lila Theatrical Enterprises	2287	Lancaster	VIRGINIA
Belirieves Music Service	5 Lipskin, Jerry	381	Twitmire, Gil 858	Richmond
MONTANA	Teddy McRae Theatrical Agency	2352		Hicks, Roy M 2399
	Mei Theatrical Enterprises	1544	Zellers, Art	Hill, Lindley B 3990
J. B. C. Booking Service 204	A National Entertainment Service	. 849		Roaneke
	Mational Swing Citto of America.		McKeesport	Radio Artists Service 1480
NEBRASKA	Parker & Ross	293	Ace Reigh, Inc 1227	
Alliance	Pearl, Harry Perch, Billy, Theatrical	1500	Newcastle	WASHINGTON
Alliance Booking Agencies, Paul E. Davee, Harold D. Hackor 842	Enterprises Pollard, Frits	3733	Thos. A. Natale (Natale Theat-rical Agency)	Bellingham
Lincoln	Rheingold, Sid, Agency	3274		Portiss, George
Central Booking Service 105	Bullmann Thomas (Atlay The		Berle, Bernard 509	
Omaha	Rogers and Ruggerio, Trixie		Joseph Coopersmith 1511	Seattle
Amusement Service 22	Rogers, Rose Ruggerio	3513	Creative Entertainment Bureau 3402	Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh) 207
George, Gabriel	Romm, Gene	4098	Dupree, Reese	Field, Scott, Enterprises 2393
Booking Agency 208	3 Scanion, Matt	2043	Hal Gould Theatrical Agency 5383 Hammer, Godfrey	R. S. Harvison & Assoc 2053
Tri-States Entertainment Service 512	Singer, John		Keeley's Theatrical Agency 4636	Thomas, B. Miles 1951
NEVADA	Talent Corporation of America		McDonald, Chris	Wheeler, Bob 1221
Las Vegas	Harry Weissman	. 1305 - 1801	Mears, W. L. 441 Muller, George W. 430	Spokane
Gordon, Ruth 438	Trent, Bob	4345	National Theatrical Agency 3537	Lyndel Theatrical Agency, Lynn Lyndel 6077
NEW HAMPSHIRE	United Artists Management		Orchestra Agency of Philadelphia 2108 Price, Sammy, Entertainment	Lynn Lynner
Manchester	Universal Amusement Enterprises Wells, Abbott		Bureau 3558	WEST VIRGINIA
Knickerbocker Agency.	White, Lew, Theatrical		Saks Theatrical Agency	
Edw. F. Fitzgerald 257		1526	United Orchestra Service 720	Huntington 4522
Lou Pratt Orchestra Service 106	Rochester		Zeeman, Barney 836	Brewer, D. C 4532
NEW JERSEY	Barton, Lee	924	Pittsburgh	Kingwood
Asbury Park	Utica		Claire, George 235	Hartman, Harland, Attractions 478
Hagerman, Ray 243	Niles, Benjamin E.	5140	Ellis Amusement Co	Martinsburg
Atlantic City			Hallam, Paul	Miller, George E., Jr 1129
Universal Enterprises Co., Inc. 70 Williamatos, Jimmie 194	NORTH CAROLINA		Orchestra Service Bureau, Inc. 2521	Parkersburg
Bolleville	Charlotte		Reisker & Reight	Lowther, Harold R 3753
Matt, John 548	Pitmon, Earl	1759		
Jersey City	Greensboro		Shenandoah Mikita, John	WISCONSIN
Daniels, Howard J 403	Trianon Amusement Co.	487		Fond Du Lac
Newark	0410		Waynesburg	Dowland, L. B 1187
Mandala, Frank452	OHIO		Triangle Amusement Co 1427	Madison
Paterson	Akron Bingamen Theatrical Agency,		RHODE ISLAND	Stone, Leon B 1474
Joseph A. Clamprone (New Jer- sey's Music Agency) 96	R. E. Bingamen		Pawtucket	Milwaukee
	Trapas, T. A.	. 4214	Justynski, Vincent 2445	Bethia, Nick Williams 5914
NEW YORK	Cambridge		Providence	
Albany	kinyary W H	. 164	Bowen, Reggie	Schmidt Ersderick W Ir 601
Jack O'Meara Attractions 281 30b Snyder 190	,		Winkler, Neville 3246	Schmidt, Frederick W., Jr 601
Auburn	Martin, Harold L.	1492	COUTH CAROLINA	Stevens Point
Dickman, Carl 503			SOUTH CAROLINA	Central State Music Association 507
Buffalo	Anderson, Albert	2956	Beaufort Dilworth Attractions,	Temahawk
\xelrod. Harry 2203	Carpenter Richard		Frank A. Dilworth, Jr 2979	McClernon Amusement Co 276
Empire Vaudeville Exchange 830	Rainey, Lee		Charleston	Watertown
Service	Sive and Acomb		Folly Operating Co 16	Nielsen's Entertainment Mart 3039
ilbson, M. Marshall	Claveland			
Smith, Carlyle "Tick" 549		3566	TENNESSEE	CANADA
Smith, Egbert G			Clarksville	Calgary, Alberta
Jnion Orchestra Service	Columbus	400	Harris, Wm. J., Jr 4053	Simmons, G. A 4090
Lindenhurst	Askins, Lane	465	Nashville	Ottawa, Ontario
Fox, Frank W 1818	Dayton		Southland Amusement Co.,	Carrigan, Larry L 4369
New Rochelle	Hixon, Paul	552	Dr. R. B. Jackson 5115	Edmonton, Alberta
iarris, Douglas2945	Wills, Tommy, Midwest	240	TEXAS	McKenzie, Blake
New York City	Entertainment Service	632	Beaumont	(Prairie Concerts) 5106
lexander. Morley	Elyria		Bartlett, Charles	Toronto, Ontario
Illen Artists Bureau 3711 Foch P. Allen	Jewell, A. W. (Dance Theatre, Inc.)	4766		Whetham, Katherine and
Illied Entertainment Bureau, Inc. 4698			Boling	Winnifred Turnbull 4013
laldwin, C. Paul	Pomeroy	2040	Spotlight Band Booking Cooperative 4181	Montreal, Quebec
Brown, Harry 2635	Wildermuth. Ted	3042	Dallas	Montreal Artists Bureau,
amphell, Norman E. 2844	Salem		Beck, Jim 1517	Michel Leroy 900
alph T. Carlson 2266	Tighterett, J. D	1217	Portin, Cal	Vancouver, B. C.
hartrand, Wayne	Steubenville		Southwestern Amusement Service 283 Watson, S. L. 2397	L. Gaborian
ontinental Amusements 1775	Di Palma, Charles	1109	Windsor, Walter, Attractions 1144	R. J. Gaylorde
10				INTERNATIONAL MUSICIAN
				.,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,

110

N.S

Ji

## DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, ALAMEDA: Canada and Miscellaneous

#### ALABAMA

OUR VERNOUNCE MAIN Umbach, Bol DOTHAN: Smith, Mose Smith, Mose (LORENCE: Valentine, Lero) MOBILE:

ets Clife, Inc., Garret Van were, Commander, George Anwert, Commander,
Anwert, Commander,
avalcade of Amusements, and
Al Wagner, Owner and Pro-

frederick and Tanya, and Fred Zepernick Moore, R. E., Jr. Williams, Harriel MONTGOMERY: Caswell, Ned, Little Harlem

Club Flamingo, and Anell Singleton. Manager greton. Manager Montgomery, W. T. Perdue, Frank ORTH PU

NORTH PHENIX CITY Bamboo Club, and "Rud" Thurmond

PHENIX CITY: Ocoanut Grove Nite Club.
Perry T. Hatcher, Owner.
French Latino, and Joe
Sanfrantello, Proprietor

PHENIX: 241 Ulab, and H. L. Freeman

#### ARIZONA

HAGSTAFF: Sunnyade Lounge, and George Nackard PHOENIX:

hi's Cocktail Lounge (Chi's Beserage Corp.), and J. A. Keilly, Employer Frinkard, Show, Homer Hott, Bestlingth Producer
Carldis, Joe
Hosbor, John
Jones, Calvin R.,
Malouf, Leroy B
Willen, R. Paul
Zanzibar Club, and Lew Klein

TTICSON:

CCSON: Griffin, Manly Mitchell, Jimmy Severs Jerry Williams, Marshall YUMA:

UMA: Buckner, Gray, Owner "345" Club, I.I. Cajon

#### ARKANSAS

MATHVILLE: Brown, Res. Thomas J. HOT SPRINGS Hammon Oyster House, and los

Pettis, L. C. Smith, Lewey

HOT SPRINGS NATIONAL PARK:

LITTLE ROCK: Arkanisas State Theatre, and Edward Stanton, and Grover L. Butler, Officers tennet, O. E.

Bennet, O. E.
Civic Light Opera Company,
Mrs. Rece Saton Price, Pro-

McGEHEE:

Taylor, Jack MOUNTAIN HOME: Robertson, T. E., Robertson Rodeo, Inc.

NORTH LITTLE ROCK: Cotton Club, and Johnns Thomas, S. L. Kay, co-owners

PINE BLUFF: INE BLUFF:

Vikainsa State College
(aaino, and A. R. D. Thompoin
Johnson, Eddie
Inwery, Rev. J. R.
Koblins Bros. Circus, and C. C.
Smith. Operator (Jackson,
Smith. Operator (Jackson,

Miss.)

TEXARKANA:
Oak Lawn Theatre, and Paul
Ketchum, Owner and Operator

WALDUT RIDGE:
American Legion Hut, and
Howard Daniel Smith Post
4457 VFW, and R. D. Burrow, Communder

#### CALIFORNIA

Sheets, An Village, and Win, Lewls, Owner ARTESIA: ARTESIA: Quonsul Hut, and Ross Earver, Prop., and Gene Keene (Lu-gene Schweichler) AZUSA:

AZUSA: Pease, Vance Ruese, Joe BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Ed-wards

Tonway, Stewart BENICIA: Rodgers, Edward T., Palm Grove Ballroom REBKELLY Lohn

Junes, Charles NEVERLY HILLS: Hert Gervin Agency Mestusis, Paris Rhapsody on Ice, and N. Ed-ward Beck, Employer RIG REAR LAKE

Cressman, Harry E. Paul Mirabel.

COMPTON: VI-LO Records COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner Tango Pango Club DUNSMUIR: Corral, and I. B. McGowan El. CERRITO: Johnson, Lloyd

FONTANA:

Scal Bros. Circus, Dorothy An-derson, Employer FRESNO:

Valley Amusement Association, and Wm. B. Wagnon, Jr., President

Rich Art Records, Inc. HOLLYW'OOD OLLYWOOD Alison, David Babb, kroger hirwell Corp. Bocage Room, Leonard Van-

nerson
California Productions, and Edward Kovacs
Conflure Guild, and Arthur E.
Teal, and S. Tex Rose
Incore Productions, Inc.
Fedral Artists Corp.
Finn. Jay, and Artists Personal
Mgt., Ltd.
Fishman, Edward I.

Algir, Edu Fishman, Edward I, Gayle, Tim Gray, Lew, and Magic Record Company Kappia Records, Inc., Raymond L. Krauss Kolb, Clarence Mortes Mortis

Morris, National Booking Corporation Patterson, Trent Robitschek, Kurt (Ken Robey) Six Bros. Circus, and George McCall

Harry S. Taylor Agency Universal Light Opera, Co., and Association ally Kline Enterprises, and

Associate
Wally Kline Enterpolic
Wally Kline
Western Recording Co., and
Douglas Venable
PRACH:

Douglas Venable

EONG BEACH:
Backlin, Frank and Beatrice
Crystalette Music Co., Inc., an
C. W. Coleman
Jack Lasley's Cafe, and Jack

Lasley
Jarrett, W. C.
Long Reach Exposition, and D.
E. Kennedy, Pres., Horace
Hlack, Director and General
Manajeer, James Vermacen,
Assistant Director, May Filippo, Sec., Evalyn Rinehart,
Ass't, Office Mgr., Charles D.
Spangler, Public Relations and
Publicity Dept., George W.
Bradley, Advance Ticket Director

McDougall, Owen Sullivan, Dave, Crystal Ball-

LIS AMURLES: Anderson, John Murray, and Silver Screen, Inc. Aqua Parade, Inc., Buster (Clarence L.) Crabbe Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McDowell, Treasure: Rerg, Harry, of the Monarch

Berg, Harry, of the Monarco Hotel Brisk Enterprises Casbah, and Charles Henneghan

Coiffure Guild, Arthur F. Teal and S. Tex Rose
Coleman, Fred Cotton Club, and Stanley
Amusements, Inc., and Harold Stanley

AND Stanley

SAN JOSE:
MCAdoo, Mr. and Mrs. George
Melody Club, Frank and Mrs.
Oliver, Employers
Paz, Fred and Marion
SANTA BARBARA:

FORT MEYERS:
McAucop, Mr. and Mrs. George
McCutcheon, P
McCutcheon, P
McAucop, Mr. and Mrs. George
McCutcheon, P
McAucop, Mr. and Mrs. George
McCutcheon, P
McCutcheon, P
McAucop, Mr. and Mrs. George
McCutcheon, P
Mc Coleman, Fred Cotton Club, and Stanley Amusements, Inc., and Harold Stanley

Dalton, Arthur Downheat Club, Pops Pierce Edwards, James, of James wards Productions Fontaine, Don & Lon Hallont, Nate

Hallont, Nate Gradney, Michael Maxwell, Claude Merry Widow Company, and Eugene Haskell, Raymond E.

Mauro Miltone Recording Co., and War

Moore, Cleve Moshy, Essan Royal Record Co. Ryan, Ted Villion, Ar Vogel, Mr Andre

Ward Bros. Circus, George W. Pugh, Archie Gayer, co-Owners, and L. F. Stoltz. Agent cleonic Records, Recording

Studio, and Rusty Williams, Cargile Wilshire Bowl LOS GATOS: Fuller, Frank MARIN CITY:

Louis MONTEREY: Roberts Club, and A. M. Kolvas,

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

N. HOLLYWOOD: Hat and Cane Supper Club, and log Wood and J. L. Pender, hmuller, Bernard

OARLAND: Rill's Rondevn Cafe, and Wmill's Ronde Matthews Moore, Harry Morkin, Roy Trader Horn's, Fred Horn

OCEAN PARK: Frontier Club, and Robert Moran

OROVILLE: Rodgers, Edward Grove Ballroom Edward T., Palm

OXNARD: McMillan, Tom, Owner Town House

PALM SPRINGS: Hering, Lee W., Lee Bering Club Desert Inn. and Earl Coffman, Manager Hall, Donald H.

PITTS DEFACT.

Itelia Club, and Barbara Bliss
PERRIS:

McCaw, B. L., Owner Horse
Follies of 1946
RICHMOND:

Downbeat Club, and Johnnie

Sciences

Simmon Jenkins, Freddie SACRAMENTO

Casa Nellos, Nello Malerbi, Owner Leingang, George O'Connor, Grace

SAN DIEGO: AN DIEGO: Brigham, Froebel Astor Carnival Room, and Jack

Millspaugh atton Club, Benny Curry and Otis Wimberly

Mitchell, John
Pasio, Ray
Fricoli, Joseph, Operator Playland
Washington, Nathan
Young, Mr. Thomas and Mrs.
Mahel. Paradise Club
(formerly known as Silver
Slipper Cafe)
Sirvest
FLO

SAN FRANCISCO:

AN PRANCISCO:
Blue Angel
Brown, Willie H.
The Civic Light Opera Committee of San Francisco,
Francis C. Moore, Chairman
Club Drift In, and Dan Me-Carthy

Carthy
Deasy, J. B.
Fox, Eddie
Reed, Joe, and W. C.
Rogers and Chase Co.
Shelton, Earl, Earl Shelton

Productions
Sherman and Shore Advertising

SANTA BONNAL
Briggs, Don
Canfield Enterprises, Inc.
SANTA MONICA:
Georgian Room, and II. D.

Georgian Room, and H. D. McRae Lake, Arthur, and Arthur (Dag-wood) Lake Show

SEASIDE: Corral Night Club, and

SIGNAL HILL:
Sarong, and Al Moeller, Prop.
SOUTH GATE:
Silver Horn Cale, and Mr. Silver
STOCKTON:
Sunset Macaroni Products, Fred
KEY WEST:
KEY WEST:

Stagnaro VENTURA:

#### COLORADO

DENVER: Bennell, E. Cummins, Kenneth MORRISON: Class

#### CONNECTICUT

BRIDGEPORT: EAST HAMPTON Hotel Gerramaugus EAST HAVEN: Carnevale, A. J. EAST WINDSOR HILL: EAST WINDSOR HILL:
Schaub's Restaurant, and Edward Wisnewski
HARTFORD:
Dubinsky, Frank
NIANTIC:
MCQuillan, Bob
Russell, Bud
NEW HAVEN:
Madigan Entertainment Service

NEW HAVEN:
Madigan Entertainment Service
NEW LUNDON:
Andreoli, Harold
Bisconti, Anthony, Jr.
Martino, Mike
Williams, Joseph

POQUONNOCK BRIDGE:

STAMFORD:

Clenn Acres Country Club and Charlie Blue, Pres., Mr. Sou-mers, Sec.-Treas. STONINGTON:

Hangar Restaurant and Club, and Herbert Pearson Whewell, Arthur

WESTPORT: Goldman, Al and Marty

#### DELAWARE

DOVER: Apollo Club, and Bernard Paskins, Owner Veterans of Foreign Wars, Le-Roy Rench, Commander Williams, A. B.

GEORGETOWN:
Gravel Hill Inn., and Preston
Hitchens, Proprietor

MILFORDI

NEW CASTLE: Lamon, Edward Murphy, Joseph

Kent County Democratic Club, and Solomon Thomas,

FLORIDA BRADENTON: Strong's Tavern, and Merle, Bernice and Ronald Strong CLEARWATER:

CLEARWATER BEACH: Normandy Restaurant, and Pay Howse

DAYTONA BEACH: Bethune, Albert Trade Winds Club, and Virgil (Vic) Summers

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

Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus

TACKSONVILLE: Blane, Paul Blumberg, Albert, Owner, Fla-Blumberg, Club (Orlando,

Humberg, Albert, Owner, Flamings Sho Club (Orland),
Fla.), and Fays Club Florida Frod and Home Show, and Install Retail Grocers Association, and C. E. Winter, Prevident: Faul Bird Managing-Agent Forrest Ilin, and Florida Amusements, Inc., and Ren J., Mary and Joe Spector, and Joe Allen Jackson, Otis Newberry, Farl, and Associated Artists, Inc.
Zumpt Half Associates
EV WEST:

Regan, Margo Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:

Brooks, Sam Club Jewel Rox, Charles Nasm, Owner Nasin, Owner Donaldson, Bill Hame Club, and Frank Corbit,

Honause Club, and Frans Owner Owner Annel Hotel, and Clus-H. Hamon and R. P. Hampt Prior, Bill (W. H. P. Corp.) Smart, Paul D. Talasera, Ramon 30 Club, Tony Aboyoun, Em-

MIAMI BEACH:

HAMI BEACH:
Annon, Jack, Terrace Restaurant
Caldwell, Mar
Chez, Parec, Mickey Grasso, and
Irving Rivkin
Circus Bor, and Charles Bogon
Circus Restaurant, and Maurice
"Red" Pollack and Sandy
Sort, Owners

Scott, Owners Edwards Hotel, and Julius Nathan, Manager Friedlander, Jack Haddon Hall Hotel Harrison, Ben Island Club, and Sani Cohen, Owner-Manager

Owner-Manager Leshnick, Max Macomba Club Mocamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Fupployers Miller, Irving

Miller, Irving Morroon, M. Perlmutter, Julius J. Poinciana Hotel, and Bernie Frassrand

Straus, George Weills, Charles ORLANDO:

Club Cabana, and Elmer and Jake Gunther, Owners Club Surrocco, Roy Bairden El Patio Club, and Arthur

Karst, Owner
Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.

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

PANAMA CITY:

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
Southland Restaurant, and
J. Ollic Tidwell

STARKE: Camp Blanding Recreation Center

Goldman, Henry STUART:

STUART:
Sutton, G. W.
TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner Two Spot Club, Caleb F. Hannah

TAMPA: Brown, Russ Carousel Club, and Abe Burkow, carousel Club, and Aoe Britane, and Norman Karn, Employers Merry-Go-Round Club, and Larry Ford Rich, Don and Jean Williams, Herman

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: Parrish, Lillian F. Patio Grill, and Charles J. Pappas, Owner-Manager

#### GEORGIA

ATLANTA: Greater Atlanta Mounlight Opera Co., Howard L. Jacoby, Manager Montgomery, J. Neal Spencer, Petry

AUGUSTA Burchmas Chib, and Joe Bas-ter and Mr. Foster
Bill and Harry's Cabaret, Fred
W. Taylor, Manager, and
G. W. (Bill) Prince
Bob Revel
J. W. Neely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Minnick

HINESVILLE: Plantation Club, S. C. Klass and F. W. Taylor MACON

Capitol Theatre Lee, W. C. Swaebe, Leolie AVANNAH:
Model Shows, Inc., and David
Endy, Owner, Charles Barnes,
Manager
Palms Club, and Andrew Brady

Thompson, Lawrence A., Ir. THOMASVILLE:

IDAHO COEUR d'ALENE:

Crandall, Earl Lachman, Jesse IDAHO FALLS: Griffith, Lawrence "Larry," and Big Chief Corporation and Uptown Lounge

NEWISEON:

NAN Club, and Sam Canner.

Owner
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker
POCATELLO:
East. Feer.

East Frontier Club, Rulon Reck, Stan Hyarka and Bob Cummins Pullm, Dan Reynolds, Bud

#### ILLINOIS

BELLEVILLE: BLOOMINGTON: McKinney, James Thompson, Earl CAIRO

CALUMET CITY: Mitchell, John

CHICAGO:
Adams, Delmore and Eugene Adams, Delmore and Eugene Brady, King Brydon, Ray Marsh of the Dan Rice 3-Ring Circus Chicago Casino, and Harry Chicago Casino, and Harry Weiss, Owner Cole, Flste, General Manager, and Chicago Artists Bureau Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner

Daniels, Jimmy Donaldson, Bill Flders, Cleo
Evans, Jeep
Fine, Jack, Owner "Play Girls
of 1938," "Victory Pollies"

Gayle, Tim Glen, Charlie Hale, Walter, Promoter Mackie, Robert, of Savay Ball

Majestic Record Co. Maiota. Leroy
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical
Agency
Monte Carlo Lounge, Mrs. Anni
Owner

Monte Carlo Lounge, Mrs. Ann Hughes, Owner Moore, H. B. Music Bowl, and Jack Perery and Louis Cappaneta, Em-ployers Music Rowl (formerly China Doll), and A. D. Blunienthal

O'Connor, Pat L. Pat L.
O'Connor, Inc.
Nuner, Harlan T.
Iechner, Charles A., of T. N.
T. Productions ide, J. Preston DECATUR: Facen, James (Buster) EAST ST. LOUIS: Davis, C. M. Playdium, and Stuart Tambor, Employer, and Johnny Per-FREEPORT: Marabel, George KANKAKEE: Mes. Theresa Havener, Mrs. Theresa LA GRANGE: Hart-Van Recording Co., and H. L. Hartman MOLINE: Antier's Inn, and Francis Weaver, Owner
Art. VERNON:
Plantation Club, Archie M.
Haines, Owner PEKIN: ndlelight Room, and Fred PEORIA: Davis, Oscar Humane Ani Davis, Oscar Humane Animal Association Rutledge, R. M. Stinson, Eugene Streeter, Paul Thompson, Earl Wagner, Lou PRAIRIE VIEW Green Puck Tavern, and Mr. and Mrs. Stiller QUINCY: Club Belvedere, and Charles Mattlock BOCKFORD Palmer House, Mr. Hall, Owner Trocadero Theatre Lounge White Swan Corp. ROCK ISLAND: Barnes, Al Greybound Club, and Tom Davelis PRINGFIELD: lerra Plana, and Elmer Bart to, Employer

Thompson, Earl
ZEIGLAR:
/englar Nite Club, and Dwight
Alliup, and Jason Wilkas,
Owners INDIANA

ANDERSON: Lanane, Bob and George Levitt's Supper Club, as D. Levitt, Proprietor MEECH GROVE: Milly, Does FAST CHICAGO: Barnes, Tiny Jim Fast Chicago American Enter-traction American Enter-traction of the Charles Stillivan, Manager Mills, Bud FAST CHICAGO: EVANSVILLE:
Adams, Jack C. Emmett Brummel, Emmett GREENSBURG: Ulih 46, Charles Holzhouse, Owner and Operator INDIANAPOLIS:

NDIANAPOLIS:
Bentow, William, and his AllAmerican Brownskin Models
Dickerson, Matthew
Founddoon, Bill
Entertainment Enterprises, Inc., and Frederick G. Schatz
Harris, Rupert
Koller, Rondo Skating Rink,
and Press, Linearing, Characteristics

The Characteristics of Characteristics and Press, Characteristics and Press William C. Powell Agency LAFAYFTTE:
Club 52, Charles Gibson, Prop. MUNCIE: Bailey, Joseph NEWCASTLE: Harding, Stanley W. RICHMOND: Newcomer, Charles Puckett, H. H. SOUTH BEND: (hilders, Art (also znowa mo Bob Cagney) SPENCERVILLE: Kelly, George M. (Marquis)

IOWA

usement Enterprises

SYRACUSE:

CLARION: Miller, J. L. DENISON Larby Ballroom, and Curtis Larby, Operator DES MOINES: okins, Tommy Cibion, C. Re Dance Hall, and Henry Patt-schull

SHENANDOAH:
Aspinwall, Hugh M. (Chich
Martin)
SPENCER: Free, Ned WATERLOO: Steptoe, Benton L.

WOODBINE: Danceland, J. W. (Red) Brum-mer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator COFFEYVILLE DODGE CITY: Graham, Lyle HOLCOMB: Golden Key Club, and H. R. Allen (also known as Bert Talon, Bart Talon, Bert Allen) KANSAS CITY: White, J. Cordell I IRFRAL.

BERAL:
Liberal Chapter No. 17, Disabled American Veterans, and lit. R. Alken LOGAN: Graham, Lyle Stuart, Ray PRATT: Clements, C. J. Wisby, L. W.

Russell Post 6240, VFW, Gus SALISBURY Zercher, Dance Manager Twin Lant Dashiell SALINA: Kern, John TOPEKA: Mid-West Sportsmen Association

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

KENTUCKY

BOWLING GREEN Rountree, Upton Taylor, Roy D. LEXINGTON: Harper, A. C. LOUISVILLE: King, Victor Imperial Hutel, Jack Woolems, Owner Spaulding, Preston Twinkle Star Club, and Charles Bramer OWENSBORO: Jue, Owner, Club 71 PADUCAH: 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 BATON ROUGE: Lounge, C. D. Rogers CROWLEY Young Men's Progressive Con-Men's Progressive Club. CONZALES

Cedar Grove Club, and Norman

John, Camille

LAFAYETTE: GONZALES

Hadacol Caravan LeBlanc Corporation of Louistana Veltin, Toby MONROE: Club DeLicia, m. Keith, Jessie a eLicia, Robert Hill NATCHITOCHES:

Burton, Mrs. Pearl Jones NEW ORLEANS Raiker, Rand
Gallieo, Ciro
Dog Huuse, and Grace Martinez, Owner
Gilbert, Julie
Hurricane, The. Percy Stovall
Lellane, Dudley J.

LeBlanc, Dudley J.

OPELOUSAS:

Cedar Lane Club, and Milt
Delmas, Employer SHREVEPORT:

Stewart, Willie SPRINGHILL:

MAINE

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

MARYLAND

BALTIMOREs
Byrd, Olive J.
Coz, M. L.
Forbes, Kenneth (Skin)
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
LeBlanc Corporation of
Maryland
New Broadway Hotel, Charles
Carter, Manager
Perkins, Richard, of Associated
Enterpries
Weiss, Harry
CMESAPEAKE BEACH:
Chesapeake Beach Park Ballroom, and Alfred Walters,
Employer BALTIMORE

CORAL HILLS: Hilltop Restaurant, and Theo-dore J. Schendel CUMBERLANDI Waingold, Louis EASTON: Hannah, John FENWICK: Rittenhouse, Rev. H. B. HAGERSTOWN: Bauer, Harry A. Glass, David OCEAN CITY: Belmont, Lou, Gay Nineties Club, and Henry Epstein Gay Nineties Club, Lou Bel-mont, Prop., Henry Epstein, Twin Lantern, Elmer B.
Dashiell, Operator
TURNERS STATION:

homas, Dr. Joseph H., Edge-water Beach

MASSACHUSETT8

and Robe and Operator and Charle Itenry and Charle Itenry Sandy Beach Inn SISTER LAKES:

State Amusement Co., Bay State Distributors, and James H. McIlvane, President Brosnahan, James J. Crawford House Theatrical Lounge F. M. Loew's Theatrea Brudnish AMHERST

Tawlord Trees
Lounge
M. Loew's Theatres
J. B. Productions, and Lou
Brudnick
genery Corp., and Joseph R.
William
JEROIT LAKES:
Johnson, Allan V.
EastON:
Fiannah, John Regency Corp., and Joseph R. Resnick, William Sunbrock, Larry, and his Rodeo Waldron, Billy Walker, Julian Younger Citizens Coordinating Committee, and George

Mouzon BUZZARDS BAY: King Midas Restaurant, Mutt Arenovski, manager, and Canal Enterprises, Inc. CAMBRIDGE: Salvato, loseph FALL RIVER: Royal Restaurant (known as the Riviera), William Andrade,

FITCHBURG: Henry HAVERHILL: HOLYOKE: Holyoke Theatre, Bernard W. LOWELL:

Carney, John F., Amusement Company Company
Francis X. Crowe
MILLERS FALLS: thm Inn, and R. M. MONSON

NEW REDFORD: NEW BEDFORD:
The Derby, and Henry Correia,
Operator
NEWTON:
Thiffault: Dorothy (Mimi
, Checalier)
SALEM:
Larkin Attractions, and George SHREWSBURY:

Veterans Council WAYLAND: Steele Chauncey Depew Steele, Chauncey Depew WILMINGTON: Blue Terrace Ballroom, and An-thony DelTorto

MICHIGAN

ANN ARBOR: McLaughlin, Max BATTLE CREEK: Smith, David

BAY CITY: Waither, Dr. Howard DETROIT:

DETROIT:
Abodaher, Dave
Adder, Caeser
Bel Aire (formerly Lee 'N Eddie's), and Al Wellman,
Ralph Wellman, Philip Flaz,
Sam and Louis Bernstein,
Owners
Bibb, Allen
Briggs, Edgar M.

Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Cunners Lounge, and Joe Pallazzolo, Operator
Daniels, James M.
Dustin Steamship Company, N.
M. Constans
Green, Goldman
Huffman Sam Hoffman, Sam Johnson, Ivory Kosman, Hyman

Kosman, Hyman
Minandu, Nono
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy
Promotions
Thomas, Matthew B.
ESSEXVILLE:
House of Fogarty, and John
F. Fogarty, Owner
FERNDALE:

Club Plantation, and Doc Washington FLINT:

Barnes, Jimmy GRAND RAPIDS: Club Chez-Ami, Anthony Scalice, Proprietor Powers Theatre niversal Artists, and EAWEAWLIN:

EAWEAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MUSKEGON HEIGHTS: Griffen, James Wilson, Leslie

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

MANKATO: Rathskeller, and Carl Α. Becker

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

PIPESTONE: Coopman, Marvin Stolzmann, Mr. Stulzmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator
ROCHESTER:
Co. B., State Guard, and Alvin
Costello

E. E. Iverson
Iverson Manufacturing Co., Bud

WINONA: Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BILOXI: BILUAN.
El Rancho Club, enc.
Wesley
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
GREENVILLE:
""Hard, Flenord Rancho Club, and John Pollard, Flenord
GULFPORT:
Plantation Manor, and Herman

Burger HATTIESBURG:

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

Gray)

LAS VEGAS:
Gordon, Ru TACESON:

Carpenter, Bob Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, TELAND: Lillo's Supper Club and Jimmy MERIDIAN:

op, James E.

NATCHEZ: nial Club, and Ollic Koerbe

VICE SBURG: lue Room Nite Club, and Tom Wince

MISSOURI

DOONEVILLE: Bowden, River Williams, Bill CHILLICOTHE: Hawes, H. M.
FORT LEONARD WOOD:
Lawbon, Sgt. Harry A.
GEERNFIELD:
Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
Casino Drive Inn, J. W.
son, Owner
IOPLIN:
Meistelberg Inn, Scott

NEW
Hart, Charles, President, and
Eastern Mardi Graa, Inc.
SBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY'
Bobbins, Abe Hawes, H. H. FORT LEONARD WOOD:

Agency

Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Barnholtz, Mac
Beaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
co-owners

Caruth and Fred Guinyard, co-owners
Caruth, James, Operator Club Rhumboogie, Cafe Society, Brown Romber Bar Caruth, James, Cafe Society D'Agostino, Sam Graff, George Harth, Librath Markham, Doyle, and Tune Town Railroom New Show Bar, and John W. Green, Walter V. Lay Nieberg, Sam

Nieberg, Sam Shapiro, Mel

MONTANA

ANACONDA: Reno Club, and Mrs. Vidich, Owner BUTTE: Ric Little America Tavern, and John R. McLean CONRAD:

GREAT FALLS: J. & A. Rollercade, and James Austin

NEBRASKA

ALEXANDRIA:
Alexandria Volunteer Fire Dept.,
and Charles D. Davis FREMONT: WessAnn Club, and Tanya June Barber REARNEY: Lield, II. E.

LODGEPOLE: American Legion, and American Legion Hall, and Robert Sprengel, Chairman

McCOOR:

(agway Ballroom, and Jim
Corcoran
Junior Chamber of Commerce,
Richard Gruver, President

OMAHA: Traine's Market, and Louis Louie's Ma PENDER: Pender Post No. 55, American Legion, and John F. Kai, Dance Manager

RUSHVILLE:
American Legion Post No. 161,
and Kein Daird and Bill
Chappel

NEVADA AS VEGAS: Gordon, Ruth Holtsinger, Ruby Lawrence, Rubert D. Ray's Cafe Stoney, Milo E. Warner, A. H.

Fischer, I All-American Supper Club and Casino, and Jim Thorpe RENO: Blackman, Mis. Mary Twomey, Don ZEPHYR COVE: Sky Harbor Casino, Andy Wong and Joe Mackie

NEW HAMPSHIRE

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

Son, Owner

| OPLIN:
| Glady's Heidelberg Inn, Scott
| Field, Manager |
| Silver Dollar, Dick Mills, Manager-Owner
| EANSAS CITY! |
| Babbitt, William (Bill) H.
| Canton, L. R. |
| Esquire Productions, and Kenneth Yates, and Bobby Henshaw |
| Main Street Theatre |
| Red's Supper Club, and liferbert "Red" Drye. |
| Zelma Roda Club, Emmett | Scott, Prop., Bill Christian, Manager |
| MACON: |
| Macon County Fair Association |
| Mildred Sanford, Employer |
| North RANSAS CITY: |
| Schult-Krocker Theatrical |
| Agency |
| Agency |
| Agency |
| Agency |
| Club 15, and Henry Koster and Max Olibon, Owner |
| Max Olibon, Owner |
| Cockman, Harvey |
| Moroco Restaurant, G. Fassa |
| and G. Dantzler, Operators |
| Pilgrim, Jaques |
| DOMFIELD: |
| Thompson, Put |
| Bublised |
| Agency |
| Call Productions |
| Company |
| County Fair |
| Agency |
| Call Productions |
| Company |
| Call Productions |
| Company |
| Com BUDD LAKE:
Log Cabin, and Stephen
J. Vernicek, Owner
CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGerolamo),
Operator
CAPE MAY:
Anderson, Charles, Operator
CLIETON:
Angent F. Buchner

Anderson, Charles, Operator CLIFTON: August E. Buchner EAST ORANGE:
Hutchins, William EAST RUTHERFORD:
Liub 199, and Angelo Pucci, Owner HOBOREN!
Red Rose Inn, and Thomas Monto, Employer Sportsmen Bar and Grill JERSEY CITY:
Bonito, Benjamin Burco, Ferruccio Triumph Records, and Gerry Quenn, present Owner, and G. Staturis (Grant) and Bernie Levine, former Owners LAKE HOPATCONG:
Mad House, Oscar Dunham, Owner LAKEWOOD:
Seldin, S. H.

Seldin, S. H.
LITTLE FERRY: Magic Club, and John Scarns LONG BRANCH: Hoover, Clifford Kitay, Marvin Rappaport, A., Owner The Blue

Room Wright, Wilbur LYNDHURST: Three Acres Grill, and

MANAHAWKIN: Jammy's Tavern, and Jimmy Mascula, Owner MONTCLAIR:

MONTCLAIR:
Cos-Hay Corporation, and Thos.
Havnes, and James Costello
MORRISTOWN:
Richard's Tavern, and Raymond
E. Richard, Proprietor

NEWARK: EWARK: Coleman, Melvin Graham, Altred Hall, Emory Hays, Clarence Harris, Earl Johnson, Robert Jones, Carl W. Levine, Joseph Lloyds Manor, and Smokey Mc-

Allister
Mariano, Tom
'Panda,' Daniel Straver
Prestwood, William
Red Mitror, and Nicholas
Grande, Proprietor
Rollison, Lugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.
NEW BRUNSWICK:
Lock Fills Allister

Jack Ellel NORTH ARLINGTON: Petruzzi, Andrew ORTLEY:

f: Order of Moose Loval Order of Moose Lodge 399, and Anthony Checchia, employer PATERSON:

BUI

JU

ventimiglia. Joseph PENNSAUREN: Beller PLAINFIELD:

INTERNATIONAL MUSICIAN

SOMERVILLE: Ray's Bar-D, and Raymond C. Demperio ventieth Century Theatre Harrison, Bob SPRING LAKE: Broadacres and Mrs. Josephine CHATEAUGAY:
Ward, Owner
NUMMIT: Hotel, and Paul Mitchell DIVINE CORNERS: Ahrons. 3 Crossing Jun, and John Wyrick, Employer DRYDEN: Employer VAUX HALL: Triden Hotel, and Authory Vavra, Manager JAR ROCKAWAY, L. I.:
Town House Restaurant, and Bernard Kurland, Proprietor
FERNDALE:
Pollack Hotel, and Flias Pollack, Employer
Stee's Hotel, and Philip Stee's Hotel, and Anthony Carollo, Manuel R. VINELAND: Gross, David WEST NEW YORK: S'Nat B'rith Organization, and Sam Nate, Employer, Harry Boorstein, President WILLIAMSTOWN: Talk of the Town Cafe, and Rocco Pippo, Manager Churs, Irone (Mrs.)
IRANKFORT:
Blue Skies Cate, Frank Reite
and Lenny Tyler, Proprietors
GLENS FALLS:
Gastlett **FLEISCHMANNS** NEW MEXICO ALBUOUEROUE: Gottlieb, Ralph Newman, Juel Sleight, Don GLEN SPEY: Glen Acres Hotel and Country Club, Jack W. Rosen, Em-CLOVIS enton, J. Earl, Owner Plaza Hotel ployer GLENWILD: Glenwild Hotel and Country Club, and Mack A. Lewis, REYNOSA: Monte Carlo Gardens, Mod Carlo Inn, Ruben Gonzales GRAND ISLAND: Williams, Ossian V. HUDSON: Russell, L. D. KUDIOSO: Goldstein, Benny Davis, Bar, and Dep sy W. Davis, Owner Gutto, Samuel Wick, Phil ILION: SANTA FE Night Club, and Emil-Mignardo, Owner aldes, Daniel T. IACKSON HEIGHTS: Valdes TRUTH OR CONSEQUENCES: Griffith. A. J., Jr. slibsingh's Nite Chile and and Mrs. H. R. Ashlungh Club, and C. B. LARCHMONTS NEW YORK ALBANY. LIMESTONE Steak Home, and Dave Oppenheim Owner LOCH SHELDRAKE: O Carrino, and Herman Halpern, Proprietor Junson, Ployd Chester, Abe Hotel Shlesinger, David Shlesinger, Owner Mardenfeld, Isadore, Ir., Estate Riverside Hotel, and George ALDER CREEK: MONTICELLO: Burke Mamer, and Harold A. Kahaner's Hotel, Jack Katz MT. VERNON: Rapkin, Harry, Proprietor, Wagon Wheel Tavern AUSABLE CHASM: Autler, Nat Young, Joshua 1. NEW YORK CITY: Allegro Records, and Paul Piner Alexander, Win. D., and Asso-cated Producers of Negro BOLTON LANDING: Village Inn, and Dominick Galea, Owner Galea, Owner
RRONX;
Media Inn, Pete Mancino, Pro-prietor and Carl Ramiord,
Manager,
Manager,
Manager,
Aman, Martin
Lide Delosar, Charles Marce-time and Vincen Delostia,
Emphatric, Lorentes Laborator,
Lorentes Laborator Amidor, Jack Andu, John # (Indonesian Consul) Constil)
Henruly, Ben
Reverly Grein Agency
Broadway Holbran, Inc., and
Walter Kirsch, Owner
invastway Swing Publications,
L. Frankel, Owner Jugarden, Jacoues L. Metto Angleis Social Club, and Aaron Murray Willer, Joe New Royal Manson clormerly Bruley, I was Calman, Carl, and the Calman Advertising Activate Camera, Rocco Chanson, Inc., Monte Gardner and Mr. Rodrigues Charles, Marvin, and Knights al Mansion), and ler and/or Jacques arden Records, and Sam Chanson, Inc., Monte Gardner and Mr. Rodrigues Charles, Marvin, and Knights of Mage. Coffert, Jack Cohen, Marty Lollectors Browk and Kathe-rine Gregg "Come and Get (f" Compans Common Cause, Inc., and Mrs. Payoe Cork, David Couriney Robert Frochett, Mr. Crossen, Ken, and Ken Cross-sen Associates Crown Records, Inc. Crown Records, Inc. Urric, Lou Delta Productions, and Leonard M. Burton Pierry Records, and Sam Richman Santon, F. L. Sindar, Carlton (Carl Parker) Williams, J. W. BROOKLYNE Aurelia Court, Inc.
Crescent Restaurant, and Phil
and Tarto Corbisiero
Ferdinand's Restaurant, and
Mr. Ferdinand
Clobe Promoters of Huckelbuck
Revue, Harry Dixon and
Elmo Obey
Hall Edwin C. Elmo Obey Hall, Edwin C, Johnston, Clifford Knigsborough Athletic Club, George Chandler NORWICH: PATCHOGUE: M. Burton DuBois-Friedman Production Angeloro Club, Kay Philip Grotto Restaurant, and Corporation
Corporation
Pubminet Records, and Jerry
(Jerome) Lapskin
Punamic Records, Llysses Smith
Fernman, Dr. Theodore
Fontaine, Lon & Don
Frederick and Tanya, and
Med Zongon Le Ocean Grotto Restaurant, Vibert Santarpio, Proprietor ROCHESTER: Reade, Michael Rosenherg, Paul Rosman, Gus, Hollywood Cafe Simbrowitz, Lennard Steuere, Flor 1024 Club, and Albert Friend Thompson, Ernest Villa Antique, Mr. P. Antico, Proprietor Moore Valenti, Sam Fred Zepernick ROME: Marks, Al Goldberg (Garrett). Samuel Goldstein. Robert iranott. Budd Gray, Lew, and Magic Record BUFFALO UFFALO: Mourne, Felward Lalato, Joe and Teddy Cosmano, Frank and Anthony Harmon, Lissa (Mrs. Rosema Humphrey) Jackson, William Nelson, Art and Mildred

10

-4

A.

icc ia,

N

Insley, William Johnson, Donald F. Kaye-Martin, Kaye-Martin Pro-ductions Herbert C. Kenny, Her Music Kent Mu-Kentros King, Gene Kinghi, Raymond Kashaer, Jack and David Kashaer, Jack and David Safogel, Daniel T., Agency Lastloger, Law, Jerry LeVouv Ray Restaurant, and Lawrence Wonderling ew Leslie and bis "Black Little Gypsy, Inc., and Rose Hirschler and John Lobel Manhatian Recording Corp., and Walter H. Brown, Ir. Watter D. Semey "Pigmeat" Mayo, Melvin E. McCaffrey, Neill McMahon, Jess Metro Coat and Suit Co., and Joseph Lupia Meyers, Johnny Millman, Mort Montaner, Pedro Montanez, Pedro Moody, Philip, and Youth Monument to Organization Murray's Murray's
Nassau Symphony Orchestra,
Inc., Renjamin J. Fiedler
and Clinton P. Sheehy
Neill. William
Newman. Nathan
New Friends of Music, and
Hortense Monath
New York Civic Opera Company, Wm. Resuteman. Frod. 868. YONKERS: Maliner: William New York Civic Opera Con pans, Wm. Seutemann New York Ice Fantasy Co. James Blezard and Henry Robinson, Owners Orpheus Record Co. Parmentier, David Phillips, Robert Place, The, and Theodore Coxcillo, Manager Pollard, Fritz Prime, Hughie Rain Queen, Inc. (New York) Prime: Hughie Rain Queen, Inc. Ralph Gooper Agency Region, Iark Robinson, Charles Rogers, Harry, Owner "Frisco Rosen, Philip, Owner and Opratio Penthouse Restaurantly Hook S. S. Co., and Charles Gardner hwarte, Mes. Morris Singer, John Seas, Inc., Abner J. Southland Recording Co., and Murray's Mahingany Club Stromberg, Hunt, Jr. Strome, Irving Sunbrook, Larry, and his Roden Stronge, Irving Stronge, Irving Sundros & Larry, and his Roden Show Talent Corp. of America. Harry Websotton Tedds McRae Theatrical Agency, Inc. and Edward A. Corney, President Homson, Sava and Valenti, Inc. apparated Control Artists Management Variety Fitterianers, Inc., and Herbert Rubin Venus Star Social Club, and Paul Farlington, Manager Walker, Aubrey, Maisonette Social Club, and Paul Farlington, Manager Walker, Aubrey, Maisonette Social Club, Wellish, Samuel Wilder Operating Company Zaks (Zackers), James Stagasses, Inc. Brukevard Casino, and Frank and Victor Rotundo Flory's Melody Bar, Joe and Nick Florio, Proprietors Kindert F.

C. F.

SARANAC LAKE:

SARATOGA SPRINGS

Gross, Gerald, of United Artists

Management
Homers Famous Hippodrome
Circus, Arthur and Hyman
Sturmak

BELMORE: Street, William 1. GLENDALE: Warga, Paul S. NORTH CAROLINA REALTORT: Markey, Charles BURLINGTON: Mayflower Dining Room, and John Loy CAROLINA BEACH: Stokes, Gene CHARLOTTE: Amusement Corp. of America. Edson E. Blackman. Jr. Jones, M. P. DURHAM: FAVETTEVILLE:
Farker House of Music, and
S. A. Parker
GREENSBORO: Park Casino, and Irish Fair Park Casino, and Irish Hotan Ward, Robert Weingarten, E., of Sporting GREENVILLE: Hagans, William Ruth, Thermon HENDERSONVILLE: RALEIGH: (lub Carlyle, Robert Carlyle WALLACE: erry Festival, Inc. WILSON: McCann, Roosevelt McCann, Stan McFachon, Sam NORTH DAKOTA floaten Harber Cafe, and Mr. Casey, Proprietor Quonset Inn., and Raymond J. BISMARCK: Lefor Tavern and Hallroom, Art and John Zenker, Bracon Club, Mrs. G. L. Christianson SABATTIS: Sabattis Club, and Mrs. Verna V. Coleman OHIO AKRON: IRRON: Hasford, Doyle Buddies Club, and Alfred Scrutchings, Operator Esquire Lounge, and Nick Thomas and Robert Namen Hirches, The, Mose LaFountain, Employer, C. Randall, Mgr.

SCHENECTADY:

VALHALLAI

Kille, Lyman WIITEHALL: )crry-Anns Chateau, and

LONG ISLAND

Jerry Rumania WHITE PLAINS:

Hirschler, Rose Lobel, John

ATLANTIC BEACH:

Idwards, M. C Fretto, Joseph Rudds Reach Nite Klub or Cow Shed, and Magnus E. Edwards, Manager Silverman, Harry SOUTH FALLSBURGH

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

Concilental Control of the Control o SUFFERN:
Armitage, Walter, President,
County Theatre
SYRACUSE:
Bagozzi's Fantasy Cafe, and
Frank Bagozzi, Employer
TANNERSVILLE:
(cermano, Basul Cermano, Basil
TROY:
Music Klub, and John Sage,
Thomas Patter and James
Trembly Rendes, Andrew
Club Ron-day-Voo, and U. S.
Dearing
Dixon, Forrest
Fuchd 55th Co.
Lindsay Skybar, and Phil Bash,
Owner
Manuel Bros. Agency, Inc.
Metropolitan Theatre, Emanuel
Stutz, Operator
Salanci, Frank J.
Speto. Herman
J. A. I. Tucker, Owner
Walthers, Carl O.
COLLMBUS:
Askins, William
Bell, Feldward
Beta Nu Bildg. Association, and
Mrs. Emerson Cheek, Press.
Charles Bloce Post No.
American Legion
Carter, Ingram
McDade, Phil
Mallory, William
Paul D. Roburson Fire Fighers
Post 567, and Captain G. W.
McDonald, Phil
Mallory, William
Paul D. Roburson Fire Fighers
Post 567, and Captain G. W.
McDonald Ralph Steven
Moss Club, and A. P. Sundry,
Implover
Bastelins. lub Ron day Von, and U. S. Bates, F. P. PORTLAND: UTICA: Block, ferry Burke's Log Cabin, Nick Burke, Twin Palms Restaurant, John Masi, Proprietor
WATERTOWN:
Juffy's Tavern, Terrance Duffy
WATERVIET:
Cortes, Rita, James E. Strates Boucher, Roy D. Daytona Club, and William Bel Aire Beach and Cabanna Club (B. M. Management Corp.), and Herbert Monath, President Carpenter
Rec Club, and Win, L. Jackson,
James Childs and Mr. Stone slor, karl Normandie Beach Club, Alexan-der DeCicco ELYRIA: Dance Theatre, Inc., and A. W. Jewell, President BAYSIDE: Mirage Room, and Edward S. Friedland EUCLID: Gerald RADO, Gerald

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

GERMANTOWN: Beechwood Grove Club, and Mr. Wilson LIMA: Colored Elks Club, and Gus MASSILLON: Lounge, and David Lincoln I Frankel Sedgewick, Lee, Operator PROCTORVILLE: Plantation Club, and Paul D. Reese, Owner SANDUSKY: Faults Fagles Club Mathews, S. D. Sallee, Henry SPRINGFIELD: Jackson, Lawrence Terrace Gardens, and H. J. McCall

> Hull. Hull WARREN:

ENID:

HUGO:

Wragg, Herbert, Jr. YOUNGSTOWN:

ZANESVILLE: Venner, Pierre

Norris, Gene

Virgil (Vic)

OKLAHOMA

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

Stevens Brothers Circus, ar Robert A. Stevens, Manager

MUSROGEE: Guttre, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla, OKLAHOMA CITY:

Randolph, Taylor Simms, Aaron Southwestern Attractions, M. K.

Boldman and Jack Swiger

McDonald Ralph Stevenson, Proprietor

DAYTON.

Muchonald Ralph Stevenson, Proprietor

BATTON.

Mayur, John Mazur, John BRANDONVILLE: Vanderbilt Country Club, Terry McGovern, Employer BRYN MAWR: Fisher, Samuel dollar, Harry DEVON: Martin DONORAL Hedford, C. D. EVERSON: King, Mr. and Mrs. Walter TAIRMOUNT PARK: Riverside Inn. Inc., Samuel Ottenberg, President GLENOLDEN: Barone, Joseph A., On 202 Munical Bar (West Chester, Pa.) HARRISBURG: ickes, Robert N.
Ollie Knipples Lounge, and
Ollie Knipples
P. T. K. Fraternty of John
Harris High School, and
Robert Spuller, Chairman
Reeves, William 1.
Waters, B. N.
OHNSTOWNES. JOHNSTOWN: Boots and Saddle Club, and Everett Allen

UGENE: Granada Gardens, Shannon Shaefler, Owner Weinstein, Archie, Commercia Club HERMISTON: Hosenberg, Mrs. R. M. LAKESIDE:

OREGON

Pullman Cale, George Subrin, OKMULGEE:

Cheuse and Manager
CANTON:
Huff, Lloyd
CINCINNATI:
Anderson, Alliert
Rayless, H. W.
Cheste, Mr. Alberts
Rayless, H. W.
Cheste, Mr. Alberts
Rayless, H. W.
Rayless

K. P. Cafe, and George Papaian CHESTER: Blue Heaven Room, Bob Lager, Employer

Met.dl
TOLEDO:
Lataxa Del Rio Music Publish
ing Co., and Iron B. Owens,
Ir. Secretary
National Athletic Club, Roy
Finn and Archic Miller
Nightingale, Homer
Tripodi, Joseph A., President
Italian Opera Association
Twenty One Home Thin and
Raymond E. Petityrew and
Gorde Vermeau
VIENNA:
Hull, Russ
Met.dl
Boots and Sadille
Evertet Allen
KENNETT SQU'ARE:
HISCSTON:
John Risest Kingston:
John Parl
Lewistrown:
Temple Theatre, ar
Carl E. Temple
MEADVILLE:
MEADVILLE: Freed, Murray Samuels, John Parker

Temple Theatre, and Carl E. Temple

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

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

NEW CASTLE:

OIL CITY:

Friendship League of America, and A. L. Nelson PHILADELPHIA: Allen, Jimmy Associated Artists Bureau Bilclore Hotel, and Wm.

Bilclore Horel, and Operator Robeel Carl F. Click Club Davis, Russell Davis, Samuel Dupree, Hiram K. DuPree, Reese Erlanger Ballroom Melody Records, In Montalvo, Santos Muziani, Joseph

Philadelphia Lab. Company, and BOLINGs Luis Colantunno, Manager Pinsky, Harry Maymond, Iban G., of Creative Entertainment Bureau Stiefel, Alexander TYSBURGN: Clause Gentee unno, Manager PITTSBURGH:
Claire, George
Fichlin, Thumas
Matthews, Lee A., and New
Arthur Street
Oasis Club, and Joe DeFranDennsylvania Strate Grand Lodge
of the Knights of Pythias
Reight, G. H.
Sala, Joseph M., Owner El
Chico Cafe
POTTSTOWN:
Schmover, Mrs. Irma

Schmoyer, Mrs. Irms SCRANTON: McDonough, Francishenandoah: Mikita, John SLATINGTON: Flick, Walter H. Walter TANNERSVIII F Total, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph Athens, Pete. Manager Wash-ington Cocktail Lounge

Lee, Fdward
WEST CHESTER:
202 Musical Bar, and Joseph A.
Barone, owner (Glenolden,
Pa.), and Michael Jezzi, WILLIAMSPORT: WILKES-DARRE: WORTHINGTON: Conwell. J. R YORK:

#### Daniels, William Lopez **BOUTH CAROLINA**

COLUMBIA:
Block C Club, University of
South Carolina
FLORENCE:

PLORENCE:

and James C. Putnam

GREENVILLE:
Forest Hill Supper Club, R. K.
and Mary Rukey, Jessees, J.
K. Mosely, and Sue Hilson,
former Owner and Manager

Better Theore, Jee Gibbon. Harlem Theatre, Juc Gibson

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

MOULTRIEVILLE: Curthmann, George W., Jr. (et the Pavilion, ble of Palma, South Carolina) MYRTLE BEACH:

Hewlett, Ralph J. Holcome, H. C. UNION:
Dale Bros. Circus

#### SOUTH DAKOTA

SIOUX FALLS: Mataya, Irene

#### TENNESSEE

ARKSVILLE: Harris, William Theodore J. KNOXVILLE

Cavalcade on Ice. John J. Grecal Enterprises (also known as Dixie Recording Co.) Henderson, John

Henderson, John NASHVILLE:
Brentwood Dinner Club, and H.
Warner, Harold Chavez, Chick Coconut Lounge Club, and Mrs. Pearl Hunter Coure, Alexander Fesse, Bill Grady's Dinner Club, and Grady Floos, Owner

Grady Flors, Owner
Hayes, Billie and Floyd, Club
Zanzibar
Jackson, Dr. R. B.

#### TEXAS

AMARILLO: Mays, Willie B. AUSTIN: El Morrocco Von, Tony Williams, James Williams, Mark, Promoter BEAUMONT: Bisheo, E. W.

Fails, Isaac A., Manager Spot-light Band Booking Coopera-tive (Spotlight Bands Book-ing and Orchestra Manage-

BROWNWOOD: Junior Chamber of Commerce, and R. N. Leggett and Chas.

D. Wright CORPUS CARISTIA ick, Jim. Agency mbassy Club, Helen Askew, and James L. Dinon, Sr., co-

alid Jains owners of Script and Score Productions and Operator of "Sawdust and Swing-time"

tor of Sanduring Control of Stript and Scote Productions and Operator of "Sawdust and Swingtime" May, Oxer P, and Harry E. Morgan, J. C. DENISON: Rendezvous EL PASO:

Kelly, Everett Marlin, Coyal J. Bowden, Rivers Williams, Bill FORT WORTH:

One WORTH:
Clemons, James E.
Famous Door, and Joe Earl,
Operator
Florence, F. A., Jr.
Snyder, Chic
Strphing Hammed

Charles GONZALES: GONZALES:
Dailey Brus. Circus
GRAND PRAIRIE:
Club Bagdad, R. P. Bridges and
Marian Teague, Operators HENDERSON:

Wright Robert HOUSTON OUSTON: Coats, Paul Jetson, Oscar McMullen, E. L. Revis, Bouldin Singleterry, J. A. World Amusements, Inc., Thon. A. Wood, President

LEVELLAND: Collins, Dee LONGVIEW: Club 26 (formerly Rendezvous Club), and B. D. Holiman, MEXIA: Employer м. D. Payne, M. PALESTINE:

Earl, J. W. Griggs, Samuel Grove, Charles PARIS Ron-Da-Voo. and Frederick 1 Merkle, Employer
PORT ARTHUR:

Demland, William SAN ANGELO: Specialty Productions, Nelson
Scott and Wallace Kelton SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin'
M Dude Ranch Club
Obledo, F. J.
Rockin' M Dude Ranch Club,
and J. W. (Lee) Leathy
VALASCO:
Faith, Issae A., Manager San SAN ANTONIO

VALASCO: Fails, Isaac A., Manager Spot-light Band Booking Coopera-tive (Spotlight Bands Book-ing and Orchestra Manage-ment Co.) WACO: Corenfield, Lou

WICHITA FALLS:

Dibbles, C. Skyline Chib, and Thurmon Whatley, Mike

#### **VERMONT**

RUTLAND: Brock Hotel, and Mrs. Estelle Duffie, Employer

#### VIRGINIA

ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spelman BUFNA VISTA: ockbridge Theatre

DANVILLE Fuller, J. H. Downing, J. Edward HAMPTON: Maney, Terry

LYNCHBURG: Railey, Clarence A.
MARTINSVILLE:
Hutchens, M. E. NEWPORT NEWS:

Issac Burton McClain, B. Terry's Supper Club NORFOLK: Big Track Unier, Percy Simon, Proprietor Cashvan, Irwin Meyer, Motria Babase Goorge Rohanna, George Winfree, Leonard PORTSMOUTH:
Rountree, G. T.
RICHMOND:

American Legion Post No. 151 Knight, Allen, Jr. Rendez-vous, and Oscar Black SUFFOLK:

Clark, W. H
VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's
The Spot), Harry L. Sizer,
Jr., Employer
White, William A.

#### WASHINGTON

SEATTLE: Harvison, R. S. 908 Club, and Fred Baker Washington Social Club and Sirley Grove SPORANE: Lundel, Jimmy (James Delagel) WEST VIRGINIA

CHARLESTON: Club Congo, Paul Daley, Owner El Patro Boat Club, and Charles Powell, Operator Orchard Inn, and Mrs.
Sylvia Bishop
HUNTINGTON:

Brewer, D. C.
INSTITUTE:
Hawkins, Charles
LOGAN: MORGANTOWN: Niner, Leonard WHEELING: Mardi Gras

#### WISCONSIN

BEAR CREEK: Schwacler, Leroy BOWLER: Reinke, Mr. and Mrs. GREEN BAY: Galst, Erwin Franklin, Allen Peasley, Charles W. Peasley, Char GREENVILLE: Reed, Jimi HAYWARD:
The Chicago Inn, and Mr.
Louis O. Runner, Owner
and Operator
HURLEY:
Club Francis, and James Francis
Fontecchio, Mrs. Elcey, Club LA CROSSE:

LA CROSSE:
Tooke, Thomas, and Little
Dandy Tavern
MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cupps, Arthur, Ir,
Dimaggio, Jerome
Gentilli, Nick Vince Manianci, Rizzo, Jack D. ngers Rendezvous, and Joe Sorce, Frank Balistrieri and Peter Orlando Cinberger, A. J. NEOPIT: American Legion, Sam Dicken-ton, Vice-Commander

RACINE: lerry Miller, Jerry RHINELANDER: Kane's Moens Lake Resort, and George A. Kane Kendall, Mr., Manager Holly Wood Lodge ROSHOLT:

s Edward SHEBOYGAN:

SUN PRAIRIE: Herb, Tropical Hulsizer, Herb, Tropical Gardens Tropical Gardens, and Herb Hulsizer TOMAH:

#### eterans of Foreign Wars WYOMING

CHEYENNE: Shy-Ann Nite Club, and Hazel Kline, Manager DUBOIS:
Rustic Pine Tavern, and Bub Harter JACKSON HOLE: R. J. Bar, and C. L. Jensen

R. J. Bar, and ROCK SPRINGS:

DISTRICT OF COLUMBIA

WASHINGTON Adelman, Ben Alvis, Ray C. Archer, Pat Cabana Club, and Jack Staples China Clipper, Sam Wong, Owner Clore's Musical Bar, and Jean Club Afrique, and Charles Liburd, employer
Club Ellington (1). E. Corp.),
and Herb Sachs, President
D. E. Corporation, and Herb

D. E. Corp.
Sachs
duVal, Anne
Five O-Clock Club, and Jack
Staples, Owner Staples, Owner
Staples, Owner
Gold, Sol
Huberman, John Price, Pres.
Washington Aviation Country
Club
Hoffman, Edward F., Hoffman's
J Ring Circus

Hoffman, Edward F., Hoffman's 3 Ring Circus Kirsch, Fred Mansfield, Emanuel Moore, Frank, Owner Star Dust Club Murray, Lewis, and Lou and Alea Club, and Club Bengasi O'Brien, John T. Pertuso's Restaurant, and Vito Pertuso's Restaurant, and Vito Pertuso's Restaurant, Perruso, Employer Purple Iris, Chris D. Cassi-mus and Joseph Cannon

mus and Joseph Cannom Quonset Inn, Inc., and Hing Wong Rayburn, E. Bittenhouse, Rev. H. B. Robinson, Robert L. Romany Room, Mr. Weintraub, Operator, and Wm. Biron, Manager Rosa, Thomas N. Rumpus Room, and Elmer

Rosa, Thomas N.
Rumpus Room, and El
Cooke, Owner
Smith, J. A.
T. & W. Corporation, Al
Simonds, Paul Mann
Walters, Alfred

#### CANADA ALBERTA

GARY:

ort Brishois Chapter of the Imperial Order Daughters of the Empire the Empire Immons, Gordon A.

HONOLULU:

Kennison, Mrs. Ruth, Owner Pango Pango Club Thumas Puna Lake CALGARY: EDMONTON: Eckersley, Frank J. C.

BRITISH COLUMBIA

VANCOUVER:
Gaylorde Enterprises, and L.
Carrigan, Manager
H. Singer and Co. Enterprises, and H. Singer
Stars of Harlem Revue, and B.
Lyle Baker and Joseph Kowan
Attractions, Operators

#### ONTARIO

CHATHAM:
Taylor, Dan
COBOURG:
International Ice Revue, Robt.
White, Jerry Rayfield and J.
J. Walsh GALT: Duval, T. J. "Dubby"
GRAVENHURST: Summer Gardens, and James Webb

GUELPH:
Naval Veterans Association, and
Louis C. Janke, President

SOUTH SHORE, MUSSELMAN'S LAKE: Glendale Pavilion, Ted Bing-ham NEW TORONTO: Leslie, George

:AWATTO Parker, Hugh OWEN SOUND: Thomas, Howard M. (Doc)

PORT ARTHUR:

Mitford, Bert Radio Station CHUM Wetham, Katherine WEST TORONTO: Ugo's Italian Restaurant

WINCHESTER:

#### QUEBEC

DRUMMONDVILLE:

Grenik, Marshall MONTREAL: National of Muskogee, Olkisiques, Mrs. Fdward Blouin,
and Antoine Dufor
Auger, Henry
Bersui, Maurice, and LaSociete
Artistique.
Coulombe, Charles
Daoust, Hubert and Raymond
Emond, Roger
Haskett, Don (Martin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Sunbrock, Larry, and his Rodeo
Show ONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin,
and Antoine Dufor Show Vic's Restaurant POINTE-CLAIRE: Oliver. William OUEBEC: Sunbrock, Larry, and his Rodeo Show

## SASKATCHEWAN

REGINA: Judith Enterprises, and G. W. Haddac CUBA

OUEBEC CITY:

HAVANA: Sans Souci, M. Triay

#### ALASKA

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

WAIRIKI: Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

#### SOUTH AMERICA RRAZIL

SAO PAULO: Alvarez, Baltasar

MISCELLANEOUS Abernathy, George Alberts, Joe Al-Dean Circus, F. D. Freeland Andros, George D. Andros, George D.
Antline, John
Arwood, Rosa
Aulger, J. H.,
Aulger Bros. Stock Co.
Bacon, Paul, Sports Enterprise,
Inc., and Paul Bacom
Ball, Ray, Owner All Star Fift Parade Baugh, Mrs. Mary Bert Smith Resue Blumenfeld, Nate Naval Veterans Association, and Louis C. Janke, President

HAMILTON:
Nutting, M. R., Pres. Merrick
Bros. Circus (Circus Productions, Ltd.)

HASTINGES

Bassman, George, and Riverside
Pavilion

LONDON:
Merrick Bros. Circus (Streus Buffalo Ranch Wild West Circus, Productions, Ltd.), and M. R. Nutting, President

SOUTH SHORE,
MUSSELMAN'S LAKE:
Carlson, Ernest

Robertson, T. E., Robertson, T. Robertson, T. Rota, T. Robertson, T. Rota

Carlson, John
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Chew, J. H.
Collins, Dee
Conway, Stewart Dale Bros Circus Dale Bros. Circi Davis, Clarence Davis, Oscar deLys, William Deviller, Donald DiCarlo, Ray Drake, Jack B. Curtin, M.
TORONTO:
Ambassador and Monogram
Records, Messrs. Darwyn
and Sokoloff
Habler, Peter
Langbord, Karl
Local Union 1452, CIO Steel
Workers Organizing Committee

DiCarlo, Rav
Drake, Jack B.
Brake, Jack B.
Brake

Forrest, Thomas
Fux, Jesse Lee
Friendship League of America,
and A. L. Nelson
Freich, Joe C. Gibbs, Charles Gilbert, Paul and Paula (Raye) Gilbert, Paul and Paula (Raye)
Goldberg (Garrett), Samuel
Goudenough, Johnny
Garnes, C. M.
George, Wally
Gould, Hal
Gutte, John A., Manager Rodeo
Show, connected with Grand
National of Muskogee, Okla.

International Ice Revue, Robert

White, Jerry Rayfield and J. J. Walsh Johnson, Sandy Johnston, Clifford Jones, Charles Kay, Bert Kelton, Wallace Kimball, Dude (or Romaine) Kirk, Edwin Kosman, Hyman

Larson, Norman J. Law, Edward Leveson, Charles Leveson, Charles Levin, Harry Lew Leslie and his "Blackbirds" Mack, Bee

Mack, Bee
McCarthy, E. J.
McCaw, E. E., Owner
Horse Follies of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigmeat"
Markham, Dewey "Pigmeat"
Matthews, John
Maurice, Ralph
Meeks, D. C.
Merry Widow Company, Eugene
Haskell, Raymond E. Maure,
and Ralph Paoness, Manager
Miller, George E., Jr., tormer
Bookers License 1129
Ken Miller Productions, and
Ken Miller
Niqueton, V.

Miqueion, V. Montalvo, Santos N. Edward Beck, Employer Rhapsody on Ice New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners Buddy

Osborn. Theodore Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Pinter, Frank
Pope, Marion
Packurin Charles

Robertson, T. E.,
Robertson, Roden, Inc. Salzmann, Arthur (Art Henry) Sargent, Selwyn G. Scott, Nelson Shuster, Harold

Specialty Productions
Stevens Bros. Circus, and Robert
A. Stevens Bros. Circus,
The Stover William
Straus, George
Summerlin, Jerry (Marrs)
Sumbrock, Larry, and his Rodeo
Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert
A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.

Williams, Bill Williams, Cargile Williams, Frederick

## UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, NORWICH: HOTELS, Etc. This List is alphabetically arranged in States,

Canada and Miscellaneous

#### ALABAMA

Cargyle, Lee, and his Orchestra Chib Manor, and Aenold Parks Cordon, Curtis and his band

#### ARIZONA

DUNCAN: Apache Grove PHOENIX Plantation Ballroom

TUCSON: Edward Barron Bertaid, I

#### ARKANSAS

HOT SPRINGS: Forest Club, and Haskell Hard-age, Prop.

LITTLE ROCK:

#### CALIFORNIA

BAKERSFIELD: and George Benton

REVERLY HILLS: White, William B.

RIG REAR LAKE: Cressman, Harry E.

BOULDER CREEK: Brookdale Lodge & Inn. Barney Morrow, Manager

CULVER CITY: Mardi Gray Ballroom

PINOLE: Pinole Brass Rand, and Frank E. Lewis, Director

Once Enterprises, and Million Dellar Theatre and Mayon Theatre

OCEANSIDE: Town House Cafe, and James Cusenza, Owner

PITTSBURG: Litrenta, Bennie (Tiny)

SACRAMENTO: Capps, Roy, Orchestra

SAN DIEGO: Cobra Cafe, and Jerome O'Connor, Owner

SAN FRANCISCO:

Kelly, Noel Freitas, Carl (also known as Anthony Car Jones, Cliff Carle)

SAN LUIS OBISPOI Seaton, Don SAN PABLO:

Backstage Club SANTA ROSA, LAKE COUNTY:

#### COLORADO

Denver: Fraternal Order of Eagles, Aerie 2063

LOVELAND: Westgate Ballroom

Viley, Leland

#### CONNECTICUT

DANIELSON: Pine House

CROTON Villa

N

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

MOOSUP: American Legion Club 91

Polish Veteran's Club Wunder Bar, and Roger A. Bernier, Owner

#### DELAWARE

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

#### FLORIDA

CLEARWATER: Crystal Bar Musical Bar Sea Horse Grill and Bar CLEARWATER BEACH-

DAYTONA BEACH: Mosow Lodge Tic Toc Bar & Grill

HALLANDALE: Ben's Place, Charles Dreisen JACKSONVILLE: Standor Bar and Cocktall

NEW SMYRNA BEACH: New Smyrna Beach Yacht Club ORLANDO:

Patin Club, and Arthur Karst, Owner SARASOTA: 400., Cinp

TAMPA: Grand Oregon, Oscar Leon, Manager

#### GEORGIA

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

Sportsmen's Club, Ben J. Alexander

#### IDAHO

Summons, Mr. and Mrs. James L. (known as Chico and Connie)

LEWISTON: Bollinger Hotel, and Sportsmans Club Lewiston Country Club

MOUNTAIN HOME: Hi-Way 30 Club Manhattan Club

TWIN FALLS:

#### **ILLINOIS**

CAIRO: The Spot, Al Dennis, Prop. CHICAGO: HICAGO: Kryl, Bohumir, and his Sym-phony Orchestra Samczyk, Casimir, Orchestra

GALESBURG: Carson's Orchestra Meeker's Orchestra Towsend Club No. 2

halet Tavern, in the Illinois Hotel IACKSONVILLE:

MARISSA: Triefenbach Brothers Orchestra

OLIVE BRANCH: 44 Club, and Harold Babb

ONEIDA:
hova Amvet Hall STERLING: Rowman, John E. Sigman, Arlie

INDIANA ANDERSON: Adams Tavern, John Adams Owner Romany Grill

MUNCIE-Delaware County Fair Muncie Fair Association

SOUTH BEND:

Downtowner Cafe, and Richard Cogan and Glen Lutes, Owners WHITING: Whiting Lodge 1189, Loyal
Order of Moose

#### IOWA

BOONE: Miner's Hall

Armory Ballroom Women's Club COUNCIL BLUFFS: Smoky Mountain Rangers

DUBLIOUE: inity School FILLMORE: Fillmore School Hall REY WEST:

Ray Hanten Orchestra PEOSTA: Peosta Hall

SIOUX CITY: Eagles Lodge Club

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

#### KANSAS

ARKANSAS CITY: Twilight Dance Club

CHENEY:

Sedgwick County Fair EL DORADO:

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

WICHITA KFBI Ranch Boys
Osborn, June (Uncle Joe and
his Stars of Tomorrow)

#### KENTUCKY

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

MAYFIELD:

#### LOUISIANA

NEW ORLEANS: Opera House Bar Five O'Clock Club Five O'Clock Club Porte, Frank 418 Bar and Lounge, and Al Bresnahan, 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 riotel Rnowles, Nolan F. (Aetna Music Corp.) State Theatre Summit

EASTON:

Startt, Lou and his Orchestra

#### MASSACHUSETT8

FALL RIVER: Durfee Theatre
GARDNER:
Florence Rangers Band
Heywnod-Wakefield Band

GLOUCESTER: Couth Council, YMCA, and Floyd J. (Chuck) Farrar, Secretary

HOLYOKE:

Walck's Inn Pickfair Cafe, Rinaldo Cheve-

rini, Prop. METHUEN: Central Cafe, and Messra. Yana-konis, Driscoll and Gagnon, Owners and Managers

JEW REDFORD: Polka, The, and Louis Garston, Owner

Fair, and Bernard Spencer I Reardon

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

#### **MICHIGAN**

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

National Music Camp ISHPEMING: Congress Bar, and Guido Bonetti, Proprietor

MUSKEGON: Circle S. Ranch, and Theodore (Ted) Schmidt

MARQUETTE: n, Martin M. MIDLAND:

NEGAUNEE, Bianchi Bros. Orchestra, and Peter Bianchi

PORT HURON: Lakeport Dance Hall

#### MINNESOTA

BRAINERD: Hi-Hat Club DULUTH: Dahl, Don MINNEAPOLIS: Milkes, C. C. Twin City Amusement Co., and Frank W. Patterson ST. PAUL:

### MISSISSIPPI

Fancy Farms Picnic, W. L. JACKSON:
Patio Club. and Jimmy Skinner,
Operator

#### MISSOURI

KANSAS CITY: Coates, Lou, Orchestra El Capitan Tavern, Marvin King, Owner and Prop. Gay Fad Club, and Johnny Young, Owner and Prop. Green, Charles A.<sup>o</sup> Mell-O-Lanc Ballroom, and Mell-O-Lane Ballroom, as Leonard (Mell-O-Lane)

Playhouse, and Mike Manzella, Proprietor POPLAR BLUFF: Lee. Duke Doyle, and his Or-chestra "The Brown Bombers" WANAMASSA:

ST. IOSEPH: Island Hall

#### MONTANA

GREAT FALLS: Civic Center Theatre, and Clarence Golder

HAVRE: Havre Theatre, Emil Don Tigny

SHELBY: Alibi Club, and Alan Turk

### **NEBRASKA**

GRAND ISLAND: Pleasure Isle Ballroom, and Ray Schleiger, Manager

HASTINGS: Brick Pile

LINCOLN: Stuart Theatre

OMAHA: MMAHA:
Bachman, Ray
Benson Legion Post Club
Faller Club
Fochek, Frank
Marsh, Al
Nillrose Ballroom, and Mrs.
Marie Hegarty, Operator
Mueller, Fdward
Penisten, Gary
Plaines Bar, and Irene Boleski
Whitney, John B.

#### NEVADA

Little Casino Har, and Frank COLLEGE POINT, L. I.

WEST WARREN:
Qualog Hotel, Viola Dudek,
Operator
Colby's Orchestra, Myron Colby,
Leader
Colby's Orchestra Myron Colby,
Leader
Colby's Orchestra Myron Colby,
Arom Bar

Pittsfield Community
George Freese, Leader Orchestra, Hugh HUDSON:

Flanders, Leader

#### NEW JERSEY

ATLANTIC CITY: Clock Bar Mossman Cafe Surf Bar BAYONNE:

Sonny's Hall, and Sonny

Montanez

Starke, John and his Orchestra

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

Parish CAPE MAY: Congress Hall, and Joseph Uhler, Proprietor

CLIFTON: kmann, Jacob DENVILLE:

Young, Ruddy, Orchestra EATONTOWN: Phil's Turf Club Coral Lounge, Mrs. Agresta,

HACKETTSTOWN IERSEY CITY: Band Bux Agency, Vince Gia-TAKEWOOD

Morgan, Jerry LODI: Burk, Jay
Twin City Amusement Co., and MAPLEWOOD:
Frank W. Patterson Maplewood Theatre

MONTCLAIR: Montclair Theatre MORRISTOWN: Community T Jersey Theatre Palace Theatre Park Theatre

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

SCHENECTADY: Polish Commun (PNA Hall) NEWARK:

Brides OAK RIDGE: Van Brundt, Stanley, Orchestra UTICA: PASSAIC:

Blue Room, and Mr. Jaffe Borany Mills Band La Taurraine Club ROCHELLE PARK:

### Stage Coach and Lou Vaccaro

NEW MEXICO CARLSPAD:

### **NEW YORK**

ALBANY: Ambassador Restaurant, and Dave Shermann, Prop. BRONX:
Aloha Inn, Pete Mancuso Proprietor and Carl Raniford,
Manager
Revolving Bar, and Mr. Alea
ander, Prop.

BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Griffen and Mr.
Patrick Gillespie

BUFFALO: Hall. Art
Jesse Clipper Post No. 430,
American Legion
Lafayeriet Theatre
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL: Jones, Stevie, andehis Orchestra

Grenadiers Bugle and Prum Corps
Sports Arena, and Charles GupGENEVA:

COHOES:

HARRISVILLE:

New York Villa Remaurant, and Hazel Unean, Propriets

JEFFERSON VALLEY: Nino's Italian Cuisine

KENMORE: Hard Briss, Theatres Circuit, in Oluding Colvin Theatre

KINGSTON: Killmer, Parl, and his Orche-tra (Lester Marks) MAMARONECK:

MECHANICVILLE: Cole, Harold

MOHAWE: Hurdic, Leslie, and Vineyards Dance Hall

NEW YORK CITY: SEW YORK CITY:
Disc Company of America
(Arch Recordings)
Embassy Chit, and Martin Natale, Vice-Pres., East 57th St.,
Amusement Corp.,
Manor Record Co., and Irving
N. Berman
Morales, Cruz
Richman, William L.
Solidaires (Fidly Gold and
Jerry Isasson)
Tremer's Restaurant

Traemer's Resta

NORFOLK: Joe's Bar and Grill, and Joseph Briggs, Prop. PEERSKILL: Washington Tavern, and Barney D'Amato, Proprietor

PORTCHESTER: RAVENA: VFW Ravena Band

ROCHESTER:
Mack, Henry, and City Hall
Cafe, and Wheel Cafe SALAMANCA: Lime Lake Grill State Restaurant

ity Home (PNA Hall)

SYRACUSE: Miller, Gene Russell Ross Trin, and Salva-tore Coriale, leader, Frank Ficarra, Angelo Ficarra Schart, Roger, and his Orches

## Ventura's Restaurant, and Rufus

NORTH CAROLINA ASHEVITLE: Propes, Fitzhough Lee KINSTON: Parker, David WILMINGTON: Village Harn, and K. A. Lehto, Owner

OHIO AKRON: German-American Club Ghent Road Inn Grange Hall

Jewel's Dance Hall

CANTON: Palace Theatre CINCINNATI: INCENNATI: Cincinnati Country Club Fort Mitchell Country Club Highland Country Club Steamer Avalon Summit Hills Country Club Twin Oaks Country Club

COLUMBUS:

Fraternal Order of Eagles, Aerie 297 DAYTON: The Ring, Maura Paul, Op.

Palladium Ballroom

Blue Hird Orchestra, and Larry
Parks
Municipal Building

HARRISBURG Harrisburg Inn Hubba-Hubba Night Club

PONTON Club Riveria Colonial Inn, and Dustin E.

IEFFERSON: Larko's Circle L Ranch

Billger, Lucille LISBON: Eagles Club, and Felix Butch MASSILLON:

MILON: 's, Ralph Acherman Mgr. PAINESVII.I.E:

lim Luse and his Swinging Rangers PIERPONT:

Lake, Danny, Orchestra RAVENNA: Ravenna Theatre

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

VAN WERT: h P. O. Elks Underwood, Don, and his Or beura

Namrock Grille Night Club, and Joe Stuphar

OKLAHOMA

OKLAHOMA CITY: Bass, Al. Orchestra Ellis, Harry B., Orchestra Hughes, Jimmy, Orchestra Palladium Ballroom, and Irvin Packer William Houking Agent VINITA: Rudeo Association

OREGON

GRANTS PASS Fruit Dale Grange SAMS VALLEY:

Sams Valley Grange, Mr. Peffley, Grange Master

PENNSYLVANIA

NNVILLE: gion Band ASHLAND: VIW Home Association, Post 7654

HARTONSVILLE: BEAVER FALLS:

Loweshop Inc. RRADFORD: From a Roller Rink, and John Exan

CARBONDALE:

Joins Play round Drum Corps, TALLSTON:

Brads's Run Hotel Vailes Hand FORD CITY: City Inn I REEDOM.

GIRARDVILLE: St. Vincent's Church Hall JERSEY SHORE:

NEW CASTLE: Gables third, and Frank Grammarit

NEW KENSINGTON:

PHILADELPHIA: PITTSHIRGH

Club 22 New Penn Inn, Linna, Alex and Jim Passarella, Props. READING:

ephen 5., Orchestra ROULETTE: Brewer, Ldear, Roulette House

SUNBURY samekin Data Fire Co.

SUMMER HILL: Summer IER Picnic Grounds, and Paul De Wald, Super-intendent

WILKINSBURG:

RHODE ISLAND

NEWPORT: Frank Simi

WOONSOCKET: Jacob, Valmore SOUTH CAROLINA

Fixe O'Clock Club, and Mose Sabel FOLLY BEACH:

Folly Pier

SOUTH DAKOTA

SCOTLAND: ommercial Club SIOUX FALLS: ow Town Club, and Roger Hollmote, Mgr.

TENNESSEE

BRISTOL: Knights of Templar CHATTANOOGA:

NASHVILLE: Hippodrome Koller Rink Stein, Abe

TEXAS

BEEVILLE: Recville Country Club CORPUS CHRISTI: Al Hardy and Band The Lighthouse Santikos, Jimmie

FORT WORTH: Crystal Springs Pavilion, H. H. Cunningham

PORT ARTHUR SAN ANGELO: SAN ANTONIO: a Rhumha Club, Oscar Rodriguez, Operator

VIRGINIA

BRISTOL: Enights of Templar NEWPORT NEWS: Heath, Robert Off Rear Club Victory Supper Club NORFOLK:

Haliday bin, and Les Hoggard, operator

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

BOANORE: krisch, Adolph

WASHINGTON

SEATTLE: Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

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

FAIRMONT: \*\*AIRMONT: Amyets, Post No. 1 Gay Spot, and Adda Davis and Howard Weekly West Find Tayern, and

KEYSTONE: Franklin

WISCONSIN

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

McLane, Jack, Orchestra BOSCOBEL: Miller, Farl Peckham, Harley Sid Earl Orchestra

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

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

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

KENOSHA: Julius Bloadorf Tavern NORTH FREEDOM: American Legion Hall

MANITOWOC Herb's Bar, and Herbert Duvalle, Owner

MINERAL POINT: Midway Tayern and Hall, Al Layerty, Proprietor OREGON! Village Hall PARDEEVILLE Fox River Valley Boys Orchestra

REWEY: High School Town Hall

SOLDIER'S GROVE:
Gorman, Ken, Band
STOUGHTON:
Stoughton Country Club, Dr.
U. A. Gregerson, Pres. TREVOR: Stork Club, and Mr. Aide

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

WESTFIELD: O'Neil, Kermit and Ray, Orchestra WISCONSIN RAPIDS: Frank Majeski School of

WYOMING

LARAMIE: Stevens, Sammy

Music

DISTRICT OF COLUMBIA

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

HAWAII

HONOLULU: 49th State Recording Co Kewalo Jun

CANADA ALBERTA

CALGARY: 00 Club, and Mr. James, Mgr.

MANITOBA

BRANDON: Palladium Dance Hall

ONTARIO

AYR: Ayr Community Thesire Haysord Orchestra

CUMBERLAND: Hall Maple Leaf Hal GREEN VALLEY: Valley Pavillion, Loo ic, Prop.

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

NIAGARA FALLS: Niagara Falls Memorial Bugle (or Frampet) Band Radio Station CHVC, Howard Redford, President and

Radio Stati Owner SARNIA:

ffall. Polymer Catereria Sarnia Golf Club

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

WOODSTOCK: apitol Theatre, and Thomas Nayton, Manager

QUEBEC

HERTHIER: Chateau Berthelet BERTHIERVII LE: Manoir Berthier, Cardy, Manager

MONTREAL: ulet, Teddy Jarn, and O. Gaucher. Burns-Goulet Village Burn rand L. Gagnun

QUEBEC: Canadian and ing Agency

SHERBROOKE: Sherbrooke Arena

MEXICO MEXICO CITY: Marin. Pablo, and his Tipica Orchestra

MISCELLANEOUS

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

#### FOR SALE or EXCHANGE

FOR SALE-Willielm Heckel Bassoon, (used) No.

FOR SALE—Willielm Heckel Basson, (used) No. 5893, limed holes, German silver keys, sixteen follers, octave lock, crooks I and 2, \$600,00, Mark Popkin, 2502 Avenue O., Brooklyn 10, N. Y. FOR SALE—Double Bass (used) swelled back, C string extension, \$450,00, W. Balmer, 465 West 125th, S., New York, S. Phone: MO, 2-4626, FOR SALE-Library (used) standard violin con certing and repetiture of arriars show numbers; Seveik and various studies, Charles Schmid, 820 S. Elinwood, Ave., Oak Park, III.

FOR SALE—String bass, German, 1 size, round back, excellent tone (used) \$295.00. L. Zenn, R. E. 3, Wernersville Penn.

R. E. 3, Wetnersville Penn.

FOR SALE—Com "C." flate (used) closed G
sharp, effect-plated, late model, A. Kramer, 76
A. Hank, 1991 Sedgwick Ave., Bronx 53, N. Y.,
Phons CV +5851.

FOR SALE—Leedy clumes (used). H. Harris, 17
East flat St., New York, N. Y. Phone: MU
+4552.

FOR SALE—Used has troubene, two years old, and Gom Euphonium, both used, R. Casella, 44 Rutland Rd., Brooklyn, N. Y.
FOR SALE—Used band library, 2,000 compositions. All types, Write Harry High, 302 Mailson, Evanseille, Ind.

An types, write thary right, 50c Stanton, FOR SALE-Harp, base, violin, mandocello, tuba, baritone, celeste, rhumba drimis, Chinese gongs, sound effects, rympani, Veja lute, harp-guitar, musical washibaseds, trap drims, laditar automobile, Limit Dobos, 117. West 12th St., Charmont, Ohio, FOR SALE-Used baront library, over fifty pieces, todos, stades, duete, chamber music, I canonigham, Roure L., Wasahiwelle, Washi-FOR SALE-Schmidt double French hum (used), E. and Bb. with exc. \$400,00, Warren 4, howely, 2s. Post-office, Kingsville, Texas, Plantic 2(195).

FOR SALE—Gennine Friedrich Pfretzschner andm. 1690, price \$400.00, Also used classical or-abestrations, L. H. Bartos, 908 Dekallo Street,

thesitations, L. H. Bartos, 908 Dekalls Street, Norristown, Pa.

108 Salk—Used drame aurist, complete with accessories, including 14x22 hass, 4/gal4 snare, 9x13 and Justle tome, chromition finish. A. Suiton, 500 Burlington, Bradley Beach, New Jersey.

FOR SALE—Used collection take books, all instruments; commercial, switzy, close and brachard tures, Bick Shorey, General Delivery, Sarands, Pla.

10R SALE—Win, S. Haynes wood Dis possible fueel). Finil J. Ninst, 117 Carlton Terrace, Stewart Manner, N. Y.

FOR SALE—Virgd practice plane, 88 keys, \$20,00

POR SALE-Virgal practice piano, 88 keys. \$50,00 plus freight; also small used organ, L. Zeno, R.D. J. Wernersville, Penn. POR SALE-Schure filo say, lishwared action, brass gold laxquer; also Pennel Mueller C piccolo, epin G darp, wood, both used, tourge Thomas, 105 Phelps St., Jacksonville, Pla.

### WANTED

WANTED—According player who can sing bart-tone or bass, he rout popular Chicago quarectic, lubbing unly, Iloliny Kulin, 10 West Flm St., Chicago 10, III, Planne: SUperior 7-8104.

WANTED—(to buy) Organo in good condition, with or without busy petals, or will exchange for fine Exceloir accordion. N. Bader, 6707–14th St., N. W., Washington, D. C.

WANTED—The Fort Wayne Philharmonic Or-chestra has openings in the violan, viola, string bass and brandson serious. Applicants should write to Fort Wayne Philharmonic Orchestra, Miss Iclem Blordan, Business Manager, 631 West Iellerson St., Fort Wayne 2, Ind.

WANTED—Musicians to full vacancies in 1st variat, viola, uring bres, obsec, bossoon, trumpet, talta, harp, and persussion actions of Eric Phil-barmous. Urchestra: Applicants should write, staring musical experience and industrial, sales, or clerical experience for Manager, Fire Philharmous Orchestra, 820 G. Dantel Haldwin Building, Eric, Penn.

WANTED-Figlish born; military system; Buffer, Les Flounders, 5635 Upland Way, Phila. 31, Pa. WANTED—Silver piccolo, key of C, cloud G sharp; Haynes or Powell preferred; others con-sidered, J. Robert Wakefield, 70 Fourth St., Barberron, Ohio.

WANTED—Musicians for part-time symphony work who have qualifications has employment in business, industry and school feaching. Particularly need first horn, second business, and all arrings, Active community, excellent conductory ordersta in infraenth acason, Addition Charleston Symphony Orchestra, P. O. Box 2292, Charleston 28, W. Va.

WANTED—Accordionist or pianist and guitarist, to travel; must be neat and showman. Good pay; have fine contracts. Call or write J. Ziccone, 1516 S. Sixth St., Philadelphia 47, Pa. Phone: FUlton 9:2862.

WANTED—Open G sharp fiute, in good condition, Write full details to Archie Wade, 4946 Finley Ave., Los Angeles 27, Calif. WANTED—Cibson 5ix pedal, cicht-strap guitar manufactured about 1942; stare all details. Bol. Schy, 23052 Runnymeade, Canoga Park, Calif.

#### AT LIBERTY

AT LIBERTY-Cellist, retired, good teacher, wisher ssuciation with symphony orchestra and schools next winter; prefer South or West; Local 80; d. Gerhard Warms, Engelskirchen, Germany

AT LIBERTY—Trumpeter, tocalist, dance, concest read, lakes prefer suitaner work. Bick Shores

AT LIBERTY—Trumpeter, worder, dance, concert, read, lakes prefer summer work. Rick Shoresteneral Delivery, Sarasotas Fla.

AT LIBERTY—Arranger, conductor, all type showingles will travel anywhere speak several languages; Locals 802 and 47 cards. A Franchim feld Colombon Ave., Van Nuys, Cald.

AT LIBERTY—Organet, points, thormaster Studied under eminent conductor, and analytematic tomposer, Especience, chour, band, acceptant acading, R.M., Single, 34, Could teals French, prefer collice vicinity, Fast, North, Middlewest, George Allare, 190 Chestinit St., Holyoke Mass, Phone 2-408.

arias. Phone: 2-4087.

AT TIBERTY—Guitarrist (efective) soloist, also doubles on yombo draws, willing to travel. Charles Saxona, 151 Spring St., Paterson, N. J. Phone: Armory +0570.

#### STOLEN

STOLEN—A Hockel russion, serial No. 5004, in a black leador case with a marion conso-rour, Their montreal in the vicinity of Temple Function, Patholophia, Penn, Aox information amorphing same should be sent to International Musician, 99 (19)(10) or St., Newark, N. J.

## Awards

WINNERS

The contests sponsored by the Horn Club of Los Angeles, for a composition scored for from eight to twelve horns and by Joseph Eger for a composition featuring a solo horn, have announced their winners. Albert Harris received a prize of \$200 for his "Theme and Variations" for eight French horns. Peter Ioan Korn won the \$200 for his Sonata for French horn and piano.

### HARVEY GAUL AWARD

The announcement of the Award Winners of the Sixth Annual Composition Contest of the Friends of Harvey Gaul, Inc., has been made. Robert Wheeler Mann (born in Sandwich, Illinois, in 1925) is the winner of the \$400,00 Award for the best Lyric Drama (one-act opera) in the 1952 Composition Contest. Mr. Mann's winning opera is entitled The Little Prince. The special \$100,00 Award for a composition for two harps goes to Charles Haubiel of Brooklyn, New York, for his composition, "Etude,"

#### ZEISL AWARD

Eric Zeisl, of Hollywood, California, has been awarded a commission by the New York Arts Foundation through the Hebrew University in Los Angeles to compose a ballet on a biblical subject. Author and producer of the ballet will be Benjamin Zemach.

INTERNATIONAL MUSICIAN

# Closing Chord

#### JOHN C. BOHL

John C. Bohl, a life member of Local 40, Baltimore, died suddenly at his Catonsville home, aged seventysix years. In 1904, when John Philip Sousa enlarged his famous band, during a six-week engagement at the Louisiana Purchase Exposition in St. Louis, Mr. Bohl was invited to join the flute section. Later he returned to the Baltimore Conservatory where he had been a student and orchestra member - where he completed (five years ago) fifty years as a teacher-believed to be the longest tenure of office in the Peabody's history. At the time of his retirement, Mr. Bohl said he was not leaving because of ill-health, but because "I just figured I've been here fifty years and that I ought to step out of the

Among his most successful pupils, of the hundreds which he taught, were Harry Hirsch, Emil Opava, Victor Just, Adam Wojtysiak, John Burgess and Robert Iula, all of whom made their mark with symphony orchestras throughout the United

the Peabody and its summer school, as by a sister.

Mr. Bohl taught wood-wind in the Baltimore public schools for ten years under the Carnegie Fund fine arts program. He also organized the Police Band in the 1930's and was its conductor until 1945, as well as being bandmaster for the 110th Field Artillery Band of the Maryland National Guard for several years.

He is survived by his wife, Mrs. Edith L. Abell Bohl.

#### ERWIN D. WETZEL

Erwin D. Wetzel, President of Local 341, Norristown, Pennsylvania, passed away on April 20th, the victim of a heart attack. Born in 1878 in Seisholtzville, Berks County, a son of the late David C. and Amelia Wetzel, he spent his life in the Norristown region where he was widely known in musical circles, as a drummer, a member of the Norristown Band, and through his service to the local. He was a delegate to conventions of the A. F. of M. for eighteen

Besides his wife, he is survived by three sons, six grandchildren and In addition to teaching the flute at eleven great grandchildren, as well

#### DONALD J. LYNN

Donald J. Lynn, Secretary and Business Agent of Local 180, Ottawa, Canada, died on April 23, 1953 at his home after having suffered a heart attack in the union office the previous day. Brother Lynn was born in Arnprior, Ontario, on October 2, 1904 and joined the Ottawa Local in 1937. He played piano in numerous night clubs in the district. He was first elected to the Executive Board, of the Local, in 1938. In November 1940 he was elected Vice-President, and in January 1944 was elected Secretary, which post he held at the time of his death. It was ironical that at the March general meeting he was elected to the post of Secretary for life.



Donald J. Lynn

He helped found the Ottawa Philharmonic Orchestra and acted as personnel manager. He was a past Vice-President of the Conference of Eastern Canadian Locals, and attended all National Conventions since 1944 with the exception of Houston and Santa Barbara, when poor health made it necessary to appoint an alternate delegate.

Surviving are his wife and one son aged three years and a daughter aged sixteen months.

Mr. Lynn's passing leaves a void in labor circles in the Ottawa district which will be very difficult

#### DR. THOMAS T. NOBLE

Dr. Thomas T. Noble, eminent composer and church organist, passed away on May 4th at the age of eighty-five in Rockport, Massachu-

Born in Bath, England, he started his career as organist in a small church in Colchester, England, and rose to the eminence of York Minster, Britain's second largest cathedral, and to New York's St. Thomas' Protestant Episcopal Church. He distinguished himself as an organizer and popularizer of musical life in Britain, encouraging musical festivals and competitions, at which he at times was judge.

Dr. Noble received the Lambeth

Degree of Doctor of Music in 1932, an honor given by the Archbishop of Canterbury for the first time to a person outside the British Isles. At this ceremony a stained-glass window was also dedicated in his honor. One of his principal achievements was the establishment of St. Thomas' choir school. He was organist and choir master of St. Thomas' Protestant Episcopal Church from 1913 until 1943, when he became organist emeritus.

Dr. Noble was also the composer of many church selections, his most famous being "Souls of the Right-

Surviving are his wife and son.

#### LOUIS J. KOEPKE

Louis J. Koepke, who passed away on March 29, 1953, was born December 2, 1882, in Danville, Illinois. He was a charter member of Local 631, which was organized in 1915. He had been active in orchestras and as trombonist in bands for about fifty years, and had been Secretary-Treasurer of Local 631 for about thirty years. He attended six national conventions.

#### WALTER KELSEY

Walter Kelsey, a member of Local 10, Chicago, and of Local 232, Benton Harbor, Michigan, passed away on June 1st as a result of a heart attack. Born July 14th, 1901, in Michigan City, Indiana, he had become known in music circles in Indiana and Michigan as one of the finest "two beat" drummers in the country. He played with several name bands and had as well, his own band. He also played with Hagenbeck and Wallace, Sparks Brothers and Cole Brothers Circuses.

#### SIMEON BELLISON

Simeon Bellison, clarinetist of the New York Philharmonic-Symphony for twenty-seven years when he retired in the Spring of 1948, passed away at his home in New York May 4th. He was a member of Local 802.

Mr. Bellison made frequent appearances with many of the leading chamber music organizations in the United States and Canada. He wrote and arranged much music for the clarinet and was the author of several articles about this instrument. He organized and became director of a seventy-five-piece clarinet en-

He was an authority on Hebrew music and had an extensive and valuable collection of ancient songs and instrumental compositions.

Born in Moscow, Russia, Mr. Bellison was the son of a military bandmaster. He began studying the clarinet with his father at the age of eight. Shortly after coming to this country in 1920, he joined the New York Philharmonic-Symphony.

# Have you changed your address?

### MAIL THIS COUPON TO YOUR LOCAL SECRETARY

*Name	FIRST	MIDDLE	LAST
New Address:			
rest and No			
City		Zone	State
ocal No.		Date	
If new name, sh	now former name here:		
_	now former name here:		_
Old Address: Street and No			State

#### NOTICE TO LOCAL SECRETARY

After you correct your local roster you may forward this coupon to Leo Cluesmann, International Secretary, 39 Division Street, Newark 2, N. J., or use the regular white change of address form IBM-2 to report this change of address.



Move ahead with Directone . . . the accordion chosen by the world's highest paid professional artists. Move shead with revolutionary Directone features at your fingertips. Command 35% more carrying power which emplifies, blands and beautifies tones. Unboliovable archestral depth and rich symphonic splendor are built into the exclusive, patented grille design. Develop your style and technique with precision engineered self-cancelling magic-ease switches, feather-lite piane keys, modern, extra wide bellows. Enjoy the life-like tonal colors . . . the unparallelad visual elegance and sleek modern design.

Move ahead with Directone . . . because Directone accordions are styled for fame!



MILTON DE LUGG. outstanding virtuose of TV, radio and mation pictures.

ATILLIO RISSO, fee tured member of the sensational Vagabond Quartet.



LAWRENCE WELK. fabulous "Champagne Music" originator and his featured soloist. MYRON FLOREN.



Write for FREE Colorful Accordion Catalog



FRANK YANKOVIC, America's Polka King and his dynamic stylist, "TOPS" CAR-DONI.



PANCORDION

Dept. B-753 601 West 26th St., New York I, N. Y.

\*T. M. Reg. U.S. Pat. Off3 Italy, Germany.

