

# international musician

MAY 1957



Guy Fraser Harrison • page 26

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

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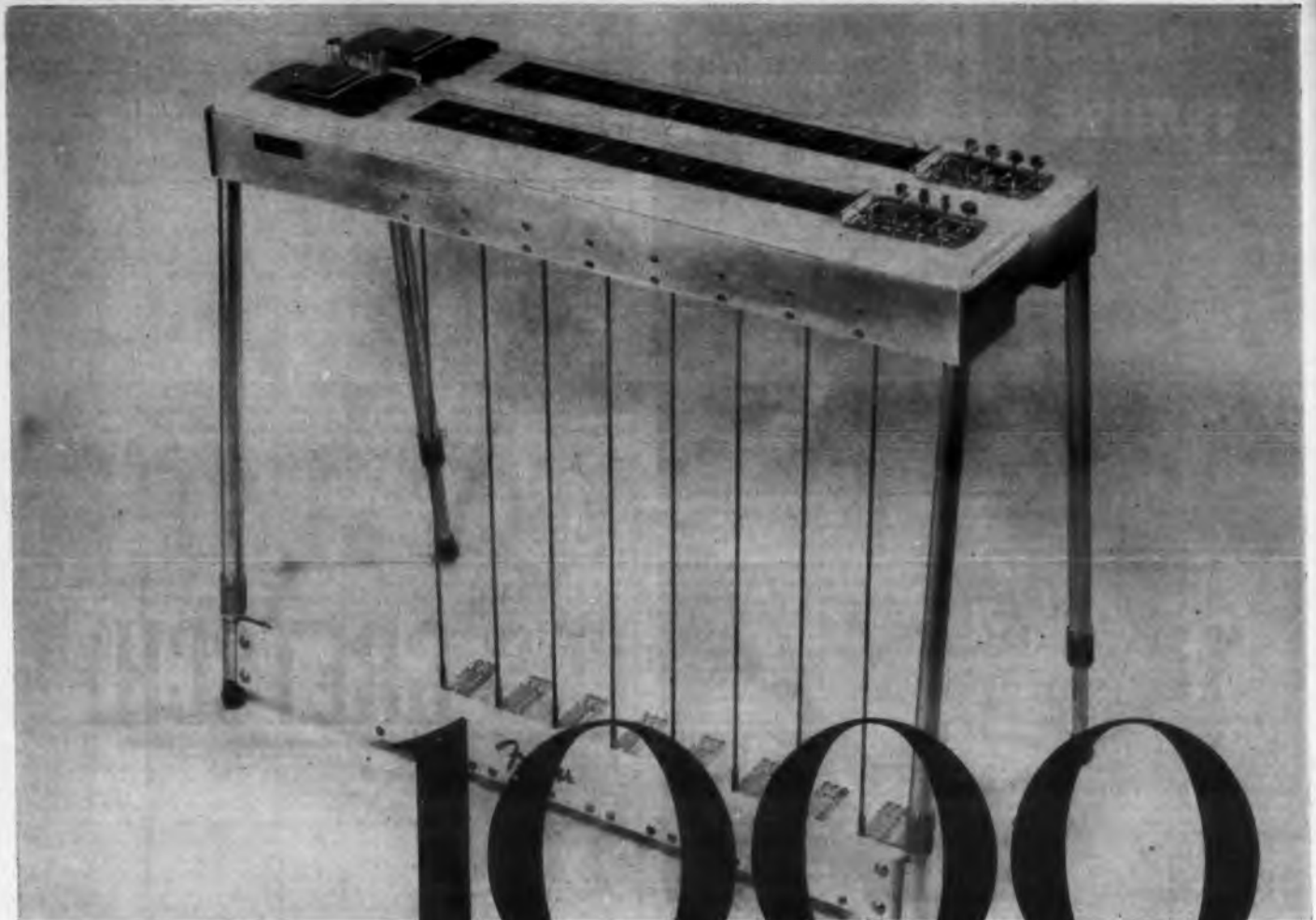
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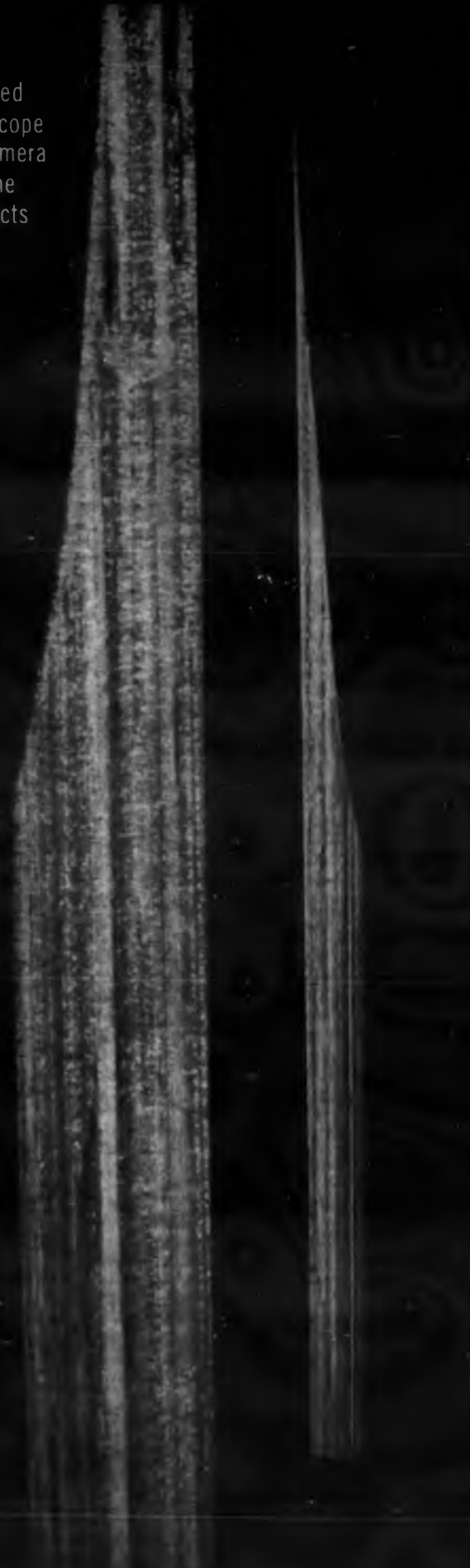
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# Report on California Trust Fund Cases

By HENRY KAISER, Attorney for the A. F. of M.

President Petrillo has asked me to make a preliminary report to the membership on the litigation instituted by various members of Local 47 in Los Angeles seeking to void the Music Performance Trust Funds and to recover over thirteen million dollars from the Federation as alleged damages to musicians employed by the phonograph and motion picture industries.

The first suit, involving the phonograph industry and known as *Anderson v. American Federation of Musicians et al.*, seeks to compel the Federation to pay \$8,487,900 in damages. Also named as defendants are eighty-four (84) recording and transcription companies. Though these companies were alleged to be neutral in the controversy, those that have been served and have participated in the proceedings (including the leaders of the industry) have, in fact, forcefully opposed the position of the plaintiffs.

The motion picture suit, *Atkinson v. American Federation of Musicians et al.*, seeks \$4,632,850 in alleged damages from the Federation. More than 100 companies engaged in the production of motion picture film and in the distribution or use of such film on television, are also named as defendants.

Both cases name as a defendant Samuel R. Rosenbaum, the independent trustee of the Trust Funds. But since he is a resident of New York and Pennsylvania, the plaintiffs have been unable to obtain personal service upon him in California. As will be shown, this absence of the trustee from the jurisdiction of the Court is especially significant.

I believe it will be useful briefly to examine and analyze the legal theory on which the plaintiffs proceed, as alleged in their complaints and amplified in their oral argument.

They assert that the Federation breached its "fiduciary" obligation as a bargaining representative when it persuaded the defendant companies to make payments to the trust funds. They argue that a bargaining representative is forbidden by law to negotiate any benefits that do not go solely to those presently employed or about to be employed by the employers involved. That is so, they say, because the benefits paid by the employers are necessarily the result of the work performed by these employees. Therefore, they conclude, the monies paid to the trust funds are really wages earned by the recording musicians which have been unfairly and unlawfully diverted as unemployment benefits to persons

who are undeserving strangers to the employer-employee relationship involved.

The Federation's position is that each and every factual premise underlying that argument is plainly erroneous, as anyone familiar with the facts will readily recognize:

1. The trust funds are neither intended nor able to serve as unemployment benefits. Their declared and actual purpose is to promote the public appreciation of live music so that more private employers will more frequently engage live musicians. Clearly, the direct beneficiaries are professional musicians, including recording artists, whose job opportunities have been tragically curtailed by the commercial exploitation of records and transcriptions.

2. *No professional musician is a stranger to the employment relationships in the recording industry.* Each recording engagement is for a single session only. Any professional instrumentalist may be called for the next session. No one, therefore, can say who, precisely, is "about to be employed." Finally, *every professional musician is directly and adversely affected by recordings.*

3. The belief that the trust fund payments are earned as the result of the work of those sporadically called for recording sessions is a profound and unfortunate illusion. It took a national ban on recordings to achieve those payments. The companies do not make those payments to purchase any individual skills and talents—no matter how great they may be or may be thought to be. They make them *only because otherwise they cannot engage the services of any Federation member anywhere in the United States and Canada.* In short, the Music Performance Trust Funds reflect the total cooperation and the total bargaining power of the total membership of the Federation.

But even absent these gross factual misconceptions, the legal theory advanced by the plaintiffs is, as we observed to the Court, "based on a thoroughly discredited and repudiated doctrine" originally designed to condemn trade-unionism to utter frustration and futility.

Men form and join unions for the cardinal purpose of protecting their common interests and promoting their mutual welfare. (The constitutional (Article 2) "object of the American Federation of Musicians shall be to unite all local unions of musicians, the individual musicians who form such local unions into one

grand organization for the purpose of general protection and advancement of their interests"). Clearly, that fundamental purpose is destroyed if, as plaintiffs argue, unions are compelled by law narrowly to limit their bargaining activities to the exclusive interests of the immediate employees of the individual employer or group of employers with whom they may be negotiating.

For some years now—and in situations where the relationship between one group of employees and their fellow employees in the same industry was far less dramatic and direct than the displacing impact of recordings on all musicians—the courts have recognized the elemental need and right of unions to reach out beyond the suffocating confines of the immediate employer-employee relationship. As succinctly stated by Mr. Justice Frankfurter speaking for the U. S. Supreme Court, "The independence of economic interest of all engaged in the same industry has become a commonplace."

In addition to the ultimate relief sought, namely money damages and a declaration that payments to the trust funds are unlawful, plaintiffs sought immediate relief by way of a preliminary injunction and the appointment of a receiver to whom all trust fund monies would be paid by the contributing companies pending a final determination of the cases on their merits.

On January 26, 1957, Judge John J. Ford of the Los Angeles Superior Court ruled that he could not issue the requested injunctions or to appoint the receivers. He based his ruling on the exclusive ground that he had no jurisdiction over Mr. Rosenbaum, the Trustee, whom he found to be an indispensable party.

After failing, on reargument, to dissuade Judge Ford from his original position Plaintiffs appealed to the District Court of Appeals. That Court heard oral argument on February 20 and, two months later, on April 24, issued a lengthy opinion reversing Judge Ford.

Federation Counsel have not had the opportunity to read and study that opinion before the deadline for this issue of the International Musician. It may be said, however, that unless such study convincingly shows that it would be impracticable or unnecessary the Federation will seek an appeal to the California Supreme Court in an effort to reinstate the ruling of Judge Ford which we believe to be completely sound and accurate.

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## Labor Investigations

The *Joplin Globe* of March 2, 1957, contained an editorial of interest not only to the citizens of that Missouri town but to all Americans. It points out the nature of the present labor racketeering investigations and shows their use in maintaining the whole labor body—in fact, our whole economy—in a healthy condition.

### The Labor Inquiry

Expect to see a lot of headlines about racketeering and corruption in labor unions in the weeks ahead. It will be all to the good, for organized labor as well as for all America, if the situation is kept in proper perspective.

Just bear in mind that the special bipartisan Senate committee is charged with the duty of unearthing the bad, not the good, in unionism. By the nature of the inquiry it has to be so. A house-cleaning clearly is indicated.

Yet patently, there is much more good than bad in organized labor. There are more honest leaders than there are corrupt leaders. And, of course, the overwhelming majority of the millions in the rank and file are good and honorable citizens. They will support the exposures and the cleanup as well they should because it is their money and their future that is involved.

The present situation may be compared to sorting potatoes. You must sort out the bad ones in order to preserve the good ones. And it is to the best interests of the good ones, in this instance the clean unions and the wholesome membership, that the rotten ones be thrown out.

So let the sorting continue, thoroughly and fearlessly. But let's not condemn all unionism because of it. We will have a healthier labor body and a stronger economy after it is all over.

## Education in Live Music

Students today are too content to get their musical education in "canned" form, Dr. Eric Simon, music educator and teacher of orchestration at the Mannes College of Music, warned in an editorial in the March issue of the school publication. He attacked the over-emphasis on the use of recordings as a replacement for live performances.

The editorial in the *Mannes Memo* was prompted by a survey Dr. Simon made of the students in one of his orchestration classes at the college; he learned that only one out of four of these students, aged 20 through 28, had ever heard a live performance of the world-famous Mozart's Jupiter Symphony.

He attributed the students' neglect of live performances to "lack of curiosity." His editorial continued: "The desire to study music seriously should spring from love of music,

from a life steeped in music, from listening experiences in the concert hall, at the opera or at home. The reverse cannot be expected: genuine love of music will not emerge from formal study only. In this case attendance at concerts is considered (subconsciously at least) a chore, if not always an unpleasant one. In a nutshell, the common attitude can be formulated thus: 'I am too busy studying music, I cannot listen to it.'

"Music comes to life in stages. It first exists in the composer's mind, inaccessible to others, it is then put down on paper, lifeless signs; the next step is the rehearsal in which one life-giving factor is missing; the audience. Only in the filled hall will the work of music perform its final function. After this the work is often being 'killed' again, and canned through recording and broadcast. The

## IMPORTANT NOTICE

### Removal of the President's Office

As of April 15, 1957, the office of the President of the Federation is located at 425 Park Avenue, New York 22, New York. Phone: PLaza 8-0600.

current between performer and audience is turned off; the anticipation, 'How will the artist play tonight?', is replaced by the complete predictability of the record. The great community experience which you made an effort to attend is reduced to sound being piped into home or school.

"Primarily music can only be experienced and studied through live performances. Curricula in schools and colleges can only be a complement and formalization of that knowledge and experience. Works of the old masters and of our time can only be evaluated by being heard under various conditions, played by various performers."

It is interesting to discover that educators are arriving at the same conclusion that the American Federation of Musicians arrived at through observing the disastrous effects "canned" music has on the career opportunities of the professional musician.

The Forty-third Annual Penn-Del-Mar Conference will be held in York, Pennsylvania, May 18 and 19, at the Yorktowne Hotel. All locals in the states of Pennsylvania, Delaware and Maryland, as well as those in the District of Columbia, are invited to send delegates and guests.

Registration will begin at 12:30 P. M. on Saturday, May 18. Business sessions will be held Saturday at 2:00 and 8:00 P. M., and Sunday at 10:00 A. M., followed by the official conference dinner at 2:00 P. M.

## SCHEDULE OF COPE CONFERENCES

Director McDevitt of COPE is most desirous of having National and International union officers and representatives attend the 1957 COPE area general conferences. The following information should be carefully scanned for dates, locations, and state coverage:

LOS ANGELES — May 17, 18 — Sierra Room, Hotel Statler.

California MAY 18 — General Conference:  
Nevada 10:00 A. M. - 5:00 P. M.

State, City, County, Congressional District, and Local Union Delegates

ALBUQUERQUE — June 1, 2 — Hilton Hotel

Arizona JUNE 1 — General Conference:  
Colorado 10:00 A. M. - 5:00 P. M.

New Mexico State, City, County, Congressional District, and  
Utah Local Union Delegates

KANSAS CITY — June 7, 8 — Hotel Muehlebach

Arkansas JUNE 8 — General Conference:  
Kansas 10:00 A. M. - 5:00 P. M.  
Missouri State, City, County, Congressional District, and  
Oklahoma Local Union Delegates

MINNEAPOLIS — June 11, 12 — Radisson Hotel

Iowa JUNE 12 — General Conference:  
Minnesota 10:00 A. M. - 5:00 P. M.  
Nebraska State, City, County, Congressional District, and  
North Dakota Local Union Delegates  
South Dakota  
Wisconsin

COEUR D'ALENE (Idaho) — June 14, 15 —

Oregon Headquarters: Desert Hotel  
Montana JUNE 14 — General Conference:  
Washington (American Legion Hall)  
Idaho 10:00 A. M. - 5:00 P. M.  
Wyoming State, City, County, Congressional District, and  
Local Union Delegates

# Concert Bands to the Fore!

## LONG BEACH MUNICIPAL BAND

Vice-President C. L. Bagley recently attended the celebration concert of the forty-eighth anniversary of the Long Beach Municipal Band. He has sent in this very interesting review of the concert.

The official celebration concert of the forty-eighth anniversary of the Long Beach Municipal Band took place March 10, 1957, before an audience of some 3,000 persons. E. Harry Willey, the band's founder, was the day's guest conductor; Charles J. Payne is its regular director, and Rolla Alford is the Long Beach Civic Chorus director. The band's assistant conductor is Albert W. Lilliehoorn.

For this occasion the Mayor of Long Beach, George M. Vermillion, issued a proclamation, which read as follows:

*Whereas* the Long Beach Municipal Band will celebrate its forty-eighth birthday anniversary on March 10, 1957, marking almost a half-century of outstanding success in the field of musical entertainment for the City of Long Beach; and

*Whereas* considerable history has been written concerning this municipal band since that first band concert on March 14, 1909, in the historical setting of the Bathhouse Pavilion then located at the foot of Pine Avenue; and

*Whereas* much credit for the nation-wide success of this band is due to the selection of such famous conductors as E. H. Willey, Osa C. Foster, Dr. Herbert L. Clarke, B. A. Rolfe, John J. Richards, Eugene LaBarre, and now its present director, Charles J. Payne, who gave this musical organization just the right amount of dignity and prestige to give to the

City of Long Beach invaluable publicity, as well as acquiring a large listening audience, who remain as the most loyal group of citizens and followers ever known for a musical organization of this kind;

*Now, therefore, I, George M. Vermillion, Mayor of the City of Long Beach, with the unanimous approval of the City Council, do hereby proclaim March 10, 1957, as Municipal Band Day, and I urge the citizens to continue to support this organization by signifying their appreciation for this superb musical diversion so that we may continue to enjoy fine band music throughout the year.*

(Signed) George M. Vermillion, Mayor.

The program, the various numbers of which were introduced by Lon E. Peek, honorary member, held high interest for all music lovers. Brother E. Harry Willey, founder and original conductor of the band, directed the *Lohengrin*, *Traviata*, *Finlandia* (with chorus) and *Bartered Bride* excerpts. At the age of seventy-seven he is in excellent form and demonstrated that in his hands the baton is full of meaning. The remainder of the band program was directed by Brother Charles J. Payne, a great conductor and one adding to his laurels from day to day.

Many telegrams and other messages of congratulation were received, among them felicitations from Governor Goodwin J. Knight, Mayor Norris Poulson of Los Angeles, and Eugene Biscailuz, Sheriff of Los Angeles County. A few of these messages were read, but many had to be withheld since it would have entailed too many interruptions to the excellent program.

Brother Gene Conklin displayed a splendid voice in the first half and in the second did a whistling act that would be difficult for any-

one to duplicate. His whistling of "Nola" was phenomenal. The Long Beach Civic Chorus under Rolla Alford added much to the whole.

This was the 23,487th regularly programmed concert of the band including only those concerts in the auditorium or band shell, afternoons and evenings, five and a half days a week, eleven concerts a week. A considerable number of other appearances are sometimes made for parades, ship launchings, dances for service men and other occasions.

I was thrilled by this band, the excellence of its personnel, its volume, smoothness, tone quality and delicate nuances, all under such perfect directorial control. It was something to remember. Since all its members are also members of Local 353, its remarkable achievements also reflect glory on the A. F. of M.

Years ago Herbert L. Clarke, a former director of the band and a great cornet soloist, remarked to me that there was as much difference between a *military band* and a *concert band* as there was between an ordinary watch and a high-class Swiss movement. I fully understand what he meant. And I agree that the Long Beach Municipal Band is a *concert band* and shows daily its superlative qualities. To it and its personnel I pay sincere tribute. I trust the people of Long Beach will appreciate it more and more as the years go by. And I fervently hope that other full-time municipal bands will come into existence in our country.

## BAND NOTES

Baton of the Dover (Ohio) Concert Band has been turned over to a new band leader, Harper W. Froman. The retiring director is Dominic E. Greco, widely known in the band world. Mr. Greco came to Dover from Pitts-

Long Beach Municipal Band, Charles J. Payne, director



burgh in 1917 and became director of the Italian Band, which name two years later was changed to the Dover Concert Band. During his thirty-eight years as director of the Dover Concert Band hundreds of indoor and outdoor programs have been presented and enjoyed by music lovers. Mr. Greco has been granted an honorary life membership in Local 404, New Philadelphia-Dover, Ohio. He joined the local in 1919 and since that time has held many offices therein. At present he is a member of the executive board.

Greenville, Ohio, has a very popular summer recreation program of which one of the highlights is the Thursday night dance schedule. These dances draw a large crowd with the music provided through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 599, Greenville. Local 599, a five-county area—three in Indiana and two in Ohio—is served by this grant. The Greenville Municipal Band, which plays for Sunday afternoon concerts financed half by the Park Board and half by the MPTF, is shown in the accompanying photograph.

The Guggenheim Memorial Concerts, a series in which the Goldman Band conducted by Richard Franko Goldman plays at Central Park, Manhattan, and in Prospect Park, Brooklyn, will open June 19 and continue six days a week through August 16.

The Bakersfield Concert Band of Bakersfield, California, plans another series of free concerts at Beale Park during the coming summer. Last year it completed its fourth consecutive year of free concerts under the direction of Lawrence Foster and received a special commendation on the editorial page of *The Bakersfield Californian*. More than 18,000 persons attended the band concert at Beale Park in the summer of 1956.

## OFFICIAL BUSINESS

### American Federation of Musicians' Statement for Year Ended March 31, 1957

#### RECEIPTS

Surcharges and Membership taxes	\$1,212,696
Per Capita	299,794
Fines	31,419
Investments, etc.	113,800
Journal and printing	434,147
<b>Total (pennies omitted)</b>	<b>\$2,091,858</b>

#### DISBURSEMENTS

Printing Plant	\$ 511,140
Per Capita Tax	158,450
Conventions	383,754
Salaries	517,803
Professional services	148,044
Allowances and expenses	51,874
20% Tax Committee	56,882
Donations	35,884
Pension Contributions	24,409
Inaugural Expenses	48,765
Administration Expenses	157,730
Extraord. Admin. Exp.	107,289
<b>Total (pennies omitted)</b>	<b>\$2,202,029</b>
Total assets at end of fiscal year	\$5,206,505.75
Total liabilities at end of fiscal year	52,986.03

MAY, 1957



Dwight Brown directing the Greenville (Ohio) Municipal Band in a concert at the Marling Band Shell sponsored through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 599, Greenville.

## CONDUCTORS in the NEWS

★ **Newell Jenkins** was the guest conductor of the National Orchestral Association, New York, at its March 19 concert. Mr. Jenkins is the founder and conductor of the Piccola Accademia Musicale of Florence, Italy. He presented the world premiere of Riccardo Malipiero's *Sinfonia Cantata*, a work which weaves a tonal story of his impressions of the United States, derived from a two-month tour recently completed.

★ **Ignace Strassegger** conducted the Metropolitan Opera Auditions of the Air on March 29. He also is conducting several performances of *Perichole* during the Metropolitan Opera tour.

In his long and varied career, Mr. Strassegger was official pianist and assistant conductor of the New York Philharmonic for ten years, conductor of the musical *Brigadoon* on a cross-country tour, led the New York Doctor's Orchestral Society for several seasons, and conducted at the summer Pops Concerts in New Orleans, the New York Stadium, the Promenade Concerts in Toronto, the Buffalo Philharmonic, and the National Symphony. He has been assistant conductor at the Metropolitan since 1951.

★ **Tibor Kozma** conducted Mozart's opera, *The Magic Flute*, at the Metropolitan on March 9, on the indisposition of Bruno Walter. Wrote one critic, "Mr. Kozma did well with an opera that sounds simple but is in fact a cruelly difficult assignment."

★ **Robert Shaw**, associate conductor of the Cleveland Orchestra, conducted that group in Stravinsky's *Symphony of Psalms* at the concerts of February 28 and March 2. He used the Cleveland Orchestra Chorus which he himself had prepared.

★ **William Smith**, assistant conductor of the Philadelphia Orchestra, took over the podium for the first time in the 1956-57 season when he conducted the orchestra on March 22 and 23. Mr. Smith is responsible for the formation of the Philadelphia Orchestra Chorus, a group of ninety mixed voices.

★ **Henry Denecke** has been reengaged for his fifth season as musical Director of the Cedar Rapids Symphony Orchestra.

★ **Morton Gould**, conducting the Symphony of the Air in an all-Gershwin concert March 9, was presented, at intermission, with a citation by Irving Brown, president of the George Gershwin Memorial Foundation of the B'nai B'rith Victory Lodge, in recognition of his "humanitarian contribution to racial understanding, and as an interpreter of Gershwin's music."

★ **Erich Leinsdorf**, who earlier this year conducted ten concerts and four recording sessions with the Los Angeles Philharmonic, has been invited by the Holland Festival to lead the first production in Holland of Stravinsky's opera, *The Rake's Progress*, in the original English language. The first performance will mark the opening of the Festival on June 15 and the repeat on the seventeenth will coincide with the composer's actual seventy-fifth anniversary. Six or seven performances will be given in all, in Amsterdam, in The Hague, and in Utrecht.

This Fall Mr. Leinsdorf will lead ten performances of the San Francisco Opera.

★ **Paul Paray**, conductor of the Detroit Symphony Orchestra, was awarded the red cravat of commander in the French Legion of Honor on March 29, in recognition of his contributions to music in Europe and the United States. The Legion includes 2,000 officers. Paray's former rank, but only 250 have been selected for the commander status.

★ **Leonard Bernstein**, who last fall was appointed co-director with Dimitri Mitropoulos of the New York Philharmonic's 1957-58 season, will take charge of the musical direction of that orchestra's Young People's Concerts during the 1957-58 season.

★ **J. Albert Fracht**, conductor of the Charleston (South Carolina) Symphony, will make his Lewisohn Stadium debut as the Stadium's new American conductor of the season, presiding over the concerts of July 1, 2 and 3. He has been conductor of the Charleston Symphony for thirteen years and is also head of the music department of Ashley Hall in Charleston and conducts his own five-day-a-week radio and TV program, "Adventures in Music."

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The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists published in the International Musician monthly since June, 1954, contains the names of all companies, up to and including April 20, 1957. Do not record for any company not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

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Cosmic Records  
M. W. Hewgley

**Local 5—Detroit, Mich.**  
Caro Record Co.  
Clix Records  
Segue Records

**Local 6—San Francisco, Calif.**  
Al-Jan Records  
Heart Recording

**Local 10—Chicago, Illinois**  
Chief Record Co.  
Sandy Records

**Local 47—Los Angeles, Calif.**  
Challenge Records  
Mood Records  
Par Records  
Parade Records  
(formerly Olympian Records)

**Local 65—Houston, Texas**  
Mel-O-Tone Records

**Local 147—Dallas, Texas**  
Choreo Records Co.

**Local 167—San Bernardino, Calif.**  
Hy Rubin

**Local 218—Marquette, Mich.**  
Rambles Records

**Local 248—Paterson, N. J.**  
Walter Heebner Productions  
Talisman Recording Co.

**Local 478—Coshocton, Ohio**  
Hojo Records

**Local 802—New York, N. Y.**  
Arwayne Records  
Selenia  
Bernard Sidor  
Tradics, Inc.  
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**CANCELLED COMPANIES**

**Local 47—Los Angeles, Calif.**  
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**Local 257—Nashville, Tenn.**  
Republic Recording Co., Inc.

**Local 802—New York, N. Y.**  
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Stan Kann

Ruggeri's Restaurant in St. Louis now has one of the largest restaurant pipe organs in the country. There is a story behind this. The organ is the property of Stan Kann, a member of Local 2 of that city and organist at the Fox Thea-

tre in St. Louis. The pipe organ was purchased by Kann four years ago from Loew's Theater in St. Louis and removed by him — with help of some friends — in their spare time. This took about a year. It has always been Stan Kann's dream to own his own pipe organ and have it installed in a place where it could be heard by many people. After it had been moved to the Midwest Orange Company, it was found that almost every piece had to be rebuilt. Finally the task was accomplished and two chambers were built in the basement of the restaurant to house the many pipes and percussion sections of the organ. Then the organ was packed piece by piece in a large moving van and moved to Ruggeri's. Crews worked around the clock to make it ready for the Convention of the American Guild of Organists for December 27, 1956. Two days before the organ was to play the motor burned up due to faulty bearings. But the factory stayed open during the weekend and the day before the convention the organ was played for the first time in the restaurant.

It has proved quite an attraction and Stan Kann at the console is one happy man. He extends an invitation for organists, in fact, all musicians — to come and listen when they are in St. Louis.

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Summer music schools and summer festivals are increasingly emphasizing their role as employers of expert instrumentalists. This is heartening news for the professional musician who thus finds a means of lengthening his annual working season and of tiding himself over the "lean months."

## Summer Teaching Centers

★★ A Wind Ensemble Workshop is being offered by the summer session of the Eastman School of Music of the University of Rochester. Its director is Frederick Fennell. During five days of intensive rehearsals the faculty will sit alongside workshop players as coaches and colleagues, and together they will study rehearsal techniques, edit scores and parts, and practice the playing of classical and current wind literature.

★★ At its fifth annual Musicians' Workshop, to be presented in Sioux City, Iowa, June 13-15, the American Symphony Orchestra League will have artist musicians from the symphony orchestras of Chicago, Minneapolis, Philadelphia, Detroit and New York City to serve as coaches and instructors. They are Rafael Druian, violin; Samuel Lifschey, viola; Lorne Munroe, cello; Warren Benfield, bass; John Ware, trumpet; James Chambers, horn; Lewis V. Haney, trombone; William Bell, tuba; Albert Tipton, flute; John DeLancie, oboe; Clark Brody, clarinet; Sol Schoenbach, bassoon; Sigurd Rascher, saxophone; and Saul Goodman, tympani.

★★ The Bennington (Vermont) Composers' Conference and Chamber Music Center is offering scholarships in both the composer and violinist categories this summer. Composers should send at least two scores of their works to Roger Goeb, 11 Lakeside Drive, Rockville Center, Long Island, N. Y., and violinists three letters of recommendation from teachers and established musicians to Alan Carter, Director, 17 High Street, Middlebury, Vermont.

★★ From May 2 through May 5, a "Conference on the Arts" was held at Boston University wherein "leaders from the worlds of music, art and drama sat down with sociologists, journalists, philosophers and others to explore the role of the arts in the United States today." The forum really continued through two weeks, with highlights the world

premiere of an overture by Wallingford Riegger, the New England premiere of Gian Carlo Menotti's madrigal-fable, *The Unicorn, the Gorgon and the Manticore*, and the New England premiere of Concerto for Orchestra by Alan Hovhaness.

★★ The Transylvania Music Camp in Brevard, North Carolina, James Christian Pfohl, director, will give instruction in all orchestral and band instruments. The course runs from June 20 to August 4. For information write to 1910 Commonwealth Avenue, Charlotte, North Carolina.

★★ Northwestern University School of Music in Evanston, Illinois, will give a six-week session June 25 to August 3. Special workshops in piano pedagogy, woodwind pedagogy and production of musical performances. For information address: School of Music Office, Northwestern University, Evanston, Illinois.

★★ Chautauqua Institute, Chautauqua, New York, will present courses in various phases of music from June 30 to August 21, under the instruction of an artist faculty. Concerts presented throughout the season. For information address: Chautauqua Institute, Chautauqua, New York.

★★ Russell Hancock Miles of the University of Illinois School of Music has been selected to lead master classes in works of Bach at the summer Organ Institute, Methuen, Massachusetts.

★★ Michigan State University music department is presenting twenty-one concerts during the spring term season, which opened April 9 and will close June 5.

★★ Dr. Ernst von Dohnanyi, composer-pianist, was guest professor at the school of music. Ohio University, from March 18 to 30.

★★ The Berkshire Music Center, which runs concurrently with the Berkshire Music Festival at Tanglewood, marks its fifteenth year this summer. (It was created in 1940 by Serge Koussevitzky.) Charles Munch heads the school and Aaron Copland is head of its faculty. Boris Goldovsky directs the opera department, Mr. Munch, instrumental music, Hugh Ross, choral music, Ludwig Zirner, the study group. The school will open July 1 and close August 11.

★★ The School of Jazz at Lenox, Massachusetts, August 11 to 30, will present classes in composition, arrangement, history of jazz and other courses. It is staffed by leading jazz musicians and its executive director is John Lewis of the Modern Jazz Quartet. For information write to Stephanie Barber, School of Jazz, Inc., Lenox, Massachusetts.

★★ New additions to the faculty of "thirty-seven internationally known artists" at the Aspen Festival in Colorado are James Chambers, first French horn of the New York Philharmonic, and George Gaber, percussionist and teacher successively at Columbia, Duquesne and Tokyo universities.

★★ The Sewanee Summer Music Center, held from June 17 to July 22 on the campus of the University of the South, Sewanee, Tennessee, is dedicated to the advancement of aspiring young musicians. Its director is Julius Hegyi.

★★ Seven American composers heard their own orchestral works performed for the first time March 30 at the University of Redlands, California. The University-Community Symphony Orchestra of Redlands supplemented by Hollywood studio musicians, played works by Dr. Wayne R. Bohrnstedt, associate professor of music at the University; Ernest Kanitz, of the University of Southern California faculty; William Grant Still; William Schmidt; Frank Campo; Robert D. Oudal, and George Green.

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# Where they are playing



TONY GRAY



HERMAN RUBIN

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

Above: TONY GRAY is working Friday and Saturday nights at Joyce's Manor in Twin Oaks, Pa., as well as star on their Saturday afternoon radio show on WDRF in Chester, Pa. . . . Organist HERMAN (MY) RUBIN has been employed at the Sycamore Inn in Cucamonga, Calif., for eight consecutive years.

Below: JERRY SHARD returned to Dailey's Meadowbrook, Cedar Grove, N. J., April 12 for seven weeks. From there he opens the summer season at White Meadow Lake Country Club, Rockaway, N. J. . . . Hammond organist MARTY THOMAS plays in the Wisconsin Land O'Lakes area from June to September . . . DENNY MILES opened May 3 for an eighteen-week stay at the Cordial lounge, Chicago, Ill. . . . BUDDY BAIR is currently touring through Texas and the South.

### EAST

The Joe Jay Trio (Milt Shaw, drums and vocals; Stanley Grutza, accordion, organ and vocals; Joe Jay, alto and tenor sax, clarinet and vocals) is being held over indefinitely at the American Legion Home, Post No. 26, in Bordentown, N. J. On free nights the combo plays for P. T. A. canteens and fills single engagements throughout New Jersey . . . The Herb and Elena Ayers Duo returns to the Windsor Hotel in Cape May, N. J., for its tenth summer season.

Al Postal is signed for his tenth consecutive year in the capacity of music and entertainment director at Toro Hill Lodge in Monroe, N. Y.

Eddie Harrell and his Combo play every Thursday, Friday and Saturday night at Molly's Tavern in Twin Oaks, Pa., as well as star on their Saturday afternoon radio show on WDRF in Chester, Pa. . . . The Lou Martini Trio (Jim Dougherty on vibes, Frank DiPietro on accordion and Lou Martini on bass) closed a ten-week stay at the Media Inn, Media, Pa., the end of April . . . The Stardusters Orchestra opened a long-term engagement at the Silver Fox Inn, Foxburg, Pa., on April 27. The group includes Lena Lucas, piano; Oscar Kammerdiener, guitar; Jerry Bell, bass; Lew Berry, drums; and Bud Hoover, tenor sax . . . The Lee Vincent Orchestra is set to play a number of college dates in Pennsylvania. Atlantic City's Steel Pier (June 8-9) and the Pilmont Country Club in Philadelphia (June 15).

The Cavalier's Orchestra, now featured at the Forest Club in Webster, Mass., on Friday and Sunday, broadcast over station WESO every Sunday. They also perform at the Arcadia Ballroom in Worcester, Mass., on Saturday nights. The band consists of Stan Jajko, string bass; Vince Swider, guitar; Ray Stone, sax and clarinet; Chet Mackowiak, accordion; Ray Druzibichi, drums.

JERRY SHARD

MARTY THOMAS

DENNY MILES

BUDDY BAIR



## NEW YORK CITY

After a successful series of engagements at the Warwick Hotel and Hampshire House, organist-pianist Monica Witni has moved into the Commodore Hotel for an indefinite engagement.

## MIDWEST

The Charlie Kehrler Orchestra opens its seventh consecutive season of dates at Moonlite Gardens, Coney Island, Cincinnati, Ohio, on May 28.

The Leo Sunny Duo featuring Stan Keller recently penciled into The Keys in Indianapolis, Ind., for an eight-week run.

Tony Winters and his Twelve Wintertimers have continuous bookings into 1958 throughout Wisconsin, playing television shows, hotel and country club formals, college proms, leading ballrooms, and the Appleton Centennial Ball. Five members of the orchestra are also featured as vocalists.

The Johnny Jay Trio (Roy Rubert, drums; Alice Bednarz, piano and organo; Johnny Jay, trumpet and leader) has begun its second year at Schuller's Tavern in Golden Valley, Minn. . . . Joe Francis and his Royal Hawaiians (Joe Francis Serpico, accordion; Nemsie Rotatar, Hawaiian steel guitar; Don Craft, drums) have been at the Green Roof, Inver Grove, Minn., since August, 1956.

The K's (Dick Kohr, accordion and clavoline, and Harold Kirzeder, Spanish and steel guitar) are in their ninth month at the El Mirador Cocktail Lounge in the Francis Hotel, LaSalle, Ill.

## CHICAGO

The Bill Stanton Trio (Gene McCarthy, drums and trumpet; Tommy Teese, bass and trombone; Bill Stanton, piano and celeste) is currently working the Chicago territory . . . The Andy Powell Orchestra moves into the Oh Henry Ballroom on May 22 for an indefinite stay . . . Duke Ellington is booked for a two-weeker at the Blue Note starting July 10 . . . Dizzy Gillespie returns to this spot for a similar stint on July 24 . . . Charley Fisk and his Orchestra are rounding out three years in the Empire Room of the Palmer House. Personnel includes Hal Stone, Lou Ott, Frank Schalk and John Killem, saxes; Norrie Fisk, Doc Essick and Charley Fisk, trumpets; Todd Calvin, drums; Charles Frantz, piano; Jon Suszan, bass; Lee Charnel, vocals.

## SOUTH

Zig and Vivian Baker are appearing at the Carioca Lounge of the Americana Hotel in Miami

Beach, Fla. . . . Latin-American accordionist Frank Ramoni recently opened at the Sea View Hotel in Miami Beach for an extended engagement . . . For the first time the L'Aiglon in Miami Beach will remain open all summer with entertainment and dancing twice a week to Jerome Twichell's Orchestra . . . The Bobby Palk Jazz Trio (Bobby Palk, guitar, flute and vocals; Sam Stevens, piano; Eddie Schwager, bass) is appearing at the Stutintut in Ft. Lauderdale, Fla.

## WEST

Curley Gold and his Texas Tune Twisters Western Swing Band are currently playing television stations, western dances and stage shows throughout the state of California . . . Don Pietro is key-boarding at the Tahiti Cocktail Lounge in San Diego, Calif. . . . Cliff Waldon and his Western Band function at Resida (Calif.) Carpenters Hall.

Bill Lively is featured with Dick Spain and the Rogue Valley Boys every Saturday night for the big western dance at the Oasis Ballroom in Eagle Point, Ore.

The Flo Dreyer Quintet is celebrating a year-long engagement at Rocky's Tambourine Club in Tacoma, Wash. The group consists of Flo Dreyer, trumpet and valve trombone; Fagle Liebman, drums and vocals; Toby Butler, bass; Stella Mattern, piano; Nina Houbert, sax and flute.

The Mike DiSalle Orchestra has supplied the musical entertainment at the "Top of the Park," Park Lane Hotel, Denver, Colo., for the past seven years.

The "Internationals" (Larry Lloyd on bass, Mickey Scrima on drums, and Louis Bredice on piano) have been at The King's Club of the Hotel Adolphus, Dallas, Texas, for a year and a half and are still going strong.

The Three Sparks celebrate one year at Hotel El Cortez in Las Vegas, Nev., on May 17.

## CANADA

King Ganam stars on the Country Hoedown, CBC-TV show seen on thirty-one Canadian stations every Friday night. This year he is signed on again for his sixth consecutive year at Toronto's Casa Loma Ballroom.

## ALL OVER

Princess Margaret was so captivated by the jazz concert at London's Royal Albert Hall on April 16, starring Count Basie, that she returned for the second performance. Basie dedicated a number to her called "The H. R. H. (Her Royal Highness) Boogie."

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*Loud sings the bird;  
 Far stretches greenery.  
 But haven't you heard?  
 One can't eat scenery.*

The thirty-year membership party of Local 5, Detroit, held on March fourth, had a turnout of some three hundred and twenty-five, and they came from far and near. Bob Norton trekked from Fort Wayne, Indiana; "Mike" Kelley from Battle Creek; L. G. Smith from Sheboygan; Pete Seibert from Algonac; Gus Mann, Ray Welch and Tom Motley from Toledo; Bill Mavity from Buffalo, New York. From the East Coast came International Secretary Leo Cluesmann, International Treasurer George Clancy, and Jack Ferentz, assistant to President Petrillo, the latter two, formerly officers in Local 5. Each was welcomed by the local's president, Eduard Werner, and replied with short speeches.

Sixty-nine members of the local received gold cards for thirty years of continuous membership. Fourteen members of the Detroit Symphony, though they became thirty-year members, were unable to attend since the orchestra was on tour at that time.

New fifty-year members are Walter H. Dagner, Clarence A. Dewey, William C. Koenig, William H. Mavity, Harry W. Morrill, Maurey J. Sauter, Sr., Irvine F. Wilkie, Frank Rakovan and Ray Roboson. That makes a total of forty-two who boast half-century memberships in the local.

March 4 was also the date of the membership party of Local 8, Milwaukee. Held in Devine's Million Dollar Ballroom, over a thousand people enjoyed the festivities. Music was provided by Len Behn's and Hank Wagner's orchestras.

Local 8 is also famous for its Easter Ball Parade Dance, with modern and old time orchestras holding forth, as well as strolling combos. It was a gala affair.

Local 12, Sacramento will present its first annual Parade of Dance Bands on May 15 at Memorial Auditorium in that city. A thirty-piece orchestra will play and artists perform in a show lasting one hour. Then dancing will begin and will last until one o'clock in the morning. Eight bands will play on two bandstands so that there will be no delay between numbers.

Local 22, Sedalia, Missouri, celebrated its sixtieth anniversary with a smorgasbord dinner at Flat Creek on March 28. A large basket of flowers—gladiolus, chrysanthemums and red roses—was received from President Petrillo with a telegram which read as follows: "Your local has been chartered in the A. F. of M. for sixty years. During these years it has been an asset to the Federation and we congratulate you in your sixtieth anniversary."

Seventy members and guests were present for the occasion. Accordionist Danny Podgornik strolled through the dining room playing selections and requests for those present.



The above photograph was taken at the sixtieth anniversary dinner of Local 22, Sedalia, Missouri. Front row, left to right: Howard Brown, trustee; Bob Cummings, president; Gordon Fitch, treasurer. Back row, left to right: V. B. Eckhoff, trustee; Harry Trotman, trustee; Chester Eding, vice-president; Larry Judd, secretary.

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On announcing the sixtieth anniversary of its receiving a charter from the A. F. of M., Local 34, Kansas City, published in its local periodical, *Unison*, a resume of its history. "Very few are around who remember the day we received our charter," the article reads. "The long fight for local and national recognition has been notably successful, but it is not over. Not as long as the clamor for free music persists. Not as long as the union-bating free-rider who works cheap is encouraged in his efforts. Ruinous federal taxes on places of entertainment are our targets. The fight must be carried on and on against the unfriendly Senators and lawmakers who perpetrate 'Lea Bill' and 'Taft-Hartley' and phony 'Right-to-Work' laws in our legislative halls. Your union works always, slowly but effectively, against these influences that seek to weaken and cripple our strength. Much of the work done in this direction is un spectacular and routine. Many of our parties and thrusts at our adversaries are covered and do not show . . . but it is for you to know that we will always fight legally and honestly for our beliefs."

Many happy returns, Local No. 34!

The Musicians Ball, held early this year by Local 771, Tucson, was a huge success. Twenty-three bands performed all styles of music, and the estimated attendance was between 2,500 and 2,800. Receipts went well over the \$2,000 mark.

On becoming a fifty-year member of Local 76, Seattle, O. R. McLaine, president emeritus of the local, wrote in "Musicland," the local's official organ, "I became a Life Member of the local in 1932, but it was in 1906 that I first entered, by transfer. Six other members and myself made up the first pit orchestra for Pantages' first theatre. In 1907 Pantages remodeled the theatre and after it was opened, it was found that there was no orchestra room under the stage or any way to get to the pit but through the front of the house. So Pantages had a cellar dug out under the stage, wheeling the dirt out through the theater at night, to make a room for the orchestra. The boys had to crawl up and down through a trap door in the floor of the stage! . . . We played three or four shows a day and seven on Sundays, seven days per week, salary: \$27.50.

Seattle Elks Lodge No. 92 has expanded its youth program to cover music, this the happy result, at least in part, of the suggestions and supervision of Harry Reed, former president of A. F. of M. Local 76, Seattle. Auditions were held early this year at Cornish School, as a result of which three musicians of high school age were enabled to continue their private instrumental instruction with teachers of their own choice for the remainder of the school year. Mr. Reed not only arranged many of the details but also acted as one of the judges.

A scholarship for French horn was awarded to Dorothy Niver, seventeen, of Edmonds High for continued study with Stanley Kyle; to Jeanette Barton, sixteen, West Seattle High flutist and a pupil of Frank Horsfall; and to David Larsen, eighteen, trombonist of Renton High, studying with Ken Cloud.

The music scholarships, offered as an incentive for woodwind and brass players of high school age to continue their studies in classical music, is one step in providing musicians for symphony orchestras of the future. Encouragement is needed for them to embark on the arduous training necessary for holding such jobs.

Local 12's membership party was held on April 8 at Governor's Hall in Sacramento. The local's vice-president, "Hawkehaw" Massi, was chairman.

The photograph, right, shows D'Agostino's Memorial Band. This band, all members of which belong to Local 291, Newburgh, New York, will again compete for prizes in various firemen parades this year after winning several trophies in past competition. First row, left to right: Frank Arrotta, Frank Spolverino, Vincent Mossicato, Angelo Ciarlanto (leader), Edmond Giammarco and Milton Levey. Second row, left to right: Anthony Martini, Ernest Bello, Dominick Fuggazzotto, Thomas Tabasco, James DeMarco and Santo Jannotti. Third row, left to right: Louis Ciarlanto, Louis Perrone, Walter Ballou, Donald Cooper and Sal Monetti.

—Ad Libitum.



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● **ALEX WILSON**, first trumpet of the Buffalo Symphony during the past five seasons, is a graduate of the Curtis Institute of Music and has held a scholarship at the Juilliard School of Music. In his native Philadelphia he has been soloist with the New Chamber Orchestra, and has performed with the Philadelphia La Scala and the Civic Opera Company. He was solo trumpet with the Robert Shaw Chorale for three seasons prior to his engagement with the Buffalo Symphony, and played in the Sadlers Wells Ballet Orchestra during their New York season in 1955. In 1950 he recorded the Hindemith Trumpet Sonata for EMS Records. He has also appeared in performances with the NBC Symphony, the New York Philharmonic and the Philadelphia Orchestra. This summer Mr. Wilson will return to the Chautauqua Symphony to serve his second season as first trumpet with that orchestra.



● **RAFAEL DRUIAN**, concertmaster at the Minneapolis Symphony Orchestra, a position he has filled since the fall of 1949, was born in Volgoda, Russia, and was taken to Havana, Cuba, by his parents when he was a year old. He began to study the violin very early and when he was seven attracted the attention of Amadeo Roldan, conductor of the Havana Philharmonic and himself a fine violinist. At the end of one year Mr. Roldan insisted that the boy go to Philadelphia for further study. After a short period with Benjamin Sharlip, Druian entered the Curtis Institute of Music where his teachers were Lea Luboshutz and Efrem Zimbalist. In 1938 he appeared with the Philadelphia Orchestra as winner of the year's Youth Contest. Recitals in the East followed. Then he entered the Army. After his release three years later, he resumed his career, becoming concertmaster of the Dallas Symphony in 1945. Antal Dorati was at this time conductor of the Dallas Symphony, and in 1948 Druian made two appearances with the Grant Park Symphony in Chicago, under the baton of Dorati. Then in 1949, when Dorati became conductor of the Minneapolis Symphony, he took the young concertmaster with him.

Druian is one of the busiest concertmasters anywhere. He has presented for local music patrons every one of the major concertos for his instrument as well as some which still are in the try-out stages.



● **ALICE CHALIFOUX** has occupied the position of first harpist under all the conductors of the Cleveland Orchestra. She joined the organization while the founding conductor, Nikolai Sokoloff, was still at its head, and has remained during the years of the podium occupancies of Artur Rodzinski, Erich Leinsdorf and George Szell. She was born in Birmingham, Alabama, of French parentage. Her father was educated at the Paris Conservatoire. Her mother, herself a child prodigy, gave Alice her first lessons in solfege, piano and harp. Later training was received under Carlos Salzedo at the Curtis Institute of Music in Philadelphia, from which school she graduated with highest honors. Shortly thereafter, she played for Nikolai Sokoloff and he was so impressed that he immediately engaged her as first harpist of the Cleveland Orchestra.

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She has made many solo appearances with the orchestra in its winter and summer concerts, and was the harpist in the first Cleveland performance of Harl McDonald's Suite for Harp and Orchestra, *From Childhood*. She is head of the harp department of the Cleveland Institute of Music.

On occasion she forms an ensemble of ten harps which appears at one of the summer pop concerts in Cleveland.

Miss Chalifoux's full name is Alice Chalifoux Rideout and she is the mother of an eleven-year-old daughter who attends the Orange Village School.



● **DAVID ABOSCH**, solo oboist with the Denver Symphony Orchestra, was born in New York City and received his education there. He began the study of the oboe when in high school, but the major portion of his instruction was with Harold Gomberg, solo oboist of the New York Philharmonic. David is a graduate of the Juilliard School of Music.

His professional experience after graduating from Juilliard included first performances of the Stravinsky Mass under the composer, the Peter Mennin Fourth Symphony under Robert Shaw, and performances under Serge Koussevitsky and Fritz Reiner. He has also worked with Martha Graham and has appeared as solo oboist with the Robert Shaw Chorale.

He is active in chamber music programs in Denver.



● **KAÏD FRIEDEL**, first French horn of the Kansas City Philharmonic, was born in 1930, at Fort Scott, Kansas, and began studying the French horn at the age of ten. When he was twelve the family moved to Hastings, Nebraska. When he was seventeen he went to Philadelphia to study his chosen instrument at the Curtis Institute under Mason Jones, first horn of the Philadelphia Orchestra. Later he studied with Ward Fearn, also of the Philadelphia Orchestra.

Mr. Friedel enlisted in the Navy in 1951, and after one year at the Navy School of Music in Washington, D. C., first as a student, then as an instructor, he was transferred to the U. S. Navy Band at the Gun Factory in Washington, D. C. Discharged in 1955, he immediately took up his duties as first horn of the Kansas City Philharmonic.

Mr. Friedel has been soloist with the Germantown Symphony, with the Arlington Civic Symphony and with his own orchestra, the Kansas City Philharmonic.

His hobbies are woodworking and playing chess.



● **SYDNEY WELLS**, who has almost completed twenty-six years of service with the Toronto Symphony, and who since 1947 has been its principal double bass, was born in Sussex, England. He was given his first lessons on the double bass by his father when he was fifteen years old, after which he studied under Claude Hobday, professor of double bass at the Royal College of Music, London. Later he took lessons from Eugene Cruft, principal bass with the B. B. C. Orchestra, and harmony with

Louis Bioletti at Guildford.

In 1928 he joined the ship's orchestra on the "Empress of France" and made a world cruise. Next he spent several years as player in the pit orchestras of silent movies in England.

In October, 1931, at the invitation of the conductor of the Toronto Symphony, Ernest MacMillan—now Sir Ernest—he joined the bass section of that orchestra.

Mr. Wells has also had a career as an organist. After early study on this instrument, he was appointed, at sixteen years of age, as assistant organist at Sompting Parish Church in Sussex.

Today, besides his orchestral activities, he plays with smaller groups for the Canadian Broadcasting Corporation and with Dr. Boyd Neel's string orchestra, and, as time permits, does some teaching.

MAY, 1957

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IEWS AND REVIEWS

By SOL BABITZ

#### THE PROBLEM OF WAGNERIAN DIFFICULTIES

Certain violin passages in Wagner's music (*Rheingold*, *Valkyrie*, etc.) are extremely difficult to play correctly and together—so difficult, in fact, that many musicians believe that Wagner did not expect that all the notes would be played accurately but rather intended to create an approximate effect with all the players *trying* to play the notes.

To judge from audience reaction this may have been his intention because some very approximate but spirited performances have evoked some of the wildest enthusiasm in audiences.

Many musicians hold that this enthusiasm should not deceive us, and that the best performance is the one in which everyone is playing every note precisely as written. The more outspoken say that only a lazy or incompetent player would fail to meet the challenge of these passages, while those of the other persuasion say that all this effort is merely trying to do the impossible and is a lot of wasted effort drowned out by the general din of the brass and percussion.

At the risk of putting my neck out (my favorite position) I must agree with the so-called lazy and incompetent players.

In the following passage from the *Valkyrie*, for example, I believe that it makes little difference whether or not all the notes are played accurately provided that the initial note of each stroke is played accurately, simultaneously and with a strong accent:



The demands of this passage are not the same as that of a solo etude but simply of an orchestral accent followed by a swift diminuendo. Involvement with each note will cause the general sweeping effect to suffer. Even if every player is playing every note conscientiously, perfect unison is impossible because the mere variations in quantity of accent among players—the most infinitesimal fragment of personal expression will make some alteration, an alteration fortunately unheard because of the din in the orchestra. Furthermore, the slightest variation of the beat on the part of the conductor will make any unison in details impossible. In order to have perfect unison in a fast passage two factors are necessary: the ability to hear the other players, and detached bowing. If one cannot hear what the other players are doing, no amount of accurate playing will insure unison; if one is playing fast slurred notes, unison is very difficult even if one can hear the other players. Slurring renders the passage individually free, only detached strokes can be depended on to hold a group together in a fast passage.

Wagner, an experienced conductor, knew these things very well. Whenever the violin section has an exposed passage uncovered by the noise of brass and percussion, he writes something detached, which, while sounding difficult, is really quite easy to play. Only when the strings are covered does he resort to unplayable legato passages in order to force the fiddles to play stronger than they would if the passage were easy to play.

#### Evidence for Approximate Performance

Wagner left no information regarding his wishes on this matter, but there is evidence, in addition to that cited above, that he knew

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exactly what the fiddles could do and what they could *not* do. Not only did he hide the difficult violin passages under a barrage of orchestra noise but he also hid the violins when he designed his orchestra pit at Bayreuth. The pit is so deep that the sound of the string section, placed against the forward wall, bounces several times before reaching the audience. As a result the strings sound blurred as though emerging from a cave and create a hazy effect even without wrong notes.

Forsyth, in his book on orchestration shows that he is aware of the true situation with respect to Wagner's slurred passages. In discussing the following example from the *Valkyrie* he writes:

"In the simpler keys a fair number of spread chords are available in comparatively easy stoppings, and this type of formula is often used for making up string backgrounds. Such passages when formed of groups of stringed instruments are not to be looked at too closely from the part-writing point of view. If this is done the result is often to write an effective and simple arpeggio for the first violins and awkward arpeggios for the second violins and violas. At most, the outside notes of the arpeggios need be considered, and even that is often unnecessary. In the following passage:



the object is obviously to secure the complete three-part chord at each end of the arpeggio. It would, however, make practically no difference to the effect, and would be more in the violin way of writing if the second violin passages were written to be played in the third position and the viola passages, so:"



The exigencies of orchestra playing would even lead to the modification of this simple *moderately fast* passage for the general smooth effect. However, what concerns us chiefly is the impossible in Wagner. From the internal evidence of the music and from what we know of the man we cannot but conclude he was too practical to insist upon the impossible, particularly when playing every note as written would go against the best interests of the music.

#### VIOLIN BRIDGE

*It could not span the tiniest rill,  
As passageway its use is nil;  
But if one widens transportation  
To take in musical vibration  
Oh what a thing  
To lift a string  
And make it sing  
From here to Spring!*

—H. S.

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★★ The Claremont String Quartet has completed its first season as quartet-in-residence of the Great Neck, Long Island, Adult Education Program. It is also associated in a resident capacity with the University of Delaware. The quartet has a large adult class in chamber music and in the fall of 1957 will also begin coaching in quartet repertoire. Besides these activities, it will make its first cross-country concert tour in the Spring of 1957. Its members are Marc Gottlieb and Vladimir Weisman, violins; William Schoen, viola; and Irving Klein, cello.

★★ In the first of a series of chamber music concerts, March 30, the Bohemians of Los Angeles presented the Mallory String Quartet playing compositions by member composers. Members of the quartet are: Tibor Zelig, Myron Sandler, William Weiss and Vance Beach.

★★ The Chattanooga Symphony String Quartet—Julius Hegyi and Merton Shatzkin, violins; George Papich, viola, and Martha McCrory, cello—presented a Mozart-Schubert-Beethoven program April 7 in Sewanee, Tennessee.

★★ A Wind Ensemble Workshop will be offered in the summer session of the Eastman School of Music of the University of Rochester. Its director will be Frederick Fennell, head of the Instrumental Ensemble Department of that school. Highlight of the workshop will be a panel on the subject, "The Composer and the Symphonic Wind Ensemble" conducted by Dr. Howard Hanson.

★★ The Chicago Chamber Orchestra has just finished its winter series of free public Gallery concerts in that city. These are sponsored jointly by the Art Institute and the Music Performance Trust Funds of the Recording Industries, with the cooperation of Local 10, Chicago. The founder and conductor of this chamber group is Dieter Kober, who is also a member of the faculties of the Chicago City Junior College and the Cosmopolitan School of Music.

(Continued on page thirty-four)

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# SYMPHONY AND OPERA

**TOURS** The Cincinnati Symphony under Thor Johnson has just completed its fifty-fourth tour season, since its initial tour in 1901-02. This year's tour covered six states in the North Midwest—Ohio, Indiana, Illinois, Michigan, Wisconsin and Iowa. The orchestra performed twenty-one concerts in twenty days before audiences in seventeen cities. Traveling by rail, it was preceded by the symphony's huge ten-ton trailer truck carrying all the musical instruments. The Cincinnati Symphony during its history has presented a total of 1,200 concerts on the road, each year choosing a different area . . . From May 7 through June 2 the Philadelphia Orchestra will make its fifth transcontinental tour, playing a total of twenty-four concerts in twenty-two cities in fourteen states from Illinois to California . . . During April the New York Philharmonic gave concerts in Kingston, Schenectady, Utica, Syracuse, Buffalo, Rochester and Corning, in New York, and in Toronto, Canada.

**BIRTH** The Bergen Little Symphony, a string ensemble of twenty-one instruments, made its debut in the Community Center at Teaneck, New Jersey, on February 27. Its conductor is Mischa Borodkin . . . On February 9, the New Jersey State Opera Company presented its inaugural performance at the East Side High School in Paterson, New Jersey. Its musical director is Ugo Salmaggi, and its schedule calls for performances in Paterson, Hackensack, Passaic, Jersey City and Trenton.

**SPONSORSHIP** The highly successful "Music for Young America" concerts by the National Symphony are being presented again this Spring in Washington, D. C., from April 17 through May 21. These are free to all high school students and young people visiting the nation's capital during these five weeks. Once again the series is sponsored by Mrs. Merriweather Post . . . A concert of American music was presented by the Savannah Symphony under the direction of Chauncey Kelly on March 14. The Lachlan McIntosh Chapter of the Daughters of the American Revolution assumed all responsibility for the promotion and sale of tickets for this concert and the net proceeds went toward the chapter's building fund . . . On March 22 a free Youth Concert was offered by the Fort Collins Symphonic Society under the auspices of the Music Performance Trust Funds of the Recording Industries . . . Mr. and Mrs. Edgar Stern have given \$300,000 to the New Orleans Philharmonic-Symphony, to preserve and expand the orchestra.

**FINALE** For the final Twilight Concert of the Cleveland Orchestra's season March 24, Robert Shaw conducted an all-Russian program . . . Thomas Scherman and The Little Orchestra Society of New York, in the final concert of their Town Hall tenth anniversary series, March 18, presented Gluck's opera *Orfeo and Euridice* in concert form. This orchestra has quite a record for bringing to public attention neglected but quite worthy operas . . . A day of music for youngsters ended the Nashville Symphony's season, March 7. Thirty-eight ensemble concerts in thirty-six schools were provided by the string quartet, the woodwind quintet, and the brass sextet in eleven schools on the closing day. This phase of the Nashville Symphony's in-school work is co-sponsored by the Music Performance Trust Funds of the Recording Industries and the Nashville Symphony Association . . . For the final concert of its third subscription season, the Brooklyn Philharmonia under Siegfried Landau presented works by Hindemith and de Falla. An onstage reception was held following the concert to welcome subscribers . . . At its final concert, April 15, the Corpus Christi Symphony under Jacques Singer presented Bach's *St. Matthew Passion* with Mack Harrell as Christ and McGrath as the Evangelist and the Denton State Teachers College chorus participating . . . The *St. Matthew Passion* also constituted the final program April 17 and 18 of the Cincinnati Symphony under the direction of Thor Johnson. The Miami University Chorus participated . . . Beethoven's *Ninth* and Hanson's *The Song of Democracy* were the offerings at the final concert, April 11, of the National Sym-

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phony Orchestra, in Washington, D. C. Howard Mitchell conducted . . . Beethoven's *Ninth* also closed the season of the Pittsburgh Symphony . . . Carl Orff's *Carmina Burana* was presented at the closing concert, April 9, of the Nashville Symphony's season . . . Joseph Hawthorne guest-conducted the last concert of the season of the National Orchestral Association in New York City on April 23. His program included Mozart's Symphony No. 34 and Hindemith's *Nobilissima Visione*. Mr. Hawthorne is regular conductor of the Toledo Orchestra . . . The Kenosha (Wisconsin) Symphony closed its season with a National Music Week Concert, May 9, at which baritone Miles Nekolny acted as soloist. The orchestra's conductor is Russell Harvey . . . Margaret Hawshaw was soloist at the final concert April 30 of the New Jersey Symphony Orchestra's season, conducted by Samuel Antek . . . At the closing concert of its season, April 19, the Minneapolis Symphony performed *The Way of the Cross* by Antal Dorati, the orchestra's conductor. The University of Minneapolis Chorus took part . . . The Kansas City Philharmonic closed its season with its annual opera festival consisting of two performances each of *Il Trovatore* and *Carmen*, the former on March 14 and 16, and the latter on March 21 and 23 . . . The singing of "Auld Lang Syne," made more forceful by the 300-voice Rackham Symphony Choir, ended the Detroit Symphony's season. The choir, which has become a most helpful adjunct to the orchestra, also sang William Walton's *Belshazzar's Feast* with Martial Singher as the baritone soloist.

**TELEVISION** On April 2 the Cincinnati Symphony was called on for another repeat performance of its successful telecasts to school audiences given in January and February. At these telecasts students throughout the Greater Cincinnati area cluster one hundred or so around each television set and watch the Cincinnati Symphony in close-ups. The experience, teachers report, was an exciting one to them. The WCET symphony telecasts supplement the regular concerts given at Cincinnati's Music Hall during the season for school children. The Music Hall seats 3,718. Via telecasts some 200,000 students are permitted to see-hear the concerts.

**PREMIERES** The world premiere of Cello Concerto by Ernst Friedlander was heard over the Mutual network March 24, played by the Oklahoma City Symphony conducted by Guy Fraser Harrison . . . On March 13 the Mannes College Orchestra gave the first American performance of *Chronique Symphonique* by Theodor Berger, under the direction of Carl Bamberg . . . Paul Creston's *Lydian Ode* received its world premiere by the Wichita Symphony March 17, James Robertson conducting . . . World premieres of seven American orchestral compositions were given March 30 in the University of Redlands Memorial Chapel at Redlands, California. The composers represented were William Grant Still, Ernest Kanitz, Frank Philip Camp, William Schmidt, Wayne Bohmstedt, Robert Oudal, and George C. Green. The University-Community Orchestra consisted of members of Local 167, supplemented by members of Local 47, and was conducted by Edward C. Tritt and Wayne Bohmstedt.

**GRATITUDE** At the close of the 1956-57 season, Henry Denecke, conductor of the Cedar Rapids Symphony, remembered to thank the members of his orchestra, through the pages of *Crescendo*, published by the Orchestra Association, "for their watchful eyes and ears at the concerts," explaining that "the instantaneous changes of tempi and mood are possible only if an orchestra has the routine of following the conductor."

**SUMMER** The Wichita Falls Symphony, in that Texas city, plans an open air Twilight Concerts Series, to supplement its Winter series . . . The University of Miami Symphony plans a season of "Pops" concerts this summer—its seventh. At the Miami Beach Auditorium tables are brought in and bedecked with gaily checked cloths. Refreshments are served at the tables. The University of Miami is indebted to the City of Miami Beach for its financial backing of these concerts. For the past six years, the City Council pledged up to \$5,000 for each series. In the coming summer it has agreed to increase its financial support to \$6,500 . . . In honor of Igor Stravinsky's seventy-fifth birthday on June 17, 1957, the Civic Symphony Orchestra of Boston, assisted by The Cecilia Society, will perform Stravinsky's *Symphony of Psalms* . . . The nineteenth season of summer musicals in the Iroquois Amphitheater in Louisville, Kentucky, will open July 8 under the sponsorship of the Louisville Park Theatrical Association. The series will run through August 18.



**SYMPHONY CONDUCTORS OF THE U. S. A.,** by Hope Stoddard. 408 pages. Thomas Y. Crowell Company. \$5.00.

Is this an age of uncertainty and doubt? There is one group of men who have no doubt and who are not uncertain. Is this a world of unresolved issues and discreet concessions? One set of individuals resolves everything and concedes nothing. Is this a time to avoid issues and wait the turn of events? One group goes right to the point and itself turns the event. We speak of conductors of our symphony orchestras: extroverts, dogmatists, born leaders all of them.

Perhaps because of the tremendous power they exert over the musical scene in the United States, they have been slighted in writings on music. They are "hot stuff." They are better left alone. We cannot know what impelled Miss Stoddard to reverse this trend and author a volume of thirty-three chapter-length biographies and 428 thumbnail sketches of conductors. But here it has been done. It is an amazing collection.

For this strange breed is shown not only directing orchestras on half a thousand podiums of our land, but steaming up canyons with busloads of players, eating in one-arm joints, hitch-hiking five hundred miles to apply for jobs, fleeing over borders to escape Nazi and Soviet rule, sleeping on the dusty plush seats of day-coaches along with their orchestra members and filling engagements with arms in slings and ribs taped in place, after suffering automobile accidents and falls on icy pavements. If they also have stormy sessions with board members, visit stinging sarcasm on orchestra men and lecture audiences, this but fills out the human picture.

Miss Stoddard who in her orchestra-playing days must have been batoned by an unusually benign conductor, is all compassion for their foibles and all praise for their achievements. Her particular interest, however, lies in finding out what makes them tick. She goes intensively into their childhood training, their first podium experiences, their aspirations, their extra-curricular activities, their hobbies. She believes that, for all their faults, they are the chief motivators of music in America today.

Her style—as readers of this magazine who have followed her articles during the past ten years have noted—is clear, readable, uncomplex. She is not given to editorializing. Though much of the material for this book was obtained through personal interviews, she does not present herself as interlocutor. She lets the conductors speak for themselves—a thing they seem extraordinarily capable of doing.

—L. C.

**BANDS OF AMERICA,** by H. W. Schwartz. 320 pages. Doubleday and Company, Inc. \$5.00.

For at least fifty years of our history the "military band," later called "the concert band," was the most popular form of ensemble



music-making in the United States. It enlivened political campaigns, launched ships, laid cornerstones, marched recruits off to war, and whiled away long summer evenings in the park. As the nineteenth century slid into the twentieth over eighteen thousand bands ranging all the way from a little company of village amateurs to the finest concert associations flourished from coast to coast. As the author explains, "In such an era, without the automobile, the phonograph, the movies, or radio, adult amateur bands answered a need and soon became a kind of craze. If one town formed a band, all the surrounding towns felt they should have one, and from about 1890 to 1905, new bands sprang up by the hundreds and thousands."

It takes a versatile pen to record the ups and downs of these bands, the tours they embarked on, the chautauquas and world's fairs they sparked, the rivalries within their ranks, the characteristics of their leaders. But Mr. Schwartz, who was for many years an executive in a large instrument manufacturing company and a close friend of many of the bandmen, is up to the task. In chatty, humorous fashion he modulates from one phase of band life to another. He catches in characteristic pose the great conductors—the spectacular Jullien, the "eager beaver" Gilmore, the dashing Liberati, the poetic Creature, the dignified Conway, and a host of others—Innes, Brooke, Pryor, Reeves, Weldon, Sweet, Baldwin, Cappa, Herbert, and of course Sousa and Goldman. Among the instrumentalists he points up Ned Kendall, magician of the keyed bugle, Jules Levy, supreme egotist, Herbert L. Clarke, Simone Mantia and many others. The rise to stardom of leaders and artists, their sway over men and audiences, their showman's tricks, whether it be setting off cannon or shaving off their beards—all are portrayed with a running commentary of racy anecdote and colorful reminiscence.

Mr. Schwartz notes that it was Sousa who, with prophetic acumen, foretold the end of the band heyday. One of his finest flutists, Eugene Rose, had resigned from his band in 1906—to make recordings for Edison! Soon after, via a magazine article, Sousa released a blast at recorded music. After coining the expression "canned music," he stated, "Canned music is as incongruous by a campfire as canned salmon by a trout stream."

Schwartz goes on to explain: "Sousa's principal argument, however, was that mechanical

music threatened the livelihood of all those associated with creating and performing music. He pictured the recording process as a dreadful robot which took the music produced originally by live musicians and multiplied it 'by means of wheels and pulleys.' If this robot were permitted to go on, Sousa could see a few recording sessions replacing a season of touring, and one copy of his marches supplanting thousands of copies then being sold."

But other influences against band music were at work, too: those horseless buggies, those animated pictures, and finally, the radio. The 2,000th performance of the Goldman Band on June 22, 1953, happened to be held on the one hundredth anniversary of Jullien's series of celebrated concerts that "rang up the curtain on the Golden Age of bands." It was a hundred years of individual and direct expression in music. It was a hundred years never to be duplicated. It was a hundred years which the author has brought to life in the pages of his book, with all the overtones it held of sentimentality, adventure and personal triumph.

—M. R.

**AMERICA'S FIRST HAMLET,** by Grace Overmyer. 439 pages. New York University Press. \$6.50.

In 1822 an American in Paris wrote verses for a song—not as Gershwin wrote a hundred years later, to give impressions of that fascinating city, but rather with his thoughts turned homeward. The song caught on and spread all over the world. Such was its fame that in time it enveloped the writer in a haze which obscured his real lineaments. John Howard Payne has come down in history as the young American wandering in Europe who wrote the words of "Home, Sweet Home."

Miss Overmyer has made it her task to show that Payne was much more than the writer of a single best seller: that he was a famous actor and playwright; the first American to be a stage idol in his own country; the first American to appear on European stages; the first American to have plays produced abroad.

In accomplishing this she reveals a knack for penetrating both the dust of time and the accretions of prejudice. With an unerring sense for the truth, she threads her way through a wilderness of old newspapers, records and letters. She corrects wrong impressions, points out misquotes of other authors, traces misconceptions, tracks down reputation manglers, selects from a mass of romantic verbiage the authentic and the significant.

Hers is more than a clarifying process. She links historical happenings to day-by-day doings: . . . "his arrival in the French capital almost coincided with that of another tourist of some eminence—none other than Napoleon Bonaparte, escaped from his temporary exile on the Island of Elba . . ." She traces cause-to-effect in development of character: "the force of adult opposition (to his activities as

(Continued on page thirty-three)





## Guy Fraser Harrison

... Enthusiastic champion of music through a wide variety of mediums

● Guy Fraser Harrison, conductor of the Oklahoma City Symphony, has dealt with all kinds of listeners, and no conductor has his thumb more firmly on their pulse. Through his experience he has evolved some quite definite ideas on program building. Harrison believes that "those who pay to hear an orchestra should be made to face something new once in a while—but the attitude some have of shoving it down their throats . . ." He shakes his head briskly. "Better to open the minds gently!" he says.

From the very start of his career, Harrison looked at his music making in terms of service to his listeners. His father was the first to teach him this. An organist in the parish church near the town of Guildford in Surrey, England, Harrison Senior worked weekdays in the local bank. He had time, though, to watch for musical inclinations in his five children. It was his eldest son, Guy Fraser, who rewarded his search. The boy not only had a good singing voice, but, as soon as he could walk by himself, liked to stand listening beside the keyboard during his father's piano and organ practice.

Harrison started giving the child piano lessons at six, and shortly afterward put him under the instruction of a professional voice coach. Within two years Guy qualified as a boy soprano and became choir boy in Oxford's Christ Church Cathedral. Two years after that, he became a soloist in the choir.

America has nothing comparable to the routine of a student enrolled in an English cathedral school. It is rugged in the extreme. The program of the Oxford Christ Church Cathedral, for example, brought the boys out of bed at seven in the morning for a cold dip.

Piano practice, chapel service, and school lessons took up the morning hours. After the one large meal of the day, at noontime, they had choir rehearsal. Then, after a play period, there was another service at the cathedral, the boys filing over in their gowns and mortarboards. After the evening meal they had piano practice, an hour of lesson preparation, and evening prayers. Then a snack, and they were ready for bed.

Each night as he lay in bed, Guy heard the great bell in Tom Tower begin to toll its 101 times in memory of the first Fellows of Christ Church College, who numbered exactly 101. He seldom was able to count more than twenty strokes before he was off to sleep.

### The Natural Course

As Mr. Harrison points out, such a routine is conducive neither to mischief-making nor to dream-spinning. He did his work from day to day, ate well, slept well, played hard, and left it to others to formulate his more distant goals. "I simply felt," he says, "that I was doing what I was supposed to do."

Whatever its impetus, the choir singing in which he took part in his childhood has left its imprint. To this day Harrison's greatest thrill comes from interpreting great choral works—Beethoven's Ninth, the Berlioz Requiem, and the Verdi Requiem.

Scholarships in pipe organ were being offered at the Royal College of Music in London. Guy studied assiduously; and at seventeen, competing with contestants from all parts of the United Kingdom, he came out a winner. During the years he was a pupil at the college, he studied with some of the best teachers of England: organ under "the master of the

King's Music," Walter Parratt; conducting and choir training under Dr. Walford Davies; and piano under Herbert Sharpe.

At nineteen he graduated. But, though the world that then lay before him looked broad and open, it was really a carefully circumscribed one. His father had just died, and his family now looked to him as its chief support. He took his responsibilities seriously. Yet he wanted to get free of boyhood restraints.

A way opened. One morning in the spring of 1914, at the final sessions of the choir training class, Professor Davies made an announcement. Charles Henry Brent, Bishop of the Philippine Islands, was looking for a young man to take the dual position of personal secretary and of organist and choir director of the cathedral in Manila. The salary in this post would be far more than a student fresh from college could hope to be paid in the British Isles. Besides—a most attractive point to this rigorously brought up young man—one would get to see distant places and do new things.

He told Professor Davies he would like to apply for the position. He was accepted. He makes no bones of the fact that his being the only applicant might well have had something to do with it! Not long afterward he was on board a ship headed for the Philippines via Suez.

Harrison's duties in the Philippines were pleasant. He was organist and choir director at the Cathedral of St. Mary and St. John. He was conductor of an all-Filipino orchestra. He taught classes at the university. He directed and accompanied on the organ a choir of fifty voices (American and English) singing *The Messiah* and other oratorios.

However after six years of working in a post where newspapers arrived with month-old news and people basked in their very isolation, he forced himself to face the facts. Here, he was an important musician—a big duck in a little puddle. But was it leading anywhere? The American contingent in the Philippines had always attracted him. Their absence of cliquishness, their breadth, their democracy were appealing. So it was to America his thoughts turned.

Once he had made up his mind, it didn't take him long to act. Within a month he wound up his affairs in the Islands and got himself a job as checker of cargo on a transport. It was the USAT *Crook* and was, he believes, the longest and narrowest ship ever to ride the seas. Its cargo, which embarked at Vladivostok, was a whole army of Czechoslovakians who had traversed Europe and Russia on foot during World War I and were stranded in Siberia. The ship was to anchor at many ports before reaching Trieste, the disembarkation point for the soldiers.

One of these was Port Said, and there a message from Bishop Brent caught up with Harrison. There was a job open in Rochester, New York, for combined choir director and organist of St. Paul's Episcopal Church. There was a good chance of his getting it if he would apply immediately.

He arrived in Rochester in September of 1920, presented his credentials, demonstrated his skill on the pipe organ, and was accepted. When he unpacked the few articles from his one slim suitcase, he would have laughed away anyone's prophecy that this city would be his home for thirty years, that for twenty-

six of them he would be conductor of the Rochester Civic Orchestra and for twenty-one associate conductor of the Rochester Philharmonic.

His arrival could not have been better timed. George Eastman of Kodak fame was just looking about for means to expand the musical life of the city. In 1919 he had announced the gift of \$3,500,000 for the establishment of the Eastman School of Music, to be administered under the University of Rochester. In 1920, just before Harrison had arrived, he had made a further grant of \$1,000,000. When the school opened in 1921, Mr. Harrison was appointed instructor in organ and piano.

#### Born Optimist

The appointment was a "natural." Cheery, objective, likable, with a strong sense of responsibility, Harrison has the air of being prepared for anything but of expecting the best.

So when in March 1923 Eastman brought the Rochester Philharmonic to active life in a brand-new theater—the core of the orchestra was the pit ensemble at the theater—it was clear that Harrison would have some part in the project.

He had organized a Bach choir at St. Paul's Church, and at a performance of the *St. Matthew Passion*, Albert Coates, conductor of the Rochester Philharmonic, observed him and advised him to take up conducting seriously. Harrison's response was to study conducting under Coates himself. Soon he was accepted as one of the conductors of the Eastman Theater Orchestra.

With the advent of synchronized music, the pit orchestra, like so many other moving-picture ensembles, became unnecessary overnight. The Rochester Philharmonic depended on this pit unit as its main stem of support, and things looked bad. Finally a solution was reached. The pit men became members of a new orchestra, the Rochester Civic Orchestra, geared to give concerts out of the regular season. Mr. Harrison in 1929 was made conductor of this group. In 1930 he was appointed associate conductor of the Rochester Philharmonic.

The ensuing twenty-odd years were a happy period in Harrison's life. He conducted the Rochester Civic Chorus. He was musical director of the Rochester Civic Opera Company.

In 1929 he went on the air. He was heard on the famous *Treasury of Music* broadcast from coast to coast. His programs, of a high order, were popular when radio music of any kind was looked on as something freakish, and serious music was all but taboo. For a while, Harrison and Walter Damrosch were practically the only regular conductors of serious music on the air.

During those early years Harrison developed his knack for planning programs of wide appeal. "In radio you must please. It is so easy to turn the dial to another station. The listeners must know that they will be satisfied in spending a half hour or an hour in listening to your broadcast."

What Harrison remembers most happily about his Rochester tenure, however, is the large choral works performed and the operas presented. As musical director of the Rochester Civic Music Association's grand opera productions, he conducted two works a season. "We would gear the whole season to these productions," he says. "That sense of all forces—choral, instrumental, dramatic, artistic—being united was something I shall never forget. It brought the whole community together."

By 1951 Harrison was an American citizen and married to an American wife, Cecile Becker. Rochester had been his home now for thirty-one years. It had been a stimulating tenure, but still a severely regularized job in a tightly knit organization. His spirit of adventure started working again. An opening appeared for the conductorship of the Oklahoma City Symphony. He was invited to fill this post—and accepted.

He couldn't have chosen a better place to become further identified with the American scene. From 1950 to 1955, 75,000 newcomers settled in Oklahoma County (in which Oklahoma City is centered). Harrison and his projects were accepted as one of the evidences of the new era.

Here, too, radio work is one of his specialties. His Oklahoma City Symphony gives weekly broadcasts over the Mutual Broadcasting System. They are heard in many parts of the world. In 1956 a minister in Durban, South Africa, wrote, "I make a point of being at home in order to hear your orchestra—which I consider to be an excellent one. Your idea of including contemporary composers is

a good one . . . I came to this country two years ago from Britain and find a lack of appreciation of the arts . . . I can only believe that these excellent concerts of yours will do much to stimulate interest. From my personal love of good music I thank you most sincerely."

#### Radio Programs

On three occasions Harrison's young peoples' radio programs have won outstanding prizes.

Harrison also works with young groups at the annual Oklahoma All-State Symphony in Norman, seat of the state university. For eighteen years he has been going also to Akron, Ohio, directing its city schools' May Festival.

True to his training, Harrison derives his greatest satisfaction from the choral works. In 1953 he gave the United States premiere of Sir William Walton's Coronation *Te Deum* with the Oklahoma City Symphony and three choirs, obtained from three Oklahoma universities. Visiting music critic John Rosenfield wrote back to the *Dallas Morning News*, "The *Te Deum* reached 10,000 ears with expressive eloquence . . . Guy Fraser Harrison, is one of the most considerable conductors ever to make our region his residence. He has produced technically one of the most silken ensembles around here."

Harrison deprecates such praise. Then he forgets all about it and cheerily gives plans for the coming season. Always, as he plots it, it will be better than the current one—and always, given his contagious optimism and energy, it turns out so to be.

—Hope Stoddard.

The foregoing article is one of the thirty-two biographical studies included in Miss Stoddard's book, "Symphony Conductors of the U. S. A.", a review of which appears on page 25 of the present issue.

The Oklahoma City Symphony





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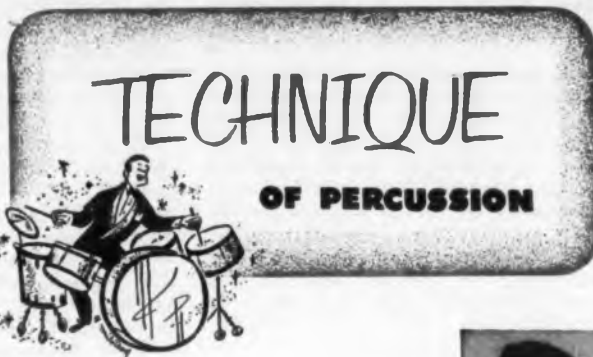


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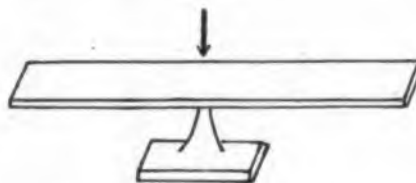


### HANDHOLDS—NOT HOW BUT WHERE

Many earnest seekers after more and still more drumstick speed and control wonder why after, say, weeks of speed practice, *nothing has happened.*

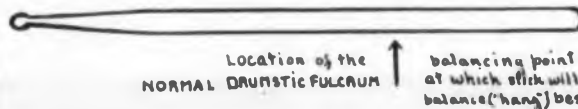
One hindrance to the expected progress could be due to careless handholding—not *how* the sticks are held but *where*. A handhold by itself may be ideal, but if it is not applied at or near the normal drumstick fulcrum—the balancing point, the area from which a stick may be wielded to best advantage—lack of control will ensue.

Fulcrums are located variously, to suit the purpose of various devices. For instance, the sketch of the *seesaw* below represents its fulcrum to be in the exact centre of the plank. Here we have a perfect counter-balance, with the weight on one side balancing that of the other.



The seesaw fulcrum  
(in dead centre of the plank.)

In contrast, the normal fulcrum in a drumstick is located at some distance from its centre, as shown below.



LOCATION of the NORMAL DRUMSTICK FULCRUM ↑ balancing point at which stick will balance ("hang") best.

With this fulcrum the *over-hang* at the striking end of the stick, with its consequent preponderance of weight, gives to the stick a maximum balance and response to the slightest movement of the hand. Contrariwise, if stick is held at or near its centre (seesaw fulcrum), balance and weight are lost, and the hand itself is left to do most of the work.

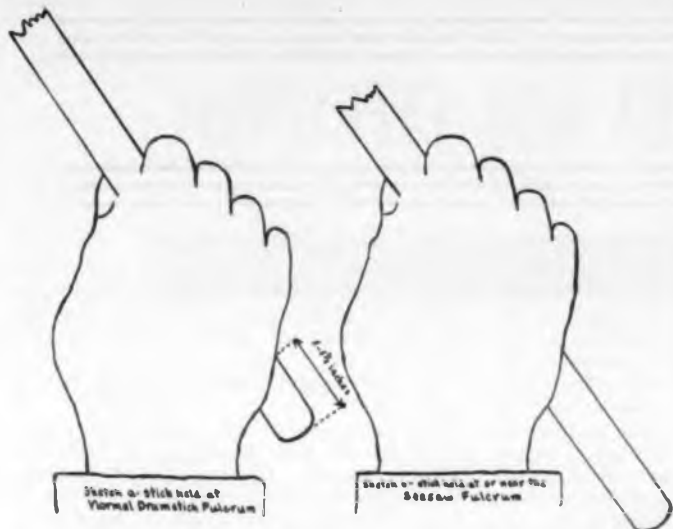
Attention to this little detail in handholding could in itself be the answer to further speed and control.

### Try It Yourself and Compare

Check your own handholds against the sketches on next page and compare; first holding the stick at the normal drumstick fulcrum (sketch a), then at the seesaw fulcrum (sketch b).

For an average hand the butt of the right stick held normally should protrude approximately 1 to 1½ inches from the side of the hand. The left stick fulcrum is of course

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same as for the right, but, owing to the difference in the customary left handhold (not shown here), the butt of the left stick will extend approximately 4½ inches from its resting place in the crotch of the left thumb and the base of the forefinger.

### The First Rebound

Some time ago in this column I reversed the usual question-and-answer procedure by asking a question and inviting the readers to answer it. The question was:

*What authority first told his readers to rebound in closing the roll—or to rebound when the roll was closed?*

Many letters of comment or conjecture have been received, but the only one carrying the mark of authority comes from New Yorker Brad Spinney, who writes:

### This Is It . . .

"After exploring every avenue at hand, starting with such early references as that to Aelianus Tacticus, a Greek military writer who wrote a book in 106 A. D. dedicated to Trajan . . . up to the present, I finally found a quote in one of the books of Septimus Winner. Here he tells us to 'practice the following rolls (short rolls are the ones referred to, says GLS) carefully, taking care to count the strokes. They should sound close and clean. Do not press the sticks on the head but let them rebound after each stroke.'

"To my knowledge," continues Brad, "Sep. Winner wrote two drum books. The one quoted from above has no publishing date but the other, I understand, was printed during the Civil War era. This practically pinpoints the first one to the same era, 1861-64. I am told that in 1905 'The Eureka Method for Small Drum' was published by Oliver Ditson Company, Boston (a reprint, possibly), and that all other Winner books are out of print."

### . . . We Hopel

Well, that seems to check with the consensus, and unless an objection pops up from some reader who is outraged at what he believes to be an inexpert juggling with the sacred historical facts of the drumming past, we'll let it go at that.

My thanks to Brad Spinney, whose fund of knowledge on drum subjects and his library of rare and ancient books on drumming is extensive. Not only that, but he has written books in his own right (no pun intended), notably his recently published Volume 1 of an encyclopedic set devoted to authentic but little known facts of interest to students of percussion.

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# PANCORDION

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Anyone attending the third Central Opera Service Conference, held on March 29 and 30 at the Roosevelt Hotel in New York City, must have been impressed, as we certainly were, with the growing interest in musico-dramatic enterprise all over the United States. And not merely at the hobby level! Finished professional production is the aim and it is an aim surprisingly often achieved.

The demonstrations proved this. Two scenes from Gluck's *Armide* as produced by the Hartt College of Music were given with power and sensitivity. Jan Meyrowitz's one-act opera, *The Meeting*, taken from the *East of Eden* play, was so simple and poignant it brought tears to the eyes. A lady sitting beside us remarked that she had heard a previous performance of the opera and that it had not gone over nearly so well. "But then," she added, "They had only a piano accompaniment. It's surprising what an orchestra will do for an opera!" Director of this work was Boris Goldovsky of the New England Opera Theatre.

The orchestras both for *The Meeting* and for *Armide* were admirable, consisting each of some twenty highly skilled musicians. In the *Armide* the orchestra sat in the usual position, that is, in the "pit." For *The Meeting*, however, it was placed behind the stage sets, and seemed to blend with the voices very effectively from this location.

A less happy experiment was presented by Boston University. A demonstration was made of the practice engaged in by the workshop there of holding rehearsals of the operas to a background of tape-recorders. It was a saddening experience to see the young singers try to throw themselves into a turbulent scene from *Carmen* to the drone of a tape recorder—saddening to hear the beautiful voice of a most affecting Melisande sing with only these dead sounds backing her.

A demonstration of arena-style opera production was offered by the Karamu Theatre in Cleveland, employing scenes from Ernest Bloch's *Macbeth*. Here the use of masks was also illustrated.

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## OPERA FOR EVERYBODY

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Singing and acting that could have served as a runner-up for a Metropolitan Opera performance were offered by a group from the Baltimore Civic Opera, their vehicles, portions of *La Bohème* and *Madama Butterfly*. Witnessing these excerpts presented with no stage sets, no costumes, only the music and high sincerity of the young singers to give the effects, was a moving and illuminating experience. Their work is a tribute to the Baltimore management and to the coaching of Rosa Ponselle, moving force for opera in that city, who has so faithfully impressed her spirit on the enterprise.

The After Dinner Opera Company—a six-member group based wherever they set up their ingenious stage sets, from California to New York—gave a performance of Gerald Cockshott's *Apollo and Persephone*, light in texture and scintillating in approach.

These two days packed with stimulating and enriching adventure in opera formed food for thought. The speeches showed issues were being faced and made material for further progress. Lively discussions went forward on such topics as: arena versus stage opera; opera in English versus opera in the original language; orchestra-in-the-pit versus an orchestra behind the singers; and visible versus invisible conducting. Listening to issues being sharply and convincingly argued, delegates to the conference were again impressed with the fact that opera production is an immensely involved procedure, and takes brains as well as artistry to be carried out successfully.

Such statements as the following went right to the heart of the matter:

1. "Choices of modern opera should rest on three things: the intrinsic value of the work; the ability of the company to perform it; and the ability of the audience to absorb it."

2. "Opera has to make its impact instantaneously."

3. "Composers of the present day should work directly with the singers as they did in Mozart's time. Thus they could win over the people who have to sing it."

4. "Nine out of ten composers don't know about the stage. There should be a panel of theatrical experts to whom composers can submit manuscripts."

5. "Our singers do not earn enough money to live on. Being in the field should constitute a living. But all—singers, musicians, designers, stage directors—have to make money on the side."

These observations came from many different speakers, all actively engaged in opera production. Among them were: Michael Pollock of the New York City Opera; Kurt Herbert Adler, manager of the San Francisco Opera; Elemer Nagy and Moshe Paranov, both of the Hartt College of Music; Peter Paul Fuchs, of Louisiana State University; Felix Brentano of Peabody Conservatory; Erich Leinsdorf; Hans Busch and Herbert Graf of the Metropolitan Opera; and Dean Mark Schubart and Frederic Cohen of the Juilliard School of Music.

Dr. Graf had two suggestions which deserve to be pondered seriously by anyone in a position to carry them out. He believes that "the

(Continued on page thirty-three)

Scene from "Carmen" as presented by Brigham Young University Opera Workshop, Provo, Utah, February 20 to 23, 1957.



# Festival Fanfare



**Left to right:**

James Chambers has been added to the faculty of the Aspen Festival in Colorado.

Isaac Stern will perform a series of famous violin concertos at the Berkshire Festival this summer.

Aaron Copland has been engaged as conductor for the 1957 Ojai Festival in Southern California. He is also head of the faculty of the Berkshire Music Center at Tanglewood in Lenox, Massachusetts.

★★ The twentieth season of Berkshire Festival concerts at Tanglewood, Massachusetts, will take place during six weeks between July 3 and August 11. Charles Munch will be the music director and guest conductors will be Pierre Monteux and Carl Schuricht. Isaac Stern will perform concertos of Tchaikovsky, Brahms, and Beethoven.

During the first weekend of concerts by the full Boston Symphony in the Music Shed, tribute will be paid to Igor Stravinsky who celebrates his seventy-fifth birthday on June 17. Dr. Munch will present Stravinsky's ballet *Card Game* on July 19. On July 20 Pierre Monteux will conduct *The Rite of Spring* and on July 21, Dr. Munch will conduct Stravinsky's *Canticum Sacrum* for chorus, soloists and orchestra of wind instruments, low strings and organ.

★★ The Empire State Music Festival is deep in plans for the coming season. In its first summer, 1955, it played to an audience of 58,480. In 1956 to 64,000. In the 1957 five-week season it hopes to go far beyond these figures.

★★ The Moravian Music Festival, which will be held at Bethlehem, Pennsylvania, the week of June 23, will be of particular interest to those who make a study of early American music. For the Moravian Music Foundation has unearthed some early samples of chamber music and music for larger ensembles, noteworthy not only from a historical point of view but from a musical one as well. Indeed some symphonies by Bach were found in the Moravian Church archives—the only existing copies of these works. The findings also included twelve Moravian chorales by John

Antes (1740-1811), who was the first American missionary to Egypt and the first native American to compose chamber music. Dr. Thor Johnson will be director of the festival.

★★ The fourteenth American Music Festival, held at the National Gallery of Art in Washington, D. C., is being presented on successive Sunday evenings from May 5 through May 26. The four programs include orchestral, chamber, piano and vocal music and are under the direction of Richard Bales. World premieres of works by Jack Beeson, Charles Sorrentino and Mr. Bales are features of the programs.

★★ Six concerts—symphony, choral, chamber—consisting entirely of new music especially commissioned for the occasion, were presented in the University of Illinois' 1957 Festival of Contemporary Arts, from March 3 through April 13. Most of the composers were present to hear their music performed.

★★ Conductor Walter Hendl has been invited back to Chautauqua Institution in New York for his fifth consecutive season, this summer. Mr. Hendl is planning a seventy-minute synthesis of *Parsifal* for presentation at Chautauqua.

★★ The North American debut of the English Opera Group from Great Britain will be a feature of the third annual Festival of Music at Stratford, Ontario, running from July 31 to September 4. Dr. Heinz Unger will conduct the Symphony in its opening concert, with Miss Lois Marshall as soloist. Other conductors will be Walter Susskind, Geoffrey Waddington, and Thomas Mayer.

The Stratford Music Festival, begun in 1955 under the direction of Louis Applebaum, had as its purpose from the start the presentation of leading Canadian musicians along with the great names in the international music scene. Thus the performance of Benjamin Britten's *The Rape of Lucretia* last season as well as the engagement of Canadian artists Lois Marshall, Glenn Gould, Jon Vickers and Maureen Forrester together with Claudio Arrau, Rudolf Serkin, Isaac Stern and Elisabeth Schwarz-

kopf. The program content is "special": an all-Vivaldi program, all the Brandenberg concertos, a modern dress production of Stravinsky's *Soldier's Tale*.

Moreover, the Stratford Music Festival has launched new groups, such as the festival chorus and the Hart House Orchestra.

The 1957 season will include, besides the above-named features, the North American premiere of Benjamin Britten's *The Turn of the Screw*. It will be performed on August 20, 23, 28, 30 and September 3, 4, and 6. The festival this summer will also present the CBC Symphony Orchestra with guest conductors and soloists.

★★ Izler Solomon is returning to the Aspen Festival (Colorado) this summer in his dual role as Festival Concerts director and conductor of the orchestra. The thirty or so concerts will be presented during ten weeks beginning June 26. Igor Stravinsky and Darius Milhaud will be the honored contemporary composers. Milhaud will return with a composition he wrote especially for the Festival, *Aspen Serenade*, scored for flute, oboe, clarinet, horn, trumpet, violin, viola, cello and bass. The work will have its world premiere August 18.

★★ The Stadium Symphony of New York will open its fortieth summer season at the Lewisohn Stadium of City College, June 24. The orchestra, composed mainly of members of the New York Philharmonic-Symphony, will present five concerts a week for six weeks, closing August 3. Mrs. Charles S. Guggenheimer will again head the Concert Committee for program planning and fund raising. The deficit for the coming season is expected to total about \$100,000.

★★ Charles D. Perlee has been named coordinator of the thirty-fourth summer season of Redlands Bowl concerts, in Redlands, California. Mr. Perlee is vice-president of the Opera Guild of Southern California and for twenty-one years was "right-hand man" to Richard Lert, conductor of the Pasadena Symphony.

★★ The eighteenth annual competition for the Edgar M. Leventritt Foundation Award will take place this fall in New York City. This year it will be open to pianists only. They must be between the ages of seventeen and twenty-eight. In computing age, time spent in military service shall not be counted. Applications, which must be filed by June 15, may be obtained from the Foundation's offices at 1128 Lexington Avenue, New York, New York, or from leading music schools throughout the United States and Europe.

★★ The New York Madrigal Society presented Wolfgang Granat in a debut recital at Town Hall, New York, March 26, as award winner in their annual competition. Mr. Granat is a member of the viola section of the Philadelphia Orchestra.



Daniel Abrams

★★ Daniel Abrams, who has been in Europe for three years on a Fulbright Scholarship, presented a concert in Town Hall, New York, April 22.

★★ The annual ten-day workshop sponsored by the music department of the Catholic University of America of Washington, D. C., will be held this year June 14-25 inclusive. Known as Workshop on Music Skills, it is planned to interest musicians and music teachers.

★★ Starting July 1, 1958, the Yale University School of Music will become completely a graduate professional school eliminating all undergraduate enrollments. Under the new plan, the School of Music will train graduate students in performance and composition, but emphasis will be laid on intellec-

tual achievement as well. All students will be required to take two-year courses in music theory and music history in addition to composition and performance work.

The reasons behind Yale's move to elevate its music school to complete graduate status lies in the fact that the professional musician must be qualified today as never before to meet a great variety of demands. He must have not only an intensive and comprehensive training related to his special musical interests, but also an adequate background of general education.

★★ The Horn Club of Los Angeles is offering prizes for a horn quartet: first prize, publication or \$250 cash award; second prize, \$100 cash award. Scores must be in the hands of Contest Chairman not later than December 31, 1957. For further information write to: Wendell Hoss, Chairman of Contest Committee, P. O. Box 1069, Glendale, California.

★★ The United Temple Chorus announces its tenth Ernest Bloch Award Competition, for a work for mixed chorus. The text must be taken from or related to the Old Testament and be on the subject of brotherhood or of peace. The award includes a cash prize of \$200.00, publication by the Mercury Music Corporation, and a premiere performance by the United Temple Chorus at their

1958 spring concert. Deadline for all entries is December 1, 1957. For information write the United Temple Chorus, Box 15, Woodmere, New York.

★★ The Friends of Harvey Gaul, Inc., of Pittsburgh, announce the eleventh annual nation-wide composition contest. A prize of \$300 will be awarded for a "march in honor of Pittsburgh's bi-centennial." Compositions must be submitted on or before November 1, 1957. For further information write to: Friends of Harvey Gaul Contest, Miss Sara Hower, Chairman, 315 Shady Avenue, Pittsburgh 6, Pennsylvania.

★★ "Music in Our Time," devoted to works by modern composers, was the theme of the concert at the Lexington Avenue YM and YWHA in New York City on March 10. The American Music Center was a sponsor together with the Music Performance Trust Funds of the Recording Industries, their grant obtained with the cooperation of Local 802, New York.

★★ A sonata recital was presented by Laszlo Steinhardt, concertmaster of the Baltimore Symphony Orchestra, and Estelle A. Golton, pianist, at the Johns Hopkins Hospital in Baltimore on March 7 under the auspices of the faculty of the school of nursing. Sonatas by Schubert, Mozart and Beethoven were presented.



Joseph Wolman

★★ Sometimes at concerts music appears to be in a room like an actual presence—establishes itself over all pettiness, over all ugliness and restlessness. This happened at the concert we heard on April 13 at Carnegie Recital Hall, New York. Joseph Wolman was the soloist. His clear articulation, the wonderfully sustained long lines of his phrasing, his ability to establish the reality behind the technique—these marked his playing and kept the audience a charmed and wholly emersed group of listeners.

The Bach was clean and clear; the Mozart delightful; three Short Etudes by Jelobinsky refreshingly new; and the Brahms such pure music one didn't need one's own private interpretations to help out at all. One just listened and let the music speak.

★★ The final concert of the season of the Los Angeles Chapter of the National Association of Composers and Conductors featured the world premiere of Eric Zeisl's Trio for harp, flute and viola.

★★ Nicholas Konraty, former opera star and for twenty-eight years on the faculty of the Eastman School of Music, is retiring at the close of the school year. He plans to write a book and "enjoy life."

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## BOOK NOTES

(Continued from page twenty-five)

a boy playwright) may then and there have robbed the overwrought and physically delicate boy of something that he would never regain; it may, indeed, have had an inhibiting effect upon his whole later life." She gives the side-steps and missteps, as well as the main trend of Payne's life; describes his days in debtor's prison; tells of his ineffectual efforts to have justice done the Cherokee Indians; records his abortive affairs of the heart; tells not only of his plays which were successes but of his plays which were failures. Somehow, because of, not in spite of, these revelations, he becomes the full human being.

Her greatest achievement, to our mind, however, is her coming to the decision in the first place to write a biography of Payne. While we as a people are glad to dwell at length on the lives of our early politicians, our early statesmen, our early discoverers and explorers, we tend to slight all but the most eminent of our men of letters, our composers, our artists and our dramatists. The more praise, then, to Miss Overmyer for singling out one of the lesser known of our pioneers in the arts and giving him the place in history which he deserves.

—H. E. S.

*Composers on Music, from Palestrina to Copland*, edited by Sam Morgenstern. 584 pages. Pantheon Books, Inc. \$7.50.

The editor of this volume has dug up an astonishing wealth of pertinent material—from letters, diaries, dedications, essays, reviews, books, conversations—and has accurately presented it with the sources faithfully indicated. It is an illuminating record of changing tastes in music and the universality of its basic principles as expressed by those most closely identified with it.

Mr. Morgenstern's comments—approximately eighty-eight pages, each one an introduction to a different composer's writings—pass muster both in regard to his wide grasp of musical fact and to his ability to arrive at judicious conclusions. He not only points out the salient aspects of each composer's career but supplies succinct critiques. He has an eye for quirks in human nature and an ear for characteristic utterances. In short, he stands as the perfect host who manages to indicate by a few words, without himself obtruding, the individuality and bent of his "guests" on this critical forum.

—S. E.

## OPERA FOR EVERYBODY

(Continued from page thirty)

American symphony orchestra is the most important cornerstone on which to build the local opera . . . and that operatic activity will enhance its artistic and civic importance," and that "civic auditoriums or concert halls of the future should be built in such a way as to enable them to accommodate opera as well as concerts."

The Central Opera Service, sponsored by the National Council of the Metropolitan Opera Association, has for its purpose to promote the development of opera of high artistic standard among university workshops, civic and professional companies, music camps, "grass roots" and television groups. It also serves as a clearing house for exchange of information among member organizations.

### OPERA HIGHLIGHTS—

— Wagner's *Die Walkure* will be presented in the Red Rocks Theater, near Denver, on July 23 and 25, with Metropolitan Opera stars singing the stellar roles. Saul Caston will conduct the opera, using the Denver Symphony, and Herbert Graf will stage the production.

— From April 10 to 24 the Opera Institute of Conductors was presented in New York City jointly by the American Symphony Orchestra League and the Opera Theater of the Juilliard School of Music. The project was made possible through funds from the Rockefeller Foundation grant to the League and resources of the Juilliard School.

— The United States premiere of Francis Poulenc's opera *Dialogues des Carmélites* will take place on September 20th in San Francisco under the baton of Erich Leinsdorf.

— John Mundy, for thirteen years orchestra manager of the Metropolitan Opera, will retire at the end of this

season, to devote himself to his first love, musical composition. His successor will be Felix Eyle, concertmaster of the Metropolitan orchestra since 1945. Mr. Eyle, who is a native of Lvov, Poland, studied with Rose and Hubay at the Vienna Academy and was a member of the Vienna Philharmonic before coming to this country in 1928. He was associate concertmaster of the Cleveland Orchestra before joining the Metropolitan.

— *Susannah*, by Carlisle Floyd, winner of the New York Music Critics Circle award as the best opera presented in New York last year, had its West Coast premiere on April 5 when it was performed at the University of Southern California at Los Angeles. Walter Ducloux, head of the Southern California opera department, conducted.

— The Toronto Opera Festival, held in March, included performances of *The Abduction of the Seraglio*, *Tosca*, and *Hansel and Gretel*.

— *Carmen* was the opera given by the Birmingham Civic Opera Association in this, its second season, one performance in the home city March 25, and one performance in Montgomery, March 27.

— The Cosmopolitan Opera Company offered an opera season in San Francisco from February 22 to March 31, presenting nine standard operas. Its general director is Dario Shindell.

— The National Symphony, Washington, D. C., presented a concert version of Puccini's *La Boheme* on March 28 at the Ritchie Coliseum and March 30 at Constitution Hall.

— The N. B. C. Opera Company will present seventy performances in fifty-seven cities during its annual tour, beginning in the Middle West next Fall. The repertoire will include *The Marriage of Figaro*, *Madame Butterfly* and *La Traviata*.

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# CHAMBER MUSIC

(Continued from page twenty-two)

★★ Philadelphia Orchestra members continue their outside activities to enrich the musical life of that city. The Rittenhouse String Quartet made its third appearance in the chamber music series at the Pennsylvania Academy of the Fine Arts early this year, and it was the highlight at the Pennsylvania Music Educators Conference in Harrisburg. The quartet comprises Frank Costanzo and Isadore Schwartz, violins; Paul Ferguson, viola, and Francis de Pasquale, bass.

★★ An Easter Sunrise service, held on the steps of the state capitol building in Lansing, Michigan, had music furnished by a double brass quartet and the Wesley Chorale, a youth choir of the church. This octet of musicians was provided through a grant from the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 303, Lansing.

★★ The final concert in the current season of Columbia Composers will take place May 17, and works by Columbia University Graduate School students will as usual make up the program: Suite for Wind Quintet, by Allen Brings; Sonata No. 2 for Piano, by Thomas Moore; Three Baguettes for Woodwind Quartet, by Raoul Pleskow; and Dialogue for Piano and Orchestra, by Genevieve Chinn.

★★ Milton Katims, conductor of the Seattle Symphony, announces that plans are in the mill for the formation of a Seattle Symphony Chamber Orchestra Society. The group is to draw upon members of the Symphony and will play two concerts in the fall, possibly more in the spring of 1958.

★★ Capital University, Columbus, Ohio, now has a Faculty String Quartet, its members, Andrew Lisko, violin; Dr. Gene Taylor, violin; Floyd Elliott, viola; and Steve Lacey, cello. Besides performing the standard quartet literature for adult audiences, it brings chamber music to elementary students. By June, 1957, the quartet expects to have performed before some ninety groups of young students in and around Columbus, that is, before 30,000 young people.

★★ The first performance of the Chamber Music Society, composed of members of the Florida Symphony, was given March 18 in Winter Park, Florida. The performing artists were Alphonse Carlo, violin; Franz Hagel, viola; Rudolph Fischer, violoncello; Fred Harnach, bass; Pollee Slimm, flute; Saul Eichner, clarinet; Jane Taylor, bassoon; Nino Ciancia, horn; and Katherine Carlo, piano.

★★ Tucson, Arizona, has this year enjoyed a series of Sinfonietta concerts, thanks to the Music Performance Trust Funds of the Recording Industries. This thirty-five-member organization is under the direction of Georges DeMeester. Attendance has steadily grown and ten concerts are tentatively planned for the coming year.

★★ The National Gallery Orchestra, Richard Bales conductor, presented David Holden's "Music for Piano and Strings" in its first Washington performance March 31. David Holden is Associate Professor at Mt. Holyoke College, South Hadley, Massachusetts.



The newly formed Resident Woodwind Quintet of the Conservatory of Music of Kansas City presented a concert in March, the music provided by the Music Performance Trust Funds of the Recording Industries, obtained with the cooperation of Local 34, Kansas City. Left to right: Russell Patterson, horn; Istvan Gladics, flute; Natalie Doherty, oboe; Michael Spielman, bassoon; and Charles Doherty, clarinet.

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# CLOSING CHORD

## FRANK P. COWARDIN

Frank P. Cowardin, honorary president and general advisor of Local 123, Richmond, Virginia, passed away on March 9 at the age of seventy-five.

Mr. Cowardin joined Local 123 in 1910 and held various offices, including that of president, an office from which he resigned in 1949 after twenty-five years of service. In 1928 he was elected to attend the 1929 Convention of the



Federation held in Denver, Colorado. He served on several committees before his appointment to the Law Committee on which he served through the 1949 Convention.

During the depression of the 1930's Mr. Cowardin's efforts resulted in the creation of the Civil Works Administration, later the Works Progress Administration. Local 123 was the first in the Federation to have such a project offering musical employment to musicians.

In 1942 Mr. Cowardin was appointed to membership on a national committee to further the contribution of music to the war effort, being one of four persons chosen from the Federation.

In 1949 he was made honorary president of the local and general advisor for life.

Funeral services were held at the Joseph W. Bliley Funeral Home, with burial in Forest Lawn Cemetery. Members of the execu-

tive board of Local 123 were honorary pallbearers.

## CHARLES P. HOUSUM

Charles P. Housum, honorary president and life member of Local 89, Decatur, Illinois, died April 5 at the age of eighty-seven. Mr. Housum was a member of the Old League of Musicians and was active in the organization of this group into the A. F. of M. He also organized Local 89. Upon his retirement as its president he was made honorary president and a life member. He was the state officer for Illinois for many years and attended all the Conventions of the Federation from the first one held in Indianapolis in October, 1896, until June, 1940.

He owned the first saxophone in the City of Decatur and played for many years in the Goodman Band.

## FRED G. FINK

Fred G. Fink, a charter member of Local 154, Colorado Springs, Colorado, passed away on February 28 at the age of seventy-seven.

Mr. Fink came to Colorado from Butler, Pennsylvania, in 1900 and became a member of Local 154 in 1901. He was treasurer of the local for many years and also attended numerous Conventions of the Federation. In Colorado Springs he organized the first high school band and was its director for thirty years, retiring because of ill health.

Mr. Fink was one of four brothers, all members of Local 154. Two of the brothers survive him, Lou Fink of Roswell, New Mexico, and Jack Fink of Colorado Springs.

## JOSEPH FERRALL

Joseph Ferrall, an active member of Local 545, Ellwood City, Pennsylvania, passed away on October 15 in Pittsburgh, Pennsylvania.

Mr. Ferrall was a member and trombone player of Local 802, New York City, for twenty years and played under such leaders as Paul Ash of the Roxy Theater, Harry James, Jack Teagarden and Alvino Ray. In 1948 he moved his family to his home town, Ellwood City, and joined Local 545.

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Local 66, Rochester, N. Y.—President, Joseph DeVitt, 92 Mortimer St., Rochester 4, N. Y. Phone: BAKER 5-2550.

Local 118, Warren, Ohio—Secretary, Paul G. Nader, 588 East Market St.  
Local 145, Vancouver, B. C., Canada—Secretary, Ray Tyldesley, 402 West Pender St., Room 315, Vancouver 3, B. C., Canada. Phone: TATLOW 1564 or KE 2674-Y.

Local 153, San Jose, Calif.—Secretary, Ted Patnoe, 53 S. First St., San Jose 13, Calif.

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Local 347, Imperial Valley, Calif.—President, Bob Weaver, 666 Tangerine Drive, El Centro, Calif. Phone: EL 2-4926.

Local 513, New Ulm, Minn.—President, Roman Kahle, 910 No. Payne. Phone: 2062-W.

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## CHANGES IN ADDRESSES OF OFFICERS

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Local 477, Mankato, Minn.—Secretary, Mrs. Lyle C. Haskell, 238 Nicollet Ave., North Mankato, Minn. Phone: 3194.

Local 637, Louisville, Ky.—President, Artie Jones, 1608 W. Chestnut St.

## SOUTHERN CONFERENCE MEETING

The annual meeting of the Southern Conference of locals will be held June 8 and 9, 1957, in the Onyx Room of the Brown-Palace Hotel, Denver, Colo.

Locals within the jurisdiction of the Conference are requested and urged to send delegates.

STEVE E. GRUNHART,  
Secretary-Treasurer.

## WANTED TO LOCATE

Gary, Russ (Joseph Bosco), former member of Local 802, New York, N. Y.  
Johnston, Fred, member of Local 802, New York, N. Y.

Anyone knowing the whereabouts of the above will please get in touch with Leo Cluesmann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

## ON NATIONAL UNFAIR LIST

VICTOR ZEMBRUSKI AND HIS POLISH POLKA BAND, Naugatuck, Conn.

This band plays engagements throughout New England, New York, and Pennsylvania. Some members of the band are suspected of holding membership in the Federation.

Locals should report any knowledge of their activities to the office of National Secretary Cluesmann, and also notify all hall proprietors and organizations where they have engagements that they are not in good standing with the Federation.

## DEATH ROLL

Boston, Mass., Local 9—Chas. F. Stanwood, Albert A. Gilcher, William Aitken.

Chester, Pa., Local 484—Isaac McCloy.

Chicago, Ill., Local 10—Frank Zelina.  
Cleveland, Ohio, Local 4—Erdell Mutchler.

Decatur, Ill., Local 89—Chas. P. Housum.

Detroit, Mich., Local 5—John W. Dickey, Otto E. Krueger, Louis Maggio, Louis Motto, Julius Rakorzi.

Erie, Pa., Local 17—Louis Lukaszewski (Gyp Lucas).

East Aurora, N. Y., Local 366—Claude W. Wittman, Bradley F. Wimmer.

Elizabeth, N. J., Local 151—Frank O'Connell, Harry Spewak.

Fitchburg, Mass., Local 173—Mrs. Lorraine Eaton.

Hartford, Conn., Local 400—Philip G. Quinn.

Houston, Texas, Local 65—Howard J. Wulfers, Vladimir Nikiforoff.

Kansas City, Mo., Local 34—Robert Fraker, Frank E. Kenny, L. B. Ridings, Charles J. Keilback, Ward Perry.

Long Beach, Calif., Local 353—John D. Cotton.

Louisville, Ky., Local 637—John (Skip) Everett.

Miami, Fla., Local 655—Charles Civiletti, Wm. Jos. McDowell.

Milwaukee, Wis., Local 8—John J. Hood, Edward Pollock.

Minneapolis, Minn., Local 73—Robert E. Nelson.

Montreal, Que., Canada, Local 406—Wm. Black, Sidney Morris, Thomas Richmond, Billy Hill.

Miami, Fla., Local 655—H. Frost Bailey, John A. (Jack) King, Frank R. O'Connell.

Newark, N. J., Local 16—Bennie Cruz, Alex Omelczuk, Bertrand Loriot, William Desler.

Norwood, Mass., Local 343—James F. Roache, Peter Pedezini (was honorary member), Norwood Band.

Orlando, Fla., Local 389—Charles Civiletti.

Peoria, Ill., Local 26—Ralph E. McIntyre, Jerome A. Roberson.

Pittsfield, Mass., Local 109—Paul Merlino.

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## LESSON VII

### The Diatonic Seventh Chord

A chord which contains a root, 3rd, 5th, and 7th is known as a seventh chord.

A seventh chord is considered to be in root position when its root is the bass; in inversion, when either the 3rd, 5th, or 7th is the bass. Root and inverted positions are named as follows:



#### Rules For Connecting Seventh Chords

1. When successive seventh chords are in root position, upper chordal parts can be connected freely.



2. When inversions are involved, connect seventh chords by (a) holding common tones, (b) moving non-common tones to lower (neighbor) seconds in positive cycles, upper seconds in negative cycles. This rule prevents leaps between basses of inverted seventh chords.

In C3, chordal parts are to be connected by clockwise rotation. Three tones are common; the 7th resolves downward.



In C5, chordal parts are to be connected by crosswise rotation. Two tones are common; the 7th and 5th resolve downward.



In C7, chordal parts are to be connected by counterclockwise rotation. Only one tone is common; 7, 5, and 3 resolve downward.



In negative cycles, clockwise and counterclockwise movements are reversed.



Here is a progression of diatonic seventh chords. Notice the downward movements of parts when chords progress in positive cycles, and upward movements of parts when chords progress in negative cycles.



#### Connecting a Triad to a Seventh Chord

To connect a triad to a seventh chord, a triad tone must be changed into a 7th. The change can be made through a common tone or by progressing from the root, 3rd, or 5th, to an upper or lower neighboring 7th.

A positive cycle is always present when the root, 3rd or 5th is changed into a 7th via a common tone.



A C0 or a negative cycle is present when the root, 3rd or 5th moves upward or downward to a following 7th.



#### Connecting a Seventh Chord to a Triad

To connect a seventh chord to a triad, consider *both* as seventh chords. Then, change the latter seventh chord to a triad by cancelling the 7th and substituting the nearest root or 5th.

EXAMPLES (C3)



Here is an example illustrating triads and seventh in diatonic progression.



NOTE: Ties indicate common tone changes of 1, 3, or 5 to 7. Arrows indicate 1, 3, or 5 moving upward or downward to a 7th. Cancellations show changes of a 7th to 1, 3, or 5.

#### Assignment

1. Compose diatonic progressions of continuous seventh chords by adding upper chordal parts to basses marked S7, S6/5, S4/3, S4/2. (Continued on the following page)

# NEWS NUGGETS

★★ At the thirty-first annual meeting of The Union Labor Life Insurance Company held in Baltimore, Maryland, April 10, President Edmund P. Tobin advised the stockholders of the tremendous progress made by the company during 1956. In all areas of activity the company surged forward and ended the year with approximately 876 millions of group life and ordinary insurance in force. Over 25 millions of dollars were returned to policyholders as claims or dividends during that year.

★★ Bearing the thematic title "Twelve-Tone to Ellingtonia," the first concert sponsored by "Music for Moderns," under the co-direction of Anahid Ajemian and George Avakian, brought New York Philharmonic conductor Dimitri Mitropoulos and jazz maestro Duke Ellington together for the first time on the same program at Town Hall, New York, on April 28.

In line with the purpose of "Music for Moderns" to explore similar and contrasting uses of the same basic materials and bridge the traditional barrier between so-called serious and light interpretations of the same musical ideas, the opening concert of the Town Hall series featured the first public performance in this country of Kurt Weill's Concerto for Violin and Wind Orchestra, and the world premiere of Duke Ellington's concert suite *Such Sweet Thunder*. Miss Ajemian herself was soloist with Mr. Mitropoulos and the "Music for Moderns" Orchestra for the Weill work which the violinist introduced in this country at an invitation concert at the Metropolitan Museum of Art in March, 1955. The Duke Ellington Orchestra performed Ellington's suite under the composer's direction.

Subsequent concerts in the "Music for Moderns" series will be given at New York's Town Hall on May 12, 19 and 26.

★★ At the third annual Josef Lhevinne Scholarship Concert presented in the Concert Hall of Juilliard School of Music on March 27, Mme. Rosina Lhevinne was the featured artist. She was joined by Robert Mann, first violinist of the Juilliard Quartet, in a performance of Beethoven's Violin Sonata, Op. 96. Also participating in the program was Adele Addison assisted at the piano by Brooks Smith. The scholarship has been established in memory of Josef Lhevinne and is awarded annually to a piano student at Juilliard.

★★ Ernst Friedlander, who is professor of cello and chamber music at the University of Oklahoma, recently returned from a concert tour of New Zealand and Australia where he also appeared, with his wife, Marie Friedlander, who is his accompanist, as soloist with the Sydney Symphony Orchestra.

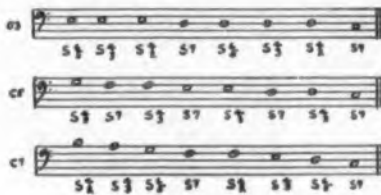
★★ The Friends of Music at Yale University, New Haven, Connecticut, has established an annual prize to be given a Yale senior for "scholarship and creative imagination in the field of music." The prize—a monetary award and a bronze medal—will be awarded each year to the senior who, in the opinion of the committee, "has distinguished himself as an honors major in any undergraduate department at Yale and who has submitted the best senior essay on a musical subject or a musical composition exhibiting unusual originality and promise."

★★ Richard Franko Goldman, conductor of the Goldman Band, has announced the establishment of an annual commission for an original work for band, in memory of his father, Edwin Franko Goldman, founder and conductor of the band until his death in 1956. The first Edwin Franko Goldman Memorial Commission has been awarded to William Bergsma, whose new work will receive its first performance by the Goldman Band this year.

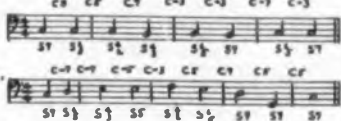
★★ John Fortis of Philadelphia, Pennsylvania, and Gregory Stone of Van Nuys, California, have tied for the \$1,000 cash award offered for the best original composition for the accordion by the Arcari Foundation of Philadelphia.

The 1956 award was the third to be sponsored by the Foundation. The first, a \$500 award in 1954, was won by Werner Heetfeld of Germany, a student at the University of Denver, for his original "Rhapsody" for accordion and orchestra.

(Continued from preceding page)



2. Complete diatonic progressions of continuous seventh chords in mixed cycles by adding upper chordal parts to the given basses.



3. Compose diatonic progressions by adding upper chordal parts to basses marked S5, S6<sup>1</sup>, or S6<sup>2</sup>, S6/4, S7, S6/5, S4/3, S4/2.



Free bulletins describing the Schillinger System are available. Readers may obtain correction of homework and answers to technical questions on "Lessons on Schillinger System Arranging." Inquire: Richard Benda, 200 West 57th Street, New York 19, New York. Circle 7-5878.

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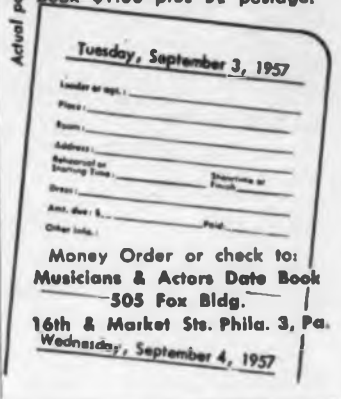
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(Continued from page thirty-seven)

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Briak Enterprises  
Caldure Guild, Arthur E. Teal and S. Tex Rose  
Coleman, Fred  
Cotton Club, and Stanley Amusement, Inc., and Harold Stanley  
Dalton, Arthur  
Edwards, James, of James Edwards Productions  
Fontaine, Don & Lon  
Forsen, Jack, Agency  
Gradney, Michael  
Halfont, Nate  
Henneghan, Charles  
Hollywood Cafe, and Lore Elias Maxwell, Claude  
Merry Widow Company, and E. Mauro  
Milton Recording Co., and War Perkins  
Morris, Joe, and Club Alabama  
Motby, Elyan  
New Products Institute of America, and Joseph H. Schulte  
Merce, Pope  
Royal Record Co.  
Ryas, Ted  
Vilison, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, Co-owners, and L. P. Stutz, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Williams, Cargile  
Wilshire Bowl

**MARIN CITY:**  
Pickins, Louis

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

**NEWHALL:**  
Terry, Tex

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

**NORWALK:**  
Bob-Lyn, Inc., and/or Robert Schuller, President, and/or Ted Wicks, Partner, and/or The Terraine Room

**OAKLAND:**  
Arrow Club, and Joe Bronk, Frank Merton and Joy Shean, Owners  
Bill's Rodeo Cafe, and Wm. Matthews  
Carlot, Jess  
Ernest Jones Artists Agency  
Moore, Harry  
Morris, Bob  
OCEAN PARK:  
Prospector Club, and Robert Moran  
OXNARD:  
McMillan, Tom, Owner, Town House

**PASADENA:**  
Hazelton, Mabel  
Ware, Carolyn E.  
Zebrs Room, Lou Warner, Employer

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

**SAN DIEGO:**  
Blues and Rhythm Attractions Agency  
Club Tempo, Arlie C. and Maria P. Campbell, J. I. and Ariel Winegarden, and Max A. Schwimley (Don Howard)  
Continental Room  
Hudson, Alime  
Logan, Manly Eldwood  
Millspugh, Jack  
Sanders, Bob  
Washington, Nathan  
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

**SAN FRANCISCO:**  
Blue Angel  
Brown, Willie H.  
Cafe Society Uptown (now known as Emance Breakfast Club)  
Champagne Supper Club, and Mrs. Mildred Mosby  
Club Zanzibar, The (now known as Storyville Club), and Rickey Tuscull and Paul Quam  
Deary, J. B.  
DeSehan, Barney  
Fon, Eddie  
Giles, Norman  
Jazz City, George Franges, Owner  
McCarthy, Dan  
Niemann, Gordon J.  
Oronoto, Vincent  
Pago Pago Club, and Laci Layman and Kellock Catering, Inc.  
Paradise Gardens, and John A. Gentry and William Carthea  
Primalton Ballroom, Mrs. Carthea O. McCoy, Prop.  
Reed, Joe, and W. C. Rogers and Chae Co.  
Shelton, Earl, Earl Shelton Productions  
Sberman and Shore Advertising Agency  
Smith, Craig, Pres., Artius Booking Corp. (Hollywood, Calif.)  
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman  
Waldo, Joseph

**SAN JOSE:**  
Ariotto, Peter and Peggy

**SANTA BARBARA:**  
Castello, Mario  
Talk of the Town Restaurant, Richard Lapiana, Prop.

**SANTA CRUZ:**  
Righetti, John

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

**SHERMAN OAKS:**  
Gilson, Lee  
Kraft, Ozzie

**SOLANO BEACH:**  
St. Leo's Church (Father John Donahue)

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

**STOCKTON:**  
Wescott, George  
STUDIO CITY:  
Wigmar Productions, Inc., and Wm. S. Orwig

**VAN NUYS:**  
Lehr, Baysor

**VENTURA:**  
Chesney, Al and Len

**WATSONVILLE:**  
Ward, Jeff W.



Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:**  
Ballerina Club, and Bill Harris, Operator  
Larocco, Harry L.  
Parnish, Lillian F.

## GEORGIA

**ALBANY:**  
Lemac Supper Club, and Gordon Leonard, Employer  
Robert A. McGarrity, Owner  
Seay, Howard  
**ATLANTA:**  
Montgomery, J. Neal  
Speocer, Peiry  
**AUGUSTA:**  
Bill and Harry's Club, and G. W. (Bill) Prince and Fred W. Taylor, Managers.  
Minnick Attractions, Joe Minnick  
**BRUNSWICK:**  
Anderson, Jack  
Joe's Blue Room, and Earl Hill and W. Lee  
Wigfalls Cafe, and W. Lee  
**HINESVILLE:**  
Plantation Club, S. C. Klam and F. W. Taylor  
**MACON:**  
King Bros. Circus  
Lee, W. C.  
Swabe, Leslie  
**SAVANNAH:**  
Caravan Club, Nick C. Alexander, Owner  
Hayes, Gus  
Hodges, Rocky  
Model Shows, Inc., and David Endy, Owner, Charles Barman, Manager  
Thompson, Lawrence A., Jr.  
Young, George S.  
**THOMASVILLE:**  
Club Thomas, and Terry Mazy, Operator  
**VALDOSTA:**  
Dye, J. D.  
**VIDALIA:**  
Pal Amusement Co.  
**WAYCROSS:**  
Cooper, Sherman and Dennis

## IDAHO

**IDAHO FALLS:**  
Griffiths, Larry, and Big Chief Corp., and Uptown Lounge  
**LEWISTON:**  
Canner, Sam  
Rosenberg, Mrs. B. M.  
**MOUNTAIN HOME:**  
Club Alibi and Mr. J. T. Jeffers, Owner and Operator  
Gem Cafe, and Mr. J. T. Jeffers, Owner and Operator  
**SPIRIT LAKE:**  
Firestone Lodge, and R. E. Berg  
**TWIN FALLS:**  
B. P. O. Elk, No. 1183

## ILLINOIS

**BELLEVIEW:**  
Crivello, Joe  
**BLOOMINGTON:**  
McKinney, James R.  
Thompson, Earl  
**CAIRO:**  
Sargent, Eli  
**CALUMET CITY:**  
Paradise Club, and Ed Nowak, Owner  
**CHAMPAIGN:**  
Robinson, Bennie  
**CHICAGO:**  
Associated Artists Corp.  
Basin Street Club, The, and Elsworth Nison, Owner  
Bee-Hive Lounge, The, and Sol Tanenbaum, Owner  
Brydon, Ray Marsh, of the Dan Rice 3-Ring Circus  
Chance Records, Inc., Ewart O. Abner, Jr., Pres.  
Cole, Elsie, General Manager, and Chicago Artists Bureau  
Daniel, Jimmy  
Fife, Jack, Owner "Play Girls of 1938," "Victory Pollies"  
Gayle, Tim  
Hale, Walter, Promoter  
Hill, George W.  
Kaob Hill Club, and Al Pearson  
Lullaby of Broadway, Harry O. Stollar, and Erwin (Pinky) Davis, Employer  
Majestic Record Co.  
Mansfield, Philip  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical Agency  
Mocambo Club, Tarin Accredo, Owner  
Munari Concert Management, and George Wildeman  
Music Bowl, and Jack Perets and Louis Cappanola, Employers

Music Bowl (formerly China Doll), and A. D. Blumenthal  
Moore, H. B.  
Nob Hill Club, and Al Pearson  
O'Connor, Pat L., Pat L. O'Connor, Inc.  
Stanley, Mal  
Stoner, Harlan T.  
Valquez, George, and LaMundial  
Williams, Ward (Flash)  
Ziggle's Gridiron Lounge, and Ziggle Czarobaki, Owner

**DECATUR:**  
Facea, James (Buster)  
Wells, Edward J.  
**EAST ST. LOUIS:**  
Blue Flame Club, and Welborn Phillips  
**LA GRANGE:**  
Harr-Van Recording Co., and H. L. Hartman  
**MOLINE:**  
Antler's Inn, and Francis Weaver, Owner  
**MOUND CITY:**  
Club Winchester, and Betty Gray and Buck Willingham  
**PEKIN:**  
Candlelight Room, and Fred Romano  
**PEORIA:**  
Donato, Frank and Mildred (Renee)  
Humane Animal Association  
Rutledge, R. M.  
Stinson, Eugene  
Thompson, Earl  
Wagner, Lou  
**PRAIRIE VIEW:**  
Green Duck Tavern, and Mr. and Mrs. Stiller  
**ROCKFORD:**  
Marino, Lawrence  
Vicks Rose Inn, and James (Big Jim) Wiseman, Owner  
**ROCK ISLAND:**  
Barnes, Al  
Greyhound Club, and Tom Davels  
**SOUTH BEOIT:**  
Derby, Henry Fiasza, Owner and Operator  
**SPRINGFIELD:**  
Face, James (Buster)  
Shrum, Cal  
White, Lewis, Agency  
**WASHINGTON:**  
Thompson, Earl

## INDIANA

**ANDERSON:**  
Lanane, Bob and George  
Levitt's Supper Club, and Roy D. Levitt, Proprietor  
**BEECH GROVE:**  
Mills, Bud  
**BLUFFTON:**  
Lanc, Don  
**EAST CHICAGO:**  
Baracs, Tiny Jim  
East Chicago American Enterprises, and James Dawkins  
Morgan, Christine  
Swanson, Freddie L.  
**ELWOOD:**  
Yankee Club, and Charles Sullivan, Manager  
**EVANSVILLE:**  
Adams, Jack C.  
**FORT WAYNE:**  
Brummel, Emmert  
**GARY:**  
Johnson, Kenneth  
**GREENSBORO:**  
Club 46, Charles Holzmann, Owner and Operator  
**INDIANAPOLIS:**  
Bell, Richard  
Benbow, William, and his All-American Brownskin Models  
Carter, A. Lloyd  
Dickerson, Matthew  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Hicks, Jerry  
Lazar, Eugene and Alex  
Roller Rondo Skating Rink, and Perry Plick, Operator  
Sho-Bar, and Charles Walker  
Slover, Bill  
Tony's Supper Club, Tony Lauerzano, Operator  
William C. Powell Agency  
**MUNCIE:**  
Bailey, Joseph  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SOUTH BEND:**  
Childers, Art (also known as Bob Cagney)  
Hoover, Wiley  
**SPENCERVILLE:**  
Kelly, George M. (Marquis)  
**SYRACUSE:**  
Waco Amusement Enterprises  
**TERRE HAUTE:**  
Terrell, Mrs. H. A.

## IOWA

**CARROLL:**  
Brown Derby and Mabel Brown  
**CLARION:**  
Miller, J. L.  
**DENISON:**  
Larby Ballroom, and Curtis Larby, Operator  
**DES MOINES:**  
Brookins, Tommy  
Dresser, Naomi  
Hollywood Productions, Inc., and H. W. Jacobson  
**HARLAN:**  
Gibson, C. Rex  
**MUSCATINE:**  
Kiwanis Club, The  
**RHENANDOA:**  
Aspinwall, Hugh M. (Chick Martin)  
**SIoux CITY:**  
Freeman, Lawrence  
**VAIL:**  
Hollywood Circus Corp., and Charles Jacobson  
**WATERLOO:**  
Hanting, W. J.  
Steele, Benita L.  
**WOODBINE:**  
Dancland, J. W. (Red) Brummer, Manager

## KANSAS

**COFFEYVILLE:**  
Ted Blake  
**HOLCOMB:**  
Golden Key Club, and H. R. Allen (also known as Bert Talon, Bert Talon, Bert Allen)  
**KANSAS CITY:**  
White, J. Cordell  
**LIBERAL:**  
Liberal Chapter No. 17, Disabled American Veterans, and H. E. Allen  
**MARYSVILLE:**  
Randall, George  
**PRAIRIE:**  
Clements, C. J.  
Wibby, L. W.  
**WICHITA:**  
Aspinwall, Hugh M. (Chick Martin)  
Ebony Club, and Elroy Chandler, Employer  
Holiday, Art  
Key Club, and/or G. W. Moore

## KENTUCKY

**BOWLING GREEN:**  
Rountree, Upton  
Taylor, Roy D.  
**HOPKINSVILLE:**  
Dabney, Louis B.  
**LOUISVILLE:**  
Bramer, Charles  
Imperial Hotel, Jack Womles, Owner  
King, Victor  
Spaulding, Preston  
**OWENSBORO:**  
Higgs, Benay  
**PADUCAH:**  
Mastie, Robert C., Jr.  
Vickers, Jimmie  
**WINCHESTER:**  
Bell, William

## 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  
The Grystone Grill, and Eric Sawyer, Owner  
Weil, R. L.  
**BATON ROUGE:**  
Broussard, Bruce  
Claiborne, Billy  
Huddle Cocktail Lounge, and Rip Collins  
**CROWLEY:**  
Young Men's Progressive Club, and J. L. Buchanan, Employer  
**GONZALES:**  
Johns, Camille  
**LAFAYETTE:**  
Hedrick Caravan  
LEBlanc Corporation of Louisiana  
Velin, Toby  
Venables Cocktail Lounge  
**LAKE CHARLES:**  
Village Bar Lounge, and C. L. Barker, Owner  
**LEEVILLE:**  
Capell Brothers Circus  
**MONROE:**  
Keith, Jessie  
Thompson, Sam  
**NATCHITOCHE:**  
Burton, Mrs. Pearl Jones  
**NEW ORLEANS:**  
Club La Louisiane, Billeus Broussard and Pilo Gonzalez

**NEW ORLEANS:**  
Barber, Rand  
Berna, Harry B., and National Artists Guild  
Callio, Ciro  
Conforto, Joseph, and Mildred Murphy  
Dog House, and Grace Martin, Owner  
El Matador Club, George Mariano, Prop.  
Gilbert, Julie  
Hurricane, The, Percy Stovall  
LeBlanc, Dudley J.  
Carl Liller's Lounge, and Carl Liller, Prop.  
Moanac, George  
**OPELOUSAS:**  
Cedar Lane Club, and Milt Delmas, Employer  
**PORT ALLEN:**  
Pedigree Lounge, Rip Collins and Brother Schanzayder  
**SHERBOURNE:**  
Reves, Harry A.  
Ropelle, Angelo  
Stewart, Willie  
**SPRINGHILL:**  
Capers, C. L.

## MAINE

**PORT FAIRFIELD:**  
Paul's Arena, Gibby Seabornac

## MARYLAND

**BALTIMORE:**  
Blue Danube, and Wm. Kasarsky, Proprietor  
Byrd, Olive J.  
Capri Club, Inc., David Jed. Carter, Charles  
Cox, M. L.  
Dunmore, Robert J.  
Forbes, Kenneth (Skin)  
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner  
Greber, Ben  
Jabot, Dawa  
Jolly Post, and Armand Moesinger, Prop.  
LEBlanc Corporation of Maryland  
Miss Universe Contest, and W. J. Adams  
Perkins, Richard, of Associated Enterprises  
Weiss, Harry  
**CORAL HILLS:**  
Schendel, Theodore J.  
**CUMBERLAND:**  
Waingold, Louis  
**EASTON:**  
Hannah, John  
**FENWICK:**  
Repsch, Albert  
**HAGERSTOWN:**  
Bauer, Harry A.  
Rainbow Room of the Hamilton Hotel, and Chris Trautman  
**NORTH BEACH:**  
Mendel, Bernard  
**OCEAN CITY:**  
Belmont, Lou, Gay Nineties Club, and Henry Epstein  
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner  
Sea Scape Motel, and Robert S. Harman, Employer  
**TURNES STATION:**  
Thomas, Dr. Joseph H., Edge-water Beach

## MASSACHUSETTS

**BEVERLY:**  
Madden, James H.  
**BLACKSTONE:**  
Stefano, Joseph  
**BOSTON:**  
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlvaine, President  
Brookman, James J.  
Caruso, Charles  
Hargood Concerts, and Harry Goodman  
Harriott, Eric  
L. J. B. Productions, and Lou Brudnick  
Regency Corp., and Joseph R. Weitzer  
Sunbrook, Larry, and his Rodeo Show  
Waldron, Billy  
Walker, Julian  
Younger Citizens Coordinating Committee, and George Mouson  
**BRAINTREE:**  
Quintec Manor  
**BUZZARDS BAY:**  
Blue Moon, and Alexander and Chris Byron, Owners  
Mutt's Steak House, and Henry M. K. Arenovski, and Canal Enterprises, Inc.  
**CAMBRIDGE:**  
Salvato, Joseph

**FALL RIVER:**  
Andrade, William  
Circus Lounge, and Mabel D. Cosgrove  
**HAVERTHILL:**  
Ams, Joe  
**HOLYOKE:**  
Kane, John  
**LOWELL:**  
Carney, John F., Amusement Company  
Crowe, Francis X.  
**MILLERS FALLS:**  
Rhythm Inn, and R. M. Thabault and James Del Negro, Jr.  
**MONSON:**  
Canegallo, Leo  
**NANTASKET BEACH:**  
Seabree, The, and Kallia, Nicholas J.  
**NEW BEDFORD:**  
The Derby, and Henry Correia, Operator  
**NEWTON:**  
Thiffault, Dorothy (Mimi Chevalier)  
**SALEM:**  
Larkin, George and Mary  
**SHREWSBURY:**  
Veterans Council  
**TEWKSBURY:**  
White Rock Club, Inc., Bocca De Pasquale, John Conolly, Employers  
**WAYLAND:**  
Steele, Chauncey Dewey

## MICHIGAN

**ALPENA:**  
The Globe Hotel, and R. E. Fitzpatrick, Employer  
**ANN ARBOR:**  
McLaughlin, Max  
McLaughlin, Ollie  
**BATTLE CREEK:**  
Smith, David  
**CHARLEVOIX:**  
Charcoal Pit, The, and Anthony Ferritus, Owner  
**CRYSTAL:**  
Palladium Ballroom, M. R. Winkleman, Owner  
**DETROIT:**  
Bibb, Allen  
Briggs, Edgar M.  
Burgundy Records, Inc., and Art Sutton, General Mgr.  
Cody, Fred  
Crystal Lounge and Bar, Edmour H. Bertram, Owner-Employer  
Payne, Edgar  
Zakon, A. J.  
**DOUGLAS:**  
Harding's Resort, and George E. Harding  
**FERRISDALE:**  
Club Plantation, and Doc Washington  
**FLINT:**  
Grover, Tiff  
**GRAND HAVEN:**  
Black Angus Cafe (formerly McNeal's Cocktail Lounge), and Cecil S. McNeal, Owner  
**GRAND RAPIDS:**  
Club Chez-Ami, Anthony Scalice, Proprietor  
Powers Theatre  
Town Pump and Pooze Yard  
Universal Artists and Phil Simon  
**GREENBUSH:**  
Greenbush Inn, and Dr. Max Rosenfeld, Prop.  
**KALAMAZOO:**  
Tompkins, Tommy  
**MUSKOGON HEIGHTS:**  
Griffin, James  
Wilson, Leslie  
**SIEBER LAKES:**  
Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buz" Miller  
**UTICA:**  
Spring Hill Farms, and Andrew Siroc

## MINNESOTA

**DETROIT LAKES:**  
Johnson, Allan V.  
**EASTON:**  
Hannah, John  
**HARMON:**  
Carson, Manfred  
**MANEATO:**  
Becker, Carl A.  
**MINNEAPOLIS:**  
International Food and Home Shows  
Northwest Vandeville Attractions, and C. A. McIlvoy  
**PIPETSTONE:**  
Coopman, Marvin  
Stoltzman, Mr.

**RED WING:**  
Red Wing Grill, Robert A. Nybo, Operator  
**ROBBINSDALE:**  
Crystal Point Terrace  
**SLAYTON:**  
E. E. Iverson  
Iverson Manufacturing Co., Bud Iverson  
**WINONA:**  
Interstate Orchestra Service, and L. Porter Juang

## MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner, Pilot House Night Club  
Ralph, Lloyd  
Wesley, John (John W. Rainey)  
**CLEVELAND:**  
Hardin, Drexel  
**COLUMBUS:**  
Blue Room Night Club, The, and J. B. Evans  
**GREENVILLE:**  
Pollard, Pleonard  
**GULFPORT:**  
Plantation Manor, and Herman Burger  
**JACKSON:**  
Carpenter, Bob  
Poor Richards, and Richard K. Head, Employer  
Smith, C. C., Operator, Robbins Bros. Circus (Pine Bluff, Ark.)  
**KOSCIUSKO:**  
Fisher, Jim S.  
**LILAND:**  
Lilo's Supper Club and Jimmy

## MISSOURI

**BOONEVILLE:**  
Bowden, Rivers  
Williams, Bill  
**CHILLICOTHE:**  
Hawes, H. H.  
**ELDON:**  
Hawes, Howard H.  
**FESTUS:**  
The Golden Rufe Hotel, and N. J. McCullough and Wayne Beck, Employers  
**FORT LEONARD WOOD:**  
Lawhon, Sgt. Harry A.  
**INDEPENDENCE:**  
Casino Drive Inn, I. W. Johnson, Owner  
**KANSAS CITY:**  
Am-Vez and Bill Davis, Commander  
Esquire Productions, and Kenneth Yates, and Bobby Henshaw  
**MACON:**  
Macon County Fair Association, Mildred Sanford, Employer  
**OAKWOOD (MANNING):**  
Club Belvedere, and Charles Mattlock  
**POPLAR BLUFFS:**  
Brown, Merle  
**ST. LOUIS:**  
All American Speed Derby, and King Brady  
Barnholtz, Mac  
Brown Bomber Bar, James Caruth and Fred Guynard, Co-owners  
Caruth, James, Operator, Club Rhumboogie, Cafe Society, Brown Bomber Bar  
Caruth, James, Cafe Society  
Chesterfield Bar, and Sam Baker  
D'Agostino, Sam  
Encore Club, and Ted Flaherty  
Ford, Ella  
Graf, George  
Markham, Doyle, and Tame  
Town Ballroom  
New Show Bar, and John W. Green, Walter V. Lay  
Nieberg, Sam  
Schimmel, Henry  
Shapiro, Mel  
Singer, Andy  
**VERMILION:**  
Trade Winds Club, and Marion Buchanan, Jr.

## MONTANA

**BILLINGS:**  
Skyline Club, and Wes Hughes, Employer  
**BUTTE:**  
Webb, Ric  
**GLENDIVE:**  
Andrews, Lee K. (Ducky)  
**GREAT FALLS:**  
J. A. Rollercode, and James Austin

**MILES CITY:**  
Dodson, Bill  
Morton, H. W.  
**WEST YELLOWSTONE:**  
Stage Coach Inn, The, and  
Dr. R. G. Bayles

**NEBRASKA**

**ALEXANDRIA:**  
Alexandria Volunteer Fire Dept.  
Charles D. Davis  
**PREMONT:**  
Wei-Ann Club, and Tanya  
Jude Barber  
**KEARNEY:**  
Field, H. E.  
**LOGSPOLE:**  
American Legion, and Ameri-  
can Legion Hall, and Robert  
Sprengel, Chairman  
**MCCOOK:**  
Gayway Ballroom, and Jim  
Corcoran  
Junior Chamber of Commerce,  
Richard Gruver, President  
**OMAHA:**  
Camello's Dancing Academy,  
and Larry Camello  
**PENDER:**  
Pender Post No. 55, American  
Legion, and John F. Kai,  
Dance Manager

**NEVADA**

**LAKE TAHOE:**  
Club Monte Carlo, Joby and  
Helen Lewis, Owners  
**LAS VEGAS:**  
Adevars Club, Inc., Clifton  
Powell, Employer  
Kogan, Jack  
Moulin Rouge  
New Frontier Hotel  
Patio Club, and Max Stettner,  
Sid Slate, Joe Cohen  
**LOVELOCK:**  
Fischer, Harry  
**BENO:**  
Blackman, Mrs. Mary  
Tomney, Don

**NEW HAMPSHIRE**

**FABIAN:**  
Zaks, James (Zacher)  
**JACKSON:**  
Nelson, Eddy  
Sheir, James  
**SALEM:**  
Canobie Lake Park, and Maurice  
Holland, Employer

**NEW JERSEY**

**ATLANTIC CITY:**  
Blue Angel (formerly Shangri  
La or Wonder Bar), Roy  
Dixon, Henry Brogden, Man-  
agers, Charles Randall, Prop.  
Bobbins, Abe  
Casper, Joe  
Cheatham, Shelby  
Entin, Lew  
Goldberg, Nate  
Koster, Henry  
Little Brown Jug, and Frank A.  
Irby, Operator  
Lockman, Harvey  
Mack's Mambo Inn, Lawrence  
McCall, Employer  
Olshon, Max  
Pilgrim, Jacques  
**BERNARDSVILLE:**  
Fair, James, Jr.  
**BEVERLY:**  
Olympia Lakes, Bernard L.  
Brooks, Melvin Fox, and Mel-  
vin Fox Enterprises  
**BLOOMFIELD:**  
Thompson, Pott  
**BRIGHTON:**  
BRIGHTON Hotel Corp., and  
David Josephson, Owner  
**BULLINGTON:**  
Hutton, Oscar  
**CAMDEN:**  
Downey, Jack Downie and  
Frank Craze, Prop.  
Embassy Ballroom, and George  
E. Chips (Geo. DeGerolamo),  
Operator  
New Camden Theatre, and  
Morris Lev, Operator  
**CAMDEN COUNTY:**  
Somerdale Inn, and Albert  
Perla and Albert Alfieri  
**CAPE MAY:**  
Anderson, Charles, Operator  
**EAST ORANGE:**  
Hutchins, William  
Pierre's Restaurant and Lounge,  
and Lew Stern, Manager  
**EAST RUTHERFORD:**  
Club 199, and Angelo Pucci,  
Owner  
**ELIZABETH:**  
Cairo, V.  
**FAIR LAWN:**  
Wells, Vicki (Dorothy Tirpak)

**HILLSIDE:**  
Consumers Buying Service and  
Arnold Sheff  
**HOBOKEN:**  
Sportmen Bar and Grill  
**JERSEY CITY:**  
Bonito, Benjamin  
Burco, Ferruccio  
Triumph Records, and Gerry  
Queen, present Owner, and  
G. Statira (Grant) and Berna  
Levine, former Owners  
**LAKE HOPATCONG:**  
Dunham, Oscar  
**LAKEWOOD:**  
Traymore Hotel, Leon Garfinkel,  
Employer  
**LITTLE FERRY:**  
Scarce, John  
**LODI:**  
Cortez, Tony  
**LONG BRANCH:**  
The Landmark Hotel, and  
David Greene  
McNeil, Leroy J.  
McNeil, Bobby, Enterprises  
**MARGATE:**  
The Margate Casino, and  
James Schott, Employer  
**MARLBORO:**  
Train's Paradise, and E. A.  
Emmons  
**MCCRE CITY:**  
Turf Club, and Nellie M. Grace,  
Owner  
**MONTCLAIR:**  
Cos-Hay Corporation, and Thos.  
Haynes, and James Costello  
**MORRISTOWN:**  
Richard's Tavern, and Raymond  
E. Richard, Proprietor  
**MT. HOLLY:**  
Shina, Harry  
**NEWARK:**  
Beadle, Janet  
Bruce, Ramon  
Coleman, Melvin  
Forte, Nicholas  
Gay Nineties, and John Shim  
Graham, Alfred  
Hall, Emory  
Harris, Earl  
Hays, Clarence  
Holiday Corner, and Jerry  
Poster, Employer  
Johnson, Robert  
Jones, Carl W.  
Kline, Terri  
Levine, Joseph  
Lloyds Manor, and Smokey  
McAllister  
Mariano, Tom  
William Natale, and Century  
Round Bar and Restaurant  
Newark Revo Enterprises,  
and Vic Lane  
Oetting, Herbert  
Prestwood, William  
Red Mirror, and Nicholas  
Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaracardi, Jack, Galanti A. A

**NEW BRUNSWICK:**  
Andy's Hotel, and Harold Klein  
**NORTH ARLINGTON:**  
Petrucci, Andrew  
Wilson's Tavern, and Elmer  
Wilson  
**NORTH BERGEN:**  
Lavalier, Frank  
Kay Sweeney, and 1200 Club  
**OCEAN CITY:**  
Pontiere, Stanley  
**ORANGE:**  
Cook, Wm. (Bill)  
**PASSAIC:**  
Tico Tico Club, and Gene  
DiVirgilio, Owner  
**PATERSON:**  
Club Elena, and Joseph Hauer  
**PAULSBORO:**  
Cosy Corner Bar, Anthony Scud-  
eri, Owner and Operator  
**PENNSAUCEN:**  
Beller, Jack  
**PENNS GROVE:**  
Rizzo, Joe  
**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe  
**SEASIDE HEIGHTS:**  
Beachcomber Cafe, The, and  
Joe Stevin, Owner and  
Operator  
**SOMERVILLE:**  
Harrison, Bob  
Walker, William (Raymond  
Williams)  
Williams, Chester  
Williams, Raymond (Wm.  
Walker)  
**SPRING LAKE:**  
Broadacres and Mrs. Josephine  
Ward, Owner  
**SUMMIT:**  
Abrons, Mitchell

**TRANECK:**  
Suglia, Mrs. Joseph  
**TRENTON:**  
Enquire Club, and John  
Krusada  
Mason, James  
Weismann, John  
**UNION CITY:**  
Biscamano, Anthony F.  
Colony Theatre, and Vicki  
Wells (Dorothy Tirpak), et  
Fair Lawn, N. J.  
Melody Club, and Peter J.  
Klunck, Owner  
**VAUX HALL:**  
Carillo, Manuel R.  
**WESTFIELD:**  
Cohen, Mack  
Samurine, Jardine  
**WEST NEW YORK:**  
B'bar B'ribn Organisation, and  
Sam Nate, Employer, Harry  
Boorstein, President  
**WILDWOOD:**  
Enquire Club, and Isay Bushkof  
Hunt's Ballroom  
**WILLIAMSTOWN:**  
Pipppo, Rocco

**NEW MEXICO**

**ALBUQUERQUE:**  
Mary Green Attractions, Mary  
Green and David Time, Pro-  
moters  
Halliday, Fian  
LaLoma, Inc., and Margaret  
Ricardi, Employer  
Lepley, John  
Richardson, Gary D.  
White, Parsell  
**CARLSBAD:**  
Riverside Country Club, O. O.  
Hollinger, Employer  
**CLOVIS:**  
Deaton, J. Earl, Owner, Plaza  
Hotel  
**HOBBS:**  
Straface, Pete  
**REYNOSA:**  
Monte Carlo Gardens, Monte  
Carlo Inn, Ruben Gonzales  
**ROSWELL:**  
Russell, L. D.  
**RUIDOSO:**  
Davis, Denny W.  
**SANTA FE:**  
Emil's Night Club, and Emil  
Mignardo, Owner  
Valdes, Daniel T.

**NEW YORK**

**ALBANY:**  
Joe's Casino, and Harold Peche-  
re  
O'Meara Attractions, Jack  
Richard's Bar-B-Que, David  
Richards  
Snyder, Robert  
States, Jonathan  
**ALDIE CREEK:**  
Burke's Manor, and Harold A.  
Burke  
**ANGOLA:**  
Hacienda Cafe, The  
**AUSABLE CHASMS:**  
Antler, Nat  
Young, Joshua P.  
**BINGHAMTON:**  
Stover, Bill  
**BOLTON LANDING:**  
Blue Mills Restaurant, Louis  
Dallings, Prop.  
**BRONX:**  
Acevedo, Ralph  
Aloha Inn, Pete Mancuso, Pro-  
prietor and Carl Ranford,  
Manager  
Bell, Murray  
Club Delmar, Charles Marce-  
lino and Vincent Delortia,  
Employers  
Hernandez, Harry  
Jugarden, Jacques I.  
Katz, Murray  
Levinson, Herman  
Miller, H. Walter  
Miller, Joe  
New Royal Mansion (formerly  
Royal Mansion), and Joe  
Miller and/or Jacques I.  
Jugarden  
Roarado, Al  
Rosenberg, Israel  
Santoro, E. J.  
**BROOKLYN:**  
Arnovich, Ira (Mr.)  
Beckels, Lionel  
Bello-Mar Restaurant, Felix Gar-  
cia, Prop.  
Borsello, Carmine  
Bryan, Albert  
Community Center, and Walter  
C. Pinkston (NYC)  
Esa, Jimmy  
Globe Promoters of Hucklebuck  
Revue, Harry Dixon and  
Elmo Obey  
Hall, Edwin C.  
Johnston, Clifford  
Kelly, Ralph E.

**LEMMA, Patrick**  
**MORRIS, Philip**  
**ROSENBERG, Paul**  
Borman, Geo., Hollywood Cafe  
Catala, Estebas  
Sigma Tau Delta Sorority,  
Brooklyn College, and Anita  
Birke  
Soo Corporation, and Hyman  
Robbins  
Steuer, Eliot  
Sungman, Alex  
1024 Club, and Albert Friedad  
Williams, Melvin  
Zaslou, Jack  
**BUFFALO:**  
Bourne, Edward  
Buffalo Paramount Corp.  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
DiStefano, Jimmy  
Harmon, Lissa (Mrs. Rosemary  
Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Paris, Joe  
Ray's Bar-D, and Raymond C.  
Demperio  
Sportstowe Bar, and Mr. and  
Mrs. Lea Simon  
Twentieth Century Theatre  
**DRYDEN:**  
Dryden Hotel, and Anthony  
Vavra, Manager  
**EAST GREENBUSH:**  
Hughes, Richard P.  
**FAR ROCKAWAY, L. I.:**  
Tow House Restaurant, and  
Bernard Kurland, Proprietor  
**FERRDALE:**  
Clarendon Hotel, Leon Gar-  
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Gross, Hannah  
Pollack Hotel, and Elias Pol-  
lack, Employer  
**FLEISCHMANN:**  
Churs, Irene (Mrs.)  
**FRANKFORT:**  
Reile, Frank  
Tyler, Lenny  
**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sleight, Don  
**GLENWILD:**  
Lewin, Mack A.  
**GRAND ISLAND:**  
Williams, Chas. V.  
**GREENWOOD LAKE:**  
Mountain Lakes Inn, and  
Charles Faigatu, Employer  
**HASTINGS:**  
Eton Inn, and Patrick J. Pal-  
adino, Owner  
**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel  
**HUDSON FALLS:**  
New Yorker Pavilion, and  
Alfred J. Einstein  
**HURLEYVILLE:**  
King David Hotel  
**ILION:**  
Wick, Phil  
**JACKSON HEIGHTS:**  
Griffiths, A. J., Jr.  
**LAKE LUZERNE:**  
Larriage Club, and C. E.  
Southworth  
**LAKE PLACID:**  
Carrage Club, and C. E.  
Southworth  
**LOCH SHELDRAKE:**  
Capitol Hotel and Day Camp  
Chester, Abe  
Mardenfeld, Isadore, Jr., Estate  
**LONG BEACH:**  
Hamilton Club, and Mickey  
Hainsky  
**MARCY:**  
Rivers Club, The, and John  
Lung (Anquilli), Owner  
**MALONE:**  
Club Restaurant, and Louis  
Goldberg, Manager  
**MONTICELLO:**  
Hotel Anderson, Charles King,  
Employer  
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John A. Talbot, Jr., and  
Leonard Karsmar  
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Barbieri, Al, Agency  
Benarubi, Ben  
Beverly Green Agency  
Bradley Williams Entertainment  
Bureau  
Broadway Swing Publications,  
L. Frankel, Owner  
Browne, Bridget  
Bruley, Jesse  
Butler, John  
Camera, Rocco  
Cappola, Antoinette

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**LONG BEACH:**  
Hamilton Club, and Mickey  
Hainsky  
**MARCY:**  
Rivers Club, The, and John  
Lung (Anquilli), Owner  
**MALONE:**  
Club Restaurant, and Louis  
Goldberg, Manager  
**MONTICELLO:**  
Hotel Anderson, Charles King,  
Employer  
**NEW YORK CITY:**  
Adams, Jack, and Co.  
Alexander, Wm. D., and Asso-  
ciated Producers of Negro  
Music  
Allegro Records, and Paul Piner  
Arnold, Sheila  
Bachelor's Club of America, and  
John A. Talbot, Jr., and  
Leonard Karsmar  
Bachelor House  
Barbieri, Al, Agency  
Benarubi, Ben  
Beverly Green Agency  
Bradley Williams Entertainment  
Bureau  
Broadway Swing Publications,  
L. Frankel, Owner  
Browne, Bridget  
Bruley, Jesse  
Butler, John  
Camera, Rocco  
Cappola, Antoinette

**CARLIN, Roger**  
**CARSO, Mrs. Madeline**  
**CASTELHORN Swedish Restaurant**  
and Henry Ziegler  
**CATALA, Estebas**  
Chambourd Restaurant, Phil  
Rosen, Owner  
Chanson, Inc., Monte Gardner  
and Mr. Rodriguez  
Charles, Marvin, and Knights  
of Magic  
Club Continental and Dave  
Panzer  
Club Pleasant Seats, Lee Cham-  
bers and Rudolph Johnson  
Coffery, Jack  
Cohen, Mary  
"Come and Get It" Company  
Common Cause, Inc., and  
Mrs. Payne  
Conlin Associates, and Jos. H.  
Conlin  
Continental Record Co., Inc.  
Cooper, Ralph, Agency  
Cora, Luis  
Courtney, Robert  
Crawford, James  
Croydon, Michael, Theatrical  
Agency  
Curre, Lou  
Cutter, George H., Jr.  
Derby Records, and Larry  
Newton  
Dubonnet Records, and Jerry  
(Jerome) Lipakin  
Edelson, Carl, and Club Records  
Fillet, Henry  
Fontaine, Lon & Don  
Gluckman, E. M., and Sport  
Films Library, Inc., North  
American Television Produc-  
tions, Inc., and Broadway on  
Parade  
Goldberg (Garrett), Samuel  
Gordon, Mrs. Margaret  
Granoff, Budd  
Gray, Lew, and Magic Record  
Company  
Green, Gerald, of United Artists  
Management  
Hello Faree, Inc., and Wm. L.  
Taub, Pres.  
Home's Famous Hippodrome  
Circus, Arthur and Hyman  
Sturmak  
Imps, Inc., and Ben Gradus  
International Food Show, Gor-  
don Saville, Pres.  
Jansson, Donald E.  
Katz, Archie  
Kenny, Herbert C.  
Knox Restaurant Corp., Anthony  
Kourtos and Joe Russo  
Kessler, Sam, and Met Records  
King, Gene  
Kushner, David and Jack  
La Rue, James  
Lanfegol Theatrical Agency,  
Dan T.  
La Vie (en Rose) Night Club,  
Monte Proser Enterprises,  
Inc., and Monte Proser,  
Owner  
Levy, John  
Little Cypas, Inc., and Rose  
Hirschler and John Lobel  
Lopez, Juan  
Mambo Concerts, Inc.  
Manhattan Recording Corp., and  
Walter H. Brown, Jr.  
Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and  
Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogic, Wm., and Assoc.  
Montanez, Pedro  
Moody, Philip, and Youth  
Monument to the Future  
Organization  
Murray's  
Steve Murray's Mahogany Club  
Neill, William  
New York Civic Opera Com-  
pany, Wm. Reutemann  
New York Ice Fantasy Co.,  
James Blizard and Henry  
Robinson, Owners  
Orpheus Record Co.  
Oetting, Herbert  
Paleogos, Alexander  
Pargas, Orlando  
Penachio, Reverend Andre  
Pinkston, Walter C., and Com-  
munity Center (Brooklyn)  
Place, The, and Theodore  
Cosello, Manager  
Rain Queen, Inc.  
Regan, Jack  
Ricks, James (leader of The  
Bavens)  
Riley, Eugene  
Robbina, Sydell  
Robinson, Charles  
Rogers, Harry, Owner, "Erisco  
Pollies"  
Sage, Miriam  
Sandy Hook S. S. Co., and  
Charles Gardner  
Santiago, Ignacio  
Sawdust Trail, and Sid Silvers

**CARLIN, Roger**  
**CARSO, Mrs. Madeline**  
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Sturmak  
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Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and  
Joseph Lupia  
Meyers, Johnny  
Millman, Mort  
Mogic, Wm., and Assoc.  
Montanez, Pedro  
Moody, Philip, and Youth  
Monument to the Future  
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James Blizard and Henry  
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Pargas, Orlando  
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Pinkston, Walter C., and Com-  
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Cosello, Manager  
Rain Queen, Inc.  
Regan, Jack  
Ricks, James (leader of The  
Bavens)  
Riley, Eugene  
Robbina, Sydell  
Robinson, Charles  
Rogers, Harry, Owner, "Erisco  
Pollies"  
Sage, Miriam  
Sandy Hook S. S. Co., and  
Charles Gardner  
Santiago, Ignacio  
Sawdust Trail, and Sid Silvers

**CARLIN, Roger**  
**CARSO, Mrs. Madeline**  
**CASTELHORN Swedish Restaurant**  
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Fillet, Henry  
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Circus, Arthur and Hyman  
Sturmak  
Imps, Inc., and Ben Gradus  
International Food Show, Gor-  
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Katz, Archie  
Kenny, Herbert C.  
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Marchant, Claude  
Markham, Dewey (Pigmeat)  
Mayo, Melvin E.  
McMahon, Jess  
Metz, Phil  
Metro Coat and Suit Co., and  
Joseph Lupia  
Meyers, Johnny  
Millman,

**BELMORE:**  
Baber, William J.

**COPIAGUE:**  
Enco Corporation

**CORONA:**  
Canary Cage Corp., Ben Can-  
liane, Owner

**ELMHURST:**  
Miele, Mrs. F.

**FLORAL PARK:**  
Black Magic, and Jos. Desaigne

**HEMPSTEAD:**  
Mancieri, Archille  
Tennyson, Bill, and Hot Jazz  
Turf Club

**HUNTINGTON:**  
Old Dutch Mill, and Frank  
Reid

**JACKSON HEIGHTS:**  
Sperring, Joseph, and  
Orchid Room

**KEW GARDENS:**  
Boro Lounge, (Res & Redsky  
Restaurant, Inc.), Joe Red-  
sky, Owner

**MANHASSET:**  
Caro's Restaurant, and  
Mark Caro

**MONTAUK:**  
Montauk Island Club, Harry  
Greenberg, Employer

**SAYVILLE:**  
Sayville Hotel and Beach Club,  
Edward A. Horowitz, Owner  
Sam Kalb, Manager

**WESTBURY:**  
Canning, Harold B.

**WESTHAMPTON:**  
Skyway Cafe, and Mr. Billings

**WEST HEMPSTEAD:**  
Club 33, Arthur Sinclair, and  
Sinclair Enterprises, Inc.

## NORTH CAROLINA

**BEAUFORT:**  
Markey, Charles

**BURLINGTON:**  
Mayflower Dining Room, and  
John Loy

**CAROLINA BEACH:**  
Stokes, Gene

**CHARLOTTE:**  
Amusement Corp. of America,  
Edson E. Blackman, Jr.  
Hel-Mark Distributing Co.,  
Inc., and Sidney Pastner  
Jones, M. P.  
Karston, Joe

**DURHAM:**  
Gordon, Douglas  
Mitchell, W. J.

**FAYETTEVILLE:**  
Lincoln, Ollie  
Parker House of Music, and  
S. A. Parker

**GREENSBORO:**  
Fair Park Casino, and Irish  
Horan  
New Mambo Lounge, Wm. H.  
Taylor, Employer  
Ward, Robert  
Weingarten, E., of Sporting  
Events, Inc.

**GREENVILLE:**  
Hagans, William  
Ruth, Thermon  
Wilson, Sylvester

**HENDERSONVILLE:**  
Livingston, Buster

**KINSTON:**  
Hines, Jimmie  
Parker, David

**MAXTON:**  
Dunn's Auto Sales and  
Jack Dunn

**RALEIGH:**  
Club Carlyle, Robert Carlyle

**REIDSVILLE:**  
Ruth, Thermon

**WALLACE:**  
Strawberry Festival, Inc.

**WILSON:**  
McCann, Roosevelt  
McCana, Sam  
McEachoon, Sam

## NORTH DAKOTA

**BISMARCK:**  
Andrews, Lee K. (Bucky)

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

**WHITE EARTH:**  
Royer, F. W.

## OHIO

**AERON:**  
Basford, Doyle  
Buddies Club, and Alfred  
Scrutchings, Operator  
Holloway, Fred R.  
Naden, Robert  
Thomas, Nick  
Tropicana Club, Martin M.  
Winters, Employer  
Zenailla, George

**BUCYRUS:**  
Lutz Sports Arena, Inc., Bryan  
Smith, Promotional Manager

**CANTON:**  
Canton Grille, and Walter W.  
Holtz, Owner  
Huff, Lloyd  
State Theatre, and Frank Engle

**CHESTER:**  
Valley Lee Restaurant, Richard  
(Dick) Deutsch

**CINCINNATI:**  
Bayless, H. W.  
Sunrock, Larry, and his Rodas  
Show

**CLEVELAND:**  
Atlas Attractions, and Ray Grair  
Bender, Harvey  
Bonds, Andrew  
Club Row-Day-Voo, and U. S.  
Dearing  
Dixie Grill, and Lenny Adelman  
Dixon, Forrest  
The Hiway Lounge, and Oset  
Lowry, Jr., Employer  
King, Ted, Agency  
Lindsay Skybar, Phil Barb.  
Owner  
Lockett, Roy  
Lowry, Fred  
Manuel Bros. Agency, Inc.  
Salanci, Frank J.  
Spero, Herman  
Stutz, E. J., and Circle Theatre  
Swing Club, Wm. McDougall,  
President  
Tucker's Blue Grass Club, and  
A. J. Tucker, Owner  
Uptown Theatre, Urban Ander-  
son, Manager  
Walters, Carl O.

**COLUMBUS:**  
Pen and Pencil, and Homer  
and Doris Stonerock, Owners

**DAYTON:**  
Apache Inn, and Jessie and  
John Lowe  
Blue Angel, and Zimmer Ahlso,  
Owner  
Boucher, Roy D.  
Byers, Harold, and Air Na-  
tional Guard of Ohio, 162nd  
Fighter Interceptor Squadron  
Daytona Club, and William  
Carpenter  
Farm Dell Nite Club, Inc., and  
C. J. McIn, Employer  
Hungarian Village, and Guy M.  
Sao  
Bec Club, and Wm. L. Jackson,  
James Childs and Mr. Stone  
Taylor, Earl

**ELYRIA:**  
Jewell, A. W.

**EUCLID:**  
Rado, Gerald

**GERMANTOWN:**  
Beechwood Grove Club, and  
Mr. Wilson

**HOLGATE:**  
Swiss Gardens, and George E.  
Bronson

**LIMA:**  
Colored Elks Club, and Gus Hall  
Grant, Junior

**LORAIN:**  
Havana Gardens, The, and  
James Goodson, Manager  
Whitler's Club, The, and Don  
Warner

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

**SANDUSKY:**  
Eagles Club

**SPRINGFIELD:**  
Jackson, Lawrence

**STEUBENVILLE:**  
Hawkins, Fritz

**TOLEDO:**  
Barnet, W. E.  
Durham, Henry (Hank)  
LaCasa Del Rio Music Publish-  
ing Co., and Don B. Owens,  
Jr., Secretary  
Rutkowski, Ted, T. A. R. Re-  
cording Company  
Whitney Gobrecht Agency

**VIENNA:**  
Hull, Russ

**WARREN:**  
Wragg, Herbert, Jr.

**YOUNGSTOWN:**  
Copa Casino, and Nick Conna-  
tto  
Freeman, Duty  
Mia Bronze America, Inc., and  
Wm. Stringer  
Sommers, Virgil (Vic)

## OKLAHOMA

**ARDMORE:**  
George B. Anderson Post No.  
65, American Legion, and  
Floyd Loughbridge

**ENID:**  
Norris, Gene

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

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

**OKLAHOMA CITY:**  
Randolph, Taylor  
Simms, Aaron

**OKMULGEE:**  
Masonic Hall (colored), and  
Calvin Simmons

**SHAWNEE:**  
DeMarco, Frank

**TULSA:**  
Berns, Harry B.  
Glass, Owen C.  
Love's Cocktail Lounge, and  
Clarence Love  
Williams, Cargile

## OREGON

**EUGENE:**  
Granada Gardens, Shannon  
Shaffer, Owner  
Weinstein, Archie, Commercial  
Club

**GARIBALDI:**  
Marty de Joe Agency  
Walker, Sue

**HERMISTON:**  
Rosenberg, Mrs. B. M.

**LAKEVIEW:**  
Bates, E. P.

**MEDFORD:**  
Hendricks, Cecil

**PORTLAND:**  
Harry's Club 1500, and Wm.  
McClelland  
Ozark Supper Club, and Fred  
Baker  
Pacific Northwest Business Con-  
sultants, and J. Lee Johnson  
Stadium, Shirley H.

**ROGUE RIVER:**  
Arnold, Ida Mae

**ROSBURG:**  
Duffy, R. J.

## PENNSYLVANIA

**ALTIQUIPPA:**  
Quinn, Otis

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

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

**BRAEBURN:**  
Mazur, John

**BRYN MAWR:**  
K. P. Cafe, and George Papsian

**CARLISLE:**  
Grand View Hotel, and Arthur  
Nydyck, Employer

**CENTER VALLEY:**  
Village Mill Lounge, The, and  
Eddie Sachs, Owner

**CHESTER:**  
Blue Heaven Room, Bob Lager,  
Employer  
West End Who's Who Women's  
Club

**COLUMBIA:**  
Golden Eagle, The  
Kelley, Harold

**COOPERSBURG:**  
Hoff Brau, Adolph Toffel,  
Owner

**DEVON:**  
Jones, Maria

**DONORA:**  
Bedford, C. D.

**DOWNINGTOWN:**  
Swan Hotel, K. E. Sbechaidch,  
Owner

**ERIE:**  
Hamilton, Margaret

**EVERSON:**  
King, Mr. and Mrs. Walter

**FAIRMOUNT PARK:**  
Riverside Inn, Inc., Samuel  
Orenberg, President

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

**GREENSBURG:**  
Michael Music Publishing Co.,  
and Max Furin

**HARRISBURG:**  
Knipple, Ollie, and Ollie  
Knipple's Lounge  
Melody Inn Supper Club, Mil-  
dred A. Shultz, Employer

**HAVERSPOD:**  
Fielding, Ed.

**JOHNSTOWN:**  
The Club 12, and Burrell  
Hascrig

**KINGSTON:**  
Johns, Robert

**LANCASTER:**  
Barry, Guy  
Freud, Murray  
Samsel, John Parker  
Soule, James D.  
Sunset Carson's Ranch, and  
Sunset (Michael) Carson

**LANSDOWN:**  
Richards' Hotel and Cafe,  
and Richard Arnoux

**LEWISTON:**  
Temple, Carl E.

**LUZEBURG:**  
Fogarty's Nite Club, and  
Mrs. Thos. Fogarty

**MCKESPORT:**  
White Elephant, Jack Feldman,  
Owner

**MEADVILLE:**  
Noll, Carl  
Fower, Donald W.  
Simmons, Al, Jr.

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natalie, Tommy

**PHILADELPHIA:**  
Allen, Jimmy  
Amvets Post 178, and Norman  
G. Andrews  
Boots, Tubby  
Cabana Club, Morty Gold, Prop.  
Club Zel Mar, Simon Zelle,  
Owner and Operator  
Davis, Samuel  
Delaware Valley Productions,  
Inc., Irving Fine, James  
Friedman, Leo Hasin, Bob  
London, Joseph Mashman,  
Louis Mashman, Harry Mo-  
guer, and Jerry Williams  
Dugree, Hiram E.  
Duffy, Reese  
Essex Records  
Gordon, Mrs. Margaret  
La Petite, and Thomas W.  
Malone, Owner  
Manucci, Benjamin P.  
Montalvo, Santos  
Muziani, Joseph  
Pacey's  
Pinky, Harry  
Stiefel, Alexander  
Ukrainian Junior League, Branch  
52, and Helen Strait, Sec.  
Victoria Melnick, Chairman  
of Music  
Vela, Fred  
Warwick, Lee W.

**PHOENIXVILLE:**  
Melody Bar, and George A.  
Mole

**PITTSBURGH:**  
Bruno, Joseph

**READING:**  
Military Order of the Purple  
Heart, Berks County Chapter  
231, and Austin P. Schaeffer,  
H. Edward Stafford, Chester  
Skoraszski, Employers

**SCRANTON:**  
McDonough, Frank

**SHARON:**  
Diamond Cafe, The, and  
D. W. Zydak, Manager

**SLATINGTON:**  
Pick, Walter H.

**STRAFFORD:**  
Poinsette, Walter

**UNIONTOWN:**  
Polish Radio Club, and Joseph  
A. Zelasko

**UPPER MERION:**  
Delaware County Athletic Club,  
and Lou Lambert, Manager

**WASHINGTON:**  
Lee, Edward

**WEST CHESTER:**  
202 Musical Bar, and Joseph A.  
Berone, Owner (Glenoiden,  
Pa.), and Michael Ierzi, Co-  
Owner

**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James

**YORK:**  
Daniels, William Lopes

## RHODE ISLAND

**PROVIDENCE:**  
Auto Preview, Inc., and  
Arthur L. Mousovitz, Treas.  
Columbia Artists Corp.

**SOUTH CAROLINA**

**CHARLESTON:**  
Baas, Tom  
Kline, George H.  
Pike, Chet

**CHESTER:**  
Mack's Old Tyme Minstrels,  
and Harry Mack

**FLORENCE:**  
City Recreation Commission,  
and James C. Putnam

**GREENVILLE:**  
Harlem Theatre, and Joe  
Gibson  
Towers Restaurant, and J. L.  
McIntee

**MOUNTAIN VIEW:**  
Wurthmann, George W., Jr. (of  
the Pavilion, Isle of Palms,  
South Carolina)

**MYRTLE BEACH:**  
Hewlett, Ralph J.

**SOUTH DAKOTA**

**ARMOUR:**  
Smith, Coy

**BROOKINGS:**  
DeBlock, Mat W.

**SIoux FALLS:**  
Haar, E. C.

## TENNESSEE

**HUMBOLDT:**  
Ballard, Egbert

**JOHNSON CITY:**  
Burton, Theodore J.

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

**MADISON:**  
Riley, Norm

**MEMPHIS:**  
Beck, Harry E.  
Gondenough, Johnny  
Lepley, John

**NASHVILLE:**  
Fessie, Bill  
Roberts, John Porter  
Terrell, Mrs. H. A.  
Western Corral, The, J. W.  
Long and D. S. DeWeese

**PARIS:**  
Cavette, Eugene

## TEXAS

**ALTAIR:**  
Cervenka's Night Club, and  
August Cervenka

**AMARILLO:**  
Mays (Mayes), Willie B.

**AUSTIN:**  
Jade Room, and E. M. Funk

**BEAUMONT:**  
Bishop, E. W.

**BOLING:**  
Falls, Isaac A., Manager Spot-  
light Band Booking Cooper-  
ative (Spotlight Bands Book-  
ing and Orchestra Manage-  
ment Co.)

**BROWNWOOD:**  
Junior Chamber of Commerce,  
and E. N. Leggett and Chas.  
D. Wright

**COMPTON CHRISTI:**  
Carnahan, R. H., Sr.  
Kirk, Edwin  
Vela, Fred

**DALLAS:**  
Morgan, J. C.  
Mynier, Jack

**DENISON:**  
Club Rendezvous

**EL PASO:**  
Bowden, Rivers  
Gateway Lodge 855, and C. F.  
Walker  
Marlin, Coyal J.  
Peacock Bar, and C. F. Walker  
Williams, Bill

**PORT WORTH:**  
Clemons, James E.  
Coats, Paul  
Famous Door, and Joe Earl,  
Operator  
Florence P. A., Jr.  
Jenkins, J. W., and Parrish Inn  
Meadowbrook Drive-In Theatre,  
and Oscar R. May  
Rendezvous Club, and C. T.  
Boyd, Operator  
Snyder, Chic

**GONZALES:**  
Dailey Bros. Circus

**GRAND PRAIRIE:**  
Club Bagdad, R. P. Bridges and  
Miriam Teague, Operators

**HENDERSON:**  
Wright, Robert

**LARDO:**  
Larado Country Club, Dan  
Faubus and Fred Brun

**LEVELLAND:**  
Collins, Doc

**LONGVIEW:**  
Club 26 (formerly Rendezvous  
Club), and B. D. Holiman,  
Employer  
Curley's Restaurant, and M. E.  
Ryan, A. L.

**LUFKIN:**  
East Texas Cotton Club, and  
Clemence Parker, Owner

**MEKA:**  
Payne, M. D.

**ODESSA:**  
Baker, George  
The Rose Club, and Mrs. Ha-  
vey Kellar, Bill Grant and  
Andy Rice, Jr.

**PALESTINE:**  
Earl, J. W.  
Griggs, Samuel  
Grove, Charles

**PARIS:**  
Ron-De-Voo, and Frederick J.  
Merkle, Employer

**PORT ARTHUR:**  
Demland, William

**ROUND ROCK:**  
Rice's Hall, Jerry Rice, Em-  
ployer

**SAN ANTONIO:**  
Porter, Thomas  
Lesby, J. W. (Les)  
Linton, Guy  
Mission Hills Country Club,  
and Eric Lipke, Employer  
Obledo, F. J.

**VALASCO:**  
Falls, Isaac A., Manager Spot-  
light Band Booking Cooper-  
ative (Spotlight Bands Book-  
ing and Orchestra Manage-  
ment Co.)

**WACO:**  
Circle B Ranch, and A. C.  
Solberg  
Cooper, Morron

**WICHITA FALLS:**  
Dibbles, C.  
Johnson, Thurmon  
Whitley, Mike

**UTAH**

**SALT LAKE CITY:**  
Sutherland, M. F.  
Wallin, Bob

## VERMONT

**RUTLAND:**  
Brook Hotel, and Mrs. Estelle  
Duffie, Employer

## VIRGINIA

**ALEXANDRIA:**  
Commonwealth Club, Joseph  
Burko, and Seymour Spelman  
Dove, Julian

**BUENA VISTA:**  
Rockbridge Theatre

**COLONIAL BEACH:**  
Hersey, Robert  
Monte Carlo Club

**DANVILLE:**  
Fuller, J. H.

**EMORE:**  
Downing, J. Edward

**LYNCHBURG:**  
Bailey, Clarence A.

**MARTINSVILLE:**  
Hutchens, M. E.

**NEWPORT NEWS:**  
Isaac Burton

**NORFOLK:**  
Big Tree Diner, Percy Simon,  
Proprietor  
Cashvan, Irwin  
Meyer, Morris  
Robanas, George  
Winfree, Leonard

**PETERSBURG:**  
Williams Enterprises, and  
J. Harriell Williams

**POSMOUTH:**  
Brouncker, G. T.

**RICHMOND:**  
American Legion Post No. 151  
Knight, Allen, Jr.  
Rendezvous, and Oscar Black

**SUFFOLK:**  
Clark, W. H.

**VIRGINIA BEACH:**  
Baas, Milton  
Foz, Paul J., Jim and Charles  
Melody Inn (formerly Harry's  
The Spot), Harry L. Siner,  
Jr., Employer  
Surf Beach Club, and  
Jack Kane, Manager

**WILLIAMSBURG:**  
Log Cabin Beach, and W. H.  
(Fau) Jackson

## WASHINGTON

**SEATTLE:**  
Cousin Ben Productions, and  
Ben W. Roscoe, and Tex  
Hager  
Grove, Sirless  
Harvison, R. S.

**MOKANE:**  
Lyndel, Jimmy (James Delagel)

**WEST VIRGINIA**

**CHARLES TOWN:**  
Bishop, Mrs. Sylvia

**FAIRMONT:**  
Guy Hays Supper Club, Jim  
Ribel, Owner

**HUNTINGTON:**  
Brewer, D. C.  
Padgett, Ray, and Ray Padgett  
Productions, Inc.

**INSTITUTE:**  
Hawkins, Charles

**LOGAN:**  
Coats, A. J.

**MARTINSBURG:**  
Miller, George E.

**MORGANTOWN:**

Nizer, Leonard

**WILLIAMSBURG:**

Club 67, and Mrs. Shirley

Davies, Manager

**WHEELING:**

Mardi Gras

**WISCONSIN****RAILEY'S HARBOR:**

Schmidts Gezeboos, George

Schmidt, Owner

**BOWLER:**

Reinke, Mr. and Mrs.

**COUDERAY:**

Pine Club, The, and Frank

Martin, Employer

**GREENVILLE:**

Reed, Jimmie

**HURLEY:**

Club Francis, and James Francis

Fotecchio, Mrs. Eloy, Club

Fiesta

**MILWAUKEE:**

Bethia, Nick Williams

Cogas, Isaac

Continental Theatre Bar

Cupps, Arthur, Jr.

Dancer, Earl

Dimaggio, Jerome

Fun House Lounge, and Ray

Howard

Gentilli, Nick

Goe, Seymour

Maniaci, Vince

Melody Circus Theatre, Inc.,

and Milton S. Padway

Rio Club, and Samuel Douglas,

Manager, Vernon D. Bell,

Owner

Rizzo, Jack D.

Singers Rendezvous, and Joe

Sorice, Frank Balistreri and

Peter Orlando

Suber, Bill

Tia Pao Alley, Tom Bruno,

Operator

Weinberger, A. J.

**NEOPIT:**

American Legion, Sam Dickman,

Vice-Commander

**RHINELANDER:**

Kendall, Mr., Manager, Holly

Wood Lodge

**ROGHOLT:**

Alavickas, Edward

**SHEBOYGAN:**

Sheboygan County Harness Rac-

ing Association, Orlando

Thiel, Pres.

**TOMAH:**

Veterans of Foreign Wars

**WYOMING****CAPER:**

S &amp; M Enterprises, and Syl-

vester Hill

**CHEYENNE:**

Kline, Hazel

Wagner, George P.

**DUBOIS:**

Harter, Robert H.

**ROCK SPRINGS:**

Smoke House Lounge, Del K.

James, Employer

**DISTRICT OF COLUMBIA****WASHINGTON:**

Adelman, Ben

Alvin, Ray C.

Andrus, Rose Marie

(Mary Toby)

Archer, Pat

Cherry Foundation Recreation

Center and Rev. Robert T.

Cherry, Pres., and Oscar

Russell

**CLARK, Lewis**

Club Afrique, and Charles

Liburd, Employer

Club Cimarron, and Lloyd

Von Blaine and Coraelius R.

Powell

**DREWER, E. Corporation,**

Herb Sachs,

President

duVal, Anne

Dykes Stockade, and John

Dykes, Owner

Gold, Sol

Gordon, Harry

Kavakos Grill and Restaurant,

and Wm. Kavakos

Kelsch, Herbert

Kirsch, Fred

Little Dutch Tavern, and El

Brookman, Employer

Loren, Frederick

Mansfield, Emanuel

Maynard's Restaurant, Michael

Friedman and Morton Fore-

man, owners

Moore, Frank, Owner, Star Dust

Club

Mortley, Bert

Murray, Louis, La Comeur Club,

W. S. Holt and James Man-

ning

Perruso's Restaurant, and Vito

Perruso, Employer

Purple Iris, Chris D. Cammisi

and Joseph Cannon

Robinson, Robert L.

Rosa, Thomas N.

Rumpus Room, and Elmer

Cook, Owner

Smith, J. A.

T. &amp; W. Corporation, Al

Simonds, Paul Mann

Walters, Alfred

Walton, Jennie

Wilson, John

Wong, Hing

Wong, Sam

**CANADA ALBERTA****EDMONTON:**

Eckersley, Frank J. C.

**BRITISH COLUMBIA****VANCOUVER:**

International Theatricals

Limited

DeSantis, Sandy

**NEW BRUNSWICK****MONCTON:**

Riley, Norm

**NOVA SCOTIA****GLACE BAY:**

McDonald, Marty

**ONTARIO****CHATHAM:**

Taylor, Dan

**COBOURG:**

International Ice Revue, Robt.

White, Jerry Rayfield and J.

J. Walsh

**GALT:**

Duval, T. J. (Dubby)

**GRAVENHURST:**

Webb, James

**HAMILTON:**

Nutting, M. R., Pres., Merrick

Bros. Circus (Circus Produc-

tions, Ltd.)

**LONDON:**

Fleet, Chris

Merrick Bros. Circus (Circus

Productions, Ltd.), and M.

R. Nutting, President

**MUSSELMAN'S LAKE:**

Bingham, Ted

**NEW TORONTO:**

Leslie, George

**OTTAWA:**

Ayotte, John

Parker, Hugh

**OWEN SOUND:**

Sargent, Eddie

Thomas, Howard M. (Doc)

**PORT ARTHUR:**

Curtin, M.

**TORONTO:**

Ambassador and Monogram

Records, Messrs. Darwyn

and Sokoloff

Habler, Peter

Keston, Bob

Langford, Karl

Local Union 1452, CIO Steel

Workers Organizing Com-

mittee

Miquelon, V.

Mitford, Bert

Weibam, Katherine

**WEST TORONTO:**

Ugo's Italian Restaurant

**WINCHESTER:**

Bilow, Hillaire

**QUEBEC****DRUMMONDVILLE:**

Grenik, Marshall

**HUNTINGTON:**

Peters, Hank

**MONTREAL:**

Association des Concerts Clas-

siques, Mrs. Edward Blouin,

and Antoine Dufor

Astor Cafe, George Gavaris,

Owner

"Aubege du Cap" and Rene

Deschamps, Owner

Anger, Henry

Bernau, Maurice, and LaSociete

Artistique

Candish, James (Spissie)

Carmel, Andre

Coulombe, Charles

DeGinet, Roger

Gilles, Letaric

Haskett, Don (Martin York)

Le Chateau Versailles

Lussier, Pierre

Pappas, Charles

Sunbrock, Larry, and his Rodeo

Show

**POINTE-CLAIRE:**

Oliver, William

**QUEBEC:**

Sunbrock, Larry, and his Rodeo

Show

Turcotti, B. A., and Dronel

Aid Bureau

**QUEBEC CITY:**

LaChance, Mr.

**ST. EMILE:**

Monte Carlo Hotel, and Bee

Lord

**STE. GERARD DES LAURENTIDES:**

Moulin Rouge

**SASKATCHEWAN****REGINA:**

Judith Enterprises, and G. W.

Haddad

**CUBA****HAVANA:**

Sana Souci, M. Triay

**ALASKA****ANCHORAGE:**

Casa Del Rosa Night Club, and

Donn Stevenson

Montana Club, The, and Nor-

man H. Dahl, Owner

Stage Coach Inn, and Midge

Starns, Employer

**FAIRBANKS:**

Brewer, Warren

Club El Rancho Motel, and

Miles F. Beaus, Employer

Fairbanks Golf and Country

Club, and James Ing.

Employer

Flemming, F. DeCosta

Flemming, Freddie W.

Glen A. Elder (Glen Alvin)

Grayson, Phil

Johnson, John W.

Miller, Casper

Nevada Kid

Players Club, Inc., and Jean

Johnson

Stampede Bar, Byron A. Gillam

and The Nevada Kid

Stoltz, Lorain and Roy

**KETCHIKAN:**

Channel Club

**SEWARD:**

Life of Riley Club, Riley Ware,

Employer

**HAWAII****HONOLULU:**

Bal Tabarin, and Mr. Wm.

Spallas, Mr. Tommy Coise

and Mrs. Angeline Akamine

Kennison, Mrs. Ruth, Owner,

Fanco Fango Club

Matsuo, Fred

Thomas Puna Lake

**KAILUA, OAHU:**

King, Mrs. W. M. (Reta Ray),

and Mrs. Edith Kuhar and

Entertainment, Ltd. (Pink

Poodle)

**WAIKIKI:**

Walker, Jimmie, and Marine

Restaurant at Hotel Del Mar

**SOUTH AMERICA BRAZIL****SAO PAULO:**

Alvarez, Baltasar

**MISCELLANEOUS**

Abbe, Virgil

Abernathy, George

Albata, Joe

Al-Dean Circus, F. D. Freeland

All American Speed Derby, and

King Brady, Promoter

Allen, Everett

Anderson, F. D.

Andros, George D.

Anthon, John

Arnett, Eddie

Arwood, Ross

Askew, Helen

Aulger, J. H.

Aulger Bros. Stock Co.

Bacon, Paul, Sports Enterprises,

Inc., and Paul Bacon

Ball, Ray, Owner, All Star Hit

Parade

Baugh, Mrs. Mary

N. Edward Beck, Employer,

Rhapsody on Ice

Blumenfeld, Nate

Bologhino, Dominick

Bolter, Norman

Boserman, Herbert (Tiny)

Brandhorst, E. Frank

Braunstein, B. Frank

Bruce, Howard, Manager, "Crazy

Hollywood Co."

Brydon, Ray Marsh, of the Dan

Rice 3-Ring Circus

Buffalo Ranch Wild West Circus,

Art Miz, R. C. (Bob) Grooms,

Owners and Managers

Burns, L. L., and Partners

Burton, John

Capell Brothers Circus

Carlson, Ernest

Carroll, Sam

Charles, Rex (Rex C. Esmond)

Chency, Aland Lee

Chew, J. H.

Collins, Dee

Coway, Stewart

Cooper, Morton

Cooper, Richard

Curry, Benny

**MIAMI BEACH:**

Fried, Erwin

**PANAMA CITY:**

White Circle Inn, and Mrs. Mat-

the H. Shehans, Cedar Grove

**GULF BEACH:**

Old Dutch Inn, and Harold

Laugha and Cliff Stiles

**POMPANO:**

Juleces

**TAMPA:**

Diamond Horseshoe Night Club,

Joe Spicola, Owner and

Manager

**WINTER PARK:**

Park Avenue Bar, and Albert

Kausck

**GEORGIA****SAVANNAH:**

Bamboo Club, and Gene Dean

**IDAHO****BOISE:**

Simmons, Mr. and Mrs. James

L. (known as Chico and

Connie)

**MOUNTAIN HOME:**

Hi-Way 30 Club

**TWIN FALLS:**

Radio Rendezvous

**ILLINOIS****CAIRO:**

51 Club, and Jack Tallo

Turf Club, The, and Ed McKee

**CHICAGO:**

Harper, Lucius C., Jr.

Kryl, Bohumir, and his Sym-

phony Orchestra

**DARMSSTADT:**

Sina's Inn, and Sylvester Sina,

Operator

**FAIRFIELD:**

Eagles Club

**GALESBURG:**

Carson's Orchestra

Mecker's Orchestra

**JACKSONVILLE:**

Chalet Taverna, in the Illinois

Hotel

**MARISSA:**

Triefenbach Brothers Orchestra

**MT. VERNON:**

Jet Taverna, and Kelly Greenalt

**NASHVILLE:**

Smith, Arthur

**ONEIDA:**

Rova Amvet Hall

**PEORIA:**

Belmont Lounge, and Troy

Palmer

Marshall-Putnam County Fair

Assn. and the Henry Fair

Navy Club, and Art Fleischauer

Silverleaf Pavilion

WPEO Radio Station

Y. M. C. A.

**SCHELLER:**

Andy's Place and Andy Kryger

**INDIANA****ALEXANDRIA:**

Ballroom and Bar of Eagles

Lodge

**ANDERSON:**

Adams Taverna, John Adams

Owner

**ROMANY GRILL:**

Romany Grill

**GARY:**

Caribou Tap

**INDIANAPOLIS:**

Sheffield Inn

**MISHAWAKA:**

VFW Post 360

**MUNCIE:**

Kratzer, Manuel

Mikesell, Gerald

**NEW CHICAGO:**

Green Mill Taverna

**SOUTH BEND:**

Chain O'Lakes Conversation

Club

PNA Group 81 (Polish National

Alliance)

St. Joe Valley Boat Club, and

Bob Zaf, Manager

St. Joseph County 4-H

Association

**IOWA****BURLINGTON:**

Burlington Hawkeye (Des

Moines County) Fair, and

Fair Ground

**CEDAR FALLS:**

Women's Club

**COUNCIL BLUFFS:**

Smoky Mountain Rangers

**DUBUQUE:**

Hatch Family Orchestra

(formerly Ray Hamen Orches-

tra of Key West, Iowa)

**FAIRFIELD:**

Hud, Iciu (Low)

**SIoux CITY:**

Eagles Lodge Club

**KANSAS****SALINA:**

Woodman Hall

**TOPEKA:**

Downs, Red, Orchestra

Kansas Free Fair Association

and Grounds

Vincwood Dance Pavilion

**WICHITA:**

Silver Moon

West Street Supper Club

**KENTUCKY****DOWLING GREEN:**

Jackman, Joe L.

Wade, Golden G.

**PADUCAH:**

Copa Cabana Club, and Red

Thrasher, Proprietor

**LOUISIANA****BUNKIE:**

Blue Moon Club, and Vices

Harris

Huey, Oliver

**LEESVILLE:**

Capell Brothers Circus

**MARYLAND****BALTIMORE:**

Knowles, Nolan P. (Actna

Music Corp.)

**BLADENSBURG:**

Bladensburg Arena (America

on Wheels)

**EASTON:**

Starit, Lou, and his Orchestra

**MASSACHUSETTS****FALL RIVER:**

Durfee Theatre

**LAWRENCE:**

Zajec, Fred, and his Polka Band

**LOWELL:**

Golden Nugget Cafe

**LYNN:**

Pickfair Cafe. Rinaldo Cheve-

rini, Prop.

Simpson, Frank

**METHUEN:**

Central Cafe, and Messrs. Yano-

konis, Driscoll and Gagnon,

Owners and Managers

**NEW BEDFORD:**

Polka, The, and Louis Garston,

Owner

**NORTH READING:**

Levaggi Club, Inc.

**SHIRLEY:**

Rice's Cafe, and Albert Rice

Spencer

Reardon, Bernard

**WEST WARREN:**

Quabog Hotel, Ernest Dron-

dall, Operator

**WORCESTER:**

Gedymyn, Walter

Holmes, Alan Gray

Rio Restaurant

Theatre-in-the-Round, and Alan

Gray Holmes

**MICHIGAN****ALGONAC:**

Sid's Place

**INTERLOCHEN:**

National Music Camp

**ISHPEMING:**

Congress Bar, and Guido

Bonetti, Proprietor

**MARQUETTE:**

Johnson, Martin M.

**NEGAUNEE:**

Bianchi Bros. Orchestra, and

Peter Bianchi

**PONTIAC:**

Spadafora Bar

**MINNESOTA****MINNEAPOLIS:**

Lollies, Wes

Milkes, C. C.

**ST. PAUL:**

Winter, Max

**MISSISSIPPI****VICESBURG:**

Rogers' Ark

**MISSOURI****KANSAS CITY:**

Club Matinee

Costes, Lou, Orchestra

El Capitan Taverna, Marvin

King, Owner

Gay Fad Club, and Johnny

Young, Owner and Proprietor

Green, Charles A.

Mell-O-Lane Ballroom, and

Leonard (Mell-O-Lane) Rob-

inson

**LOUISIANA:**

Rollins, Tommy, Orchestra

**POPULAR BLUFF:**

Lee, Duke Doyle, and his Or-

chestra "The Brown Bombers"

**ST. JOSEPH:**

Rock Island Hall

**NEBRASKA****ARLINGTON:**

Arlington Ballroom, and Floyd

Paul

**CRETE:**

Blue River Lodge Dance Hall,

and Henry Zahoureck, Mgr.

**LINCOLN:**

Arena Roller Skating Club

Leas Drive Inn, Lee Franks,

Owner

Royal Grove

Shar-Mar

Sunset Party House

**NEVADA****ELY:**

Little Casino Bar, and

Frank Pace

**LAS VEGAS:**

Soukup, Robert

**NEW HAMPSHIRE****BOSCAWEN:**

Colby's Orchestra, Myron Colby,

Leader

**KEENE:**

Veterans of Foreign Wars

**PITTSFIELD:**

Pittsfield Community Band,

George Freese, Leader

**WARREN:**

Flanders' Orchestra, Hugh

Flanders, Leader

**NEW JERSEY****BAYONNE:**

Knights of Columbus (Colum-

bian Institute)

Polish American Home

Sonny's Hall, and Sonny

Montanez

Stärke, John, and his Orchestra

**CAMDEN:**

Polish-American Citizens Club

St. Lucius Choir of St. Joseph's

Parish

**CLIFTON:**

Bockmann, Jacob

Clifton Casino

**ELIZABETH:**

Matulonis, Mike

Reilly's Julius

Twin Cities Arena, William

Schmitz, Manager

**HACKENSACK:**

Mancinni's Concert Band,

M. Mancinni, Leader

**HACKETTSTOWN:**

Hackettstown Fireman's Band

**KEYPORT:**

Stager, Walter, Orchestra

**MAPLEWOOD:**

Maplewood Theatre

**MILFORD:**

Meadowbrook Taverna, R. M.

Jones, Prop.

**MONTCLAIR:**

Montclair Theatre

**MT. HOLLY:**

Fireside Restaurant, and Mr.

and Mrs. Warren Leary,

Props.

**NETCOING:**

Kierman's Restaurant, and Frank

Kierman, Prop.

**NEWARK:**

House of Brides

Newark Opera House

Palm House

Pelican Bar

**NEW BRUNSWICK:**

Carlano, John

George S.

**OAK RIDGE:**

Van Brundt, Stanley, Orchestra

**PASSAIC:**

Blue Room, and Mr. Jaffe

Haddon Hall Orchestra,

J. Baron, Leader

President Palace

**PATERSON:**

Airship

American Legion Band,

B. Sellitti, Leader

Pateron Symphonic Band

**ROCHELLE PARK:**

Swiss Chalet

**SOUTH RIVER:**

Barrows, Charles

Saunders, Lee, Orchestra, Leo

Moken, Leader

**SOUTH SOMERVILLE:**

Polish Falcons of America

**WEST ORANGE:**

Club Cabana

**NEW MEXICO****ANAPRA:**

Sunland Club

**CARLSBAD:**

Lobby Club

**RUIDOSO:**

Davis Bar

Martin Bar, and Martin Grind-

staff, Owner

**NEW YORK****BRONX:**

Aloha Inn, Pete Mancuso, Pro-

prietor, and Carl Ranford,

Manager

**BROOKLYN:**

All Ireland

## WASHINGTON

**OMAK:**  
Moran, Rita  
Paul Cafe  
Schaller, Carl A.

**SEATTLE:**  
Tuacdo Club, C. Battee, Owner

## WEST VIRGINIA

**FAIRMONT:**  
Gay Spou, and Adda Davis and  
Howard Weekly  
Ulom, A. B.

**GRAFTON:**  
City View, Tony and Daley  
Olivio, Prop.

**KEYSTONE:**  
Calloway, Franklin

**PARKERSBURG:**  
Moore, Wayne

## WISCONSIN

**ANTIGO:**  
Tune Twisters Orchestra, Jas. J.  
Jeske, leader

**AVOCA:**  
Avoca Community Hall  
Melody Kings Orchestra, John  
Marshall, Leader

**BLOOMINGTON:**  
McLane, Jack, Orchestra

**BOSCOBEL:**  
Miller, Earl, Orchestra  
Peckham, Harley  
Sid Earl Orchestra

**CUSTER:**  
Truda, Mrs.

**DURAND:**  
Weiss Orchestra

**MENASHA:**  
Trader's Tavern, and Herb  
Trader Owner

**MILWAUKEE:**  
Moede, Mel, Band

**MINERAL POINT:**  
Midway Tavern and Hall, Al  
Lavery, Proprietor

**NORTH FREEDOM:**  
American Legion Hall

**OREGON:**  
Village Hall

**OSSEO:**  
Osseo City Hall

**PARDESVILLE:**  
Fox River Valley Boys Orches-  
tra, and Phil Edwards

**PORT WASHINGTON:**  
Lone Acres Ballroom, and  
Helen Thomas and Dan Jones

**BEWEY:**  
High School

**SOLDIER'S GROVE:**  
Gorman, Ken, Band

## DISTRICT OF COLUMBIA

**WASHINGTON:**  
Elmer's Franklin Park Cafe  
Johnay's Grill  
National Arena (America on  
Wheels)  
Star Dust Club, Frank Moore,  
Proprietor  
20th Century Theatrical Agency,  
and Robert B. Miller, Jr.  
Wells, Jack

## HAWAII

**HONOLULU:**  
49th State Recording Co.

## CANADA ALBERTA

**CALGARY:**  
Calgary Stampeder Football  
Club, and Calgary Quarter-  
back Club

**SYLVAN LAKE:**  
Prom Dance Hall

## BRITISH COLUMBIA

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

## MANITOBA

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

## ONTARIO

**AYR:**  
Ayr Community Centre  
The Tartans Orchestra

**BELLEVILLE:**  
Rosemere  
Tobes Gardens, and Hogo Dig-  
gins and his Orchestra

**BRANTFORD:**  
Silver Hill Dance Hall

**CUMBERLAND:**  
Maple Leaf Hall

**GREEN VALLEY:**  
Green Valley Pavilion, Leo  
Lajoie, Proprietor

**INGERSOLL:**  
Beacham, Wm., and his Melody  
Ramblers

**MERRITON:**  
Greasier's Trumpet Band

**NIAGARA FALLS:**  
McGregor, Mrs. Helen  
Radio Station CHVC, Howard  
Bedford, President and Owner  
Ross, Bob  
Ukrainian Greek Orthodox Hall  
Uncle Sam's Hotel, Ivan Popo-  
vich, Owner  
Winters, Tex (Hector Fargent)  
Zabor, Ralph, and his Or-  
chestra

**OSOGODO:**  
Lighthouse

**OTTAWA:**  
Navan Community Centre, and  
Wesley Savage, Mgr.

**TORONTO:**  
Argonaut Football Club, Inc.  
Argonaut Rowing Club  
Canadian Bugle and Trumpet  
Band Assoc. and members,  
Chas. F. Waldrum, Secretary  
Crest Theatre  
Lambert, Laurence A., and Na-  
tional Opera Co. of Canada  
McIntyre, Don, Instructor,  
Western Technical School  
Trumpet Band  
Mercury Club  
Mifford, Bert  
Second Divisional Signals  
Trumpet Band  
Three Hundred Club  
Toronto Ladies' Pipe Band

## WOODSTOCK:

Capital Theatre, and Thomas  
Naylor, Manager  
Gregory, Ken, and Royal Vago-  
bonds Orchestra

## QUEBEC

**AYLMER:**  
British Hotel, and Anton J.  
Lazarowich and Jos.  
Tchorewsky, Props.  
Chamberland Hotel, and Mrs.  
Noranda Chamberland,  
Operator

**EAST TEMPLETON:**  
The R-100, and Ernest  
Denault, Prop.  
Williams, Russell

**GATINEAU:**  
Manoir Papineau, and owners  
George Beigneau and  
Russell Williams

**HUDSON:**  
Chateau Du Lac

**LAPRAIRIE:**  
Boulevard Hotel

**L'ASSOMPTION:**  
Au Miami Hotel, Roland Alix,  
Owner

**LEVIS:**  
Auberge de la Coliane, Paul  
Bourret and Romeo Drolet,  
Co-Props.

**MONTREAL:**  
Bacardi Cafe  
Bal Tabarin  
Clover Cafe, and Jack Horn  
Continental Club  
Gagbon, L.  
Goucher, O.  
Havana Club  
Lapierre, Adrien  
Main Cafe  
Arthur Murray School of  
Dancing  
Orleans Agency, and Paul  
Paquin  
Rainbow Grill

**QUEBEC:**  
Canadian and American Book-  
ing Agency  
Nick's Paradise Restaurant, and  
Nick Konstantinides, Prop.

**ROUYN:**  
Radio Hotel

**ST. ROSE DE LIMA:**  
Greber's Hotel, and Geo. Bris-  
bois, Owner, and Geo. La-  
fontaine, Manager.

**VAUDREUIL:**  
Vaudreuil Inn

## MEXICO

**MEXICO CITY:**  
Marin, Pablo, and his Tipica  
Orchestra

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**FOR SALE**—Used symphony orchestra library; also popular dance numbers of early 1920's. P. Crescenti, 1414 Frederick St., Joliet, Ill.

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**WANTED**—Trumpet man, good all-around faker for steady Saturday night country club date throughout summer. Club located in New Jersey, 35 miles out of N. Y. Jerry Shard, R. D. 2, Box 200-B, Dover, N. J.

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**WANTED**—Wish to communicate with harpist in or near South Bend, Indiana local, to discuss pros and cons of harp in the popular music field. For information write: Robert A. McLane, 921 West Grove St., Mishawaka, Ind.

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**AT LIBERTY**—Modern drummer, Local 802 card; reads, fakes; desires weekend work in and around New York. James S. Sparano. Phone evenings between 6:00 and 7:00 P. M. Jackson 1-7949.

**AT LIBERTY**—Slide and valve trombone player, for summer engagement, will travel. 20 years old, six years wide experience, can improvise and read. Especially interested in jazz-type group (band or combo that plays dance music and features a jazz library). Hank Bredeberg, 2565 Yale Station, New Haven, Conn. 2-6

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**AT LIBERTY**—Dixieland band. The Christmas City Six, desires summer work at hotel, resort, yacht club, etc. Also dance music. Ladislav Soucek, 515 Delaware Ave., Bethlehem, Pa.

**AT LIBERTY**—Organist, have own full-size Hammond, will relocate, 35 year old, excellent appearance, 20 years experience; also plays piano and organ simultaneously; doubles on Pan-Accordion. Cocktail lounge or hotel dining room; single, duo or trio. Harry Strat, Apt. 2G, 1-05 Astoria Blvd., Astoria 2, L. I., N. Y. Astoria 8-7738.

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**AT LIBERTY**—Drummer, age 29, American, authentic Latin (timbales), European rhythms, cut show, read music. Desires work in New York area, or Catskill Mts. area for full season. Local 802 card. David Young, 29 West Tremont Ave., Bronx 53, N. Y. CYpress 4-0542. 5-6

**AT LIBERTY**—Experienced all-around organist, pianist and accordionist. Clean living college student desires steady work at hotel or other desirable spot for the summer. Willard Stutzell, Jr., 4627 Woodland Ave., Camden 5, N. J. Phone: MERCHANTVILLE 8-8148.

**AT LIBERTY**—Experienced trumpet player desires steady summer work with group; cut jazz and ride neat; will travel; age 19, Local 323 card. Phil Winsor, 303 East Chestnut St., Bloomington, Ill. (Before June 7th). After 7th write 1025 Union St., Morris, Ill. Morris 1758.

**AT LIBERTY**—Solo tuba player; late principal Hamburg Symphony Orchestra; seeks tuba employment with symphony orchestra; doubling Bb bass and Sousaphone. Erwin Mader, 11540 84th St., Edmonton, Alberta, Canada. 5-6

**AT LIBERTY**—Singer, electric guitarist and soloist, desires combo work; experience in all types of music, plus read and fake; personable. Phone: Anthony J. Campo, TA 7-2859 (8:00-11:00 P. M.)

**AT LIBERTY**—Trombone man, 25, married, vet. neat and dependable. Wide experience as sideman and leader, both combo and big band. Play modern, Dixie, straight; excellent reading and improvisation. Available for steady weekend work or jobbing in Detroit and vicinity. Wish to join established band or newly organizing group; prefer combo, 4-7 pieces. Jack E. Burrows, 21636 Whittington, Farmington, Mich. Phone: Greenleaf 4-8034.

**AT LIBERTY**—Young and dedicated jazz musician who plays drums, doubles if necessary, has Local 47 card. Will travel anywhere, and would move to new territory if the jazz scene is swinging. Chuck Minogue, Box 13, Village P. O., New York 14, N. Y. CHelsea 2-6167.

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**AT LIBERTY**—Pianist, doubles modern accordion and vibes. Seeks work in Lounge or Inn with combo or larger. Prefer New England location. Ray Rose, % Gen. Del., Plattsburgh, N. Y.

**AT LIBERTY**—Double bass and tuba player, with experience in orchestras, bands, and modern and dance bands. Desire steady work for the summer. Recent recipient of large Eastman scholarship. Roger Ruggeri, 312 Arch St., Elizabethtown, Pa. PH 7-4249.

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**AT LIBERTY**—June 1, Juilliard grad; pianist, composer, arranger, teacher. Interested composing in any idiom; playing serious chamber music and jazz in or near New York City. Have car. Carol Henry, A. M. & N. College, Pine Bluff, Ark.

**AT LIBERTY**—Guitarist, young, nice appearance; wide experience all types of music; read, fake, solo, rhythm, good showman. Prefer resort for summer. (Accordionist also available). Jack Lawrence, 340 South 12th St., Philadelphia, Pa.

**AT LIBERTY**—Experienced drummer; reads well; plays anything, jazz, Latin, etc. Prefers big band; will travel or relocate; references. Max Neuhaus, 4014 Overbrook, Houston 19, Texas. Phone: MDhawk 7-3789. Local 65 card.

**AT LIBERTY**—Young pianist, doubles organ, plays jazz, R. & B., popular, etc. Went job with combo; will travel anywhere. No habits, neat, dependable; willing to work hard; age 21. Reg Makins, 807 S. W. 25th St., Fort Lauderdale, Fla. Phone: JA 4-5074.

**AT LIBERTY**—Tenor sax, read or fake, any kind of music, including rock and roll. Know all possible tunes. Local 353 card. Don Schraier, 4671 Cerritos Drive, Long Beach, Calif.

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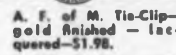
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