

August 1957

**I**nternational  
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Josef Krips • page 30

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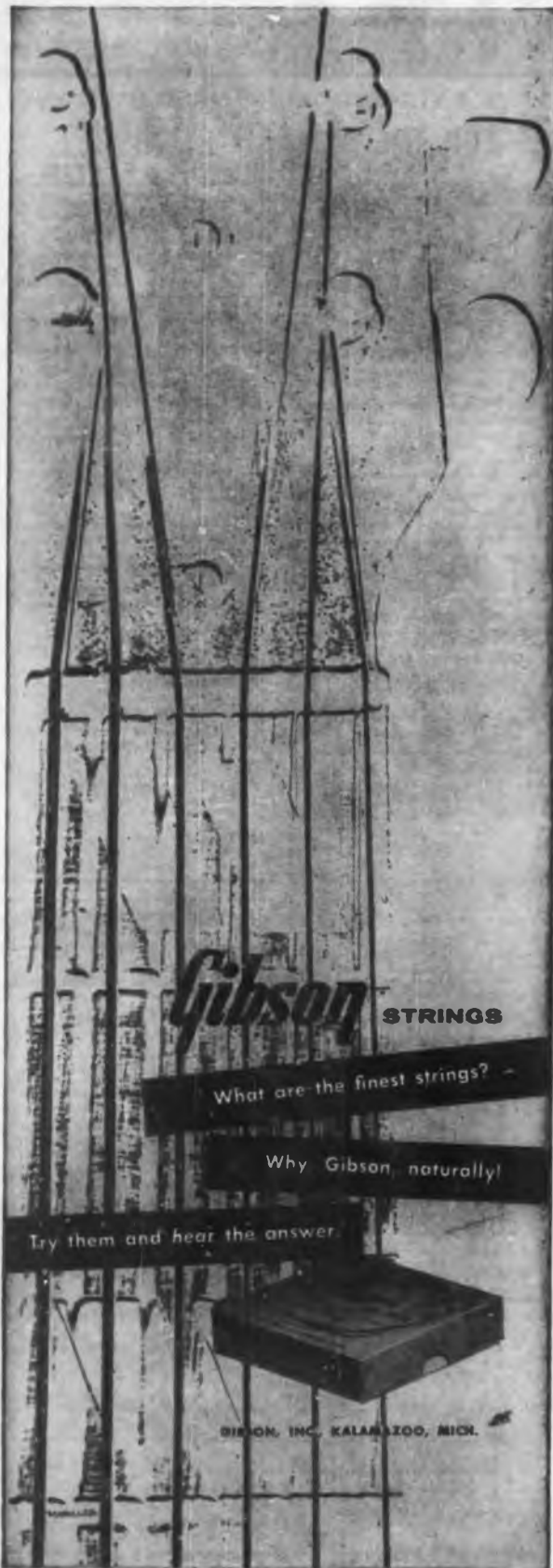
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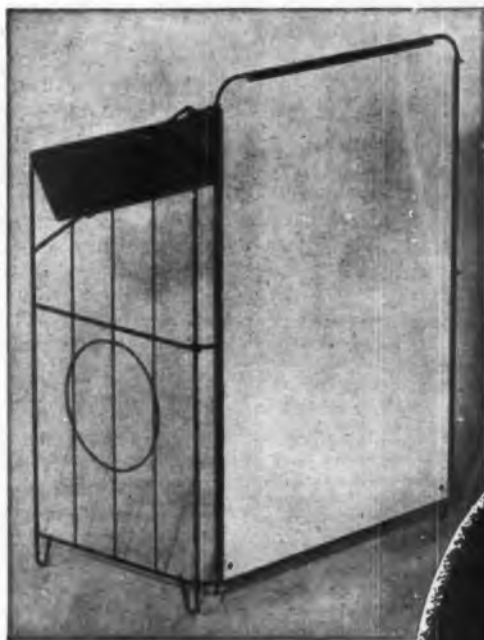
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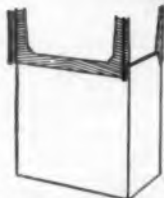
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## Where they are playing



RALPH STONE



LAURA STEARNS

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

where they previously completed a six-months stay.

Above: Hammond organist **RALPH STONE** entertains nightly at Max's Inn, Dover, N. J., for an indefinite stand . . . **LAURA STEARNS** is in her sixteenth month at the Sans Souci Cocktail Lounge of the Capri Hotel in St. Paul, Minn.

Below: **GOLDIE** and his Golden Trumpet appear nightly in the Regency Room of the Empress Hotel in Miami Beach, Fla. . . **BLUE BARRON** is doing one-nighters in Chicago, Ill., this month and is scheduled to play the Ohio State Fair in Columbus, Ohio, on August 23 and 24 . . . **TONY CARTER** is signed for the summer season at the Rainbow Room of the Albion Hotel, Asbury Park, N. J. . . **STANLEY ROSS** is engaged at the Carioca Lounge of the Americana Hotel, Miami, Fla.

### EAST

Jimmy Corday and his Latin-American Society Orchestra are filling a seventeen-week engagement at the Shore Hotel, Asbury Park, N. J. They close there on September 29 . . . "Three Guys and a Doll" (Ben Ventura, sax; Hank Jackson, piano; Toni Lane, drums; and Jack Gormley, bass) are at the Macombo in Wildwood, N. J., for the summer. In the fall they resume their stint at the Latin Villa in Merchantville, N. J.,

Artie Russell's New Yorkers are currently holding forth at the San Su San in Mineola, Long Island, N. Y. Making up the group are Tony Russo, trumpet; Pete DeFiore, piano; Danny Tucci, bass; and Phil Brown, drums . . . Don Baker and his Music Makers, featuring vocalist Lynn Carole, are employed for the summer season at Fan and Bill's, Lake George, N. Y. . . The Johnny Cass threesome (Johnny Cass on accordion, Tony Best on clarinet, and Andy Nock on drums) are at the Club Paddock in Yonkers, N. Y., for an indefinite stay . . . Kenny Sheldon and his Orchestra are booked until September 1 playing nightly for dancing and top Broadway and television shows at the Riviera of the Laurel's Country Club, Sackett Lake, near Monticello, N. Y. They are scheduled for a European tour in the winter . . . The Buddy Rocco Three (Buddy Rocco on Hammond organ, Norman Elliott on guitar, and Ronny Scholl on drums) remain at the Hotel Syracuse, Syracuse, N. Y. . . The piano and vocal stylings of Charlie Carroll are featured at the Colonial Restaurant, Glens Falls, N. Y., through Labor Day . . . The first

GOLDIE

BLUE BARRON

TONY CARTER

STANLEY ROSS



INTERNATIONAL MUSICIAN

jazz festival in the round will be given at the Westchester Music Theatre, near Playland, Rye, N. Y. on August 26. Featured will be Erroll Garner and his concert trio plus Max Kaminsky, Pee Wee Russell, George Wettling, Russ Bowman, and Ray Diehl. This will be Garner's only live appearance in New York this summer . . . Cal Wright (organ and vocals) has been at the Holiday Inn, Flushing, N. Y., for nine months.

Herb Flemming was the guest speaker and trombonist for the Hancock (N. Y.) Rotary Club's annual ladies' night dinner which was held June 27 at the Starlight Inn, Starlight, Pa. . . . The Gina Miller Trio (Gina Miller, vocal stylings; Jacque Miller, piano; Glenn Imber, string bass) recently returned for the entire fourteen-week season at the Timbers, located in the century-old resort town of Mt. Gretna, Pa.

The Sammy Ferro Trio (Kenny Rhodes, Ralph Mola and Sammy Fero) performs for its fifth summer at the Henlopen Hotel in Rehoboth Beach, Del., and continues there until September 14.

The Al Vega Trio (Al Vega, piano; Lenny Hebsch, bass; and Al Francis, drums and vibes) entertains at the Coffee House in Hayannis, Mass. The unit returns to Boston on September 2.

The Otto Neubaur Quartet (Otto Neubaur, piano; Evie Vale, drums; Louis Zebedeo, bass; Chet Lane, tenor sax and clarinet) begins its third year at the Terrace Dining Room, Bradley Field Airport, Windsor Locks, Conn., this month. The group plays Thursdays through Saturdays, featuring society and show tunes. Bass man Louis Zebedeo is president of Local 400, Hartford, Conn.

#### MIDWEST

Buddy Laine and his Whispering Music of Tomorrow are making a tour of Midwest ballrooms. They return to the Chevy Chase Country Club in Wheeling, Ill., in September after the summer hops . . . The Al Ford Orchestra is booked through Labor Day at the Green Shingle Garden Restaurant in Harvey, Ill. . . . The Harry Ranch Orchestra moves into the Colony Club, McClure, Ill., on October 26.

Jeanne Hitchins and her Orchestra are performing at dances in ballrooms, clubs, high schools, colleges and lodges, operating out of Des Moines, Iowa, and traveling throughout the Midwest. Members include Jeanne, tenor and vocals; Ruth Hoffman, piano and vocals; Mary Anne Knox, accordion and vocals; Edith Nading, drums. Clayton Heyne plays string bass when a fifth member is needed.

Cato and his Vagabonds held a reunion at Lake Okoboji, Arnolds Park, Iowa, July 31, August 1, 2 and 3. The reunion was for all the musicians who played with the band during its many years on the road.

Upcoming at the Brass Rail in Milwaukee, Wis., are Earl Bostick, July 19 to September 1; Gene Krupa, September 6 to 15; and Pee-wee Hunt, September 16 to 22 . . . Hammond organist Don Schmidt is entertaining for his second summer season at Timmers Resort, Big Cedar Lake, West Bend, Wis.

Joel Nash, the "gentleman raconteur at the piano," is appearing at the London East in Grosse Pointe, Mich., for the entire summer run . . . Jack Teagarden is slated to open at the Crest Lounge in Detroit, Mich., on September 10 for twelve days . . . The Three Sparks (modern organ trio) checked into Detroit's London Chop House on July 22 for four weeks. Then it's back to the Thunderbird Hotel in Las Vegas, Nev., for an indefinite period.

#### CHICAGO

Bob Nicholson and his Music appear regularly in and around  
(Continued on page thirty-four)

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# WILL ROGERS MEMORIAL HOSPITAL EXTENDS ITS SCOPE

Ever since 1927, when the Will Rogers Memorial Hospital at Saranac Lake, New York, was opened, it has concentrated exclusively on fighting tuberculosis, and its success in cures is unparalleled. Now, in keeping with its policy of continuous advancement, the hospital has broadened its base to include care and treatment for *all* serious chest diseases in addition to tuberculosis.

This is a major step forward in serving the employees of the Entertainment Industry and their families. As always no charge will be made to patients. Eligibility for admission continues on the same basis as previously—any employee, at any level, in any part of the Amusement Industry, is welcomed for care and treatment. Their families are eligible, too. A doctor's diagnosis and recommendation for hospitalization is all that is needed.

Increasing the hospital's scope and service has necessitated physical changes in the building; the enlistment and training of additional and specialized personnel; and enlarging the research laboratories' facilities and program. This has been done.

When it is considered that the hospital has cured over 1,600 cases of tuberculosis and now is geared to treat and care for many, many more with other chest diseases, one can appreciate the full extent of what is being done at the Will Rogers Hospital.

## Just a few of the advantages:

Since the hospital is housed in a million dollar Tudor mansion in the heart of the Adirondacks at beautiful Saranac Lake, restful living accommodations are provided for patients. There is no depressing "hospital" atmosphere at Will Rogers. Patients feel freer and happier. This hastens healing. Each patient has private room and semi-private porch.

An entertainment program of movies twice a week and occasional stage shows is held for the patients. Cinemascope has been installed. There is an Antennaplex aerial system for radio in patients' rooms. Television is in the newly decorated main lounge and the new third floor solarium lounge.

The third floor has been remodeled to accommodate patients with chest diseases other than tuberculosis. There is a new diet kitchen, dining room, and beautiful new lounge for ambulatory patients.

## Points to note:

Cures are achieved in *half* the time of the national average of other similar hospitals in the country.

Ninety per cent of the patients discharged from Will Rogers Hospital return to their regular jobs after their healing. This is largely due to the rehabilitation program there. Occupational therapy is given much emphasis; patients are trained in elementary business processes, and the arts and crafts; a well-stocked library is available to patients.

Major surgery is performed, when required, at Saranac Lake General Hospital by Will Rogers staff surgeons.

The Board of Directors is comprised of executives representing all phases of the Amusement Industry.

## Letter to President Petrillo

The following communication is in answer to a letter written by President Petrillo to the Will Rogers Memorial Hospital, regarding printing the foregoing material in *The International Musician*.

WILL ROGERS MEMORIAL HOSPITAL  
AND RESEARCH LABORATORIES  
PRESIDENT'S OFFICE

July 11, 1957

Mr. James C. Petrillo  
American Federation of Musicians  
425 Park Avenue  
New York 22, N. Y.

Dear Mr. Petrillo:

Thank you so very much for your kind and encouraging words in your letter of June 28th, relating to the new, broadened program of healing and research now in effect at the Entertainment Industry's own Will Rogers Memorial Hospital.

We are happy indeed that you will advise all members of your staff that their hospital now offers its world renowned care and treatment to all Entertainment Industry employees, and their families, for *all* chest diseases in addition to tuberculosis.

In answer to your request to publish in *The International Musician*, the information contained in the medical folder sent you, we respond with a hearty and thankful "yes." We

## NOTICE TO MEMBERS

At its meeting on June 14, 1957, the International Executive Board concurred in the following resolution, which was referred to it by the Convention in Denver, Colo.

### RESOLUTION No. 61 ORGANIZATION AND LEGISLATION

WHEREAS, Many locals have difficulty keeping their records correct regarding their members in the armed forces, and

WHEREAS, Many locals are probably carrying the names of members who are supposed to be in the armed forces, but have returned to civilian life and have failed to notify their local, and

WHEREAS, These members may have secured membership in other locals instead of renewing their membership in their home local, therefore,

BE IT RESOLVED, That members of the American Federation of Musicians, during their service in any branch of the Armed Forces, shall notify the locals in which they hold membership at least once each calendar year, either directly or indirectly of their whereabouts. Members failing to do so by December 31st of each calendar year shall be dropped from the roll of their local and shall remain as such until they report to their local or get out of service and reinstated as per Article 13, Section 35.

want everyone who is in any way connected with the Entertainment and Allied Industries to know that their Will Rogers Hospital is ready, able and eager to serve them.

We would be pleased, at a time convenient to you, to arrange a visit for you and the top officials of A. F. of M. to the Will Rogers Hospital and Research Laboratories at Saranac Lake. This will prove an inspiring experience for you, and will enable you to see at first hand what wonderful work is being done there for Entertainment Industry employees and their families, at no charge.

We will try to have your good friend, Dick Walsh, International President of the I.A.T.-S.E., who is also a Vice-President of Will Rogers, accompany you.

Experience has proved that whenever anyone visits our hospital he responds with great enthusiasm and understanding of our aims—and thus great benefit to Will Rogers is generated.

Thanks again for your interest in Will Rogers Hospital, and we should certainly appreciate having a copy of *The International Musician* containing whatever you publish on Will Rogers and its new program.

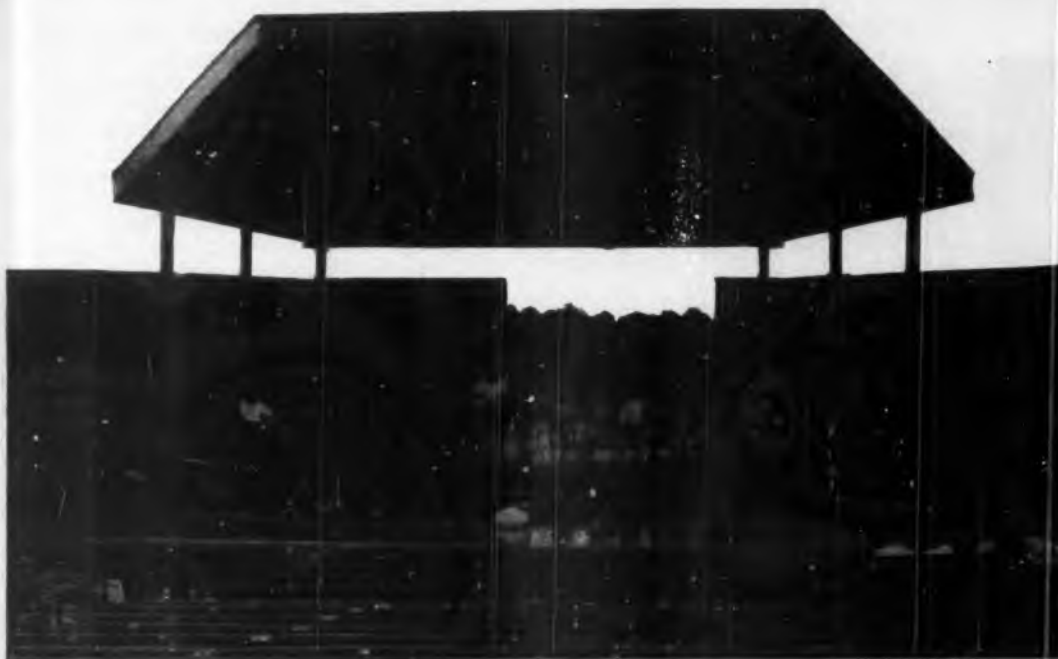
Sincerely yours,

A. MONTAGUE,  
President.

**KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS**

INTERNATIONAL MUSICIAN





Robert Craft conducting the rehearsal for Stravinsky's "The Rake's Progress." Mr. Stravinsky is seated at the left of the stage, following the score.

# The Santa Fe Trail Leads to Opera

Where once the early settlers drove their broncos and wagon trains over the Santa Fe trail for Saturday night fiestas in the old Plaza, today high-powered motor cars skim along the four-lane Santa Fe-Taos highway, turn off five miles outside the town and nudge each other, fin to fender, up to the top of one of the low-lying hills of the Sangre de Cristo mountains for evenings of opera. The dinner-jacketed men and evening-gowned women who emerge from these cars, if they seem a far call from the ox-drivers, cowboys and adventurers of the 1600's and 1700's, are still out for much the same thing—excitement and romance.

These latter-day seekers for an antidote to day-by-day dullness find what they are looking for in an open-air theatre built on a natural bowl of hills some 7,000 feet above sea level. With the first chords of *Madame Butterfly*, *Così Fan Tutte*, *Barber of Seville*, *Ariadne on Naxos*, *The Rake's Progress* or any other of the operas presented Wednesdays, Fridays and Saturdays from July 3 to August 28, the petty happenings of the day sink into nothingness and fantasy takes over. Since all performances are given in English, each listener can follow the action—weep with Cio-Cio-San, laugh with Despina, serenade with Count Almaviva, or go the rosy path to destruction with the Rake, all without the deleterious after-effects their forefathers suffered: bullet wounds, jail sentences and family feuds.

In presenting this summer opera season the Santa Fe Opera Association is keeping in line with the city's earliest traditions. Since its founding in 1610 it has been, as well as one of the focal points for impromptu flareups, an important cultural center of the Southwest. Billy the Kid sat in chains in the Old Plaza (the town's central square) during some of

the tensest hours of his tense career, but there also cowboys sang ballads, street dancing parties were held and the *bandas* played *Lupita*, *La Fiolera* and other old favorites. Moreover, since 1900, Santa Fe has been a mecca for artists, musicians and novelists, who seek it out not only for the quaintness of its crooked streets but also for its fiestas, for the music of its churches and cathedrals, and for the concerts of its winter season.

The initiator of this latest venture in the arts is John Crosby. For several years a visitor to New Mexico, he gave up his job as assistant director at Columbia University's Opera Workshop in 1956 and came to settle down in the State. It wasn't long before he found in the "rainless, mosquitoless and airplaneless" seventy-six acre San Juan ranch an ideal location for an amphitheater. He talked his friends into putting up money—around \$150,000—for an operatic project. The Santa Fe Opera Association thus came into being.

The enterprise is staffed by highly experienced men. Robert Ackart is production manager, Patton Campbell, production designer. Mr. Crosby is general director and fills the role also of conductor. Other of the season's conductors are Vernon Hammond, formerly director of the Philadelphia Civic Opera and at present Director of the Philadelphia Academy of Vocal Arts; Robert Craft, longtime associate of Igor Stravinsky (his is the responsibility of conducting *The Rake's Progress*) and Robert Baustian, conductor of the Wiesbaden Opera in Germany, who returned to his native country to join the Association.

The cast is made up of young American singers auditioned from the NBC Opera Company, the New York City Opera Company, the Berkshire Music Center and the Lyric Opera of Chicago. To complement the work

of these artists in smaller roles and chorus, an apprentice training system has been inaugurated with singers selected from music schools and opera workshops. The orchestra of thirty-two players has been assembled from professional orchestras throughout the country. Its concertmaster is Stephen Frenckel who formerly held the same post in the Metropolitan Opera Orchestra.

All who have heard the performances this summer contend the theatre—its architecture the work of John McHugh and Van Dorn Hooker, its acoustics of Jack Purcell of Bolt, Beranek and Newman, Inc.—is practically perfect. It seats 480 persons. The Jemez Mountains some thirty miles away form a natural backdrop. The roof is supported on six pillars above outward fanning sidewalls of redwood. Immediately in front of the stage is a reflecting pool, introduced both as a decorative and as an acoustical device.

It is to the credit of the enterprise that in its very first season it has presented a world premiere of an American work: *The Tower*, lyric comedy by Marvin David Levy. This performance took place (paired with Pergolesi's *La Serva Padrona*) on August 2, conducted by Mr. Crosby, and staged by the composer.

All this costs money. However, citizens of Santa Fe like the adventure, too, of gambling on a good thing. Contributions have poured from the pockets of executives, shopkeepers, statehouse employees and retired citizens. Not all of them operatic experts, either. But one and all can echo the statement of Opera Association's president, Walter R. Barker, a former Chicago industrialist, "I don't know much about opera, but I know a good thing when I see it."



## Bands are for Summer

### Band Filmed

The Montagnard Brass Band of Lewiston, Maine, has been organized some thirty years, but was reactivated two years ago by Local 409 of that town after a period of quiescence. Now the band is recognized as one of the outstanding musical organizations in central Maine. It was chosen, in fact, to appear in a Twentieth Century Fox motion picture called "Peyton Place," which started its filming in Camden, on June 15. The band is to be seen in a street parade sequence, together with other units from the Camden area.

Director Roland A. Gagnon and the band's twenty-four musicians made the trip from Lewiston by private auto for the filming, once arrangements had been made with studio officials at Camden and Los Angeles, California, by Clifford A. Lachance, business agent of Local 409.

Personnel of the band, in the accompanying photograph, are: left to right, front row—L. Plummer, E. Bilodeau, E. Croteau, G. Beaudet, R. Sylvester, R. Murphy, G. Waite, C. Harris; second row—H. Hodgman, P. Lachance, C. Boucher, L. Jean, R. Rabassa, M. Paradise, A. Lothrop, R. Gagnon; third row—R. Mathieu, M. Burke, R. Dube, J. Gagne, W. Kennedy; top row—A. Croteau, R. Levine, R. LaBrie, D. Levesque, B. Houle, E. MacDonald.

### Thirty-Year Record

The Daly City Municipal Band dates back to 1928 when George E. Brenner moved into that California town just across the San Mateo County Line from San Francisco and decided here was a community ready for a real band. At first it was his own project. Then, in 1955, he persuaded the City Fathers that it was time for them to adopt the group.

Under the city's sponsorship, the band works closely with the recreation department of Daly City, Westlake and Colma, covering a population of forty thousand persons. Bren-

ner is still its conductor—rounding out a fine record of almost thirty years.

The band is called upon for many affairs during the year: the annual May Festival, the Christmas celebration, the Boy Scout parades, concerts in Daly City and at the San Mateo County Fair and Flower Fiesta. Among its important assignments have been appearances at the 1945 Golden Gate International Exposition; at the dedication of the Golden Gate Bridge; at armed forces celebrations at Hunters Point; for the Naval shipyards celebration; and for the huge St. Patrick's Day Parades in San Francisco.

Numbering twenty-two men, all members of Local 6, San Francisco, the band features both modern and standard repertoire.

### Fifty-two Concerts

The Sioux Falls (South Dakota) Municipal Band proudly gives its record of fifty-two concerts in the 1957 summer season in four parks of the city. This is its thirty-eighth summer season, since Sioux Falls has tax supported its municipal band each year since 1919. Under the direction of Russ D. Henegar

the band members worked diligently through the winter months in preparation for the outdoor programs. The band draws visitors from many miles around. Attendance increases year by year, while new prestige is drawn to the city.

This summer several additional concerts are being provided through the cooperation of Local 114 of Sioux Falls. On June 19 the band performed at Colton, and on June 22 at the Veterans' Hospital.

Ed Paul is master of ceremonies and George Hering in charge of sound equipment. The band consists of forty-six men.

### Toscanini Memorial

Joseph J. Minichini decided he would make the band concert he led at Silver Lake Park on Staten Island, New York, June 19, a memorial to Arturo Toscanini in a very special way. He embedded the name of Arturo Toscanini in his program, choosing works which in their initial letters spelled out the late Maestro's name. Thus his program read:

|                            |                 |
|----------------------------|-----------------|
| All-American Band of S. I. | J. J. Minichini |
| Rienzi Overture            | R. Wagner       |
| Two Guitars                | H. Horlick      |
| Universal Judgment         | C. De Nardis    |
| Rustle of Spring           | C. Sinding      |
| On the Mall                | E. F. Goldman   |

|                           |                |
|---------------------------|----------------|
| The Whistler and His Dog  | A. Pryor       |
| Officer of the Day        | R. B. Hall     |
| Samson and Delilah        | C. Saint-Saëns |
| Comedians' Gallop         | D. Kabalevsky  |
| Ah, Sweet Mystery of Life | V. Herbert     |
| Night and Day             | C. Porter      |
| In a Monastery Garden     | A. W. Ketelby  |
| Norma Overture            | V. Bellini     |
| I'll See You Again        | N. Coward      |

The concert was sponsored by the Music Performance Trust Funds of the Recording Industries.

Montagnard Brass Band of Lewiston, Maine, Roland A. Gagnon, director.



### "More Than Trees"

The Joplin (Missouri) Municipal Concert Band, made up of twenty-five members of Local 620, has been giving Sunday night concerts throughout the summer in Schifferdecker Park. During the past ten years these twilight concerts under the baton of Dr. Eugene J. Rinaldo, have built up a large following derived from the entire Tri-State district.

Sponsored by the city park and recreation department, under the direction of H. G. Cole, the summer series features at each concert vocal and instrumental soloists, the latter supplied from the band's personnel.

The Joplin Municipal Band was organized in 1948 by Dr. Rinaldo, a former operatic conductor, now a physician and surgeon as well as band leader. Back in the 1940's, Dr. Rinaldo convinced the Joplin park directors that "it takes more than trees and flowers to attract people to city parks." As a consequence, the directors voted funds to finance the park concerts. Allotments from the Music Performance Trust Funds of the Recording Industries have also been very helpful.

### Scholarship Fund

Adolph H. Lichter, Detroit industrialist and long-time patron of professional band music, recently presented Leonard B. Smith, conductor of the Belle Isle summer concert series, with a check in the amount of \$1,000 to establish a scholarship fund to be used to further the musical education of a young man or woman to be selected by Smith.

A cornet and trumpet virtuoso, Mr. Smith is currently in his twelfth year as conductor of the Belle Isle Band. Performances of this group attract over a quarter million persons each season from all parts of the United States and Canada.

### City as Backer

The Santa Barbara Municipal Band was organized in the Spring of 1948 by Robert L. "Bob" Foxen, and Ralph De Rosa, and has been giving concerts in various public parks of the city every summer since. The City of Santa Barbara was the band's financial backer, with money for additional concerts coming from the Music Performance Trust Funds of the Recording Industries. In fact, the M. P. T. F. was the means of starting the concerts in the first place.

In the accompanying photograph of the band, the personnel is: left to right, first row—Bob Foxen, conductor, Larry Lopez, Donald Wieder, Randall B. Webber, Dave Flores, Dave Sanchez, Wallace Lopez, James Ruiz, Kermit Williams, Jack Bell, Brooks P. Coleman, Harold Brendle, Lino Mautino; second row—Tony Higgins, William Riley, Richard Church, Joseph Kirchmaier, Jack Chadwick, Ralph Jameison, Dudley Thompson; top row—Sam Kimbel, Caesar Robles, Robert McDavid.

### New Works

Between June 19 and August 16, the Gugenheim Memorial Concerts, held six times a week in Central Park, Manhattan, and Prospect Park, Brooklyn, are featuring four new band compositions by well-known American composers. William Bergsma of the faculty of Brandeis University has been commissioned by the band's conductor, Richard Franko



Daly City (California) Municipal Band, George E. Brenner, director

Goldman, to write the first of a series of works in memory of Edwin Franko Goldman, founder of the band. This composition is called "March With Trumpets." The other works are "Capriccio for Band" by the jazz pianist Mel Powell, "In Central Park" by Charles Jones, and "Overture Chester" by William Schuman. Guest conductors will be, besides the composers above mentioned leading their own works, Leroy Anderson and Lehman Engel. James Burke is appearing as cornet soloist in forty of the fifty concerts.

### Band Notes:

Three American composers of band music have been commissioned to do original works for the sixty-eighth anniversary University of Illinois concerts, to be held next March. At

the same time the new band building on the campus will be dedicated. Roy Harris of Pittsburgh, Russell S. Howland of Fresno State College and H. Owen Reed of Michigan State University are the composers selected. Harris will prepare his first symphony for band; Reed will compose a major work of academic nature; Howland, an Illinois graduate, will contribute a thematic composition tracing some of the highlights of University band history.

Five band concerts have been presented in Kilbourn Park, Milwaukee, since July 10. Two were led by Oscar P. Dunker, and one each by Damon Shook and William Koch. The Blatz Post Legion band performed on July 17.

Santa Barbara (California) Municipal Band, Robert L. Foxen, director





The Vanguard opened a three-month engagement at the May Lee Restaurant, Narragansett Pier, Rhode Island, on June 14. Members include Kenny Birtch (Local 262, Woonsocket, Rhode Island), Les Baxter (Local 262), Al Crossman (Local 143, Worcester, Massachusetts), Larry Sarafan (Local 262), Vinco Caplette (Local 494, Southbridge, Massachusetts).

# TRAVELERS' GUIDE TO LIVE MUSIC

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



Organized for ten years the Jimmy Stior Orchestra is working out of Local 58, Ft. Wayne, Indiana. Members include J. Sorenson, D. Brown, C. Smith, D. Steele, E. Comperat, E. Wilson, M. Hill, R. Huback, R. Seeger, J. Doyle, G. Senders, L. Lalor, I. Detwiler, J. McCartney, J. Stior, P. Powell.

Larry Hayes and his Rhythmaires are entertaining at the Chateau Blanc in Missisquoi Bay, Lake Champlain area, on the Canadian side. Members include Larry Hayes, Harry Ilbey, Al Kirk, Maurice Louton and John Papin. They are members of Local 406, Montreal, Quebec.



Martin Roman Orchestra performs at the Takanassos Hotel in Fleischmanns, New York, until Labor Day. Personnel includes Ernie Hirsch, Martin Roman, John Lindner, Kurt Finchley, Billy Meschotte, Rickie Carter, Shirley Leigh and Lila Alexander. They are members of Local 802, New York City.

Harry's "Old-Timers" Orchestra recently celebrated their twelfth year at the La Fiesta Ballroom in Kansas City, Missouri. Left to right: Cecil Hole, Harry A. Roberts, Ray Stevenson, Dusty Rhodes, Henry Salomon, Ralph Sterns, and Charlie Shortino. All are members of Local 34, Kansas City.





Ray Coppella on drums, Bob McClure on guitar and bass, Henry DeCroix on piano and accordion, and Key Wilson on vocals, have been on one job, the MIN Tavern in Springfield, Illinois, for over seventeen years now and are still going strong. The members all hail from Local 19, Springfield.



The Rhythmaires have been operating for over four years playing various clubs in the Michigan City, Indiana, area. Left to right: Bob Schilling, guitar and leader; Ed Wattsler, bass; Dick Duszynski, accordion; and Reg Bowers, saxophone. They are all members of Local 578, Michigan City.



Joe Argentieri and the Four Scores have appeared in the dining room of the Sherwood Hotel, Hornell, New York, since December, 1956. Left to right: Bob Burdick, alto, tenor, clarinet and marimba; Dick Duryee, drums; Leo Cox, bass and guitar; Alan Schmidt, piano and electric piano; Joe Argentieri, trumpet and leader. All the boys are members of Local 416, Hornell.



Stan Bankley Orchestra is booked for the summer in the Chanteclair, Laurentian Mountain resort, Montreal, Quebec, Canada. Back row: Lou Hamilton, Mike Foker, Wally Dunbar, Henrie Christie, Ferdi Blouin, Bill Good, Barbara James. Front row: Stan Bankley, Art Arduini, Tony Sobotta, Saul White, Freddy Nichols, Rae Heness. All are members of Local 406, Montreal.

Joy Neilson and her all Male Dance Orchestra of Montreal, Quebec, Canada, have been playing together for more than five years now, performing club dates at universities, industrial dances, clubs and the armed forces. In the back row are, left to right: Jack Cooke, piano; Tony Harting, bass; Benny Young, drums; Fernand

Blouin, trumpet; Frank West, trumpet; and Jean Vadebenceour, trombone. In the front row are, left to right: Paul Lumarcho, Bob Redmond, Frank Malden, and Jimmy King, clarinet and saxophones; and Joy Neilson, leader. They are all members of Local 406, Montreal.



Of interest in the world of . . .

## CHAMBER MUSIC

To me, chamber music is music with the largest possible capital M. It does not plug itself by "come-ons" such as opera characters, texts, magnetic conductors, or any of the other means for translating music into what the average self-styled music lover really loves. I was always too timid to attempt a string quartet until last year when the death of one of our beloved members of "The Bohemians" called for a tribute for which only the finest form of music would be adequate. All around us we have young composers turning out string quartets, piano trios and the like by the yard and no one can blame them. However, I'm sure any composer must face this task with the greatest humility.

—Robert Russell Bennett

★★ As always the Ravinia Festival has been particularly generous in chamber music offerings. The Pro Musica Antiqua presented programs on July 15 and 17—old music on old instruments. The New York Woodwind Quintet was the attraction at the concerts of July 22, 23, and 24. And on July 28, the evening was taken up with a quartet made up of Daniel Guilet, violin; Bernard Greenhouse, violoncello; Menahem Pressler, piano; and Reginald Kell, clarinet.

★★ The New American Chamber Opera presented *Sonata Allegro*, winning opera in the sixth annual competition at Ohio University School of Music, on July 25, at the Memorial Auditorium, in Athens, Ohio. The composer, Jack S. Gottlieb—born in New Rochelle, New York, October 12, 1930, and at present working for his Doctor of Musical Arts degree at Illinois University—was prizewinner also for another of his compositions: String Quartet, awarded third prize of \$1,000 in a competition sponsored by Student Composition Radio Awards, 1954.

★★ The Little Chamber Orchestra of Portland, Oregon, returned from an eighty-two-day goodwill tour of Europe, July 17. Dr. Boris Sirpo and the sixteen young women who comprise the orchestra had a part in the Bergen (Norway) Festival and played also in Paris, Stockholm, Oslo, Helsinki and other cities. The Departments of State and Defense jointly sponsored the tour.

★★ Through the cooperation of the YMHA in Paterson, New Jersey, the Paterson Trio—Isabelle Wegman, violin; Carl Wegman, cello; Isadore Freeman, piano—are appearing in a series of three concerts in this, the sixteenth year of their concertizing in the field of chamber music in the northern New Jersey area. Compositions in their repertoire include the *Archduke Trio* by Beethoven, Sonata for Violin and Piano by Strauss, the Trio by Shostakovich, Clarinet Sonata with Piano in F Minor by Brahms, and the Schumann Piano Quintet. Stanley Drucker is the guest piano soloist.

★★ Through a change in requirements the chamber music category of the Vancouver Festival Competition for Canadian composers now calls for a major work for piano quartet.

Juilliard String Quartet. L to R.: Robert Koff, violin; Robert Mann, violin; Raphael Hillyer, viola; Claus Adam, cello.



or for any combination of piano, violin, viola and cello. The competition offers a \$1,000 prize for the winning chamber music work. The Festival Quartet—Szymon Goldberg, William Primrose, Nikolai Graudan and Victor Babin—will premiere the work and play it on tour. Judges will be CBC director of music Geoffrey Waddington, American composer Aaron Copland, and musician-composer Claude Champagne of Montreal. The closing date for entries is December 15, 1957. For further information write to John Avison, Chairman, Music Committee, Vancouver Festival Society, 6409 Larch Street, Vancouver 13, B. C.

★★ The Roth Quartet (Roth, Marrocco, Halleux, Pascarella) has recently concluded its annual festival series of three concerts at the University of California at Los Angeles. Vernon Duke's quartet was played for the first time anywhere. Béla Bartók and Bohuslav Martinu were also represented. Three piano quintets by Brahms, Schumann and Franck were interpreted by Lukas Foss, Emanuel Bay and Carl Fuerstner.

★★ The New York Woodwind Quintet (Samuel Baron, flute; John Barrows, horn; Bernard Garfield, bassoon; David Glazer, clarinet; and Jerome Roth, oboe) appeared at the Third Annual Festival and Workshop held at the University of Wisconsin, Milwaukee, from July 2 to August 2. During three weeks of this period, the quintet gave two woodwind concerts and collaborated with the Fine Arts Quartet in a third program of wind and string compositions. On July 22, 23, and 24, the New York Woodwind Quintet performed at the Ravinia Festival.

★★ The first concert of the Tucson Sinfonietta, under the direction of Georges De Meester, is planned for October, in that Arizona town. In the 1956-57 season the group played seven concerts.



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**MANSION PRE-VISITED**

*In that chaste mansion  
 The sun ne'er shone;  
 Lights candescent  
 Of man's design  
 Lit its sere stone.*

*No banquet spread  
 Sent children hovering,  
 Wide-eyed and coveting  
 For drink and for bread.*

*The stuff of nourishment  
 Came via veins' vent,  
 Measured, diagnosed  
 In drops by the host.*

*And in those halls  
 Song rang no walls,  
 No laughter there;  
 Only the synchronized,  
 Blended, dubbed, melodized  
 Sounds of dead fiddlers  
 Rending the air.*

*Fiddlers and harpists,  
 Trombones and hornists,  
 Oboes and timpani  
 Made up a symphony  
 Played by a phantom crew  
 No one ever knew—  
 Ghostly men phrasing  
 Tunes of old tracing.*

*I fled from the tintillate  
 Synthetic scintillate  
 Out to the green,  
 The lake's silver sheen,  
 But saw now no glitter,  
 Nor heard a bird's twitter,  
 Only sounds dialed,  
 Geared, grooved, defiled:  
 Search where I would  
 No musician stood.*

*Thus was I tossed  
 In a world's penitentiary,  
 Lost, to my cost,  
 In the twenty-first century.*



Maurice Zbriger (left), violinist and composer, together with Giuseppe Agostini, leader of the Canadian Broadcasting Corporation and creator of their well-known program, "Stars of Tomorrow," examine the score of "Garden Party Waltz," which was played on Saturday afternoon, June 15, 1937, in Ottawa during the annual mid-June reception when the Governor-General, the Right Hon. Vincent Massey, received over 6,000 guests on the lawn of his official residence.

Two years ago the world famous RCMP Band (The Mounties) featured the "Vincent Massey March" on a similar occasion. This was a composition of the same team, Zbriger as composer in an Agostini arrangement, and celebrated the appointment of Canada's first native-born Governor-General. Both Zbriger and Agostini are members of Local 406, Montreal.



Members of Local 74, Galveston, Texas, with thirty years or more of service to their credit. They were given lapel pins at a dinner sponsored by the local on June 27 at Crow's Restaurant in Galveston. Seated, left to right: Earl E. Haughton, thirty-six years; Charles B. Genter, trustee, thirty-seven; Frank Incaperra, forty-three; Felix Stella, President, fifty-six; Louis Ragana, forty-nine; Charles Werst, forty-six; Joe Padud, Sr., thirty-seven; Antonio Morales, thirty-seven. Standing, left to right: William J. Ragana, thirty-six; Emanuel DaPra, thirty-two; Rudy Ranieri, thirty-three; Gus E. Nelson, thirty-two; Alton Rowland, Sergeant-at-Arms, thirty-two; Maral J. Salari, Vice-President, thirty-two; George Wilson, thirty; E. L. Meier, thirty. Not included in the photograph: Mrs. E. A. McManmon, forty-three; John Christensen, Jr., thirty-five; Alton C. Schuessler, thirty-four; Albert J. Beckway, Jr., thirty-three; Harry Ranieri, thirty-two; Richard A. Lauderbach, thirty-one years.

The eleventh annual auditions open to high school seniors for the two scholarships given by Local 4, Cleveland, were held in the local WHK's Studio One, May 31. The winners were John H. Landis, pianist from Cleveland Heights High, and Robert Bendall trumpeter from James Ford Rhodes High. These scholarships are to be used at a college or conservatory which is qualified to grant a degree in music.

Several locals are planning celebrations of their fiftieth or sixtieth anniversaries in the Autumn. Local 444, Jacksonville, Florida, is settling on a date in September or early October, although it reached the half-century mark on July 19. Local 63, Bridgeport, Connecticut, will combine its sixtieth birthday observance with a picnic celebration late in August. At that time two of the members will be especially honored: Brother John H. McClure, vice-president and business agent of the local for over fifty years, and Brother John Porter, a member for fifty-nine years, forty of them in the capacity of treasurer.

Repercussions of two July picnics have reached our ears. On July 2, Local 4, Cleveland, staged a family picnic at Euclid Beach and on July 15, Local 5, Detroit, welcomed its members with their wives and children to Jefferson Beach Park. In both cases basket lunches, or rather basket feasts, were brought along; races, games, clown bands, award of prizes, grand drawings and dances were the order of the day. In both cases also the comradeship and gayety

more than compensated for the outlay in time and money.

We hear from H. L. Sargeant, president of Local 276, Sault Ste. Marie, Ontario, Canada, that the annual meeting of the International Upper Peninsula Conference of Musicians (of which he is the secretary) will be held in that city at ten A. M., September 8, in the Oak Room of the Windsor Hotel. A sincere invitation is extended to delegates and guests from all locals within the confines of the Conference, and a special invitation to officers of the Federation, and officers and representatives of any other Conference, who may be travelling at that time near Sault Ste. Marie, Canada.

Local 391, Ottawa, Illinois, is proud of its member, Schuyler (Grampa) Michaels, who, at ninety-two years of age, is still active



Schuyler (Grampa) Michaels  
**INTERNATIONAL MUSICIAN**



in the field of folk dancing. Accompanied by his daughter and son-in-law (piano and banjo) he manages to cover many of the folk dancing events in the jurisdiction of that local. He has fiddled most of his life and his violin, well over two hundred years old, has been in his family through several generations. A long-time member of Local 391, he still occasionally gets to its meetings.

We receive the news with regret that Edward B. Wheeler, president of Local 325, San Diego, for the past eleven years, has resigned to accept an appointment as Deputy Labor Commissioner for the State of California. A musician all his life, Wheeler has devoted his entire time and thought to the music world, both as a playing musician and as an official aiding others. This was demonstrated in the slogan he used in his eleven successive — and successful — campaigns for the office of President of Local 325, "No Outside Interests."

There was no time, day or night, when Ed Wheeler was not ready to serve the membership. After his regular daily stint at the office he spent the bulk of his evenings continuing his service as a delegate to various labor groups, as a member of numerous committees and as an advisor, chairman or panel member of still other assemblages, in the endless effort to strengthen the local's ties in the community.

Prior to becoming President in 1946, he served on the Board of Directors for four years. He became a life member in 1954, having joined the local in 1924.

The accumulative result of his labors placed the membership of the local in a better position and put the organization itself in a much better light in the community. The local's membership more than doubled during his tenure. He can be proud of his efforts and achievements.

With Wheeler's resignation, the local's vice-president, Bert R. (Dick) Ryan, became his successor. Charles Clark became the vice-president.

During the Combined Band Concert at the Baltimore Stadium July 16, Victor W. Fuentelba, president of Local 40 of that city, presented an honorary membership card to Mayor Thomas D'Alesandro, Jr., in recognition of the good he has done to the cause of music in Baltimore.

Local 231, Taunton, Massachusetts, has cause to be proud of one of its old-timers who is still on the

AUGUST, 1957

job. Recently Walter E. Morris, seventy-six years of age, was presented with a gold medal engraved in silver, for having played in and participated in Memorial Day parades in that town for sixty consecutive years.

Morris played his first musical engagement in 1897 as a boy of sixteen — with the North Easton Band in Randolph on Memorial



Walter E. Morris, Local 231, Taunton, Massachusetts, was presented with a gold medal on May 30 in honor of his sixtieth consecutive year of participation in Memorial Day parades and exercises. Presentation was made by Whitman Tilkon, vice-president of Local 231. Judge Joseph E. Warner of the Massachusetts Superior Court (left) and Mayor J. C. Chamberlain look on.

Day. He played with other bands as a clarinetist, and, in 1903, organized and directed the Montello Band, which played for the Abington Post of the Grand Army on Memorial days.

He is now director of the Morris Shoe Band, and in that capacity still marches proudly each year in the Memorial Day parades.

Local 60, Pittsburgh, which will reach its sixtieth milestone August 1, has been holding informal get-togethers of groups of theatre, radio, television and dance musicians — with the emphasis on "Old Timers." One of the changes these worthies have witnessed are the changes in housing conditions. Today the membership boasts a wholly-owned, mortgage-free building of three stories containing offices, executive board room, meeting hall and social club appraised at \$100,000. This is in vivid contrast to the rented one-room headquarters of the old M.M.B.U. (Musicians' Mutual Benefit Union).

The sad part, though, is that the local cannot honor in the flesh a single one of the founders of the organization who worked so hard and sacrificed so much in those early years. The last charter member, Mario S. Rocereto, Sr., died February 3 of this year, age ninety-three.

—Ad Libitum.

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• **JEROME STOWELL**, principal clarinet in the Grant Park Symphony Orchestra of Chicago since 1944, received his early education in Green Bay, Wisconsin. At the age of fifteen, he was already pursuing a professional career as a member of concert bands. In 1935 he received a degree in Business Administration from the University of Chicago and immediately joined the Chicago Civic Orchestra, a training group for future symphony musicians. In 1936 he was accepted for the post of

assistant first and E-flat clarinet of the Chicago Symphony, a position he still holds.

Mr. Stowell teaches on the faculties of Northwestern University, the American Conservatory of Music and De Paul University and maintains a private studio in the Fine Arts Building in Chicago.

He has also been a member of the Chicago Symphony Woodwind Quintet since its organization in 1937.

• **LEV ARONSON**, principal cellist of the Dallas Symphony Orchestra, a position he has filled since 1949, was born in Germany and was taken by his parents to Latvia when he was a few months old. He began to study the cello very early. After finishing high school, he went to Berlin to study both law and music. He studied cello under Julius Klengel, Von Glehn and Gregor Piatigorsky. After graduation he toured Europe as a cello soloist. He later joined the Libau Philharmonic Orchestra, then conducted by the late Paul Breisach, as solo cellist. This phase of his career was interrupted for five years during which he was imprisoned in concentration camps in Germany and Poland.

Mr. Aronson arrived in the United States in 1948, and was engaged as assistant principal cellist of the Dallas Symphony by Antal Dorati, then its conductor. In 1949 he became principal cellist under Dorati's successor, Walter Hendl.

Mr. Aronson has appeared as soloist with various orchestras in Texas as well as annually with the Dallas Symphony. In the 1956-57 season he performed the Victor Herbert Cello Concerto with the Dallas Symphony under Hendl's baton.

In 1953 Mr. Aronson became an American citizen. His hobbies are painting and sculpturing.



• **TORA REHM PINCKARD**, principal bassoonist of the Atlanta Symphony Orchestra, was born in Denver, Colorado, on October 14, 1926. During her 'teens she studied under Hugo Fox, first chair bassoonist of the Chicago Symphony. She graduated from Northwestern University in 1947 and that Summer studied at Tanglewood under Raymond Allard, then first chair bassoonist of the Boston Symphony. She has been a member of the Chicago Civic Orchestra (1943-45), the Northwestern University Symphony (1943-47) and the Chicago Women's Symphony (1944-49). She has also played "on call" with the Kalamazoo Symphony, the Evansville Philharmonic and the Fort Wayne Philharmonic. In the summer of 1950 she taught woodwinds at the Arrowhead Music Camp in California and while there took some lessons from Frederick Moritz, then first bassoonist of the Los Angeles Symphony.

Since 1951 Mrs. Pinckard has been a member of the Atlanta Pops conducted by Albert Coleman and, since the Fall of 1949, of the Atlanta Symphony under the direction of Henry Sopkin. She has

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served as soloist with this orchestra and has also often appeared in Atlanta with various chamber groups of the city. For four years she has been bassoonist of the Municipal Theatre Orchestra in its six-week Summer season.

Mrs. Pinckard was the "Miss Atlanta" of 1950. She won the "talent division" through her bassoon playing and thus did much toward popularizing the instrument throughout Georgia. She has been married six years and has a three-year-old daughter, Tora Manon.



● **HYMAN GOODMAN** was born in Toronto in 1913. He received his early training in that city, continuing his studies in New York and London, England. He has been a member of the Toronto Symphony Orchestra since 1931, its concertmaster since 1946.

Mr. Goodman has taken part in numerous Canadian Broadcasting Corporation programs emanating from Toronto. He is well-known to Canadian audiences not only in his capacity of concertmaster

of the Toronto Symphony, the Promenade Orchestra and other smaller groups, but also as violin soloist with these orchestras.

He has recently acquired a J. B. Guadagnini violin, made in Milan, Italy, in 1757.

Outside interests include sports cars, cameras and good food.

● **JOHN VAN BUSKIRK**, solo bass with the Denver Symphony Orchestra, studied both violin and bass and gained his first experience in a school orchestra in Chicago. In 1936 he began the serious study of string bass with Fred C. Boos of the Chicago Symphony and later completed his studies under Vaclav Jiskra. His first professional experience was a three-year tenure in the Chicago Civic Orchestra conducted by Hans Lange. During this period he also was a member of the Grant Park Symphony. Then he was successively engaged by the Chicago Opera Company and the Minneapolis Symphony Orchestra under Mitropoulos. During his extensive symphonic career he has played also under Bruno Walter, Frederick Stock, Erich Leinsdorf and Arthur Fiedler.



After serving for four and one-half years in the Army, he returned to the Chicago Opera Orchestra as principal bass and was concurrently a member of the Ballet Theatre, the Ballet Russe and the Grant Park Symphony. He has been solo bass with the Denver Symphony since 1948.

Since he has been in Denver, Van Buskirk has completed his academic training as a chemist. He attended the University of Denver, graduating in 1952 with a B.S. in chemistry and was elected to Phi Beta Kappa.



● **FERENC MOLNAR**, solo violist of the San Francisco Symphony Orchestra, was born in Budapest, Hungary. He studied with three of Hungary's great musicians, Jenő Hubay, Leo Weiner and Béla Bartók. Their collective inspiration and encouragement were responsible for making the viola his chosen instrument at an early age. He appeared in countless solo and chamber music concerts, and participated in major festivals throughout Europe before making his American debut in 1928.

Pierre Monteux heard Ferenc Molnar as a member of the Roth String Quartet and in 1944 invited him to become principal violist in the San Francisco Symphony under his baton. Mr. Molnar is also professor and director of the Chamber Music Center at San Francisco State College.

In spite of these two positions, Mr. Molnar is able to keep up his international concert career which in recent seasons has taken him to London, New York, Berlin, Amsterdam, Washington, D. C., and other key cities. Virgil Thomson calls him "the perfect violist." Speaking even more eloquently than critical acclaim are the many viola compositions—sonatas and concertos by Krenek, Hovhaness, Kohs—inspired by him.

Mr. Molnar uses an Antonius and Hieronymus Amati viola made in Cremona prior to 1600.

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# Live Music is Featured in Union Industries' Show

**Local 34, Kansas City, Missouri,  
participates in labor-management  
show presented in the Municipal  
Auditorium of that city.**

● The aim of the union industries' show, held May 16 through 21, was to display to the public, free, the crafts and trades and products of the combined labor movement in that area. Local 34 rented booth space and a bandstand area for the duration of the show. As the public attended free of charge, twelve of the local top-flight bands were presented in three-hour sessions as a *Live Music Showcase*.

The sponsors of the show also engaged live music, including a brass band for the opening day ceremonies and a number of strolling trios working the floor during show hours.

Local 34's booth was staffed by members who offered the public material on the 20 per cent tax fight and souvenir calendar cards with the A. F. of M. label and "live music" pitch. A large placard was exhibited which read, "Local 34 gratefully acknowledges these continuous buyers of live music," and listed some 116 buyers and spots. The Live Music Showcase also prominently displayed a large placard stating that the performances were made possible through grants from the Music Performance Trust Funds of the Recording Industries. The booth displayed "live music" mottos, the Federation seal and President Petrillo's portrait in large size.



Above, top to bottom: Warren Durrett Band,  
Tommy Reed and his Orchestra, and a portion  
of Dan Gil Torres Concert Orchestra



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**DOTTED NOTES**

D. A. L., a midwestern instructor, weeps, wails and beats his breast in despair over his inability to convince some of his mallet-playing pupils that dotted notes should be played as written. He complains that the average conception of said notation among his flock of cherubs (he used a different appellation in his letter, but never mind) seems to be limited to *dum da dum da dum*, with the accent on the *dum*. He wonders what to do and if other instructors have similar trouble.

They certainly do, brother, for the average cherub isn't sufficiently interested in precise placement of notes in dotted rhythm to give this important element the careful study and practice it entails. Yet there is something to be said for the cherub at that, for in much of the lighter music of the day dotted notes need not and are not expressed in their exact notated form. But in longhair music the longhair dot is definitely called for, and to the serious student its mastery presents no particular difficulty.

The first and simplest approach to exactitude in dotting that comes to the percussive mind—to the one working with instruments that must be struck to produce their tones—is the mathematical breakdown, reinforced by the oral count.

For instance, the dotted notes in Example A . . .

Example A



. . . are broken down as follows . . .



. . . and if one of your cherubs will study this binary breakdown painstakingly, counting aloud as he does so, he soon would be able to execute "dots" with exactitude. That is, if he doesn't deem such an elementary procedure too trivial to deserve his attention.

**Learning by Contrast**

Another approach to recognition of dots is to get one of your *dum da dum* pupils to play a figure like example A, but in the contrasted ternary breakdowns shown in example B, below:



This, by the way, is the rhythm he is apt to fall into, carelessly, in the fond belief that he actually is playing in the binary rhythm of example A. By such a contrast he learns further to differentiate between the two figures.

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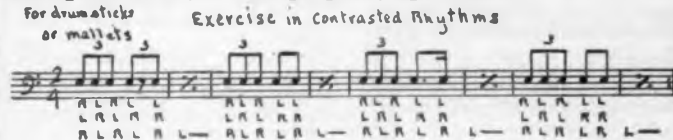
**More Doting**

The example of double dotting below furnishes another contrast well worthy of the eager malleteer's study:



**And Still More**

Induce your recalcitrant cherubs to work on the final example below, D. A. L., and add similar ones that may come to your mind. Throw in some double dots for good measure, pick out your favorite sticking and see if you don't get gratifying results.



**The Professional Touch**

Last June this unworthy one attended a couple of dance recitals, not as a player but as a guest, to witness the tapping, kicking and general cavorting of certain family small-fry who aspire in time to amaze a gasping world with their terpsichorean antics.

At one recital the efforts of the lady pianist-in-charge were augmented, as usual in events of this sort, by outside musical talent. The talent here consisted of one drummer—a lovely boy with a nice new set of drums, on which he tinkled unobtrusively. To give him credit he kept time with the piano, but as far as playing a show, the boy didn't have it. However, he didn't do any harm, for his drums couldn't be heard anyway.

The school giving the other recital hired several professional theatre men from dear old Local 9 who, together with the pianist-in-charge, put the show over with a bang and a drive that none but experienced pit men can do. And the drummer, by emphasizing the beat, catching the kicks and employing the many gimmicks in the pit drummer's bag of tricks, pointed up the little dances that called for drums in a way that inspired the moppets to dance better than ever before.

If more dancing masters or mistresses realized the enhancement of the professional build-up at the annual recital, where doting papas and mamas come to evaluate the progress of their dancing offspring—and possibly to consider lessons for next season—the said m. or m. wouldn't begrudge the few extra dollars it takes to hire professional music.

**Toy Boat**

This little tongue-twister starred as the *pièce de résistance* during the parlor game era, I am told, but currently it can serve as a good conditioner for the sluggish tongue if one has trouble in counting aloud during practice.

All you have to do is to say TOY BOAT TOY BOAT TOY BOAT as long, loud and fast as you can. When your tongue can get around this little gimmick without falling into something that sounds like *toe boat toe boat, toe boat*, you should be able to count in practice as you never counted before.

Wind instrument players, wouldn't have any trouble with a thing like this for, although they can't count aloud during practice, the wind player's tongue is already sharpened up by the daily playing of his instrument. But the drummer—well, try it yourself, friend, and see what happens.

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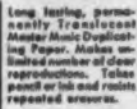
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**MINUTES OF MEETING OF THE  
INTERNATIONAL EXECUTIVE BOARD**

**Chicago, Illinois  
May 7-10, 1957 Inclusive**

Blackstone Hotel  
Chicago, Illinois  
May 7, 1957  
The meeting is called to order by President Petrillo at 2:00 P. M. All present.

There is a general discussion of the affairs of the Federation. A special committee, consisting of Executive Officer Murdoch, Secretary Cluesmann and Treasurer Clancy, was appointed some time ago to make a survey of the International Musician and the printing plant for the purpose of effecting economies, if possible. Chairman Murdoch makes a further progress report emphasizing the ways in which more efficient operation can be accomplished. For this purpose, the committee recommended the purchase of a Cheshire Mailing Machine, at an approximate cost of \$7,000.00, together with the renting of the necessary IBM machine, which would greatly facilitate the mailing of the magazine and reduce the costs of operation. On motion made and passed, the report is adopted and the purchase of the necessary equipment is authorized. Communication received from President Daniel of Local 47, Los Angeles, Calif., asking information concerning booking agents, is read and the matter is referred to the President.

The manner in which some booking agents write contracts is discussed. It is found that in some instances, the 10% surcharge is carried as a separate item. This procedure is not approved and it is decided that booking agents be notified that the contract price should include the 10% surcharge and no separate reference in the contract should be made thereto.

The matter of the Convention for 1958 is now discussed. Atlantic City had been tentatively selected for this purpose. However, many delegates had expressed a preference for some other city, and now an invitation has been received from Philadelphia, Pa. It is decided to explore the possibility of holding the Convention in that city, as it would be possible to secure the Convention Hall for the dates provided in our Constitution and By-laws, whereas, these dates are not open in Atlantic City, and we would be compelled to hold the Convention a week earlier.

The question of mileage charges as required by certain locals is discussed. A committee, consisting of President Petrillo, or his representative, Executive Officers Ballard and Repp and Treasurer Clancy, is appointed to formulate a policy regarding this subject matter.

The question of hotel allowances for delegates at the Convention is discussed. After consideration, it is on motion made and passed, decided that such allowance shall be \$8.00 per day per delegate.

Treasurer Clancy reports that the 1956 Convention cost \$377,000.00— which means that the Convention

costs have risen \$20,000.00 a year for the last three years.

In order for the Federation to receive a better yield on its investments, it is on motion made and passed, decided to authorize Treasurer Clancy to sell Treasury Bonds in the sum of \$100,000.00 from the General Fund to the Defense Fund to help defray the cost of the Convention.

The Lester Petrillo Memorial Fund is now discussed, and it is suggested that an investment committee be set up for this Fund. On motion made and passed, it is decided that the committee shall consist of President Petrillo or his appointee, and Secretary Cluesmann and Treasurer Clancy.

Treasurer Clancy reports a saving of \$5,000.00 per year through correspondence with the A.F.L.-C.I.O. whereby we need not pay per capita tax on members in service.

Treasurer Clancy reports that the booklet he has sent to locals explaining the 10% surcharge has been well received.

Other affairs of the Federation are also discussed.

The session adjourns at 6:15 P. M.

Blackstone Hotel  
Chicago, Illinois  
May 8, 1957

The session is called to order by President Petrillo at 12:30 P. M. All present.

Member Guy Lombardo and Messrs. Schrier and Barnett of M. C. A. appear. They discuss with the Board the present condition of the traveling band business and the music business in general. They present a proposal wherein certain big name bands would appear on film in dance halls. The proposal is thoroughly discussed and it is decided to explore it further at the next meeting of the Board after the Convention, at which time other booking agents will be invited to appear to express their opinion on this proposal. The question of local men to be engaged is to be discussed further at the same meeting.

Hal Leysnon reports on the progress in connection with the repeal of the 20% amusement tax campaign. The various phases are discussed and the locals and members are to be urged to continue their efforts in reminding the various Senators and Congressmen of the importance of this matter to the musicians of the United States.

Attorney Kaiser reports on his attendance at the A.F.L.-C.I.O. Attorney's meeting where he represented the American Federation of Musicians.

Attorneys Kaiser and Gordon confer with the Board regarding various legal matters in connection with the Federation.

Other matters of interest to the Federation are discussed.

The session adjourns at 6:20 P. M.

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Blackstone Hotel  
Chicago, Illinois  
May 9, 1957

The session is called to order by President Petrillo at 2:00 P. M. All present.

President Eliot Daniel of Local 47 appears and discusses with the Board the various problems of Local 47 and the Federation. He assured the Board that he wished to cooperate with the Federation. He was assured of the cooperation of the International Executive Board.

There is a discussion with the attorneys regarding the new Form B-3 Contracts, which are in effect in New York State. There seems to be some misunderstanding by some officers and members regarding the effect of this contract. It is agreed to continue its use in New York State and that any inquiries regarding the matter are to be referred to Attorney Gordon.

Treasurer Clancy reports a condition whereby Local 47, through a misunderstanding prior to this new administration, failed to pay per capita tax on all its members. This came about through the fact that the local had an installment plan for the initiation fee and did not list these applicants as members until they had completed their initiation fee payments. At times there were several hundred in this classification, and as they had playing rights but were not listed as members, no per capita tax for them was received by the Federation. The Treasurer is instructed to take the matter up with the local in order to see that the Federation is properly reimbursed from 1953 to date.

The Retirement Plan is discussed. On motion made and passed, it is decided that the President, or his appointee, and the Secretary and Treasurer of the Federation are the Trustees of the Plan.

A thorough investigation by Executive Officer Kenin of the types of music used in T. V. film was ordered by President Petrillo. The report is submitted and referred to the attorneys to prepare proper resolution for the Convention to meet the situation.

The question of spot announcements for radio and television for local advertisers at a different payment to the Trust Fund than national advertisers is discussed, and laid over.

Other affairs of the Federation are discussed.

The session adjourns at 6:30 P. M.

Blackstone Hotel  
Chicago, Illinois  
May 10, 1957

The session is called to order by President Petrillo at 2:00 P. M. All present.

Members Harvey and Madden are admitted and mention that they had organized the Live Music Association of Wisconsin for the purpose of encouraging the use of live musicians in dance halls. They discuss the question of bands from an outside jurisdiction being permitted to play on television in the jurisdiction of another local. They explain the difficulty of members in a jurisdiction where there is no T. V. station getting permission to play in stations in another jurisdiction. They are advised that this is a legislative problem as only the Convention can change the law.

President Petrillo explains the M.-G.-M. situation in regard to the 5% payment to the Trust Fund. Temporary agreements have been reached and the matter is laid over for further consideration at a Board meeting to be held in the near future.

The question of jingles, for radio and television, being permitted to be made for local advertisers at reduced payments to the Trust Funds is again considered. The matter is postponed until the Convention meeting, at which time proposals will be submitted by a subcommittee consisting of President Petrillo, or his representative, and Executive Officers Ballard, Kenin and Murdoch.

Public Relations Consultant Layshon discusses with the Board the question of extending our public relations policy. He gives an extended resume of this subject and is to submit a report to each member of the Board in writing. The matter is laid over for the next meeting of the Board.

It is decided to continue Traveling Representative Streng, who is unable to perform his duties due to illness, on the payroll. The matter is to be again considered at the next meeting of the Board, at which time the situation regarding Traveling Representative Hooper will also be discussed.

The situation concerning contracts of Victor Borge in Las Vegas is discussed and it is decided that the Federation has no jurisdiction and Borge should be guided by the advice of his attorney.

The matter of booking agents collecting commissions on recording royalties is discussed and laid over until the next meeting.

The application for reinstatement in the Federation of Jon Carlton is now considered. On motion made and passed it is decided to permit his reinstatement on payment of present indebtedness plus whatever reinstatement fee is decided by the International Executive Board.

Case No. 1013, 1956-57 Docket, is now considered. Appeal of Sol Hurok of Hurok Attractions, Inc., from a ruling of Local 802, New York, N. Y., in directing the sum of \$630.00 standby monies to be paid covering three appearances of Yugoslav State Company KOLO. The matter is discussed and upon consideration and on motion made and passed, it is decided to deny the appeal.

The request of Joseph Mastercusio (Joey Masters) of Local 9, Boston, Mass., that the balance due on the National Initiation Fee imposed upon him be held in abeyance is now considered. On motion made and passed, it is decided to deny his request.

Case No. 91, 1956-57 Docket: Claim of Johnny Robinson Agency vs. Wilfred Jackson of Local 47, which had been decided in favor of Robinson, is now discussed. It is decided to lay the matter over until the members of the Board have considered the information provided by Treasurer Clancy.

Attorney Kaiser's request for an increase in his retainer is now discussed. After consideration, it is decided to lay the matter over until the June meeting of the Board.

A letter is read asking for endorsement of Symphony of the Air by the Federation. On motion made and passed, it is decided to refer

(Continued on page twenty-seven)

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Seventh chords are likewise connected back to S5, S6, and S6/4, by first establishing the latter as a seventh chord, then cancelling the 7th and substituting the nearest root or 5th.



Here is an example illustrating the rules of connection as applied to triads and seventh chords in a type III, four tonic progression.



(Continued on page twenty-eight)

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# CLOSING CHORD

## VICTOR KOLAR

Victor Kolar, eminent conductor and composer, who was for twenty-four years associated with the Detroit Symphony Orchestra, passed away June 17 at the age of sixty-nine.

Born in Budapest, Hungary (of Czech parentage), on February 12, 1888, he studied with Jan Kubelik, Sevcik and Anton Dvorak. He came to America in 1904 and became solo violinist and assistant conductor to Emil Paur of the Pittsburgh Symphony Orchestra. Two years later he became assistant conductor to Walter Damrosch of the New York Symphony Orchestra for a period of thirteen years. When Ossip Gabrilowitsch was selected as conductor of the Detroit Symphony Orchestra in 1917, Mr. Kolar was chosen as his assistant conductor and finally associate conductor. He was conductor of the Detroit Scandinavian Symphony from 1950-53 and in April he completed his tenth season as conductor of the Detroit Women's Symphony Orchestra. He was also the first conductor of the Ford Sunday Evening Hour inaugurated in 1934.

Mr. Kolar appeared as guest conductor with almost every major symphony in the United States and Canada.

He was a member of Local 5, Detroit; Local 149, Toronto, Ontario; Local 802, New York City.

## WILLIAM G. SNYDER

William G. Snyder, president of Local 154, Colorado Springs, Colorado, passed away on March 26.

Born in Rockville, Connecticut, March 20, 1881, he came to Colorado Springs with his invalid mother at the age of fourteen. His first job in Colorado Springs was as an apprentice printer. Then for many years he played trombone with the old Colorado Midland Band.

He joined Local 154 on February 21, 1906, and served as secretary for a number of years and then as president, which office he held at the time of his death.

## JIMMY DORSEY

Jimmy Dorsey died June 12 of cancer at New York's Doctors Hospital at the age of fifty-three. Death came just seven months after the death of his bandleader brother, Tommy.

Their father, a Pennsylvania coal miner and self-taught musician, led them to the study of brass band instruments. At an age when most boys can hardly whistle, Jimmy was playing the saxophone and horn and taking piano and

violin lessons on the side. Tommy could play every brass instrument.

They started playing together in small bands and gradually worked their way up the ladder. Their first break came with the Paul Whiteman band in 1922; they joined Vincent Lopez and then followed with the first of their joint bands in 1925, "Dorseys' Wild Canaries." In 1934 Jimmy and Tommy organized the Dorsey Brothers band, but a series of disagreements between the two resulted in a breakup of that organization in 1935. Both brothers went separate ways with their own bands until they joined forces again in 1953.

He was a member both of Local 802, New York City, and Local 47, Los Angeles.

## DR. N. DeRUBERTIS

Dr. N. DeRubertis, a member of Local 34, Kansas City, Missouri, passed away on May 22 at the age of seventy-three.

For some twenty years Dr. DeRubertis had been conductor of the civic orchestra and band in summer park programs in Kansas City. For nine years he had led the City Recreation Orchestra and for twelve years had been conductor of the University of Kansas City Orchestra. He was also on the music faculty of the Kansas City University and taught at St. Mary College in Xavier, Kansas. In 1921 Dr. DeRubertis was instrumental in the founding of the Kansas City Chamber Music Society which later expanded into the Kansas City Little Symphony as successor to the Kansas City Symphony. After the Little Symphony disbanded in 1927 he founded the Kansas City Orchestral Training School. This was a source of pride for Dr. DeRubertis, for in these years he was able to contribute much to the education of young musicians.

# BOARD MINUTES

(Continued from page twenty-five)

the matter to President Petrillo with full power to act.

On motion made and passed, it is decided to recommend to the Convention an increase in scale in the National Opera price.

President Petrillo reports that a report has been received from Irving Brown, foreign representative of the A.F.L.-C.I.O., on the Entertainment Workers meeting in Europe where he represented the A. F. of M. Also that a communication concerning the matter has been received from President Meany of the A.F.L.-C.I.O. It is decided that copy of the report be sent to each Board member for study and laid over for discussion at the next meeting.

On motion made and passed, it is decided to ratify the action of the Board by telephone providing that the Form B-3 contract is not to be used in states other than New York.

Due to the fact that the Convention usually consists of one session per day, it is decided that the ar-

rangements for music at the Convention be changed to conform to the new condition and the Board to submit proper resolution for the Convention.

On motion made and passed, payment of the following bills is ratified:

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| Operating Expenses .....      | 3,013.60  |
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| Re-runs of rebuttal to        |           |
| Readers Digest (5,000         |           |
| copies) .....                 | 135.15    |

The manner of the use of music at the Denver Convention, on motion made and passed, is left to the discretion of Executive Officer Ballard, who is chairman of the Federation Convention Committee. Bill for music in the amount of \$5,895.00 is ratified.

Other matters of interest to the Federation are discussed.

The meeting is adjourned at 8:45 P. M.

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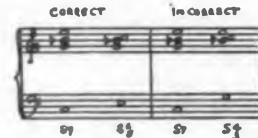
**SCHILLINGER SYSTEM ARRANGING**

(Continued from page twenty-six)

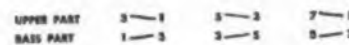
In C0, seventh chords are to be connected by the same rule applied when connecting S5, and S6. Again, connect different structures within the same positions, the same structures through different positions.



Do not "skip" inversions when progressing through seventh chords in C0.



To establish successive positions of seventh chords in C0, exchange basses with upper chordal parts. Only the following 3rds are involved:

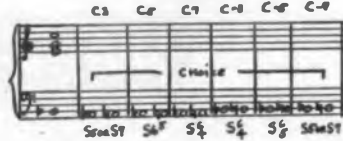


In C0, progressions from S7 to S6/5 are common; progressions from S6/5 to S4/3, S4/3, to S4/2, rare. Avoid progressing from S4/2 in C0. The chord following S4/2 must have its root in a different positive or negative cycle.

INCORRECT



CORRECT

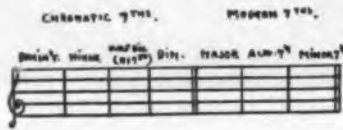


Example C0 in a Four Tonic Progression



**Assignment**

1. Compose seven basic seventh chords from each of the following roots: C, G, D, A, E, B, F $\sharp$ , C $\sharp$ , F, Bb, Eb, Ab, Db, Gb, and Cb. Arrange the chords in a chart based on the following form.

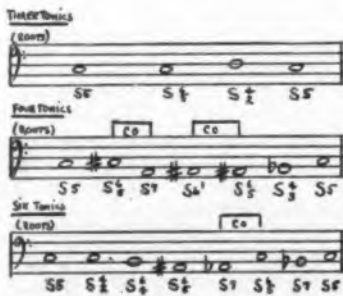
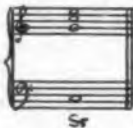


2. Make two copies of the C3 progression of continuous diatonic seventh chords written as part of assignment 1, Lesson VII. Convert the first diatonic copy to a type II progression. Do so by adding accidentals which establish consecutive substitute dominant and minor seventh chords. Convert the second copy, substituting half-diminished (minor seventh with a flatted 5th), and full diminished seventh chords. To facilitate reading, write the accidentals of the different seventh chords in contrasting colors.

3. Compose examples of continuous dominant, minor, and half-diminished seventh chords in two, three, four, six and twelve tonic progressions. Here is a portion of the six tonic progression you are to complete.



4. Complete the following tonic progressions by adding upper chordal parts to the given basses. Both triads and seventh chords are called for. Let all triads be major, all sevenths dominant. Be sure to add appropriate accidentals. Begin each example from the following starting position.



Play all assignments on the piano.

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## "AN INNER VOCATION"

● Josef Krips, conductor of the Buffalo Philharmonic Orchestra, in his appearance suggests the solid citizen. Portly, substantial, deliberate as he moves in the moil of airport, a ship's dock, or a train's platform, he would be taken for a successful executive on his way to a top-level board meeting. His attitude toward conducting is logical and thorough. Questioned about his calling, he looks steadily at the speaker. "To be a conductor is not just an eight-hour-a-day job," he says. "It is an inner vocation, or it is less than nothing."

Krips had to face early the fact that taking up music as a profession was a serious matter. He was born April 8, 1902, in that most musical of cities, Vienna, and into a music-loving family. But from the first he was discouraged from thinking of music in terms of a life calling. His father, a successful physician, believed that "in a career so difficult as that of the professional musician, everything should be done to prevent a child from adopting it. Then, if he still persists in spite of all obstacles, you know he really is fitted for it."

There were plenty of chances to have fun with music in the Krips household, however. As a five-year-old, Josef used to wheedle his mother, brother, sister, and the three servants into the garden for ensemble singing. Equipped with a good-sized twig for baton, he would "lead" them—which to him meant bringing them to time by flicking them with the switch. Each time his "orchestra" dispersed, he would burst into tears and beg them to reassemble.

He often provided keyboard accompaniment for his father, who had a fine tenor voice. From the age of six he went through Schubert works this way, and, at ten, began tackling Wagnerian operas. As he played, he imagined the parts being taken by the appropriate instruments. A sense of actual

participation in ensemble was acquired through his role as choirboy in Karmeliter Church in Vienna, where his father also served as choir member.

On his thirteenth Christmas, Josef received a violin. He paid for his lessons himself (part of his father's plan for making things hard) with money he took in from coaching neighborhood boys in Latin.

His violin was also an entering wedge into the orchestral field. When he was fifteen he became a substitute first violinist in the Vienna People's Opera orchestra. He went on brief tours with a small opera company in his late teens, acting not only as violinist but also, in crises, as stage manager, harmonium player, and singer. He once substituted for an ailing bass as Angelotti in *La Tosca*. He was on the chunky side even in those days, and the critics chuckled over so healthy a specimen taking the role of a long-confined prisoner.

At sixteen Josef enrolled at the Vienna Academy of Music and studied harmony under Eusebius Mandyczewski.

Young Krips' opening in the conducting field came through his study in the Classic repertoire with Felix Weingartner. Josef had been coaching singers on the side. One day he accompanied one of them to an audition with Weingartner who, besides teaching, was director of the People's Opera and conductor of the Vienna Philharmonic. When they arrived at the studio, auditionists were crowding the anteroom and Weingartner was striding excitedly up and down among them. The accompanist had failed to show up.

When Weingartner saw his pupil Krips, he asked him to substitute at the piano. Before the day was over the young man had accompanied forty singers through their selections without once having had to refer to the scores. Weingartner decided he could make

use of this extraordinary memorizer. He engaged him as chorus master and assistant conductor of the People's Opera. That was in 1921, and Krips was nineteen years old.

In the first year of his work with Weingartner, Krips conducted Verdi's *A Masked Ball*, and the next, Bizet's *Carmen*. His initial appearance on the podium, he recalls, filled him with terror. How to make the musicians respond! Then suddenly it all seemed to come just right. "I swam into it like a fish in water."

Between 1924 and 1926 Krips made three forward moves: as music director of the opera in Aussig, Czechoslovakia; as music director in Dortmund, Germany; and as general music director in Karlsruhe, at the opera made famous by Felix Mottl's twenty-one-year tenure.

After seven years in Karlsruhe, Krips returned to his home town (in 1933) with a contract as principal conductor of the Vienna State Opera in his pocket and more than one hundred operas and symphonies in his head. He also became teacher at the Vienna Music Academy and conductor (in 1935) at the Salzburg Festival.

The most important single event of this period was his first encounter with Toscanini. "It changed the whole course of my life. Most conductors of the early days interpreted compositions in a very free way, with little regard for the composer's wishes. But through Toscanini I learned humility before the composer. Everything that I had done before then seemed to me not the right way. It took me a long time to restudy every score—to reorient my viewpoint—but I did it! I emerged with the scores in my very blood stream, in my nerves, in my heart."

As to the actual process of conducting, Krips has an almost mystic belief that "we do not make music with our hands. We make music with our breath. Until I see and feel

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that every musician takes breath at the same time, I do not start the composition. When they breathe with me, then I know it is time. Before many minutes the audience is breathing with us, too." Again, he says, "What should be taught is to feel the musical line of a piece. The orchestra does not play to your beat; the orchestra plays what you feel. Each member must read in my eyes what I expect."

Absolute knowledge of each work, unsparing pains at rehearsals, and unerring directions to his men won Krips a firm place in the Vienna of the mid-thirties. But World War II shook even that. Because of his political stand at the Nazi *Anschluss* in 1938, Krips was forced to give up both his positions, as conductor of the State Opera and as professor at the Academy. He left for Belgrade, but had to return when Yugoslavia also came under Nazi domination.

Then for seven years he was prevented from taking any public part in the musical life of Vienna. (Occasionally he did coach famous singers.) For several years he worked in a food-processing factory.

The war ended. Vienna was a black ruin. Streetcars, subways, taxis, were at a standstill. Food was scarce. The State Opera had been bombed and was a mass of rubble. This was the situation when Josef Krips and a small group of dedicated singers and instrumentalists gathered in the People's Opera House, its windows blown out, its heating facilities out of order, and started rehearsals on *The Marriage of Figaro*. The performance took place May 1, 1945. A month later the dusty, long-unused Theater an der Wien, scene of the world premiere of Mozart's *The Magic Flute* in 1791 and of Beethoven's *Fidelio* in 1805, was reopened as a stopgap home of the Vienna State Opera. In September of the same year Krips presided at the opening concert of the reconstructed Musikverein. Preparations for these concerts and operas took on the guise of a sacred rite performed amid unbelievable difficulties. "Mozart and Schubert went through a great deal of suffering in Vienna," Krips reminisces. "They composed music in want and destitution. We who took part in those concerts felt the bond of misfortune."

Through such efforts, in Vienna and elsewhere, Krips helped bring about a Mozart renaissance. He became known as a Mozart specialist.

Krips now began a mode of life that has persisted through the years. Faced with a tired, horror-stricken Europe, he engaged in far-flung guest conductorships. From the years 1947 to 1950 he took the Vienna Opera and the Vienna Philharmonic on tour to Paris, Brussels, Amsterdam, Rotterdam, The Hague. He occupied podiums in Moscow, in Leningrad, and at Covent Garden, London. In Florence at the Maggio Musicale he conducted a complete Mozart week with five operas, concluding with the Requiem in the cathedral.

His five years as conductor of the London Symphony began in 1949. "A wonderful period it was!" he exults. "I started an annual Beethoven cycle there and an annual Brahms cycle." He continued to guest conduct in many lands. He led the French National, the Conservatoire, and Lamoureux orchestras in Paris; the Concertgebouw and the Opera Orchestra in Amsterdam; the Residenzie Orchestra at The Hague; the Santa Cecilia in Rome; the Suisse Romande; the Zurich Philharmonic; the Royal and Radio orchestras in Copenhagen.

In 1953 he widened his radius to include the New World. He made a tour in Canada, the principal stop being the Montreal Symphony. The Buffalo Philharmonic, which was that year looking for a conductor, invited him for a pair of concerts.

At the end of his first appearance in Buffalo's Kleinhans Music Hall, listeners sprang to their feet and applauded wildly. They repeated the demonstration at another set of concerts. Proved the popular choice, he was given a contract—"with a free hand in all artistic matters."

Heavily booked during the rest of 1953, Krips did not assume his duties in Buffalo until the early part of 1954. Then for three weeks in May he performed a Beethoven cycle.

In his first full season in Buffalo (1954-55), Krips presented a Brahms cycle. He also took the orchestra on tour. Canada, New England, and New York were its first stops. In the following season, it toured from Canada to West Virginia. Subscriptions rose from 2,700 to 4,600. Mr. Krips' feelings today about Buffalo are summed up in the one happy statement: "It is a place where you can get a standing ovation after you conduct the Bruckner Symphony!"

But this conductor has spread modern masterworks far beyond the Buffalo radius. Through the Cincinnati May Festival, which he directed in 1954 and 1956, through his Ravinia (Chicago) engagements, through his tours in Europe, he has introduced many new works. Between the close of the Buffalo spring season in 1955 and the reopening in the fall, he appeared six times in Montreal; twice in Mexico City; at the International Bruckner Festival in Berne, Switzerland; at the London Festival; and at the June Festival in Vienna. He also gave twenty-six concerts in Australia.

Touring conductors are lucky in having constantly fresh audiences and in being able to offer new music to many ears. But there is also a side less pleasant and less publicized—the constant packing and unpacking, the endless telephone calls, taxi runs through heavy traffic, split-second timings, hectic airport clatter. If ever Mr. Krips speaks of this side, however, it is to look gratefully at his wife, Maria, and say, "Marrying her was the most important event in my life. She holds me at an even keel. I could never go on tours without her!"

Mrs. Krips, whom he met when she was singing a cycle of Schubert songs in Vienna, has something to say herself about the tours. "I've learned to read time tables and order meals in many languages," she says, laughing. She has quick-moving, twinkling eyes. "I have learned to see people my husband hasn't time to see, travel by plane with two skirts—one to change to from the one mussed in travel—and to keep up with my husband's American speed." Of her husband, she explains, "He grew up to his profession. His system seems built for it. When people say to me, when he rehearses, 'Couldn't you hold him back, he gives so much!' I say, 'Impossible! He is building like an architect—balancing, shaping!' They say, 'But he must be exhausted!' I tell them, 'Ask the fish if he's tired of swimming!'"

This conductor is not tired. He feels, in fact, that he is just getting into his stride. For the first twenty-five years, he believes, one learns from the players. After that one is in a position to teach them something. That is his stimulus and his inspiration now—to initiate his players into the true spirit, the initial glory, of the compositions played.

Buffalo Philharmonic Orchestra, Josef Krips, conductor





# American Music Festival

On the same weekend, June 29-30, during which New York City announced that it would make an index of 20,000 crime breeding families within its precincts, a peaceful little town in the Pennsylvania foothills focused on an event of a quite different nature. Bethlehem held its Early America Moravian Music Festival offering a hearing of early compositions of American members of this religious denomination.

To automobilists who happened to be driving through the town on their cross-country tours, the event meant little more than a sudden swerve as they were shunted off the state highway by patrolmen guarding roped-off sections around the Central Moravian Church. To many householders it simply meant filling up spare bedrooms overlooking trim gardens. But to thousands of the town's Moravians and to hundreds of others converging on the city from Winston-Salem and more distant Moravian communities it brought still another proof of the efficacy of their faith. For in this celebration simultaneously of the 500th year of the Moravian Church and the fourth early American Moravian Music Festival, they again received a manifestation of the church's belief that music and spirituality, to reach their fullest development, must be reciprocally nourishing.

During the week of the Festival, classes consisting of lectures and choir rehearsals were held each day. Over a hundred singers—with extraordinarily full and beautiful voices—made up the choir. At the weekend, five public concerts were given, at one of which a world premiere was presented—*Canticle of the Martyrs*, commissioned especially for the festival and based on hymns of the Moravian Church. Its composer was Vittorio Giannini. The members of the festival orchestra were culled from nearly twenty major symphony orchestras, schools and conservatories of music. Soprano Ilona Kombrink and base-baritone Donald Gramm were among the soloists. Thor Johnson, the festival's music director and its founder five years ago—he is also trustee of the Foundation's Education Division—made a stirring week of this combined religious and musical get-together. Dr. Johnson's father, incidentally, was a Moravian minister and the son was reared in the Moravian community of Winston-Salem.

Giannini's *Canticle* with its triumphant opening chords, with its rich fugal interworkings of vocal and orchestral choirs, with its leaps of joy, its thrilling brass outpourings

and its forthright *hosannahs*, made the broad white walls of the Central Church resound mightily. That and the fervent singing of the congregation, as well as the general sense of spiritual well-being which pervaded the whole gathering, made the weekend memorable.

The musical life of this community dates back to 1740 when a group of Moravians fleeing persecution in Europe and seeking to carry the gospel to the Indians, settled at the fork of the Delaware River in Penn's Woods and started constructing their community buildings. By Christmas Eve of that year, they could welcome their leader, Count Zinzendorf, to a log house forty feet long and twenty feet wide. After their Christmas repast, the group, on impulse from the Count, went to the part of the building reserved for the cattle—being reminded of the similarity of their fate to those worshippers gathered at the first Christmas—and sang the German hymn,

*Not Jerusalem  
Rather Bethlehem  
Gave us that which  
Makest life rich,*

and then and there knew what their settlement was to be called.

The next year the *Singstunde* was instituted in Bethlehem. By Christmas, 1743, a concert with violin, viola da braccio, viola da gamba, flutes and French horns was given in the church. By 1744 the community had established its Collegium Musicum for the promotion of music-making. The same year a spinet arrived from London and was immediately put in order for church services. By 1746 it was replaced by a small organ brought from Philadelphia and set up by the Moravian organ-builder, J. G. Klemm. Trombones arrived in 1754. A diary entry, July 8, 1754, of one of the settlers, states: "Our musicians of the church choir, performing hymn tunes, accompanied the harvesters as far as the river, on their way to cut rye at the new farm, which was put into cultivation last fall; as the weather was fine, all who could assist repaired to the fields, men, women and children."

Moravian music was to be given further stability with the arrival of two emigrants in their settlement in Pennsylvania: Jeremiah Dencke, in 1761, and John Frederik Peter, in 1770. The former wrote what has become the oldest surviving piece of music composed in America by a Moravian—an anthem sung at

a synod held in Bethlehem in 1766; and the latter, a composer and copier of music, is known to have copied the complete score of Haydn's *The Creation* as well as numerous symphonies. One can imagine what this talent meant to the settlers in the wilderness of Pennsylvania. He established a good church choir in the town, wrote music for it to sing, transcribed music already written. Other composers—Johannes Herbst, Jacob Van Vleck—carried on the good work.

This past summer's festival attests that the Moravian Church has become indissolubly interwoven with musical expression. On Easter morning, a complete brass choir trooped into "God's Acre," where the gravestone inscriptions date back to the 1700's, and play chorales. The Christmas services, the Baptismal Service, the Communion Service are all interwoven with music.

The Moravians in Bethlehem and in Winston-Salem, North Carolina, have collected through the years a rich library of music, both that culled from the Europe of the seventeenth and eighteenth century and that composed in this country by members of the Fellowship. The Research Division, for instance, has discovered and authenticated seven compositions by Johann Christoph Friedrich Bach and Johann Ernst Bach in the Church Archives—the only copies of these compositions known to exist in the world. The earliest existing copy of Haydn's Symphony No. 17 in F Major was found in 1956 in Winston-Salem. Executive director of the Foundation, Donald M. McCorkle, who also served as coordinator for the festival, burrowed into piles of dusty manuscripts at the Bethlehem and Winston-Salem archives for six months, sorting out dusty manuscripts and cleaning, indexing



The festival orchestra was divided into various smaller groups for the presentation of the chamber works on the program. Above is the quartet made up of Jeanne Bennett, flute; William Proucl, viola; Isidora Cohen, violin; and Robert Graham, violoncello. They are shown in front of the Central Moravian Church previous to the June 29 concert.

ing and cataloguing musical scores, to bring to public performance representative works.

The visitors to the festival carried away with them a sense of the effectiveness of music and religion when these are mutually helpful. The thirty-some members of the Festival Orchestra, as well as the assembled musicologists, reporters and magazine writers, took back to their respective cities the memory of a gently-spoken people, devout and inspired, who make of music a living, strengthening experience.

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# IT'S IN THE NEWS!



Howard Hanson

★ Howard Hanson, director of the Eastman School of Music, has received the Laurel Leaf Award, given by the American Composers Alliance, "for distinguished service to American music."

★ Dr. Weldon Hart, composer and music educator at the University of West Virginia, will become head of the Department of Music at Michigan State University August 16.

★ A bequest of \$2,000,000 has been made to the Chicago Symphony Orchestra by the estate of Mrs. Lillian Van Alstyne Carr, widow of Clyde M. Carr, a Chicago steel executive who died in 1923. An estimated \$80,000 a year will accrue to the orchestra as earnings on the investment of the money.

★ Full and partial tuition scholarships are available to music students, whose major interest is in the field of jazz, at the Berklee School of Music in Boston, Massachusetts. An annual award — a \$700.00 full-year tuition grant — has been established for instance by Quincy Jones, arranger and orchestra leader.

The Teenage Jazz Club of Boston set up three scholarships: one \$500.00 and two of \$250.00 each, financed by club dues and the proceeds of a lecture concert, "Living

History of Jazz," featuring Herb Pomeroy's orchestra. The concert narration was by John McLellan, prominent jazz authority and founder-advisor of the club.

Scholarship application blanks may be obtained by writing the Berklee School of Music, 284 Newbury Street, Boston 15, Massachusetts. Closing date for applications for entrance in September, 1957, will be August 15, 1957. Applications received after August 15 will be considered for scholarship awards beginning January, May or September, 1958.

★ Robert Smith, coordinator of music of the city and county of Denver, Colorado, has been named director of music and lecturer in music at Emory University, Ga.

★ The Northern California Harpists' Association announces its composition award for 1958, a cash prize of \$300 for a harp solo

or for a work for harp in a solo capacity in combination with one or more instruments. For further information address Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, California.

★ The Paganini String Quartet—Henri Temianka, Gustave Rosseels, Charles Foidart, Lucien Laporte—is just concluding an extended tour of South America and Mexico with a pair of concerts in Mexico City, August 14 and 15. It has brought to South American audiences a quartet by the United States composer, Benjamin Lees. Last year it gave the world premiere in New York of the first quartet by the Argentine composer, Alberto Ginastera, and later performed it throughout the United States.

★ The starlight Festival of Chamber Music in the Sculpture Courtyard of the Yale Art Gallery in New Haven, Connecticut, has offered this summer four programs featuring a wide variety of chamber literature from early baroque compositions to contemporary works.

★ Harold A. Decker has become professor of music in charge of choral activities at the University of Illinois. Since the summer of 1949 he has conducted the Summer Youth Chorus of this univer-

sity and on July 26, 1957, he appeared in this capacity in the Canvas Theatre in Urbana, Illinois. Mr. Decker has also been head of voice and choral music at the University of Wichita for thirteen years.

★ The University Composers Exchange will conduct its sixth annual music festival at Michigan State University November 15-17.

★ The Louis Braille Music Institute of America is in the midst of a drive to underwrite the activities of the organization, of which Dr. Sigmund Spaeth is the president. The Institute furnishes braille versions of standard sheet music and a music magazine printed in braille to blind music lovers.

★ Frederick Fennell, conductor of the Eastman Symphonic Wind Ensemble and the Eastman-Rochester "Pops" Orchestra, has received an honorary Doctor of Music degree from Oklahoma City University.

★ The Ottawa Philharmonic Orchestra, with its new conductor, Thomas Mayer, plans important new developments for the 1957-58 season. It is interested in receiving applications from instrumentalists in the following categories: violin, viola, cello, bass, flute, oboe, clarinet, bassoon, French horn and trumpet.

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**WHERE THEY ARE PLAYING**

(Continued from page seven)

the Chicago area . . . Bernard Yuffy (pianist-composer) recently celebrated his first anniversary at Morton's Surf Club . . . Dan Belloc and his Band will play a four-week engagement at the Aragon Ballroom starting on August 20.

**SOUTH**

Ralph Wise (organ, piano and celeste) has opened at the new King's Klub in Charleston, S. C., after an eleven months' stand at the Hotel Fort Sumter.

The Conn-Chords Trio will continue in the Mississippi City Room of the San Beach Steak Inn in Gulfport, Miss., throughout the summer and early winter months.

Smiling Jack Collins (jazz piano and vocals) opened at the new Gala Lounge, formerly Jake LaMotta's, in Miami Beach, Fla., the beginning of this month.

**WEST**

Bob Smith fronts his seven-man crew at the Petroleum Club at the Rice Hotel in Houston, Texas, through August.

Chuck George and his Orchestra are in their third return date at the Park Hotel in Great Falls, Mont.

**CANADA**

Cliff McKay has had his own TV show (trans-Canada) called "Holiday Ranch" for the past five years. It can be seen every Saturday night at 7:30 to 8:00 P. M.

**ALL OVER**

Louis Armstrong is planning to tour South America, opening with

a two-week stand at the Opera Theatre in Buenos Aires on October 17. Other dates in Uruguay, Brazil, Venezuela and Trinidad are being lined up.

\*\*\*\*\*

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During World War II, in the Fourth Naval District, he organized his famous Father John's Musical Troupe, presently made up of thirty-five entertainers. Father John emcees his show and performs on the clarinet, bringing musical medicine to military patients.

Granted two awards by the Fourth Naval District, he also was cited by the Army, the Marine Corps, USO, American Legion, Catholic War Veterans, National Jewish Welfare Board, Red Cross, Salvation Army, the Italian Government and most recently by the national department of the Italian American War Veterans of the United States, Inc., for the work he did with his group of entertainers, for devoting his time to youth and Scout activities to combat juvenile delinquency, and currently for lending his talents to the Hungarian Relief Committee.

A former member of the Federation known as Jack Foster, he now carries a gold card giving him lifetime honorary membership in the A. F. of M.



Fred Mack and the Echo Valley Rangers from Local 238, Poughkeepsie, New York, are one of the top entertainment groups performing in the east. Members are Smokey Fisher, Edward Lafmuse, Fred Mack, and Ken Pectal.

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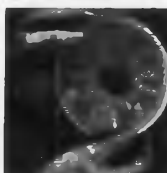
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## CHARLES A. KLEEMAN:

Charles A. Kleeman, a member of Local 16, Newark, as well as of Local 655, Miami, and Local 802, New York, passed away on July 19, 1957. Born in Pennsylvania, he moved to Newark in 1937. For many years he played trumpet at Proctor's Theatre and the Paramount Theatre in that city. Also he was trumpeter in New York theatre orchestras and with the Miami American Legion Band.

He is survived by his wife, Mrs. Gloria Kleeman; a sister, Mrs. Charles Wimmer of Neptune; and two brothers, Edward of Newark and Alfred of Cranford.

## CHARTER REVOKED

Local 632, Jacksonville, Fla. (colored).

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## WANTED TO LOCATE

Frank Chiddix, member of Local 579, Jackson, Miss. Anyone knowing the whereabouts of the above, please contact Wyatt Sharp, Secretary of Local 579, P. O. Box 1155, Jackson, Miss.

## WANTED TO LOCATE

Luce, D. H., former member, Local 693, Huron, S. D.

Pennigar, Eddie, member of Local 5, Detroit, Mich.

Romeo, Bob, member of Local 47, Los Angeles, Calif.

Shook, Cal, member of Local 375, Oklahoma City, Okla.

Small, Kenneth M., member of Local 163, Gloversville, N. Y.

Stewart, Leroy "Slam," member of Local 802, New York, N. Y.

Tillis, Billy, former member, Local 729, Clearwater, Fla.

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

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Boston, Mass., Local 9—Joseph Toronto, Clarence J. Walsh, Serge Chaloff.

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## WARNING

Members are advised not to perform for or with JACK OTTO, former member of Local 76, Seattle, Washington, who stands erased from the Federation since May, 1955.

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| Lyndel Theatrical Agency, Lynn Lyndel                     | 6077 |
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| <b>Clarksburg</b>   |      |
| Powell, Frank E.  | 2108 |
| <b>Huntington</b>   |      |
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| Lowther, Harold R.  | 3758 |
| <b>White Sulphur Springs</b>                              |      |
| Cardini, George   | 3027 |
| <b>WISCONSIN</b>  |      |
| <b>Baraboo</b>  |      |
| Ranum, Milt   | 2439 |
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| Scofield, Nathan M., Theatrical Productions               | 1176 |
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| Stone, Leon B.  | 1474 |
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| <b>CANADA</b>   |      |
| <b>Calgary, Alberta</b>                                   |      |
| Blimmons, G. A.   | 6996 |
| <b>Edmonton, Alberta</b>                                  |      |
| McKenzie, Blake (Prairie Concerts)                        | 5106 |
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| Gaylorde Enterprises                                      | 5440 |
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| R. J. Gaylorde  |      |
| International Theatricals Ltd.                            | 3738 |
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| Winnipeg Entertainment Agency                             | 3903 |
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| Horrigan and Horrigan                                     | 3441 |
| Ireland, Ray  | 2030 |

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| <b>London, Ontario</b>                                |      |
| Scalon, The, Entertainment Agency                     | 2943 |
| <b>Ottawa, Ontario</b>                                |      |
| Carrigan, Larry L.                                    | 4369 |
| <b>Toronto, Ontario</b>                               |      |
| Larkin, James   | 734  |
| Mitford, Bert, Agency                                 | 4004 |
| Whetham, Katherine and Turnbull, Winnifred            | 4018 |
| <b>Windsor, Ontario</b>                               |      |
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| Delmas Abney.   |  |
| Mary Joanne Butler, Hardy Day, Vernon E. Dyer, Robert E. Flower, Erroll Grandy, Edward Hall, David Hardiman, Leo Hines, Fernel Hood, Antonio Iovane, Wayne Kelly, David McMonagle, James Miller, Joseph Moore, Olney Peace, Ferd Preston, Thomas Roc, Howard P. Scott, Kenneth Sims, Charles Spoon, Lillian Spoon, Dudley Storms, Michael Sullivan, Robert A. Terry, James S. Wells, Roy Willison, Latic Moore. |  |
| <b>Ithaca, N. Y., Local 132</b>   |  |
| John Coe.   |  |
| <b>Long Beach, Calif., Local 353</b>  |  |
| Carl Belew.   |  |
| <b>Mansette, Wis. - Menominee, Mich., Local 39</b>  |  |
| Forest Ames, Robert C. Ames, Merle Bouche, Louis Berglin, Ralph Behnke, Jack Chervenka, Robert Gustafson, Calvin Siegrist, Louis Velich, Byron Pasch, Clarence Highdale, James Kehoc, Richard Lemack, Thomas Fichette, Jerry Pribek, Gloria Schwartz, Anton Seidl, Robert Tordeur, Arthur Kunick.   |  |
| <b>Miami, Fla., Local 675</b>   |  |
| Robert Loizelle, Margaret Yomcn.  |  |
| <b>Newark, N. J., Local 16</b>  |  |
| Charles Tomkovich, Eddie Ventura.   |  |

|   |  |
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| Joseph Bartkowicz, Kenneth Pawlic, Frank Horan, Chris Villano, James Williams.  |  |
| <b>Owego, N. Y., Local 441</b>  |  |
| Alfred DiLapi.  |  |
| <b>Peterborough, Ont., Canada, Local 191</b>  |  |
| Lloyd Boddison, G. Delorme, J. DeVure, Morris Duke, G. Gill, V. Gill, Norman Hurrell, Robert Jackson, G. Kennedy, Scott Randall, A. Solows, Lillian Tom, E. Veltri, Wm. Whitton.  |  |
| <b>Portland, Ore., Local 99</b>   |  |
| Willie Nelson.  |  |
| <b>Richmond, Calif., Local 424</b>  |  |
| John Vieira, L. Boardman, Arnold Rogers, A. Boardman, F. Goodby.  |  |
| <b>Washington, D. C., Local 161</b>   |  |
| Gail M. Fletcher.   |  |
| <b>San Francisco, Calif., Local 6</b>   |  |
| Dominic Alonzo, Robert L. Badgley, Samuel R. Bakalian, Rita (Lorraine) Behshoff, Calvin D. Cravill, Richard J. Cumming, Donald A. Fraga, Raymond Frazier, Robert (Green) Gina, Louis Guisano, Robert P. Harman, Edward E. Hopkins, William Ben Johnson, Jr., George Kane, Arthur Malmar, Edwin J. Marshall, Harry H. McElroy, Lovon Ochoa, Royal O'Reilly, Victor Ramos, Juan M. Silva, Paul G. Simons, John J. Stephens, Robert S. Stout, Edward E. Towner, Jr., Mario Vicuso, Astjorn Aass, Dorothy Aass, Robert Rozario. |  |
| <b>Santa Rosa, Calif., Local 292</b>  |  |
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(Continued in September issue)

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kiane, Owner  
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Miel, Mrs. F.  
**FLORAL PARK:**  
Black Magic, and Joe. Benigno  
Turf Club  
**MANCIARI:**  
Archille  
Tenney, Bill, and Hot Jazz  
Turf Club  
**MONTINGTON:**  
Old Dutch Mill, and Frank  
Reid  
**JACKSON HEIGHTS:**  
Repling, Joseph, and  
Orchid Room  
**LEW GARDENS:**  
Boro Lounge, (Rea & Rodenky  
Restaurant, Inc.), Joe Re-  
denky, Owner  
**HANSHASSET:**  
Caro's Restaurant, and  
Mark Caro  
**MONTAUK:**  
Montauk Island Club, Harry  
Greeneberg, Employer  
**MAYVILLE:**  
Sayville Hotel and Beach Club,  
Edward A. Horowitz, Owner  
Sam Kalb, Manager  
**WESTBURY:**  
Canning, Harold E.  
**WESTHAMPTON:**  
Skyway Cafe, and Mr. Billings  
**WEST HEMPSTEAD:**  
Club 33, Arthur Sinclair, and  
Sinclair Enterprises, Inc.

**NORTH CAROLINA**  
**HAUFORT:**  
Markey, Charles  
**WILKINGTON:**  
Mayflower Dining Room, and  
John Loy  
**CAROLINA BEACH:**  
Stokes, Gene  
**CHARLOTTE:**  
Amusement Corp. of America,  
Edson E. Blackman, Jr.  
Bal-Mark Distributing Co.,  
Inc., and Sidney Pastner  
Jones, M. P.  
Kerton, Joe  
Kemp, T. D., and Southern  
Attractions  
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Mitchell, W. J.  
**FAVETTEVILLE:**  
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  
Wengarten, E., of Sporting  
Events, Inc.  
**GREENVILLE:**  
Hagan, William  
Smith, Therman  
Wilson, Sylvester  
**HENDERSONVILLE:**  
Livingston, Buster  
**LINSTON:**  
Huca, Jimmie  
Parker, David  
**MATTON:**  
Donn's Auto Sales and  
Jack Donn  
**MALEIGH:**  
Club Carlyle, Robert Carlyle  
**WINDSVILLE:**  
Ruth, Therman  
**WALLACE:**  
Strawberry Festival, Inc.  
**WILSON:**  
McCanna, Roosevelt  
McCanna, Sam  
McCachon, Sam

**NORTH DAKOTA**  
**HEMARCK:**  
Andrews, Lee K. (Bucky)  
**GRAND FORKS:**  
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**WHITE EARTH:**  
Royer, F. W.  
**OHIO**  
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Buddies Club, and Alfred  
Scrutchings, Operator  
Holloway, Fred R.  
Namen, Robert  
Thomas, Nick  
Tropicana Club, Martin M.  
Winters, Employer  
Zeallia, George  
**OKLAHOMA**  
**ARDMORE:**  
George R. Anderson Post No.  
65, American Legion, and  
Floyd Loughbridge  
**ENID:**  
Norris, Gene

**BUCYRUS:**  
Lutz Sports Arena, Inc., Bryan  
Smith, Promotional Manager  
**CANTON:**  
Canton Grille, and Walter W.  
Holts, Owner  
Hull, Lloyd  
State Theatre, and Frank Eagle  
**CHESAPEAKE:**  
Valley Lee Restaurant, Richard  
(Dick) Deutsch  
**CINCINNATI:**  
Bayless, H. W.  
Sunbrock, Larry, and his Rodeo  
Show  
**CLEVELAND:**  
Atlas Attractions, and Ray Grair  
Bender, Harvey  
Bonds, Andrew  
Chatterbox Musical Bar, and  
John Ballard  
Club Ron-day-Voo, and U. S.  
Dearing  
Dixie Grill, and Lenay Adelman  
Dixon, Forrest  
The Hanna Lounge, and Orlie  
Lowry, Jr., Employer  
King, Ted, Agency  
Lindsay Skybar, Phil Bash,  
Owner  
Lockett, Roy  
Lowry, Fred  
Manuel Bros. Agency, Inc.  
Salanc, 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  
Walthers, Carl O.  
**COLUMBUS:**  
Pen and Pencil, and Homer  
and Doris Stonerock, Owners  
**DAYTON:**  
Apache Inn, and Jessie and  
John Lowe  
Blue Angel, and Zimmer Ablon,  
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. McLin, Employer  
Hungarian Village, and Guy M.  
Sano  
Rec 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 K.  
Bronson  
**LIMA:**  
Colored Elks Club, and Gus Hall  
Grant, Junior  
**LORAIN:**  
Whitler's Club, The, and Don  
Warner  
**MANSFIELD:**  
Catalina Night Club, The, and  
Irving Steinberg, Manager  
**PROCTORVILLE:**  
Plantation Club, and Paul D.  
Beese, Owner  
**SANDUSKY:**  
Eagles Club  
**SPRINGFIELD:**  
Jackson, Lawrence  
**STUBENVILLE:**  
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 Costan-  
tino  
Freeman, Dusty  
Miss Bronze America, Inc., and  
Wm. Stringer  
Summers, Virgil (Vic)

**OREGON**  
**EUGENE:**  
Granada Gardens, Shannon  
Shedder, Owner  
Weinstein, Archie, Commercial  
Club  
**GARIBALDI:**  
Marty de Joe Agency  
Walker, Sue  
**HERMISTON:**  
Roseberg, Mrs. R. M.  
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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  
**ROSEBURG:**  
Duffy, R. J.

**PENNSYLVANIA**  
**ALBUQUIPA:**  
Quinn, Otis  
**ALTOONA:**  
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Nasif  
**BERWYN:**  
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Co., Nat Burns, Director  
**BLAIRVILLE:**  
Moose Club, and A. P. Sandry,  
Employer  
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Mazur, John  
**BRYN MAWR:**  
K. P. Cafe, and George Papsian  
**CARLISLE:**  
Grand View Hotel, and Arthur  
Nydyck, Employer  
**CHESTER:**  
Lager, Bob  
West End Who's Who Womens  
Club  
**COLUMBIA:**  
Golden Eagle, The  
Kelley, Harold  
**COOPERSBURG:**  
Hoff Brau, Adolph Toffel,  
Owner  
**DEVON:**  
Jones, Martin  
**DONORA:**  
Bedford, C. D.  
**DOWNTOWN:**  
Swan Hotel, K. E. Shehaidch,  
Owner  
**ELIZ:**  
Hamilton, Margaret  
**EVERTON:**  
King, Mr. and Mrs. Walter  
**FAIRMOUNT PARK:**  
Riverview Inn, Inc., Samuel  
Ortenberg, President  
**GLENOLDEN:**  
Barone, Joseph A., Owner,  
202 Musical Bar (West  
Chester, Pa.)  
**GREENSBURG:**  
Michelle Music Publishing Co.,  
and Matt Furin  
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Knipple, Ollie, and Ollie  
Knipple's Lounge  
Melody Inn Supper Club, Mil-  
dred A. Shultz, Employer  
Tia Juana Club, and Thomas  
Jones, Employer  
**HAVERSHOP:**  
Fieldings, Ed.  
**JOHNSTOWN:**  
The Club 12, and Borvell  
Hastler  
**KINGSTON:**  
John, Robert  
**LANCASTER:**  
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Freel, Murray  
Samuels, John Parker  
Soule, James D.  
Sunset Carson's Ranch, and  
Sunset (Michael) Carson

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and Richard Artuso  
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Hendrickson, Dr. Thomas C.  
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Owner and Operator  
Davis, Samuel  
Delaware Valley Productions,  
Inc., Irving Pine, James  
Friedman, Lee Hasin, Bob  
London, Joseph Mathman,  
Louis Mathman, Harry Mor-  
guc and Jerry Williams  
Dupree, Hiram K.  
DuPree, Reece  
Essex Records  
Gordon, Mrs. Margaret  
La Petite, and Thomas W.  
Malone, Owner  
Masucci, Benjamin P.  
Montalvo, Santos  
Muziani, Joseph  
Pacey's  
Pinsky, Harry  
Stiefel, Alexander  
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52, and Helen Strait, Sec.,  
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Velas, L.  
Warwick, Lee W.  
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Mole  
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Heart, Berks County Chapter  
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Flick, Walter H.  
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Kaban, Samuel  
**WILLIAMSPORT:**  
Pinella, James  
**YORK:**  
Daniels, William Lopez

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Kline, George H.  
Pike, Chet  
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Gibson  
Towers Restaurant, and J. L.  
Melancon

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Goodenough, Johnny  
Lepley, John  
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Roberts, John Porter  
Terrell, Mrs. H. A.  
Western Corral, The, J. W.  
Long and D. S. DeWeese  
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August Cervenka  
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ative (Spotlight Bands Book-  
ing and Orchestra Manage-  
ment Co.)  
Isaac Burton  
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and R. N. Leggett and Chas.  
D. Wright  
**CORPUS CHRISTI:**  
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Kirk, Edwin  
Vela, Fred  
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Morgan, J. C.  
Mysner, Jack  
**DENISON:**  
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**EL PASO:**  
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Walker  
Marlin, Coyal J.  
Peacock Bar, and C. P. Walker  
Rusty's Playhouse, and E.  
Rusty Kelly, Operator  
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Costs, Paul  
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Florence, P. A., Jr.  
Jenkins, J. W., and Parrish Inn  
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and Oscar E. May  
Rendezvous Club, and C. T.  
Boyd, Operator  
Snyder, Chas  
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**GRAND PRAIRIE:**  
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Miriam Teague, Operators  
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**HOUSTON:**  
Ott, Richard  
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Fauscher and Fred Bruni  
**LIVELLAND:**  
Collins, Dec  
**LONGVIEW:**  
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Employer  
Curley's Restaurant, and M. B.  
(Curley) Smith  
Ryan, A. L.  
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The Rose Club, and Mrs. Har-  
vey Keller, Bill Grant and  
Andy Rice, Jr.

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Wurthmann, George W., Jr. (of  
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South Carolina)  
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Hewlett, Ralph J.  
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Wallin, Bob  
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Duffie, Employer  
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Burko, and Seymour Spielman  
Dove, Julian  
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Rockbridge Theatre  
**COLONIAL BEACH:**  
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Monte Carlo Club  
**DANVILLE:**  
Fuller, J. H.  
**EXMORE:**  
Downing, J. Edward  
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Bailey, Clarence A.  
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Hutchens, M. E.  
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Proprietor  
Cashman, Irwin  
Meyer, Morris  
Robinson, George  
Winfree, Leonard  
**PETERSBURG:**  
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J. Harriet Williams  
**PORTSMOUTH:**  
Rountree, G. T.  
**RICHMOND:**  
American Legion Post No. 151  
Knight, Allen, Jr.  
Rendezvous, and Oscar Black  
**SUFFOLK:**  
Clark, W. H.  
**VIRGINIA BEACH:**  
Bass, Milton  
Fox, Paul J., Jim and Charles  
Kane, Jackal Club  
Melody Inn (formerly Harry's  
The Spot), Harry L. Sizer,  
Jr., Employer  
**WILLIAMSBURG:**  
Log Cabin Beach, and W. H.  
(Fats) Jackson

**WASHINGTON**  
**SEATTLE:**  
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Ben W. Roscoe, and Tex  
Higler  
Grove, Sirless  
Harverson, R. S.  
**SPOKANE:**  
Lyndel, Jimmy (James Delagel)  
**WEST VIRGINIA**  
**CHARLES TOWN:**  
Bishop, Mrs. Sylvia  
**FAIRMONT:**  
Ribel, Jim  
**HUNTINGTON:**  
Brewer, D. C.  
Padgett, Ray, and Ray Padgett  
Productions, Inc.  
**INSTITUT:**  
Hawkins, Charles  
**LOGAN:**  
Costs, A. J.  
**MARTINSBURG:**  
Miller, George E.

**MORGANTOWN:** Nizer, Leonard

**WELLSBURG:** Club 67, and Mrs. Shirley Davis, Manager

**WHEELING:** Mardi Gras

**WISCONSIN**

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**GREENVILLE:** Reed, Jimmie

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**RHINELANDER:** Kendall, Mr., Manager, Holly Wood Lodge

**ROSHOLT:** Akavichas, Edward

**SHEBOYGAN:** Sheboygan County Harness Racing Association, Orlando Thiel, Pres.

**TOMAH:** Veterans of Foreign Wars

**WYOMING**

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**CHEYENNE:** Kline, Hans Wagner, George F.

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**WINCHESTER:** Bilow, Hillarie

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**DRUMMONDVILLE:** Grenik, Marshall

**HUNTINGTON:** Peters, Hank

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**POINTE-CLAIRE:** Oliver, William

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**QUEBEC CITY:** LaChance, Mr.

**ALLEN, EVERETT**

**ST. EMILE:** Monte Carlo Hotel, and Rene Lord

**STE. GERARD DES LAURENTIDES:** Moulin Rouge

**SASKATCHEWAN**

**REGINA:** Judith Enterprises, and G. W. Haddad

**CUBA**

**HAVANA:** Sasa Souci, M. Triay

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**LOS ANGELES:** Ponce Enterprises, and Millson Dollar Theatre and Mayan Theatre

**MARTINEZ:** Copa Cobanna Club

**MENDOCINO COUNTY, CALIFORNIA:** Big Oaks, The

**NAPA:** Monte, Bob Gus Sauer's Steak House

**OCEANSIDE:** Town House Cafe, and James Cuenza, Owner Wheel Cafe

**PINOLE:** Pinole Brass Band, and Frank E. Lewis, Director

**PITTSBURG:** Bernac's Club

**RICHMOND:** Galloway, Kenneth, Orchestra Lavender, Wm. (Bill)

**RIDGECREST:** Pappalardo's Desert Inn, and Frank Pappalardo, Sr.

**SACRAMENTO:** Cappe, Roy, Orchestra Consilio, Nat

**SAN DIEGO:** American Legion Post 6 Hall Black and Tan Cafe Cotton Club, and Belas Sanchez Craftmen Hall, The San Diego Speedboat Club Thursday Club Uptown Hall Vasa Club House Wednesday Club

**SAN FRANCISCO:** Freitas, Carl (also known as Anthony Carle) Jones, Cliff Kelly, Noel

**SAN LUIS OBISPO:** Scaton, Don

**TULARE:** T D E S Hall

**FAIRBANKS:** Brewer, Warren Club El Rancho Motel, and Miles F. Beaus, Employer Fairbanks Golf and Country Club, and James Iag, Employer Flemming, P. DeCosta Fleming, Freddie W. Glen, Elder (Glen Alvin) Grayson, Phil Johnson, John W. Miller, Casper Nevada Kid Players Club, Inc., and Jean Johnson Stampee Bar, Byron A. Gillam and The Nevada Kid Stoltz, Lorna and Roy

**KETCHIKAN:** Channel Club

**SEWARD:** Life of Riley Club, Ricky Ware, Employer

**HAWAII**

**HONOLULU:** Bal Tabarin, and Mr. Wm. Spallias, Mr. Tommy Coste and Mrs. Angeline Akamine Kennison, Mrs. Ruth, Owner, Pango Pango Club Matsuo, Fred New Brown Derby, and Sidney Wight, Ill, Employer South Seas Restaurant, and/or Bill Goncalves, Tats Matsuo and Miss Jeanne W. Ian 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 Alberta, Joe Al-Dean Circus, P. D. Freedland All American Speed Derby, and King Brady, Promoter Allen, Everett Anderson, F. D. Andros, George D. Anthe, John Aract, Eddie Arwood, Rom Aslew, Helen Audger, J. H. Augler Bros. Stock Co. Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon Ball, Ray, Owner, All Star Hit Parade Raugh, Mrs. Mary N. Edward Beck, Employer, Bhopady on Ice Blumenfeld, Nate Bologhino, Domwick Bolster, Norman Bousmerman, Herbert (Tiny) Brandhorst, E. Braunstein, B. Frank Bruce, Howard, Manager. "Crazy Hollywood Co." Buffalo Ranch Wild West Circus, Art Mix, R. C. (Bob) Grooms, Owners and Managers Burns, L. L., and Partners Bur-ton, John

Capell Brothers Circus Carlson, Ernest Carroll, Sam Charles, Rex (Rex C. Emmond) Cheney, Alford Lee Chew, J. H. Collins, Doc Conway, Stewart Cooper, Morton Cooper, Richard Curry, Benay Davis, Clarence Davis (Kleese), Dick deLys, William Deviller, Donald DiCarlo, Ray Dixon, Jas. L., Sr. Dodson, Bill Dolan, RUBY Drake, Jack B. Dunlap, Leonard Eckhart, Robert Edwards, James, of James Edwards Productions Feehan, Gordon P. Ferris, Mickey, Owner and Mgr., "American Beauties on Parade" Pezaro (Teano), Frank Field, Scott Finklistine, Harry Ford, Ella Forrest, Thomas Fortson, Jack, Agency Fox, Jesse Lee Freich, Joe C. Frickey, W. H. Woody Friendship League of America, and A. L. Nelson Garces, C. M. George, Wally Gibbs, Charles Goldberg (Garrett), Samuel Goodenough, Johnny Gordon, Harry Gould, Hal Grayson, Phil Gutter, John A., Manager, Rodeo Show, connected with Grand National of Muskogee, Okla. Hall, Mr. Hewlett, Ralph J. Hobbs, Willford, Vice-Pres., Artists Booking Corp., Hollywood, Calif. Hollander, Frank, D. C. Restaurant Corp. Horan, Irish Hora, O. B. Hopkins, Jack Howard, LeRoy Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmack Huga, James International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh Johnson, Sandy Johnston, Clifford Kay, Bert Kent, Jack Kirk, Edwin Kleve (Davis), Dick Kline, Hazel Kosman, Hyman J. Larson, Norman J. Law, Edward Leahy, J. W. (Lee) Levcson, Charles Levin, Harry Mack, Bee Magen, Roy Magee, Floyd Mann, Paul Markham, Dewey (Pigment) Matthews, John Maurice, Ralph McCarthy, E. J. McCaw, E. E., Owner, Horse Folies of 1946 McGowan, Everett Meeks, D. C.

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## UNFAIR LIST of the American Federation of Musicians

**INDIVIDUALS, CLUBS HOTELS, Etc.**

This List is alphabetically arranged in States, Canada and Miscellaneous

**ALABAMA**

**MOBILE:** McGe, Mootey

**ARIZONA**

**DOUGLAS:** Top Hat Club

**NOGALES:** Colonial House

**PRONTE:** Fraternal Order of Eagles Lodge Aerie 2957 Plantation Ballroom

**TUCSON:** El Tanquet Bar

**ARKANSAS**

**HOT SPRINGS:** Forest Club, and Haskell Hardware, Prop.

**CALIFORNIA**

**BAKERSFIELD:** Allenthorp, Carl and/or The Starlite Ballroom and/or The Rolfe-Dome Ballroom Jurez Salon, and George Benton

**BEVERLY HILLS:** White, William B.

**EL CAJON:** Casper's Ranch Club

**FRESNO:** Elwin Cross, Mr. and Mrs.

**HOLLYWOOD:** Norria, Jerge

**IONE:** Watts, Don, Orchestra

**JACKSON:** Watts, Don, Orchestra

**LA MESA:** La Mesa American Legion Hall

**LONG BEACH:** Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors Tabone, Workman, Dale C.

**LOS ANGELES:** Ponce Enterprises, and Millson Dollar Theatre and Mayan Theatre

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**SAN FRANCISCO:** Freitas, Carl (also known as Anthony Carle) Jones, Cliff Kelly, Noel

**SAN LUIS OBISPO:** Scaton, Don

**TULARE:** T D E S Hall

**VALLEJO:** Vallejo Community Band, and Dana C. Glaze, Director and Manager

**WARNER SPRINGS:** Warner's Hot Springs

**COLORADO**

**RIFLE:** Wiley, Leland

**CONNECTICUT**

**DANIELSON:** Pine House

**HARTFORD:** Buck's Tavern, Frank S. DeLucco, Prop.

**MOOSEHUT:** American Legion Club 91

**NAUGATUCK:** Zembranski, Victor--Polish Polka Band

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

**SAYBROOK:** Pease House

**DELAWARE**

**WILMINGTON:** Cousina Lee and his Hill Billy Band

**FLORIDA**

**DEERFIELD:** El Sorocco

**PORT LAUDERDALE:** Aloha Club

**FORT MYERS:** Rendezvous Club

**HALLANDALE:** Ben's Place, Charles Drisen

**JACKSONVILLE:** Standor Bar and Cocktail Lounge

**KENDALL:** Dixie Belle Inn

**MIAMI:** Heller, Joseph

**MIAMI BEACH:** Fried, Erwin

**BURLING?** Burling Motoc Fair C CEDAR F? Women's COUNCIL Smoky I DUBUQUE Hamten (forms tra of FAIRFIELD Ildif, Le PORT DO? Gold C and A ROUX CI Eagles I GRANUTH Eagles C (Form





AT LIBERTY—Experienced colored drummer, 2 1/2 years of percussion at J. S. College of Music; Sing and can play piano; will play with combo but prefer large jazz group. Age 21. Local 568 card. Eddie Lee Corley, 1125 1/2 Lamar St., Jackson, Miss. Phone 5-7647 (after 6:00 P. M.)

AT LIBERTY—Arranger, any style. Bob Van, 2501 Lowry Ave., N. E., Minneapolis, Minn.

AT LIBERTY—Skating organist, 26 years old, desires position in skating rink. Will use own organ, if necessary. Will relocate anywhere. Excellent reference. Richard Coram, 2145 South "B" St., Richmond, Ind. Phone: 5-2214.

AT LIBERTY—Sax and clarinet man; desires work with hotel orchestra or combo; Local 5 card; will consider any offer. Bobby Roel's, 12939 East Canfield, Detroit 15, Mich. VA 1-9503.

AT LIBERTY—High society pianist wishes featured spot in any orchestra. Prefer name bands if possible. Local 10 card. Mario Del Rave, 3311 South Christiana, Chicago, Ill. HEMlock 4-6553.

AT LIBERTY—Electronic bass player, 25 years old and of good character. Available immediately for steady job with rock 'n' roll, western or hillbilly band. Prefer large Western Swing band. Will travel or work anywhere; Local 694 card. Oscar Hudgens, 104 West Moore St., Anderson, S. C.

AT LIBERTY—Female vocalist, popular, experienced with combos in N. J. and L. I. area. Wants work with combo; has pictures and gowns; will travel. Call N. J. Whitney 5-2652.

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AT LIBERTY—Experienced bass player, desires work in Miami or Jacksonville, Florida, with small group or combo. Play shows, Latin and stroll. Sober, reliable. Jay Dale, 199 Loring Road, Levittown, N. Y. PEshing 5-0169.

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AT LIBERTY—Singer and electric guitarist, all-around experience, soloist, young. Prefer combo work. Anthony J. Campo, phone TA 7-2899, 7:00 to 11:00 P. M.

AT LIBERTY—Drummer, read or fake; jazz, society, commercial, concert; Local 40 card; good beat, cut good shows; free to travel but prefers work around New York. Fred Appell, 822 North Kenwood Ave., Baltimore 5, Md. EAstern 7-3394.

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AT LIBERTY—Pianist, composer, arranger. Very experienced, show, dance; fast sight reader, transposer; large repertoire; arrange any style, including choral. Work around N. Y. C. Phil Foote, 705 Carnegie Hall, New York 19, N. Y. JUdson 6-3043.

AT LIBERTY—Conga and bongo drummer, age 30, white; wants to join or form small group or trio that can swing with an Afro-Cuban beat. Want to work weekend or single gigs in or around New York or New Jersey area. Phone: Bob Bramms, CAnal 6-1560 (N. Y. until 4:30 P. M.)—(N. J. South Amboy 1-4631).

AT LIBERTY—Symphony musician (oboe and English horn) with finest training and experience seeks connection with orchestra to play, serve as librarian, personnel manager, and/or orchestra manager. Have B.S. degree plus teaching and executive experience. Musician, % E. G., 740 Herkness St., Philadelphia, Pa.

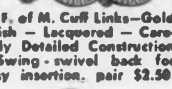
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