

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



November,

1951



MUSIC IN BUSINESS

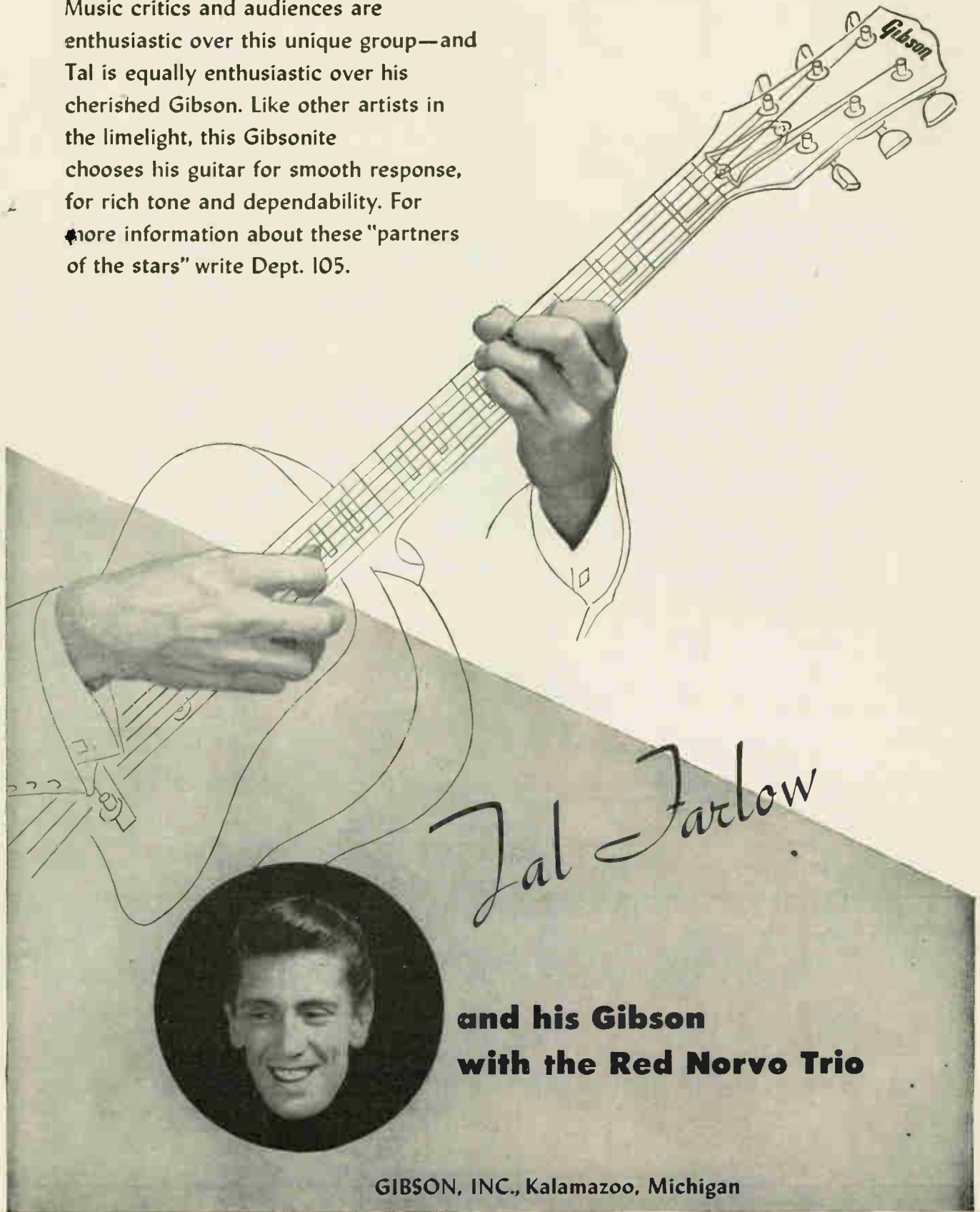
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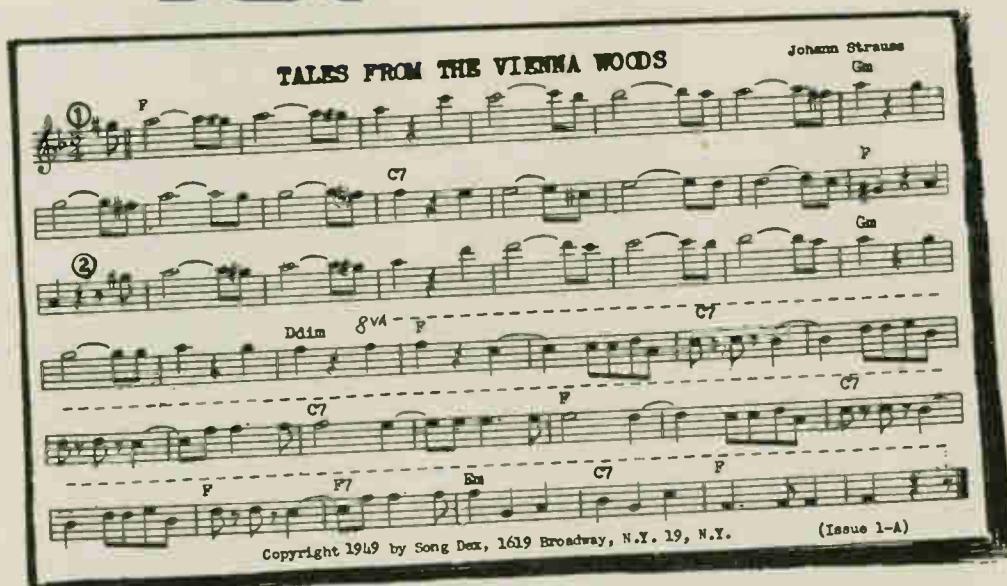
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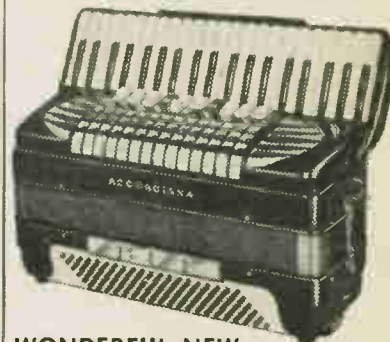
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Notice to Members

Many copies of the *International Musician* are being returned to this office because of wrong addresses. Members are urged to report all changes of their addresses to their local secretaries promptly to insure the uninterrupted delivery of the *International Musician*. Do not contact the *International Musician* directly. If you know your new address prior to your moving notify your secretary so he can in turn notify us. You will then receive your magazine regularly and incidentally save the American Federation of Musicians the cost of undelivered magazines.

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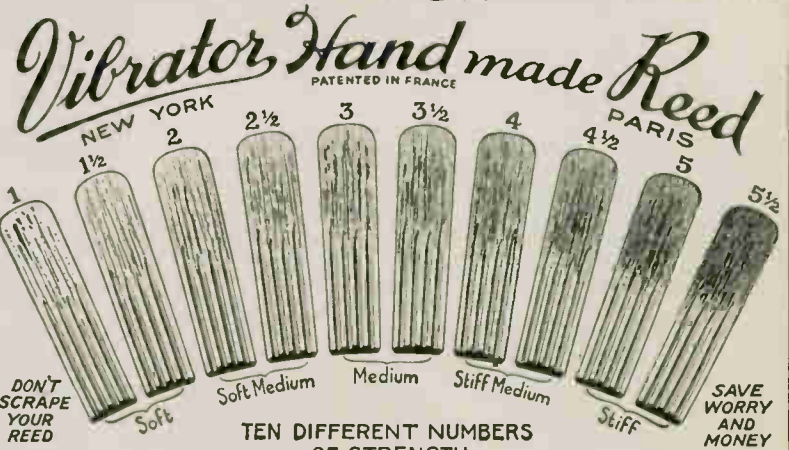
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Canada Prepares to Aid Music

"N EITHER the composer of serious music nor the professional musician in Canada has benefited appropriately from the vast increase of interest in music in Canada over the last quarter of a century . . . The Canadian concert artist and the Canadian professional musician find it not entirely impossible but only extremely difficult to gain a precarious livelihood from their art."

These statements come, not from a musicians' group, but from the Report of the Canadian Royal Commission on National Development in the Arts, Letters, and Sciences, recently published in Ottawa. This Report is a veritable Magna Charta for the cultural life of Canada. In its five hundred admirably written and beautifully printed pages, the five members of the Royal Commission present their findings about the whole range of Canadian cultural activities. They deal forcibly, and in detail, with the economic difficulties that beset the musician, the writer, the artist, and the scientist in Canada. Nor do they stop there. They have a remedy to propose, a plan at once practical and far-sighted; and they are not shy about saying that it will cost money: ". . . if we in Canada want a more generous and better cultural fare we must pay for it."

The picture which the Royal Commission presents of the problems besetting Canadian musicians, and the solutions they propose, should be of compelling interest to musicians everywhere in the English-speaking world. For this is undoubtedly one of the most far-reaching and thorough surveys of a country's musical problems to be made by an authoritative public body, and it also offers some of the most constructive suggestions for nation-wide action to improve the status of music.

Radio and Musical Employment

As a major part of their task, the Commission made a thorough-going study of Canadian radio, and their findings as to the music programming policies of public and privately owned stations are revealing. They find that the privately owned stations hire practically no live talent. In such a sizable city as Winnipeg, the Musicians' Association in 1948 had no employment whatever from private broadcasters. In general, the private stations have not fulfilled their responsibility of developing local and regional talent.

Promenade summer symphony concerts are held in the Maple Leaf Stadium in Toronto, which is normally dedicated to hockey and basketball games. According to the Royal Commission on the Arts, Canada



Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, was a principal witness on music before the Royal Canadian Commission on the Arts, and prepared a special study for them.

On the other hand, the publicly owned and operated Canadian Broadcasting Corporation has been the mainstay of serious music, and it has also furnished ample programs of popular and semi-classical live music over the whole of the Dominion. In Toronto, during a recent year, the Canadian Broadcasting Corporation furnished \$383,200 worth of employment for musicians, as compared with only \$30,000 expended by the private stations in that area—though the latter had substantial revenue from advertising, \$750,000 in the case of one 50,000-watter. In view of this contrast, it is not surprising that the Commission observes: "The skilled professional musician, we are informed, is able to practise his art in Canada only because of the C. B. C., which in effect subsidizes our four principal orchestras . . ."

Over-Centralization

However, the Commission notes one unhappy result of the concentration of originating network programs in four cities. This has pulled

a disproportionate number of the skilled musicians into the largest cities, with a consequent setback to the musical life of the other cities and regions of Canada; such centers as Quebec City and Regina have had hard going; so too Victoria, B. C., and Calgary have faced difficulties. The Commission is frank to say that it sees no solution for this problem of over-centralization unless the C. B. C. is to have at its disposal much greater sums of money to subsidize local orchestras.

Unfortunately, they add, the migration of skilled musicians to Toronto and Montreal does not always stop there. Many continue on to New York. On this score, it should be noted that the Commission deals tactfully but firmly throughout with the difficulties which Canada confronts in maintaining the independence of its own cultural life in the face of the constant pressure from the music, movies, publications, and radio of the United States. When they come to the problem of television, which is not yet actually operating in Canada, they express a determination to see to it that Canada does not fall into the traps of overcommercialism and low program standards which they note in television in the United States.

Lack of Adequate Concert Halls

With the public now accustomed to the excellent acoustics and fine balance of sound achieved in radio broadcasting, it is natural for the Commission to address itself to the problem of the adequacy of facilities available for the performance of live music. On this score, they find Canada woefully deficient. Since a place to perform is so vital to the flourishing of musical employment, it seems worth while to quote at length what the Commission says about physical plant equipment for music:

This country is singularly deficient in concert halls. Without exception, in all the centers which we have visited, we have been informed that the musical life of the community is gravely handicapped through lack of appropriate quarters for concerts and recitals. Even in those rare cities which have an adequate auditorium, there is little accommodation suitable for studios, rehearsals, or for concerts of chamber music. It was pointed out to us, for example, that probably no city in the world of comparable size is so inadequately equipped for the

is woefully lacking in proper concert halls; often school gymnasiums must be used instead. The Commission proposes public subsidies for the building of community centers.



public performance of music as Montreal; and this inadequacy in varying degrees is characteristic of the country as a whole . . . As a prerequisite to the suitable presentation and enjoyment of music, Canada needs community centers, properly designed and adequately financed. This involves, of course, a subsidy from one source or another, and this country needs perhaps to be reminded that most great music, from Pindar to Prokofieff, has been composed and presented largely through private or public munificence.

Plight of the Canadian Composer

When the Commission comes to consider the situation of the Canadian composer, they find that his plight is desperate indeed. They go on the premise, of course, that musical programs should contain, in any country, a healthy proportion of works by native composers. They find that the Canadian composer cannot make a living from his music. There are no proper facilities for insuring the publication of serious works. While the orchestras have made valiant efforts to acquaint their audiences with this new music, and the C. B. C. has performed several series of Canadian works, funds have not been available for the proper sustained promotion of this newer music. Even though the four principal orchestras have done what they can, with the aid of the C. B. C., they are faced constantly with such acute financial problems that they cannot risk aggravating their losses by pioneering too often and too long with new works, especially those which are experimental and modern. A concert of Canadian music given by the Toronto Orchestra in 1948, though it was well advertised, resulted in a loss of almost \$3,000. This kind of risk, says the Commission, calls for subsidies.

Not only, as noted, are publication facilities lacking for the Canadian composer, particularly of longer works, but there is no periodical on music to keep composers informed of what their colleagues are doing. There is no history of Canadian music, nor is an adequate library of Canadian scores in existence.

A Shadow From the South

Another handicap faces the composer of smaller works and concert songs. It is a drawback which also affects more severely the Canadian concert artist. This is the domination of the Canadian concert market by concert agencies in the United States. Neither Canadian compositions nor Canadian concert artists get any chance from the New York agencies. The Commission appreciates that these organizations enable the Canadian audience to hear the top performers of the world at moderate admission prices; but at the same time, along with the headliners, the booking agencies send out many second-string artists who are in no way superior, if equal to, numerous Canadian concert performers who have no chance at all to be heard in their own country, unless they expatriate themselves to New York and go through the difficult and expensive process of getting a New York "build-up." The Commission urges on the 150 cities which book these concerts that they should insist on the inclusion of a reasonable number of resident Canadian musicians—and, by the same token, ask to hear some representative Canadian concert songs and instrumental compositions.

The problems of the composer, the concert artist, and the professional musician in Canada are thus seen to be closely allied. The health of the musical world is dependent on the extension of live music, and on the provision of better support for it.

What's to be Done?

The Commission has a solution to suggest. In the last section of their Report they advance it in detail.

They propose that the Government establish a Canada Council for the Encouragement of the Arts, Letters, Humanities and Social Sciences, to stimulate and to help voluntary organizations within these fields. It should, the Commission thinks, be composed of fifteen members properly representing the cultures and various regions of Canada. The chairman and vice-chairman would serve full time, the others to be on a per diem and expense basis when the Council meets, which should not be less than four times a year. The Council would handle grants-in-aid, manage contacts with UNESCO; it would serve as an information center and clearing house for Canadian cultural activities.

In giving their reasons for establishing such a Council, the Commission points out, as regards the arts, that although music and drama and ballet of professional excellence are available in a limited degree in a few of the larger cities, the smaller centers are largely dependent on radio and the movies, an inadequate substitute for live music and drama. Hence, as one of the functions of the proposed Council, they urge that it be charged with:

The encouragement of Canadian music, drama and ballet (through the appropriate voluntary organizations and in co-operation with the Canadian Broadcasting Corporation and the National Film Board) by such means as the underwriting of tours, the commissioning of music for events of national importance, and the establishment of awards to young people of promise whose talents have been revealed in national festivals of music, drama or the ballet.

State Support Without State Control

The Commission recognizes, in making these proposals, that the cry of state interference is bound to be raised. It meets this challenge in forthright fashion. They would consider it a misfortune if this Canada Council became in any sense a department of government, though in the nature of the case, as a body spending public money, it must be in an effective measure responsible to the Government and hence to Parliament. But they feel that with proper safeguards the Council can be kept as far above politics as the very Royal Commission on which they are serving—and anybody who has followed the work of these Royal Commissions anywhere in the British Commonwealth knows that they are about as far above politics as it is possible to get. Indeed, the very forthrightness and outspokenness of this present Royal Commission's Report is a good augury for the proposed Council. It will start with a charter and terms of reference from this Report which should go far towards rendering it independent.

On this score, the Report quotes the memorable words of Lord Keynes, when he spoke at

the founding of the successful British Arts Council in 1945:

At last the public exchequer has recognized the support and encouragement of the civilizing arts of life as part of their duty. But we do not intend to socialize this side of social endeavour. Whatever views may be held by the lately warring parties, whom you have been hearing every evening at this hour, about socializing industry, everyone, I fancy, recognizes that the work of the artist in all its aspects is, of its nature, individual and free, undisciplined, unregimented, uncontrolled.

Follow-Up

Musicians everywhere will watch with interest to see how soon and how far Canada implements in practice the eminently practical and statesmanlike proposals of the Royal Commission.

They have put on record in notable style the need for the promotion and encouragement of a healthy and varied musical life, as an integrating factor in developing national unity and promoting a vital and varied culture. They have contributed some notable wisdom on harnessing mechanized music and film to make them serve the ends of stimulating and increasing the live performance of music—aided in this by Canada's mixed system of public and private operation of radio, which they propose to continue in the field of television; also aided by the fact that the National Film Council in Canada provides a yardstick and corrective to commercial film-making.

They have also faced up in forthright fashion to the problem of a nation of only 14,000,000, in maintaining its own brand of music, art, drama, and film, in spite of the heavy pressure from the mass amusement industry of the United States, which has not been by any means as careful to promote and cherish the live performers on whom ultimately it depends for its product, as the Commission thinks it's advisable for Canada to do.

For music and musicians, this Royal Commission's Report is far more than a survey or a blueprint: it is challenge to action, which holds out hope of immense forward impetus for the status of live music. Most heartening of all is the recognition that music, perhaps the most social of the arts, the one which speaks in a universal language to all men everywhere, still has to have its roots deep and firm in a national culture; and to insure its flourishing and growth, the nation must be prepared to furnish adequate and generous supplementary economic support, once the musicians themselves and voluntary organizations have done their utmost.

"A nation's musical activities," say the Royal Commissioners, "are indications of that nation's well-being." And they have pointed the way to insuring that well-being by a vigorous and forward-looking program of national aid to music, wherever that aid is needed. They sum up their policy in a concise and simple statement: "A relatively small amount of money, wisely expended, could put Canadian music on a footing similar to that in other Western nations. It would be difficult to imagine a more profitable investment."

—S. Stephenson Smith.

Roy Harris' *Cumberland Concerto* was presented at the opening concert of the Cincinnati Symphony Orchestra, November 11th . . . Twelve new compositions were premiered at the Annual Symposium of American Orchestral Works of the Eastman School of Music, November 5th-7th. In five sessions interspersed with informal readings, Dr. Howard Hanson conducted the Eastman-Rochester Symphony in Marion Bauer's Symphony No. 1; Paul Fetler's Symphony No. 2; William Ward's Symphony No. 2; Walter Hartley's Adagio from *Triptych*; Robert Wykes' Sinfonia for Orchestra; Florence Anderson's Suite, *Alice in Wonderland*; Richard Morse's *Song for Strings*; Carl Anton Wirth's *Comes Another Spring*; Harold Brown's Two Symphonic Movements; William Parks Grant's *Rhythmic Overture*; and Robert McBride's *Variety Day* . . . The Philadelphia premiere of the Sixth Symphony by William Schuman was presented by the Philadelphia Orchestra under Eugene Ormandy on November 9th . . . The first



Fritz Mahler

Cleveland performance of the *Song of Mourning* by Bernard Wagenaar took place on November 1st when it was given by the Cleveland Orchestra . . .

Peter Mennin has accepted a commission to write a new work for the Erie Philharmonic. The orchestra's conductor is Fritz Mahler . . . November 5th was proclaimed "John Powell Day" in Virginia by that State's Governor. Mr. Powell's Symphony in A was played in Richmond on that date by the National Symphony under Howard Mitchell.

The Cleveland Orchestra (George Szell, conductor) is first to report a tour this season. The orchestra began its annual tour of Midwestern cities at Ann Arbor November 4th, with a concert for the faculty and students of the University of Michigan. The tour is taking the orchestra to fifteen cities, in four of which there will also be children's concerts under Rudolph Ringwall, the orchestra's associate conductor . . . The Cincinnati Symphony (Thor Johnson, conductor) presented a concert in New York November 11th. This is the first time that orchestra has been heard there since February, 1928.

The Sioux City Symphony Orchestra gains by the introduction of "Symphony Preview Teas" held at the city's Art Center Wednesdays preceding concerts. Leo Kucinski, the orchestra's conductor, lectures on "programs to come." "Hostess Groups" for the teas are the Schubert Club, the Sioux City Junior League, the Sioux City Woman's Club, the American Association of University Women, and the Parent-Teachers' Association . . . Members of the Austin Symphony Orchestra heard an appeal for funds during the broadcast of the New York Philharmonic Orchestra. They didn't like the thought of no Philharmonic broadcasts; so they donated a dollar each to start a fund for the New York orchestra. Ezra Rachlin, conductor of the Austin Symphony, sent Conductor Dimitri Mitropoulos a check for \$65 from the sixty-five members of his orchestra.

Podium and Stage

OPENINGS Victor Alessandro, the new musical director of the San Antonio Symphony, presented on November 3rd his first program (*Egmont, Forest Murmurs, Eroica*) with, as an extra feature, Helen Traubel as soloist . . . The National Symphony Orchestra opened its twenty-first season October 23rd with President Truman and Mrs. Truman in the audience. Gregor Piatigorsky was soloist before a sold-out house. Howard Mitchell is the orchestra's conductor . . . The opening concert, October 21st, of the Rochester Civic Orchestra's "Pop" series was directed by Samuel Antek, conductor of the New Jersey Symphony . . . The Austin Symphony under the baton of its conductor, Ezra Rachlin, launched its fourteenth season October 15th with a concert presentation of the opera, *Tosca*. Charles Munch opened the season of the Boston Symphony Orchestra with a memorial tribute to his colleague, Serge Koussevitzky; he conducted the *Masonic Funeral Music* of Mozart, Strauss' *Death and Transfiguration* and Tchaikovsky's *Pathetic Symphony*.

A new series of five concerts on the **NEW** campus of the University of Houston has been added to a schedule already one of the most ambitious in the history of the Houston Symphony Orchestra. Efrem Kurtz is the orchestra's conductor . . . At the concerts of the New York Philharmonic-Symphony the last week in October, Stefan Wolpe's *The Man from Midian* was played. The libretto is based on the life of Moses . . . Howard Shanet is the new conductor of the Huntington (West Virginia) Symphony . . . Orlando Barera takes over the baton of the El Paso Symphony . . . The podium of the New Haven (Connecticut) Symphony is occupied this year by Frank Brieff . . . Berl Senofsky, new assistant concert master of the Cleveland Orchestra, made his Cleveland debut as violin soloist when he played Mendelssohn's Violin Concerto with the orchestra on October 25th and 27th . . . *Proanakhousma* by Andreas

Nezeritis had its first performance in America when it was presented by The Town of Babylon Symphony, Christos Vrionides, conductor . . . Guy Fraser Harrison begins his first season with the Oklahoma City Symphony Orchestra this month . . . Walter Pugh is new concert master of the Reading Symphony Orchestra . . . Mischa Mischakoff is the new concert master of the Detroit Symphony.

SOLOISTS Violinists seem to be the almost sole initiators of symphonic seasons this year: Samuel Gardner was soloist at the opening concert (its 116th) of the Washington Heights "Y" Symphony (New York City) on November 4th; Andre DeRibau-pierre (head of the violin department of the Eastman School of Music, Rochester) was soloist at the opening concert of the Philharmonic Orchestra of Niagara Falls on November 7th; Rafael Druian, concert master of the Minneapolis Symphony, was soloist in the orchestra's initial twilight concert November 4th; and Ben Jones was soloist of the Jacksonville Symphony Orchestra at its opening concert November 1st.

REBIRTH To announce the birth of a new orchestra is a joy. An even greater joy it is to announce the rebirth of an orchestra, since this implies a steadfastness of purpose which speaks hopefully for the whole American artistic outlook. The Detroit plan for resurrecting symphonies, surprisingly enough, is to limit contributions, limit them, that is, not in number but in amount. No more than \$10,000 a year is accepted from any donor except the City of Detroit itself. (It contributed \$25,000.) In twelve days of fund-raising, \$250,000 was realized with, in most cases, the donors pledging equal donations for each of the succeeding two years. Eduard Werner, President of Local 5, Detroit, rendered wholehearted cooperation. A total of \$415,000 has been pledged for the current season and \$380,000 is already promised for each of the next two years. Twenty-six business firms and civic organizations share the responsibility for the future of the orchestra, as well as thousands of citizens who have already subscribed for season tickets.

A group of music-minded and civic-minded individuals of northern New Jersey, "Friends of the New Jersey Symphony," have recently banded together, on the occasion of thirtieth anniversary of that Symphony, with their purpose, to make the orchestra more truly representative of all the people of that community. Adult education groups are being encouraged to use the concerts, programs and rehearsals of the orchestra as a study-workshop of the orchestra programs. The orchestra's conductor, Samuel Antek, voices the situation clearly in a message, "When a Symphony Needs a Friend," sent to members of the community. "Great orchestras, unlike 'Topsy,'" he writes, "do not just grow. They are the result of the enthusiastic effort—the blood, sweat and tears, of many people, musicians and non-musicians, the civic and the culturally-minded. An awakened, inspired, alive community is the very life blood of a fine orchestra." Mr. Antek closes his appeal with, "Help to build the New Jersey Symphony into an ever greater instrument—resonant, keenly sensitive to your needs and desires! Become a 'Friend'. Make the New Jersey Symphony yours!"

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MUSIC IN



Grant Park Concert Shell.

TO THINK of Illinois is to think of bands: bands in parks and on the decks of boats, bands at ball games and on parade; bands for civic and social events; bands for young and old and in-betweeners. No city, no town of any size in Illinois but supports its band. And the band is as integral a part of the town's activities as the traffic cop at the town's busiest intersection.

Take Beardstown, for instance, a town of 6,505 inhabitants. It sets aside \$1,500 yearly for its bands. The seventy-member Beardstown band directed by Harold W. Dodd played for the Illinois Education Association meeting on October 19th, its members fairly gleaming in their new military style uniforms. Beard with a population of 2,444 allots around \$4,564 for band concerts yearly. Local 88 reports five municipal bands in that territory, all supported by a band tax: the Beard, Gillespie, Carlinville, Staunton and Mt. Olive municipal bands.

Champaign is proud of its Elks Band, led by James L. Benefiel and managed by R. W. Michael. Citizens of Danville, when they think of music think of their Municipal Band, maintained by a band tax, \$10,000 earmarked yearly specifically for its upkeep. The band plays thirty-five concerts each summer in the three parks, using fifty musicians. For the past five years it has been under the leadership of William B. Holl who himself served a distinguished apprenticeship as a bandsman as a member of the Victor Herbert, Sousa and Chautauqua bands.

The town of Edwardsville (population 8,008) allots \$4,000 for its Municipal Band which plays Thursday evenings in City Park under the direction of Michael Sciarra. Peoria citizens, with funds to the amount of \$20,000 set aside annually for their Municipal Band of fifty members, enjoy thirty-five concerts during the summer months (three concerts each week) under the conductorship of Paul Vegna. In Quincy the Music Performance Trust Fund of the Recording Industry has financed summer concerts of the

Quincy Musicians' Union Band, Carl A. Landrum, Director, and has made possible concerts at the Illinois Sailors and Soldiers Home in that city. Joliet has at least eight outstanding bands. Local 37 of that town has itself an organized marching and concert band which appears on parade and in summer concerts under the direction of George V. Hendrich. The Quincy Civic Band is directed by George Irwin and Paul Pfeifer, the band at Quincy College, by Benedict DiDia. Springfield has a fifty-piece Municipal Band (supported by local taxation, \$7,000 annually) which gives two concerts per week in the local parks and performs on civic occasions. The Springfield Municipal Band Unit II (Lewis Evans, director) plays concerts at parks, hospitals and various civic affairs.

Decatur allocates \$10,000 annually for its bands, Bloomington, \$8,000, Sreator, \$600, Lincoln, \$480, Alton, \$8,300, Waukegan, \$9,500, LaSalle, \$4,200, Sterling, \$6,800, Freeport, \$3,000,

eight in the four Joliet grade school bands, and to the generous support of the board of education. Many of the band's nearly 1,000 alumni hold eminent positions in the world of music.

Kankakee has two high school bands. A new band room is the boast this year of the high school in Murphysboro. Last summer the Plainfield School Band won the Governor Stevenson trophy at the Illinois State Fair high school band contest. This latter community has furnished the band with some six thousand dollars' worth of equipment in the fifteen months of its existence. Its director is William L. Johnston.

Rock Falls school stimulates band participation by posting each week the name of the "Outstanding Players of the Week." A Band Boosters Club meets each month to provide an opportunity for band students to play for their parents. Such meetings also act as an incentive to parents to widen their musical experience.



Jordan High School Band.

Washington, \$1,300, Murphysboro, \$1,800, Le-mont, \$600, East St. Louis, \$1,500.*

School bands are an integral part of the educational system of Illinois. Every high school has its band, and practically every grade school. These bands play for their school functions, and take part in "band clinics" meeting in various parts of the State annually. By bringing musically inclined young people together for friendly competition and for exchange of ideas, such clinics promote cooperative ensemble playing and stimulate musicianship.

The Centralia Township High School, for instance, has participated during the past three years in the South Central Band Association Clinic, the Southern Illinois Marching Band Clinic, and the Southern Illinois Spring Music Festival. The Board of Education is purchasing new uniforms for this band and for that of the Junior College.

The Joliet Township High School Band—the late A. R. McAllister, a pioneer in the school band movement, was its founder and director—won the National Championship three years in a row, for which feat Joliet was given permanent possession of the National Championship Trophy. The band's present director is Bruce H. Houseknecht. The success of the band is due in large part to the extensive training begun in grade three and continued through grade

Fifty per cent of Sterling Township high school students are enrolled in some phase of the music program. Two hundred and five of the 500 students in Crystal Lake high school participate in the music program. At Woodstock the instrumental groups consist of a seventy-five-piece high school band, a fifty-piece high school orchestra, a junior high-school band of seventy, a junior high orchestra of thirty-five, and a grade school band of seventy. Each student receives one group lesson each week on school time.

Thus do bands prosper. Thus do towns in Illinois revel each in its own units marching down main streets, presiding at dedication ceremonies, meeting trains, enlivening football games—bands as closely identified with the town as its public library and its courthouse. "Our band" is the title of every band in Illinois—"our band" financed by "our money." A record, this, which every other state might well emulate.

Bands are in fact the one uniform phenomenon in an otherwise vastly diversified State. Illinois partakes of East, West, North and South, is rural and cosmopolitan both, is criss-crossed by railroads from every corner of the country. The one common denominator here is the band, expressing as it does the mining regions in the south, the corn-land in the center, the bustling metropolitan region in the north.

Symphony orchestras fed partly from band personnel, also find rich soil to strike roots in in Illinois. Aurora, Belleville, Bloomington,



Walt Schlemmer Dance Unit: (Left to right) Al Schlueter, Russ Foster, Johnny Harrison, Walt Schlemmer, Bill Haury.

* These figures are approximate, taken from 1948 listings.

ILLINOIS

Local Number	City	Local Number	City	Local Number	City
10	Chicago	224	Mattoon	394	Farmington
19	Springfield	240	Rockford	410	West Frankfort
26	Peoria	265	Quincy	431	Princeton
29	Belleville	268	Lincoln	465	Mt. Vernon
47	Joliet	280	Herrin	516	Hillsboro
48	Elgin	282	Alton	525	Dixon
88	Benld	284	Waukegan	563	Cairo
89	Decatur	288	Kankakee	572	De Kalb
90	Danville	301	Pekin	631	Westville
93	Watseka	304	Canton	647	Washington
98	Edwardsville	307	La Salle	675	Springfield
100	Kewanee	323	Coal City	681	Centralia
102	Bloomington	326	Pana	697	Murphysboro
128	Jacksonville	329	Sterling	717	East St. Louis
131	Streator	340	Macomb	745	Lemont
175	Trenton	340	Freeport	759	Pontiac
178	Galesburg	350	Collinsville	765	Beardstown
181	Aurora	354	Virgen	798	Taylorville
196	Champaign	386	Chicago Heights		
208	Chicago	391	Ottawa		

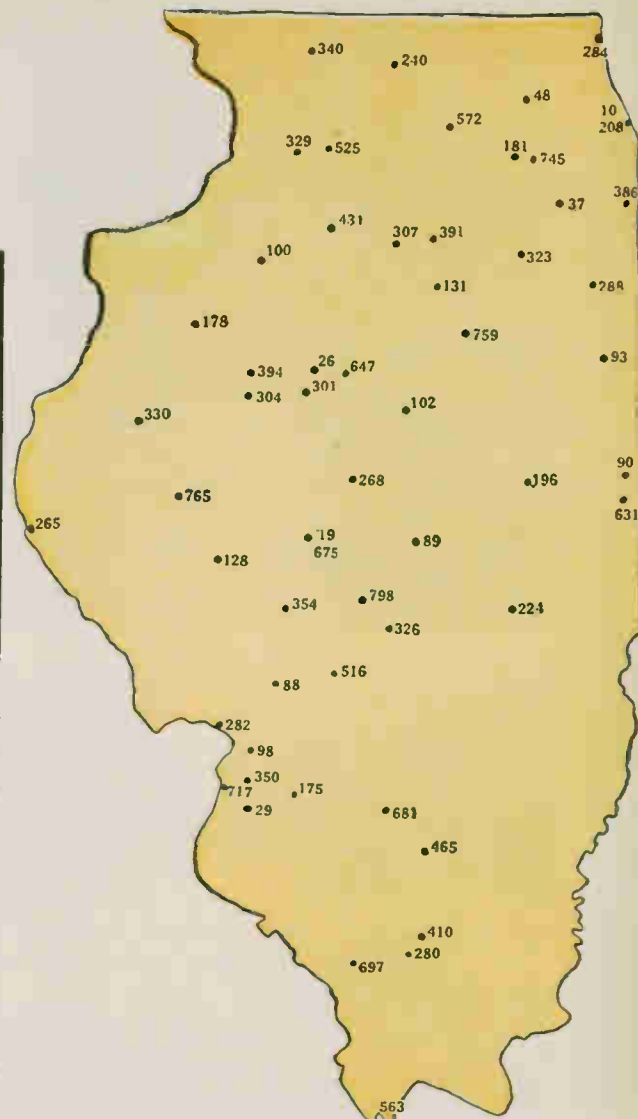
Chicago, East St. Louis, Evanston, Joliet, Kankakee, Peoria, Rockford, Springfield, Urbana, Waukegan are among the cities having their own symphony orchestras. Again with the citizens it is "our symphony." Peoria has as its symphonic slogan, "Hours of Pleasure—Ours to Enjoy." In order to finance the activities of the Peoria orchestra, an appeal for funds is made to business firms and public-spirited citizens. Annual sale of membership tickets carrying admission to the five scheduled concerts of the orchestra produces a net annual revenue of about \$6,000. Season tickets are held at a very low level (\$6.00 per adult and \$3.00 per student), in order that the orchestra may bring its music to people in all income brackets and to music students. During the 1951-52 season, five concerts are to be held Sunday afternoons. Says the season's prospectus, "The Symphony was founded and fostered by those who believe the success of a man's life depends upon its completeness. Everyone who recognizes the boundless benefits to be gained through symphonic music looks forward to the continued success of this orchestra."

The Peoria Symphony has a membership of seventy-four, the Springfield, of fifty-five, the Kankakee, of fifty, the Joliet, of sixty-seven. They are all full symphony orchestras with full symphonic repertoire.

The University of Illinois Symphony Orchestra at Urbana occupies a special place in the musical scene. It took part, for instance, during last March and April, in the Fourth Annual University of Illinois Festival for Contemporary Arts, which was held on the campus. During the course of this festival, Paul Hindemith directed the Symphony Orchestra, the Oratorio Society and the University Choir in his own works. Rafael Kubelik (Director of the Chicago Symphony Orchestra) led the University Orchestra in the Third Symphony by Roy Harris, in the *Tre Ricercari* by Martinu and in the *Sinfonietta* by Leos Janacek. The orchestra program also included a *Miniature Symphony* by Robert Kelly, assistant professor of music at the University. Works by Bela Bartok were also featured. Menotti's *The Old Maid and the Thief* and Mozart's *The Impresario* were presented by the Opera Workshop. At the 1952 Festival the Chicago Symphony Orchestra will perform on the campus, under the baton of Mr. Kubelik.

Another flourishing aspect of the campus musical life is its chamber groups. The Walden Quartet gives regular concerts. The Faculty Woodwind Quintet introduces many new works.

Northwestern University in Evanston also has its symphony orchestra, conducted by Herman Felber. How enterprising its programs are is



demonstrated by the concert of October 21st which featured violist Harold Newton in a first performance of an arrangement of his Prokofiev's Classical Symphony and his own Suite for Viola and Piano. The same program held Leo Sowerby's Poem for Viola and Organ and Hindemith's Sonata No. 2.

Opera in Illinois is curiously linked to academic endeavor. *Brigadoon* was presented by the Quincy High School Choral department; the Morton High School last year presented *The Bartered Bride*; a musical drama of the life of Stephen Foster was presented December 4th and 5th by students of the Urbana High

Left: TOP, Amalgamated Band of Local 88, Benld; BOTTOM, Champaign Elks Band.
Right: TOP, American Legion Memorial Band, Joliet; BOTTOM, Centralia Township High School Band.





Left: TOP, Earl Betourne's Band, Kankakee; BOTTOM, Capt. Walter Dyett's Concert Band of Local 208. Right, TOP, Springfield Municipal Band, Unit II; MIDDLE, Staunton Municipal Band; BOTTOM, Beardstown Marching Band.

School. Entitled *Oh, Susanna!* the production used fifty students as singers and actors. Last December Elgin was the scene of a performance of Benjamin Britten's *Let's Make an Opera*, with junior and senior high school students enacting the story of the little sweep. MacMurray College (Jacksonville) has given during the last few years performances of *Hansel and Gretel*, *The Merry Wives of Windsor*, *The Bartered Bride* and several Gilbert and Sullivan productions.

"CITY OF YOUTH"

So far we have spoken of towns of the great corn-land, of the vast level prairie, of the mining areas. Now we come to Chicago, home of nearly half of Illinois' population—Chicago, to take Carl Sandburg's description of it, "laughing the stormy husky brawling laughter of Youth." In his book on Chicago, this poet includes in that city's sounds—which-make-music the policeman's traffic whistle, "the slamming roar of the street," the fishman calling his wares, "the hoarse crunch of waves," the motor car's whirr, elevators sliding on their cables, "curses of men grappling plans of business," scrubbers talking in foreign tongues, throb of engines, the "hustling obstreperous wind," the *hoo-hoo-hoo-hoo* of the steamers, the jazzman's "oozing trombones" and his "hush-hush-hush with the slippery sand-paper." Chicago's music is music of all these. It is more, besides.

To find where this other music is made, we go to the Orchestra Hall on Michigan Avenue. The Chicago Symphony Orchestra is presenting a program here, as it has been presenting programs periodically ever since the Hall was dedicated on December 14th, 1904. On that date it was a concert directed by Theodore Thomas,

its conductor and the father of music in Chicago. Three weeks later this great musical pioneer was dead, and a young viola player of the orchestra, Frederick Stock, mounted the podium. Forebearing but firm, and with beliefs and ideals which stood the wear and tear of both opposition and inertia, Stock was exactly the man for the post. He remained the orchestra's conductor until his death in 1942, leaving as his legacy to Chicago, a finely tempered and forceful body of players. Hans Lange, Desiré Defauw, Artur Rodzinski were thereafter successively at the helm. Then came Rafael Kubelik. (He had been successful as guest conductor of most of the major symphonies of Europe, and gained eminence as permanent conductor of the Czech Philharmonic Orchestra.) During the 1951-52 season, the orchestra's sixty-first, he will conduct Gluck's *Orfeo* and the Mahler Eighth Symphony. George Schick is the orchestra's assistant conductor.

Orchestra Hall is home also to the Civic Orchestra of Chicago, a training school for young symphony players, this under the direction of Mr. Schick. The thorough training accorded instrumentalists in this orchestra has enabled several hundred musicians to obtain positions in major symphony orchestras throughout the country.

The Chicago Business Men's Orchestra also has annually a busy season in Orchestra Hall.

But what of that other great ensemble occupying Orchestra Hall—the audience? What, especially, of those who climb the hard climb to the upper balconies—those who travel across the great city, many of them, to make this journey up the narrow stairway? One writer describes them thus: "The discharge of one of those matinee audiences, fevered with what it

has heard, faces flaming with an emotion transmitted from one exotic race to another, a lobby crackling with dialects and with Americanisms as well, an outbreak here and there of some amateur critic—this is one of the sights most vividly Chicagoan."

Chicagoan, too, but in a different aspect, is the Civic Opera House. So much money was involved in it that the mind falters in encompassing it, even in this day of billion-dollar spending. Twenty million dollars went into its erection; and Mary Garden, who was its manager, backed by the policy of its initiators, forthwith sank it in debt to the tune of another million dollars. Superlative in money expenditure, it was also the "tallest opera building in the world"; the opera with the highest stage (thirteen stories); the opera with the most hectic history. As a final superlative, it suffered the greatest bankruptcy of probably any such venture. After whirlwind spending in the first few years of its existence, the inverted pyramid of Insull finance suddenly collapsed and with it went the Civic Opera Company.

Grant Park, "Michigan Avenue's green-checked front yard," lies between the most imposing section of Michigan Avenue and the inner basin of the Chicago harbor. Here Chicago enjoys music as it likes it best—under the stars. During the first season expenses were borne by Local 10 of Chicago. From 1935 through 1943 the concerts were jointly sponsored by the Chicago Park District and Local 10. Since 1944 the Park District has paid all expenses. Concerts are free. Crowds—5,000 to 75,000 a night—turn out to add up to a million music lovers a season.

The Grant Park Symphony Orchestra of seventy-five members, organized in 1944, will be conducted in the 1952 season by Nicolai

Malko (its permanent conductor), Alfredo Antonini, Silvio Insana, Leo Kopp, Paul Breisach and Erich Leinsdorf. Concerts are under the direct supervision of Walter L. Larsen.

Twenty-five miles north of Chicago's Loop is Ravinia Park which presented its sixteenth season last summer. William Steinberg was the conductor of its symphony orchestra for the first week, Izler Solomon for the second. When Pierre Monteux, conducting the third week, stepped onto the podium—this was his eleventh consecutive Ravinia season—he touched off a rousing ovation by orchestra and capacity audience alike. Dimitri Mitropoulos conducted during the fourth week.

Back in the turmoil which is Chicago, jazz signifies, for many of its traffic-tossed citizens, the only adequate type of expression. During the early years jazzmen came up in droves from New Orleans to make State Street the jazz center of the North. Each jazzman hunting around for talent to form his own little jazz band, preserved the New Orleans tradition intact, and it has been further expanded by leaders up to the present: Joe Oliver, Louis Armstrong, Jelly Roll Morton, Johnny Dodds, Ed Venson, Tony Jackson, Wayne King, Ben Bernie, Duke Ellington, Cab Calloway, Paul Ash, Erskine Tate.

In the midst of such a listing, it cools our ears merely to mention Hull House, refuge for many a music enthusiast. Some years ago Jane Addams, its founder, encouraged a young boy to start his music career there. President Petrillo still voices his gratitude to her for that initial boost—the purchase of a trumpet. Today Hull House has a flourishing House Band. Aldo Bortolotti, its bandmaster, was for thirty-seven years the bass drummer of the Chicago Opera Orchestra.

Yet another dash of color to add to this variegated scene. The Annual Chicagoland Music Festival, that giant jamboree of bands and choruses assembled from the whole State to win prizes for everything from accordion playing to baton twirling, is held in Soldier's Field, a place so incredibly large that you could drop the Colosseum of Rome into it and not notice it. It is sponsored by the Chicago Tribune Charities, Inc. In 1951 10,000 performers and 90,000 spectators made of it (as the prospectus proudly proclaims) "one of America's great musical institutions."

But lest we get the idea that people by the thousands are indispensables to music making, let us turn to that chamber music group so loved in Springfield—the George Killius Ensemble; to the "Illinois Play Boys" and the "Skyliners" of Centralia; to this latter city's "barber shop vocal group" which sings *Sweet Adeline* just the way Illinoisans—and the rest of the world—like to have it sung. Let us turn, too, to Ted Stoker's "Roaming Pioneers" who



Peoria Symphony Orchestra, Rudolph Reiners, Conductor.

have been heard over Beardstown's WTZX for several years, to the Johnny Bruce Orchestra which pleases dancers in Champaign, the dance bands of Cairo ("Gateway to the South")—Robert Crosier's, Jim Flanary's, Fess Lambert's, Willie Karcher's—which give entertainment to the workers at the Atomic Energy Plant in Kevil, twenty miles away.

Then let us turn to that silent yet eloquent music—the sound of composers' pens moving across manuscript paper, translating Illinois' sound-stuff into harmonies.

The late John Alden Carpenter, if not the "most American of our composers"—as he was called by Walter Damrosch—is certainly part and parcel of Illinois. He was born in Park Ridge, near Chicago. After he had completed his education, he entered the Chicago firm of George B. Carpenter—merchants in mill, railway and vessel supplies. His interest in music, however, would not down. He went to Rome to study, returned in 1908, studied music further in America, then entered business again, holding from 1912 to 1936 the position of Vice-President of Carpenter and Company. All the while he continued his career as composer. Orchestra Hall was the scene of his first orchestral performance—this in 1915 when his *Adventures in a Perambulator* met with great success. His ballet *Krazy Kat* written in 1921, produced first in Chicago, was such a success that, on Diaghileff's request, he wrote a ballet embodying "the bustle and racket of American life," *Skyscrapers*. Produced at the Metropolitan Opera House in New York in 1926, with the cacophony of city streets roistering through it, it was as Chicagoan as the Loop itself. For the fifteenth anniversary of the Chicago Symphony in 1941, Carpenter composed his Symphony in One Movement.

Felix Borowski (his *Adoration* alone would keep his fame green), though born in England, is closely identified with Chicago. In fact, he was invited to America in order to be head of the theory and composition department of the Chicago Musical College. Since 1907 he has written the program notes of the Chicago Symphony Orchestra. He has composed some very fine-textured symphonies.

Leo Sowerby gained most of his education in

Chicago, though he is Michigan-born. His Symphony No. 3 was composed for the Chicago Symphony Orchestra's Golden Jubilee season and was first presented by that organization under Frederick Stock in 1941.

Rudolph Ganz, primarily concert pianist and conductor, has yet, as president of the Chicago Musical College and as composer of eminently playable works, increased orchestral repertoire markedly. Arne Oldberg, also Chicago trained, has contributed symphonies and concertos to the repertoire. Max Wald (born in Litchfield) has excellent compositions to his credit. Harrington Shortall, Mary Turner Salter, Alice



Billy Stonecipher and his Skyliners, Centralia

Barnett, Walter Mourant, Allan A. Wilman, Henry Purmont Eames, Florence Grandland Galajikian, Edward E. Confrey, Dorothy James, Robert L. Sanders, Albert Spalding, Ernst Bacon—these have contributed richly to Illinois musical life.

But the list of music makers would not be complete without our turning ear to the mining area of Southern Illinois and hearing the working-class songs. The miners' song, "We are building a new union," the labor song, "Beans"—these have been a means of welding together workers to gain a united front for action. So we shall count these, too, in the summary of Illinois music—count them together with the jazz of State Street, the symphonies of Michigan Avenue, and the bands marching down every main street in the State.

—Hope Stoddard.

Chicago Symphony Orchestra, Conductor Rafael Kubelik.



Byrns Chamber Orchestra

AT THE first performance of the season in Los Angeles, on October 14th, Conductor Harold Byrns introduced thirty-two top-ranking musicians who make up the Byrns Chamber Orchestra, a performing body which produces some of the warmest, most satisfying sonority ever to come out of the Wilshire Ebell theater. When they have worked continuously to the point where they can feel phrasing, tempo and dynamics with the same collective sensitivity which they now give to tonal beauty, they will make history as an ensemble.

The program began with an exuberant reading of Bach's Second Suite in B Minor, in which Arthur Gleghorn did his usual fine flute playing. Beethoven's eleven Viennese Dances allowed us to relax a bit too much and too early. We wonder if the composer would not have been surprised to find them on this program. They seem to us to belong very obviously in the realm of dinner music.

But everyone came to life when Charlotte Zelka, pianist, joined the group to present Honneger's Concertino for piano and orchestra. There is a lightness of touch about this piece of Gallic jazz which sets it apart from and above most European experiments in this idiom. It is still fresh, after twenty-seven years. This spirit, the very essence of American popular music, was caught to perfection by Miss Zelka, Mr. Byrns and the entire orchestra.

After intermission, the ensemble presented Reger's Serenade, Opus 95—a West Coast premiere of this colorful piece. It is probably no fault of Reger's but rather the spirit of our time which made us reflect that twenty minutes is rather too long a time in which to try to sustain a mood of ecstasy. —P. A.

Philadelphia Orchestra

THE opening concert of the Philadelphia Orchestra season in New York, October 16th, revealed music making which would have to be heard to be fully appreciated. The impact of the first chords of the *Coriolanus Overture* of Beethoven—the slashing string work, the orchestra's absolute coordination and the capacity within its sections for both domination and subordination—made clear again that music becomes great through the efforts not only of the single mind but also through the ability of individuals to act harmoniously in groups. In response to the coordinated force of these players the audience quickened to alertness, and stayed so the whole evening.

Strauss' *Ein Heldenleben* was as integrated as a pudding, but without a pudding's sogginess. It was, in fact, luminous. In a passage of golden, open tones the new concert master, Jacob Krachmalnick, gave a fine account of himself. Noteworthy was conductor Eugene Ormandy's knack of inducing a gush of sound like a sunburst and then of quelling it as suddenly to a passage wispy as cobwebs.

We felt, in the Brahms Symphony No. 1, that such clarity can come only from fresh fingers and brains, and we decided that there on the platform, translated into tones, were the players' vacation gleanings—the lake on a Vermont mountain-top, the wooded slope in a Maine

Speaking of Music:

Haydn versus Mahler

IT WOULD be hard to imagine a greater contrast in styles than that presented by the two symphonies which were the main items on the program of the New York Philharmonic-Symphony Society in Carnegie Hall on October 21st. One—Haydn's Symphony in D Minor, No. 80—was like a formal garden, with nicely regulated ornamental fountains. The other—Mahler's First Symphony—resembled a wild, romantic wood, with crashing, untamed waterfalls, often swept by sudden loud thunderstorms. Conductor Dimitri Mitropoulos and the orchestra shifted from one musical landscape to the other without apparent effort; and they were equally at home in both classic and romantic settings.

The Haydn Symphony No. 80, reconstructed by Alfred Einstein from the parts discovered in the British Museum more than a decade ago, belongs to the composer's middle period, when he could give free play to his powers of melodic invention. It states its themes precisely, and develops them artfully in the pattern of the classic dance forms.

Mitropoulos played it to bring out its sure and graceful architecture; but he did not miss the strong excitement and emotion which is present in all the movements, particularly in the first and last. Haydn was classicist enough to control this feeling, and to render it in objective terms, without in any way minimizing its grace, strength, and delicacy. The short trio which concludes the third, or minuet, movement, in fact sounds so romantic that many musicians have claimed it is a forgery, interpolated in the work; but Einstein quite rightly says that this doubt underrates Haydn's premonitions of romanticism.

The orchestra was perhaps at its best in interpreting the presto finale. Here the syncopated theme stood out, and the music seemed to float on the air; the light scoring—for strings and just a few woodwinds—gave the right eighteenth century feeling to the music, and we were transported back into a serener, more composed age.

Storm and stress of a more turbulent time are felt in Gustav Mahler's hour-long First Symphony in D major, which the Philharmonic played after the intermission. The work is intensely personal, with rapidly alternating moods; and it has never ceased to stir up controversy, from the time it was first performed under the composer's baton in Budapest in 1889. It is the first symphony to make extensive use of song-themes, the first or slow movement drawing extensively on the composer's own song-cycle written the year before, and the third embroidering on the folk song, *Frère Jacques*. But this novelty—now a commonplace in symphonic procedure—would not account for the persistent strangeness of the work. Rather it is the sudden alternations of very soft and very loud, the curious eccentricities of the orchestra-

inlet, the purple sunset in the Appalachians—all there, in the well-turned phrase, the tender motif, the sweeping chord.

At the end the audience stood and applauded lustily—city-bound folks expressing their thanks



JACOB KRACHMALNICK

for the privilege, without having to travel a long way to reach it or staying a long time to absorb it, of gathering the benefits from another and more happy world. —H. E. S.

Bach and Walton

EVENINGS on the Roof opened the Los Angeles concert season triumphantly with a program on September 24. Sharing honors equally were Bach's Sonata in A minor for Flute alone played with superb artistry by Doriot Anthony, and William Walton's *Fucade Suite* directed by John Barnett. Musicians performing the latter were Doriot Anthony, Merit Buxbaum, Andreas Kostelas, Michel Penha, Morris Boltuch, and Richard Cornell. Reciters were Jane Wyatt and Robert Nichols.

There is more affinity than might be imagined between Walton's little dances and those in Bach's Sonata de Camera. Both possess the musical common denominator of vigorous rhythm, good design and clear instrumental coloring which no amount of ornamentation on the one hand nor surrealistic treatment, on the other, can disguise. Jane Wyatt recited Edith Sitwell's immortal nonsense with the prettiest leer in the world, while Robert Nichols gave to his stint an endearing, poker-faced, innocence. Perhaps there was a shade more personal comment indicated in this presentation than was the composer's original intent. We remember that in the first performance the reciters were hidden behind a screen. But it was all hilarious fun, beautifully presented.

Programmed also was an excellent Prelude and Allegro for Flute and Piano by Gordon Binkerd, performed for the first time in Los Angeles by Doriot Anthony and Maxine Furman, and the Trio for Flute, Viola and Cello by Roussel, in which Miss Anthony was joined by Michel Penha and Cecil Figelski.

—P. A.

Concert and Stage

tion, and an apparent lack of formal framework, that still puzzle sophisticated listeners.

So heavy is Mahler's scoring that the full forces of the Philharmonic—111 players—were none too large to present the work. The very soft passages of the opening, to be played, said the composer, "like a sound of nature," imitating the call of a cuckoo, were rendered in subtle and thrilling style. Equally sure in touch was the orchestra's handling of the wide range of dynamics in the third movement, where Mahler is burlesquing the picture of a hunter's funeral. Muted kettledrums set the pace; the strings are muted and divided; there is much pizzicato playing by the basses, often accompanied by the bass drum. Interlarded are passages of wild gypsy music. Then, after further long passages from the muted basses, the kettledrums, and even the tuba, the whole orchestra breaks out in a tremendous triple fortissimo passage which startles the audience out of its seats. Here, as in the final wind-up of the symphony, the fortissimi are sustained for so long, and with so many crashing variations, that one expects the end long before it is reached.

What one feels, in listening to all these violent outbursts, often unprepared, is that Mahler is profoundly sincere; this "ranging vehemence" of Mahler, as Bruno Walter calls it, is part of his temperament, and as true a side of his nature as the tender depth of the lyric passages. Mahler, who first called his symphony by the expressive title *Titan*, after the tempestuous novel of Jean Paul Richter which he so admired, later deprecated any effort to provide a descriptive programmatic background for the symphony. He wanted it to be taken for its pure musical content; but it is still true for most listeners, as Mahler said, that almost nobody but someone who had lived through the experience with the composer would really grasp the whole of this work.

Certainly Mr. Mitropoulos and the Philharmonic gave clear evidence of having re-lived the music, and they followed precisely all the composer's complicated directions for realizing his musical intent. —S. S. S.

Chicago Conductors

THE attention of the music world turned to Chicago in 1950 when Rafael Kubelik was engaged to guide the destinies of the Chicago Symphony Orchestra as musical director and conductor; for Kubelik was only thirty-six years old and, while he had a top-ranking reputation in Europe, he was virtually unknown in the United States. The ovation which was accorded him at his opening concert, the widespread critical approval which followed, and the mounting enthusiasm for his work as the sixtieth season of the orchestra progressed, rapidly swept away any doubts about Kubelik's talent and abilities.

George Schick was chosen by Rafael Kubelik to be Assistant Conductor of the Chicago Sym-

phony Orchestra. In addition to his duties on the podium, Mr. Schick performs as pianist with the orchestra. He conducts a number of the Popular Concerts of the orchestra as well as the Young People's series of concerts, and



George Schick, Conductor, Chicago Orchestral Clinic.



Nicolai Malko, Conductor, Grant Park Series.

directs the Civic Orchestra of Chicago. This Civic Orchestra (now in its thirty-third season) is in reality a school for the development of symphony players. Fifty-five members of the Chicago Symphony Orchestra are graduates of the Civic Orchestra, including five first-desk men. The Civic Orchestra has access to the entire music library of the Chicago Symphony.

The plan of study is two-fold: first, the works in the standard symphony repertoire are carefully treated, each one, that is, so that the student becomes familiar with his part; secondly, a selected number of symphonic works are so thoroughly studied that they are ready for public performance. Classes are provided free of charge to Civic Orchestra members, in ear-training, harmony, solfeggio, counterpoint, composition and orchestration.

Another eminent conductor of Chicago, Nicolai Malko, has been closely identified with the city since 1940 when he made his first appearance at the head of the Chicago Orchestra, conducting a series of concerts at the Ravinia Festival. In 1944 he became resident conductor of the Grant Park Symphony Orchestra, a post he still holds. —R. E. R.

Handel in Lighter Vein

THE Little Orchestra Society opened its season at New York's Town Hall recently with Handel's *Acis and Galatea*, a seldom-heard cantata. This lovely pastoral was first presented in 1721 to entertain an eighteenth century court. The music, as well as the libretto, based on the charming verses of Gay, Pope, and Dryden, points up the wit and charm of the period. The triangle consists of a sea nymph, a shepherd she loves, and the cyclops Polyphemus, who, to put an end to competition, throws a boulder on the shepherd.

Thomas Scherman's conducting completely captured the lightness and naiveté of the music. Ann Ayars was grace and charm personified in her role of Galatea and Miss der Derian's voice

when she sang "Consider fond shepherd" had a flute-like quality which caused an ovation. As Polyphemus, Kenneth Smith was completely in character and brought down the house with his lusty rendition of "O ruddier than the cherry." John Druary as Acis, Galatea's lover who is turned into a river, produces this effect vocally with his light and clear tenor voice, especially in his solo with trumpet obbligato, "Love sounds the alarm."

The program received an eager and enthusiastic response from the audience and certainly again should prove to Thomas Scherman that his scheme of presenting little known works to New York audiences is entirely successful.

—G. S.

Song of Norway

THE audience—and it is always "capacity" at the Paper Mill Playhouse (Millburn, New Jersey)—who went to see and hear *The Song of Norway* on October 23rd came away with the sort of chummy feeling for the melodies such as any operetta should impart. Since most of the melodies are based on Grieg compositions, the evening proved a thorough if concise course in the music of that Norwegian composer.

But, as presented by the closely knit and sensitively attuned cast of the Paper Mill Playhouse, the performance proved more than that. It was an evening of making real a homeland of crag and sea; of trolls and their hard tenderness; of love holding like rocks against waves of voluptuousness flinging from the South.

Virginia Oswald played with much sensitivity the difficult role of the untemperamental but vibrant Nina Hagerup whose inspiration flowered the genius of Edvard Grieg (David Atkinson), her voice coming out with surprising warmth in scene three (in Italy) when just such warmth had to be used as a force against the wiles of Louisa Giovanni (Rosemarie Brancato). Dorothy Jay as Mother Grieg was the right kind of a mother for Grieg (I hope he had just such a one). Albert Bergh was a Henrik Ibsen imaginatively conceived but never caricatured. Brancato kept the mood of frivolity through a variety of difficult situations. Tom Bate (Count Peppi Le Loup) conveyed humor without slapstick but with pointed barbs of wit.

Best of the evening's attractions was the ballet. Broadway couldn't boast better. Witness the final dance of David Tihmar (Spirit of Grieg) and Janice Cioffi (Maid of Norway).

It would not be fair to Paper Mill performances—these have been running regularly throughout the year for fourteen years—to write any review without mentioning the Orchestra, ten members directed by John Charles Sacco, who color each performance, pace it, give it form and body. These men—they have most of them been with the Paper Mill from its earliest years—have learned the art of perfect timing and perfect coordination. It is the simple truth to say there would be no Paper Mill Playhouse without them. —H. E. S.



John Charles Sacco

The Hormel Girls' Caravan

Music in Business

THE Hormel Girls' Caravan, whose activities clearly mirror Noah Webster's definition of a caravan as "a company of travelers on a journey . . .," consists of a twenty-six-piece orchestra, a thirty-two-voice chorus, two announcers, all on the distaff side, and one male conductor, Ernest Villas. Currently on tour in the Baltimore and Washington, D. C., section of the country, this energetic group of young women combines music-making and product-selling all through the year from coast to coast.

The idea for a girls' troupe came from Jay C. Hormel, Chairman of the Board of George A. Hormel & Company, manufacturers of canned meat products. Mr. Hormel had been searching for a way to build a more intimate relationship between the company and its customers, and as an active member of the American Legion, was interested in creating work for ex-service women.

How It Started

One day someone suggested, "With everyone doing something for G.I. Joe, why don't you do something for G.I. Jane?" This was the spark, and Hormel went to work.

In June, 1947, six girls, with the ink barely dry on their discharge papers from the WAVES, WACS, SPARS, and Marines, assembled in Wisconsin. They became members of the American Legion Spam Post 570 of Austin, Minnesota, and were to be used as a merchandising unit for Hormel Good Foods. At this time Mr. Hormel was looking toward the 1947 American Legion Convention to be held in New York, and, with an experienced staff, began planning to organize the first all-girl Drum and Bugle Corps to enter national competition. By August, 1947, the original group was increased to sixty-five girls who drilled and practiced for a month prior to the contest.

VIOLIN SECTION: (Left to right) Eulamae Love, Catharine Phelps, Nadine Peck, Ruthmary Needham, Myrra Mosher, and Darrell Matthews. They are often featured in novelty numbers.



ERNEST VILLAS
Conductor, Hormel Girls' Caravan

There was only one requirement to join the unit: the girls had to be ex-G.I.'s, although they did not necessarily have to sing or play an instrument. Mr. Hormel believed that musical and sales ability could be developed once they had joined the troupe.

Following the 1947 American Legion Convention competition, in which they placed thirteenth, the girls who were unable to accept permanent employment returned to their homes.

DIXIE COMBO: (Left to right) Dorothy Dautrich, bass; Agnes Welshko, clarinet; Delores Marshall, trumpet; Gayle Smith, drums; June Culbertson, trombone; and Caroline Hutchinson, piano.



The twenty-one who remained became a special sales force for the company.

Many of the girls had brought their musical instruments from home, and after working in grocery stores during the day, they would get together for informal evening sessions. Some of the girls even played "sweet potatoes" to get into the act. Occasionally the group entertained at various civic club luncheons.

The Next Stage

The first serious attempt at entertainment came that Fall when they were sent to operate the Hormel booth at the Cleveland Food Show. By this time, two combos had been organized. One was a "Dixieland" group, and the other, including the girls who had traded in their "sweet potatoes" for rhythm instruments, was Latin American in flavor. One group entertained while the other passed out samples of chili con carne.

This was an innovation in advertising, and the present Caravan is an outgrowth of a continuous policy of experimentation.

The sales program began with the girls walking from door to door, handing out coupons for products. Then came in-store activities such as food sales with special discounts, or treasure hunts with prizes for identifying "Your Hormel Girl." At present the group is organized into teams with two girls per team. They travel approximately 30,000 miles per year in white Chevrolets calling on retail grocers to whom they sell Hormel products.

On Parade in New Orleans

In March, 1948, the travels of the Hormel Girls had carried them from the Midwest to New Orleans where they paraded in the Mardi Gras. Then to Dallas, Texas, where they re-

(Continued on page thirty-five)



EUGENE SMITH

EAST. Fats Wright and Steve Davis are new members of Billy Krechmer's club in Philadelphia for the Fall season . . . After ending a successful road tour, the Four Gigolos will open at Ciro's in Philadelphia November 19th for a two-week engagement . . . Art Foxall's band, returning from the West Coast has reopened the "Jazz at the 76" club in Boston for an unlimited stay . . . The Penthouse Four, currently on tour, go into the Pablo Hotel in Harrisburg, Pa., towards the end of November.

After an extensive tour, including television appearances in Dayton, Ohio, Eugene Smith, Chicago-born boogie pianist, starts a solo engagement at the Community Lounge in Binghamton, New York, November 6th for five weeks . . . Don Elliot, formerly with George Shearing, has started his own five-man outfit.

Al Vega featured indefinitely at the Hi-Hat in Boston . . . the Griffin Brothers will appear at the Howard Theater in Washington, D. C., and then go on to Texas for a series of one-niters . . . Lynn Hope also doing one-niters in Cleveland, Providence, and Philadelphia.

NEW YORK CITY. The Red Norvo Trio and Al Pellegrino, pianist, currently playing for the Mel Torme color television show over CBS . . . A season

WHERE THEY ARE PLAYING

of jazz is on in full swing at Lou Terrasi's. In addition to the regular all-star band which includes Buck Clayton, Buster Bailey, Chief Moore, Ken Kersey, and Arthur Herbert appearing every night, a series of Monday night jazz sessions featuring Eddie Safranski, Roy Eldridge, Pee-wee Erwin, Ernie Caceres, Charlie Shavers, and Sol Yaged are also on schedule. On Wednesday nights for the rest of the year, Bud Freeman, plus other musicians, sits in on these sessions. Eddie Safranski is also appearing on television's "Stork Club" . . . Roy Stevens, whose recent arrangement of "Once" has received enthusiastic acclaim, goes into Roseland Ballroom November 10th for six weeks.

Leo Stone and his orchestra doing club dates in and around the city . . . Following one-niters at Union College, Schenectady, and Markane Ballroom, Cleveland, Buddy Morrow goes into the Paramount Theater from November 21st to December 11th . . . Anita DeCastro and Emilio Reyes alternating at the Havana Madrid . . . Nino and Maria Morales started an unlimited engagement October 12th at the Hotel Ambassador . . . Also on for an indefinite stay are The Nocturnes at the Hotel Statler . . . Francis Walther and his orchestra have been signed to appear for the fifth consecutive season at the New York Athletic Club . . . George Rickson, pianist, has started his twelfth year at Jack Stutz's Gamecock Cafe.

Across the river in Brooklyn, Ernie Ardi is featured indefinitely at the Monterey . . . The Melino Trio stays on at the Bedford Rest . . . Al Postal and his orchestra doing single engagements in Brooklyn and Manhattan . . . Damiron and Chapaseaux continue at Ben Maksik's Roadside until they open at Laurel-in-the-Pines Hotel,

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



FRANKIE CARLE

Lakewood, N. J., sometime in November . . . Pepito Arvelo and his rumba band at the Parksville indefinitely.

Out towards Long Island the Mary Osborne Trio continues at the Golden Hour in Jamaica . . . Carlos Varela at the Casa Seville indefinitely. The Claude Hopkins Trio still on at the Carousel in the Bronx.

MIDWEST. Jack Stauleup plays the Commodore Perry Hotel, Toledo, Ohio, until December 8th . . . Ralph Flanagan and the Mills Brothers tour together through Michigan, Indiana, Illinois, and Ohio November 16 to 29th. November 30th takes them to the Club Madrid in Louisville, Ky., and then back to Ohio, December 1st at Castle Farms.

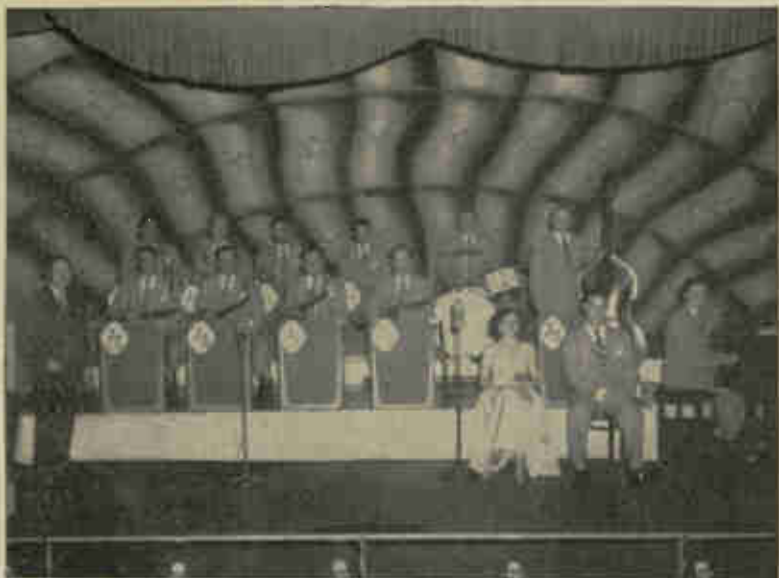
Philip McKellar, Hammond organist, currently doing long-term engagement at the Tremont Cabaret in Columbus, Ohio . . . Arturo Arturos' society band at the Detroit Athletic Club indefinitely . . . Ivory Joe Hunter starts through Midwest on one-niters . . . Wayne and Fontaine now appearing at Augie's in Minnesota . . . O'Brien and Evans Duo at the Gay-iety Lounge in Cheboygan, Mich.

Lionel Hampton starts through the Midwest after engagements on the West Coast . . .

(Continued on page thirty-three)

ALONG TIN PAN ALLEY

ALWAYS, ALWAYS	Hollis	JEALOUS EYES	Kassner
A KISS TO BUILD A DREAM ON	Miller	LONGING FOR YOU	Ludlow
AND SO TO SLEEP AGAIN	Paxton	LOVELIEST NIGHT OF THE YEAR	Robbins
BECAUSE I LOVE YOU TOO MUCH	Irving Berlin	ON MOONLIGHT BAY	Remick
BECAUSE OF YOU	B. M. I.	OUT IN THE COLD AGAIN	Santly-Joy
BELLE BIMBA	Goday	ROLLIN' STONE	Cromwell
BLUE VELVET	Meridian	RUDOLPH THE RED-NOSED REINDEER	St. Nicholas
COLD, COLD HEART	Acuff-Rose	SANTA CLAUS IS COMING TO TOWN	Feist
COMING DOWN THE CHIMNEY	Leo Talent	SHANGHAI	Advance
DREAMY MELODY	Cromwell	SWEET VIOLETS	E. H. Morris
FOR ALL WE KNOW	Feist	TAKE HER TO JAMAICA	J. J. Robbins
HAWAIIAN WAR CHANT	Lion	THIRTY-TWO FEET AND EIGHT LITTLE TAILS	Miller
HOW HIGH THE MOON	Chappell	TOO YOUNG	Jefferson
I GET IDEAS	Hill & Range	WONDER WHY	Robbins
I'LL ALWAYS REMEMBER YOU	Simon	WORLD IS WAITING FOR THE SUNRISE	Crawford
IT IS NO SIN	Algonquin	YOU'LL KNOW	Chappell



JACK STILL'S ORCHESTRA. Left to right. Jack Still, leader; Bob Rebock, John Zdravec, William Godo, William Toth, saxes; Diane Williams, Gregg Mason, vocalists; Bernie Sterback, piano. Second row: Ernie Christopher, trombone; Joe Powers, Ziggy Rubin, Lou Pluchino, trumpets; William Papp, drums; John Still, bass.

Bridgeport, Conn. Jack Still and his Orchestra, members of Local 63, played the Pleasure Beach Ballroom, operated by the city of Bridgeport, for the seventh season this summer. More than half of the orchestra have worked together for almost twenty years.

Vancouver, B. C. The Panorama Roof of the Hotel Vancouver has played host to Dal Richards and his Orchestra of Local 145 for eleven consecutive seasons. They also play other leading dance spots in Canada.

Orlando, Fla. Jay Miller's Orchestra starts its tenth consecutive season at the Flamingo Club in Orlando this Autumn. All the boys are members of Local 389.

Meriden, Conn. Jimmy O'Neil's Orchestra, all members of Local 55, have been playing at the Green Lantern in Meriden for the last three

JAY MILLER'S ORCHESTRA. Left to right. Jay Miller, Max Miller, Tom Chalfant, Neal Maston.



DAL RICHARDS' BAND. Left to right. Byron Hanson, violin; Louis Beven, violin; Dal Richards, leader and sax; Tom McConkey, drums; Lorraine McAllister, vocalist; Jack Townsend, trumpet; Bud Henderson, piano; Frank Turvey, bass; Don Dorazio, sax; Don Skiles, violin; Tony Cavazzi, sax.

Traveler's Guide...



THE TWILIGHT TRIO. Left to right. Nick Conti, accordion; Harry Fousse, leader and piano; John Stolarik, bass.

years. The Green Lantern is known for its long steady engagements. The boys specialize in rumbas and polkas and Joe Dummitt who doubles on the bass also does comedy turns.

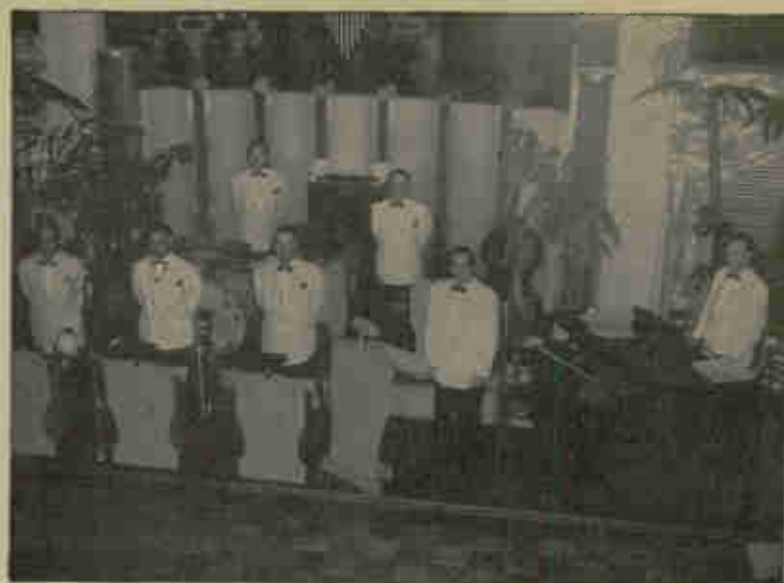
Wheeling, W. Va. The Twilight Trio, under the leadership of Harry Foussé, plays Wheeling and near-town dance spots. The small, but well-balanced, group of accordion, piano and bass is ideal for the dancing public, and with a songwriter on the podium, the audience also gets a chance to hear Harry Foussé's newest compositions before the creative ink is dry. The men are all members of Local 142, Wheeling, West Virginia.

JIMMY O'NEIL'S ORCHESTRA. Left to right. Jimmy O'Neil, piano; Charles Burghardt, sax; Warren Schaefer, drums; Joe Dummitt, bass.





BOB JONES AND HIS BOBCATS. Left to right. Buddy Bonneau, piano and accordion; Bob Jones, drums; Stanley Ivers, trumpet; Linwood Colby, bass; Mose Lord, sax and clarinet. They are known as the biggest little band in Maine, and have played at many of the best known summer and winter resorts in this holiday state.



CLYDE GARDNER and his Rainbow Room Orchestra. Left to right. Don Egan, trumpet; Bob DeLamater, first tenor; Al Entrekin, drums; J. B. Lucy, second sax and violin; PeeWee Livingston, bass; Clyde Gardner, violin-leader; Arthur Trenary, piano. Gardner, a native of Jacksonville, has been in the music-making business for twenty years.

...To Live Music

Bangor, Maine. Bob Jones and his Bobcats of Local 768 had a busy summer and are keeping right on moving. After their recent radio series over WLWZ, Bangor, they appeared at the Log Lodge summer resort at Lucerne-in-Maine, playing for a floor show as well as dancing. Now they are off to the Lakeside Ballroom in Lincoln, Maine, for the winter.

Daytona Beach, Fla. Eddie Koch and his Orchestra, Local 601 members, recently completed a fifteen-week engagement at Ellinor Village Country Club, Ormond Beach, Florida. Before they settled down at Laney's Supper Club in Daytona for the Fall and Winter season, they played a week's engagement at the Sheraton Plaza Hotel for the New York Life Insurance Convention.

EDDIE KOCH and his Orchestra. Left to right. Bob White, drums and vocals; Ray Pollard, organ and piano; Eddie Koch, leader and trumpet.



MARTHA DARDEN, her Three Key Boards and her Music Men. Left to right. Martha Darden, piano; Roy Weaver, bass and vocals; Red Jenks, trumpet.

THE RHYTHM-ACTS. Left to right. Ray Holmes, leader, guitar and vocals; Lew Saunders, piano, vibes and vocals; Park Johnson, bass.



Jacksonville, Fla. Clyde Gardner and his Rainbow Room Orchestra monopolize the George Washington Hotel Rainbow Room each winter season. They opened there after Clyde's return from a vacation with the 5th Army Band in 1943 and were on the same bandstand without interruption until 1947. They have played in the same spot every winter since. A smaller unit is on hand during the summer months. All the boys are members of Local 444.

Montgomery, Ala. Martha Darden came to Montgomery in 1937 and liked it so well she stayed on. She got her first combo together in 1941 and was featured for two and a half years at the Hi-Hat Club. Her trio is now appearing at the new dining room of Post No. 2 of the American Legion.

Jacksonville, Fla. The Rhythm-Acts, another Local 444 group have been doing a lot of moving about in the South since they got together in 1947. This is their fifth month at the Kites Bar in Jacksonville.

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VIEWS AND REVIEWS

By **SOL BABITZ**



THE DIFFICULTIES OF TEACHING BEGINNING-VIOLIN

For some years there has been much discussion around the question of what Olin Downes calls "The Decline of Strings." One of the reasons for the decline in the number of young people who take up the violin is the fact that with present-day teaching methods the violin is the most difficult of all instruments to learn. Many give up the struggle in discouragement after a few lessons.

Several attempts have been made in recent years to simplify beginning violin. My own suggestion, for example, that frets be used on the fingerboard, has appeared in these columns and in a recent issue of *Etude*.

This morning I received in the mail a new book, "Fiddling by the Numbers," by Samuel Barbakoff and, having examined it, I am convinced that Mr. Barbakoff has solved the problem of simplifying beginning violin. If this book is used as it deserves to be, the violin will no longer be the most difficult instrument to learn but one of the easiest.

AN EPOCH-MAKING ADVANCE IN TEACHING

This book solves the problem in two ways: 1. by making the violin musically enjoyable from the first lesson; 2. by making learning physically easy.

Musical enjoyment is obtained at once by permitting the student to play a tune, "Mary Had a Little Lamb," at the first lesson! How is this done? Very simply. Scotch tape frets are used to mark the proper placement of the fingers on the fingerboard. *The violin is held in banjo position and the melody is plucked with the right thumb.* The placement of the fingers is shown not by notes but merely by writing out the name of the string and the number of the finger as it is to be used. Notes are not used until much later and the student is not required to hold up the violin or draw the bow until adequate preparatory work has been done.

I tried this with a brand new beginner and had the pleasure of seeing his enthusiasm when he heard himself pluck out the tune after about fifteen minutes of instruction. It was also pleasant to hear him play in tune since, with the violin below him, he could easily control the placement of the fingers on the frets.

DOING ONE HUNDRED THINGS AT ONCE

Present methods are too difficult for the average beginner because he is expected to do, without any preparation, all of the following things at the same time: (1) Hold the bow with correct finger, (2) hand and (3) thumb positions; (4) move the right arm for down bow and (5) up bow with some attempt at coordinating the many muscles at the (6) wrist, (7) elbow and (8) shoulder joints while (9) keeping the bow parallel to the bridge; (10) at the correct distance from the bridge; (11) the hair at the proper angle; (12) some semblance of correct bow pressure on (13) a single string. While trying to "concentrate" on the above thirteen things, he must also try to "concentrate" on (14) holding the violin in correct relation to chin and neck; (15) the proper angle of the violin in relation to the body; (16) the proper height; the correct position of (17) the thumb, (18) the hand, and (19) the fingers on the neck; *plus* (20) wrist position; (21) elbow position; (22) arm position; (23) shoulder position. He must also not forget to (24) look at the notes; (25) keep a good posture and (26) correct head angle. Shortly after this he is expected to put down the fingers on the strings and play in tune! Is it any wonder that the violin cannot compete with the piano and other instruments today?

NEED FOR SEPARATION OF PLAYING PROBLEMS

Mr. Barbakoff has done away with the fantastically difficult task outlined above by scientifically separating the different aspects of playing.

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Bowing, for example, is taught at first without a bow in the hand so that the correct arm motions will be learned while the muscles are relaxed. It is a well known physiological fact that when the hand is grasping a bow for the first time, and with an unfamiliar grip, it cannot be as relaxed as when it is holding nothing.

After the student has learned to hold the bow he is told: "You cannot see a tight muscle; you can only feel it." Thus in simple language, and with cheerful drawings, a subtlety of playing is easily explained without recourse to fancy language borrowed from medicine and metaphysics as is the case elsewhere.

Holding up the violin, which is an unnatural task, is taught as a separate problem; the student holding up the violin without playing a few minutes the first day and a little longer each day for two or more months, if necessary, so that at no time will his muscles tire. He is thus preparing a stable base on which his bow will move later on. During all this preparatory period he is playing many pieces and learning how to get along without frets, with the banjo system.

OLD AND NEW IDEAS

From this description of some of the innovations in this book, it is obvious that the teacher who is to use it will have to throw much that he knows out of the window. Many of Mr. Barbakoff's revolutionary ideas are not altogether new, however. Actually some are so old that they are new because they have been forgotten.

Two hundred and fifty years ago Arcangelo Corello taught that fingering must be learned before bowing. Teachers in those days also invariably used frets for beginners and tablature (numbers instead of notes). This book is an intelligent combination of the old and the new.

If this column gave awards, Mr. Barbakoff would certainly get the 1951 Babitz Trophy for outstanding contribution to violin teaching.

Union Musicians Overseas



The Sunburst Orchestra, organized from union musicians in the 40th Infantry Division, have been helping their fellow soldiers feel at home in Japan since April. They are under the supervision of Chief Warrant Officer Erwin M. Gregor. Left to right. Pfc. Tom McDermott, piano; Sgt. Dave Alpert, drums and leader; Cpl. Don Prell, bass; front row: Pfc. Joe Booth, Pfc. Jerry Cosper, Pfc. Ralph Eliseo, Pfc. Bruce Gifford, Sgt. Sam Mouradian, saxes; second row: Pfc. Laurence Segel, Cpl. Hank Cockran, violins; Pfc. Richard Nash, Pfc. Tom Bailey, trombones; back row: Pfc. Larry Feder, Sgt. Stanley Sefman, M/Sgt. Charles Mogill, trumpets.



SONOMATIC STRINGS...

FOR ELECTRIC SPANISH GUITARS

THE STRING WITH MAGIC TONE...
VIBRANT SINGING QUALITY

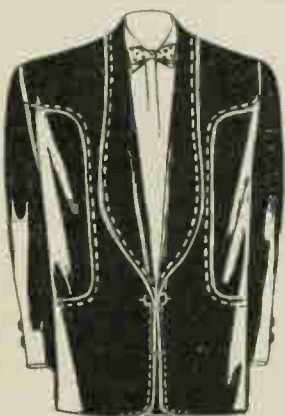
BY **Gibson**

Spotlight on DICK SHANAHAN



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By GEORGE LAWRENCE STONE

VISITING FIREMEN

SEPTEMBER has been a busy month for visiting talent in Beantown—Norman Granz' *Jazz at the Philharmonic*, for instance, with such solid jazz names as Flip Phillips, Roy Eldridge, Bill Harris, Illinois Jacquet, Oscar Peterson, Ella Fitzgerald, and no less than that ace drummer-man Gene Krupa himself at the tubs. Then we have had Shelley Manne, with Kenton; Louis Bellson, with Ellington; the George Shearing Quintette; Cozy Cole, with Armstrong; Spike Jones, at the R.K.O.; Bill West, vacationing; and last, but far from least, Barrett Deems, drumming at our *Storyville*, with the inimitable Muggsy Spanier.

This Deems boy is a marvelous workman. His friends claim him to be "the fastest drummer in the world." Since I have not as yet heard every drummer in the world I cannot give an authoritative opinion on this subject, but after the several exhibitions Deems put on here at the Stone Studios, I am convinced that anyone hoping to catch up with this speedhound had better keep his drumsticks well heated up.

Question—Dear Mr. Stone: How can I heat up my drumsticks?—ANXIOUS. Answer—Dear Anxious: Hold them in your hands a long, long time every day. Soon you will find that the natural heat of your body will have been transmitted, in part, into the sticks.—Mr. Stone. P. S.—While thus holding the sticks you might as well improve your time by practicing with them.

During a conversation with Barrett, the subject of *bop* came up (of course it would) and I asked him what he thought of it and if he could define it. This is a pet question of mine and I have heard many a bop artist flounder in the endeavor to put this *thing* into clear words of explanation. Barrett got around it nicely with the following: "I like bop. As to defining it, I think it is simply a modern conception of jazz. It's something you have to feel in order to play." Then Barrett added this, which embodies a lesson in itself: "But you can't play bop without a firm foundation. In other words, the sounds and effects of the new school are simply natural extensions of the rudimental training of the old school. Get a good longhair training first; then snap it up to date."

The question about bop follows the pattern of a similar one we all were asking each other not too many years ago: *What is jazz?* And the unofficial consensus to this one, stripped of pedantic verbiage, boiled down to: "Well, er—ah—why, jazz is jazz, that's all. Either you have it or you haven't. If you can't sense it, you can't play it."

Back to Norman Granz. I had to chuckle at one of the local newspaper reviews of his concert. While the scribe was most appreciative, I sensed his surprise that things finally came to a successful conclusion (a surprise not shared by any regular fan at such shindigs) when said scribe wrote: ". . . The session followed the usual procedure, turning a group of soloists on a song with the hope that they'd all finish together, and the amazing part of it is, *they did!*"

THE FIRST DRUM

To the inquirer from Detroit, the date of the first drum is unknown. Possibly it is as old as man himself. At least, drummers like to think so and to think that the drum was the first musical instrument.

One of the first men in history seems to have been a character whom we have named *Pithecanthropus Erectus*, reputed to have lived some 600,000 years ago. His bones were finally dug up in Trinil, Java. Or, since historians disagree, he may have lived long before that. Then there was the *Heidelberg Man*, who dates back some 400,000 years and, with a birthday of some fifty thousand years ago, there was *Homo Neanderthalensis*. Finally, we come to the *Neolithic Man of Europe*, an infant in comparison, since he lived but a scant 10,000 years B. S. (before swing).

INTERNATIONAL MUSICIAN

Musically we have no soap on *Pith, Heidi* or *Homo*, but *Neo* seems to qualify as the drummers' number one boy, for he definitely was a drummer, a fact which was established when his bones were unearthed and alongside were found his drums—hollow log and earthenware drums with evidences of skins stretched across the ends.

MAYBE THIS WAS IT

Here may have been the first drum. Or the first drum may have been a hollow log without skins. I don't know. Neither does anyone else. But we do know that the drum became an important part in the first civilization as we know it. We do know that that drum thereafter took its place in the life of every people, every race, every nation, on the face of the globe. So it has descended throughout the ages to the present day, the forerunner of a family of aristocrats, used in worship, battle, celebration, dancing, signaling, tribal communication and just plain music.

The ancient Assyrians and Egyptians had their drums and their drummers. There was drumming in ancient Persia and Chaldean history records inscriptions and sculptures showing instruments of rhythm dating back as far as 5,000 B. C. Drums were used by the Roman emperors and, for centuries, they have been a part of the worship and celebrations of the Chinese. The Greeks had a name for them. Scotchmen played the pipe and *tabor* in the thirteenth century and there were drummers among the Mayas in Central America seven thousand years before we, here, now, popped up our individual heads to inquire: "How long has this thing been going on?"

LADY DRUMMERS

The Bible is replete with references to percussives. Here we find the drum in the hands of Miriam, sister of Aaron, when she and the women of Israel sang and danced (in 1491 B. C.) to celebrate the exodus of the Israelites from Egypt and the destruction of Pharaoh's host. The *timbrel* of Miriam, mentioned in Exodus xv: 20, is a small drum like a tambourine but without jingles, held by one hand and struck with the other.

The tambourine, likewise the castanets, date back to ancient Egypt, evidenced by the sculptures at Thebes. The Egyptians had tympani, too

—small hand drums—some four thousand years ago. The cymbal (another percussive) that goes *whang* in hot jazz today had an ancestor that went *whang* during the erection of King Solomon's Temple, which event occurred one heluva long time ago. Two thousand years hence (or thence, whichever it is) the boys in China were toying around with the great-great-granddaddy of our present xylophone marimba vibrate—a set of tuned stones mounted on a giant frame (not unlike our chime rack) and struck with a tree root. This was called *pien-ch'ing*. Needless to say, there were no special four-mallet arrangements to worry about then.

DINNER BELLS TOO?

Bells—cast bells with iron tongues inside—have been found in ancient Mexican and Peruvian tombs. The Chinese have a veneration for such bells, exactly as we have for our own Liberty Bell. These bells may be found in China today, ranging from the smaller sizes, which may be held in the hand and shaken, to the one weighing five hundred tons, which may not. Even the lowly cow bell, taken by the drummer unto himself and smitten, adds lustre of a sort to the family name, for such bells were discovered in the ruins at Nineveh and Babylon, and representations of belled horses may be seen in the Assyrian sculptures in the British Museum. And then we have the Chinese gong, coming down from the ages to the present day, to appear as standard equipment in our symphony orchestras, where it adds a tone color to the music not to be duplicated by any other instrument in existence.

RECENT NEWS—COMPARATIVELY

A drummer came over in the *Mayflower*—a member of the Myles Standish expedition. Napoleon's legions, crossing the Alps, were halted until their drummer could be rescued from the snow at the base of the precipice from which he had fallen. The followers of Lewis and Clarke, on their western tour of discovery, were spurred on by the music of their drummer when about to turn back, discouraged. The tribal dances of the American Indians have been set to the music of the drumbeat, while African savages transmit messages from one village to another by rhythms beaten out on giant drums stationed on adjacent hilltops, just as the Morse code is tapped out by the modern telegrapher.

Truly and indeed, we of today can boast of a long and distinguished line of drumming ancestry.



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Left: Wally Sofer at his new "Knob Tension" outfit—purchased from Frank's Drum Shop, Chicago. See this fine instrument at your dealers, or write for latest literature.



'WORLD'S FINEST DRUMMERS' INSTRUMENTS'

New Look



At the climax of the third act of Tamkin's opera, "The Dybbuk," Rabbi Azrael (played by Mack Harrell, with arms upraised at back, right) commands the demon spirit to depart from the body of Leah (played by Patricia Neway, standing at center, with arms outstretched).

THE DYBBUK. The world premiere of *The Dybbuk* by the New York City Opera Company at the City Center October 4th proved an exciting event. The composer, David Tamkin—now musical director for Universal Pictures—and his librettist brother, Alex Tamkin, had undertaken, almost twenty years ago, a challenging task: to transform into music-drama the world-famous Moscow Art Theater play of S. Ansky, a tragedy on the great theme of love triumphing over death, told with overtones of medieval Jewish mysticism. Several composers had tried their hand at making this into opera, without notable success. Now at last the version by the Oregon brothers was in production in a major opera house.

The cast was all-American. Patricia Neway, fresh from her triumphs in Menotti's *Consul*, was making her debut with the company as Leah, who, denied to her lover in his lifetime, was seized and possessed by his unquiet spirit—"the Dybbuk" of the title. To play the role of this star-crossed lover, the poor young student Channon, Robert Rounseville had flown back from Venice; and Mack Harrell had returned to the company to sing the majestic part of Rabbi Azrael, the sage and seer who exorcises the Dybbuk from Leah's haunted soul.

On the production side, Laszlo Halasz, artistic and musical director of the New York City Opera Company, had assembled a notable array of talents. Irving Pichel, who had played Rabbi Azrael in an American tour of Ansky's play, had rearranged his Hollywood directing engagements in the movies and television, in order to fly East and do the dramatic directing—his first venture into opera. The sets were by Mstislav Dobujinsky, who had done stage designs for the Moscow Art Theatre; the costumes were by Ruth Morley.

The composer had labored hard during the summer and fall, to reduce his score from its original ninety-piece orchestration to the forces, fifty-two strong, that could be accommodated in the City Center orchestra pit. Joseph Rosenstock, who was to conduct, had spent much of his leisure for the past year mastering the score, which he considers as difficult as Berg's *Wozzeck*. But he was the only one of the directorial

staff who had had much leeway in time. When Mr. Pichel and the composer flew in from Hollywood, they had less than three weeks for rehearsals—and the choreographer, Sophie Maslov, was engaged after they arrived!

"No European opera company," said Conductor Rosenstock, "would attempt *The Dybbuk* with less than three months rehearsal."

So there was some speculation, even on the part of those closest to the production, on how the performance would turn out. They need not have worried.

From the time the curtain went up—without any formal overture—on the synagogue scene of the first act, it soon became clear that David Tamkin could write music that carried emotional impact, in both the orchestral and the vocal lines; and that the librettist's words had poetic force, as well as being eminently singable.

The first act was perhaps a little slow-paced. It established clearly, however, the thwarted love of Leah and Channon. The arguments among the students over Chassidic mystical lore led up to the lover's decision to seek forbidden knowledge from the Evil One, so that he might regain his beloved Leah. The varied activities of synagogue life—its role as school, as sanctuary, as ritual center—established the note of realism which proved in such sharp contrast to the impact of other-worldly forces that came to a climax with Channon's sudden death. His Faust-like pact with evil brought quick Nemesis.

Hurly-burly and riotous color marked the second act, alike in the music, the dancing, and the ensemble work. Leah's father, Sender—a part admirably sung and acted by Carlton Gauld—is giving a marriage celebration for his daughter. In the street outside Sender's house, the town's beggars gather, to share in the festivities; they demand that the bride dance with them. For this scene, Sophie Maslov's dances struck the right note of grim, macabre fancy, combined with stiff, wild harlequinade effects. And when Leah breaks from the beggars' grasp to visit her mother's grave, beside the adjoining synagogue, she sees also the gravestone of her lover, and is overcome with grief. As she returns a few paces to her unloved bridegroom,

and the marriage veil is placed over her head, the Dybbuk, Channon's frustrated spirit, takes possession of her; and in the musical and dramatic climax of the second act, we hear Rounseville's voice once more, coming from beyond this world, and seeming to issue from Leah's throat.

The third act, dramatically the finest and most moving was dominated by the singing and recitation of Mack Harrell, and by Patricia Neway's wonderful tragic pantomime as the soul possessed. Her face was masklike; her tall, pliant body expressed in every tortured line the agony and torment of the unhappy Channon who had come to haunt her. Much of the time her back was necessarily toward the audience, as Rounseville's voice was projected from nearby; but her great acting skill—on a par with her moving dramatic voice—served her in good stead. She kept the audience electrified. And Mack Harrell was noble and moving as he proceeded first to clear up the earthly tangle that had brought about the tragedy—the fact that Leah's father Sender had broken his promise to Channon's father that the children should marry—and when



David Tamkin

Alex Tamkin

he cast out the Dybbuk from Leah's body. And the final climax, as we heard Leah's own voice once more for a moment, was the essence of high tragedy: she rejoined her lover in the world beyond. This brief moment moved to pity and fear. It was in keeping with the simplicity and austerity of the whole opera.

Conductor Rosenstock did a masterly job with the orchestra, pacing the performance, and bringing out to the full the fine melodic underpinning which David Tamkin had provided for the whole action of the piece.

Many listeners would have liked more "set" pieces—particularly a final duet from the lovers as Channon's spirit departed; but the Tamkins conceived the work as music-drama, with equal weight to be given the words and music; and this was the way Rosenstock and Pichel produced it. Some of the critics thought *The Dybbuk* a permanent addition to the repertory; certain it is that the New York City Opera Company has had to arrange for additional performances. —S. S. S.

In Opera

STRAVINSKY. Igor Stravinsky's first full-length opera, *The Rake's Progress*, required an extra unscheduled performance one night before its world premiere, which was set for September 11th. More than three hundred critics from all over the world were on hand for the long-heralded event. The Teatro Fenice in Venice, scene of the premiere, with only 1,500 seats, could not supply three hundred press seats, particularly since it had long since sold out, and speculators were getting \$150 for opening night tickets! Hence it was decided to make the final dress rehearsal a press preview for the critics—something of an ordeal for the conductor, Ferdinand Leiter, the orchestra, and the singers, playing to a massed audience of critics only!

Competition for the premiere had been keen among the world's opera houses. La Scala, in Milan, had signed an agreement with the composer's publishers for the rights; but the composer himself preferred the Teatro Fenice, scene of the premieres for many of the operas of Rossini, Donizetti, and Verdi. A compromise was finally



Igor Stravinsky

worked out, whereby the Teatro Fenice would house the production, but the La Scala Company would furnish the orchestra, singers, and chorus. Interestingly enough, the American singers who had leading roles were put on the roster of La Scala for the occasion. Robert Rounseville—who was to sing the title role of *The Dybbuk* in New York three weeks later—sang the leading part of Tom Rakewell; Jennie Tourel had the role of the hot-tempered bearded lady whom the rake finally married.

The Rake's Progress, with its English libretto by W. H. Auden and Chester Kallmann, based on Hogarth's famous satiric series of drawings bearing the same title as the opera, was heralded



In the Metropolitan Opera's national company on the road with Johann Strauss's light opera, "Fledermaus," John Tyers plays the role of Dr. Falke, and Brenda Lewis that of Rosalinda.



as one of Stravinsky's finest scores. To the surprise of many, he had modified his dry, astringent, modernist style. According to the singers, who were delighted with the work, many of the arias, duets, and choruses were as gay, witty, and tuneful as Mozart's. "The audience went out whistling many of the tunes," said Miss Tourel. It was felt that Stravinsky had carried his neo-classicism full circle, and had returned to eighteenth century melodic patterns; in fact at certain points he actually quoted eighteenth century passages, and embroidered on them. But any pastiche effect thus resulting was offset by the stamp of his own style which he set on every page of the score. It was agreed that his orchestral effects were masterly.

Bidding is of course brisk for the American premiere of the opera. Stravinsky himself supposedly inclines to the idea of a Broadway production. Many of the opera companies in Europe are planning to include the work in their repertoires. The vocal-piano score is due for release in a few weeks; and a long playing record album will be out soon. —S. S. S.

FLEDERMAUS. The tour of the Metropolitan Opera's *Fledermaus* Company has proved more points than that audiences like opera sung in English. It has demonstrated that movie audiences look on "live" performances as something little short of a miracle. For instances, in Newark, New Jersey, where the opera was presented in the town's Loew's Movie House, in spite of precise warnings posted outside that the production was "on the stage—not a moving picture," it was plain the audience—a large part of it at least—found it difficult to grasp the fact of live, on-the-spot performance. They came round, though. And from the moment they realized live actor-singers were actually performing for them, their attitude was all sympathy. When the jailer Frosch (Jack Gilford) finally negotiated the stairs successfully after tumbling drunkenly down them several times, there was congratulatory applause; the ballet dancers were accorded whistles; long-drawn-out "ah's" greeted the amorous doings in the ballroom scene.

The singers must themselves have been aware

of the recognition tendered them: real liking for the pert maid (Virginia MacWatters); participation in the connivings of Eisenstein (Donald Dame); receptivity to the voluptuous appeal of the wife (Brenda Lewis).

For a mere critic's note, we register as something special the finesse both in acting and singing of Prince Orlofsky (Vera Bryner), the vocal opulence of Rosalinda (Brenda Lewis), and the unflinching exuberance throughout of the entire cast. —H. E. S.

ON THE ROAD. This is the first time in the history of the Metropolitan Opera Company that a single opera has been sent out on tour. For those who may want to see *Fledermaus*, which has rivalled the Broadway hit shows, the company's itinerary is here given—with the proviso that it may be subject to change:

DATE	CITY
Nov. 12-24	Toronto, Canada
Nov. 26-27	Rochester, N. Y.
Nov. 28-29	Buffalo, N. Y.
Nov. 30	Syracuse, N. Y.
Dec. 3-4	Ottawa, Canada
Dec. 5-8	Montreal, Canada
Dec. 10-11	Toledo, Ohio
Dec. 12	Grand Rapids, Mich.
Dec. 13-15	Indianapolis, Ind.
Dec. 17-19	Columbus, Ohio
Dec. 20-23	Detroit, Mich.
Dec. 25-Jan. 5	Washington, D. C.
Jan. 7-19	Chicago, Ill.
Jan. 21	Lincoln, Neb.
Jan. 22-23	Omaha, Neb.
Jan. 24	Davenport, Iowa
Jan. 25-26	Des Moines, Iowa
Jan. 28-30	Winnipeg, Canada
Jan. 31-Feb. 3	Minneapolis, Minn.
Feb. 6-9	Seattle, Wash.
Feb. 11-13	Vancouver, Canada
Feb. 14-16	Portland, Oregon
Feb. 18-March 8	San Francisco, Calif.
March 10-22	Los Angeles, Calif.
March 24-25	Salt Lake City, Utah
March 27-29	Denver, Colo.

The rest of the itinerary will be announced later.

The Hull House Band in Chicago



THE CHICAGO HULL HOUSE BAND, here shown at its last concert of the summer season, is the organization in which, shortly after the turn of the century, President Petrillo began his music career, when Jane Addams, founder of Hull House, helped him get a trumpet, and encouraged him to join the trumpet section of the band. The Hull House Band for the last seven years has been under the leadership of

Aldo Bortolotti, veteran bandmaster who was for thirty-seven years bass drummer with the Chicago Opera Orchestra. The members of the band, who range from fourteen to seventy years in age, meet every Thursday evening to rehearse the best in military and concert band music. Their concerts are cherished events at the famous settlement house, widely attended by Chicagoans from far and near.

Billy Gates' "Band of Triumph" in New York



BILLY GATES' "BAND OF TRIUMPH," here shown in Washington Square, New York, played for the Columbus Day Parade in Manhattan on October 12th. High point of their day was a rendition of "America the Beautiful" in front of the reviewing stand. They also played in

Newark on October 14, for the Sacred Heart Day celebrated by the Holy Name Society. The band has a large repertory of military marches and concert numbers. Billy Gates, their director, is a veteran bandmaster with many years of experience in the metropolitan area and overseas.

Old-Timers Still Going Strong

"Daddy" Fox, nee Grafton James Fox, is, at seventy-seven, secretary of Tulsa Local 94, a position he has held for thirty-eight years. The son of a railroad man, and one of twelve children, Fox got his inspiration as a union man when he went to work in Cincinnati at \$2.50 for a ten-hour day in a factory which turned out beer barrel bungs. Today he is one of Tulsa's best known lead-



Grafton J. Fox

ers in the organized labor movement, a dynamic man who has pounded city commission tables and faced many business executives in his career.

"Fox's" beer barrel factory was the first company in America to establish an eight-hour day without employees asking for it by joining the Knights of Labor, one of the earliest labor movements. After that, he worked in a carriage factory as a railroad switchman and brakeman, and later as an oil field roustabout and a bread truckman.

He learned to play the drums from his father, a drummer in the Harrisburg Grays, by using clothespins and pie pans and dishpans. He has played in many theaters and parades, and forty-two years ago landed in Tulsa on a one-performance stand at the old Grand Opera House. He was en route to San Diego for a job, but ran into some musicians in Sapulpa who told him about the opening in Tulsa. He caught the old "Coal Oil Johnny," as the Frisco local train

was called, and has been there ever since.

A bespectacled little man, Fox uses the ancient one-finger punch system on a brand new typewriter in his one-man office at 911 South Elwood Avenue, but from these modest headquarters serves 605 local members.

He is a life member of the Tulsa Trades Council, of his own local union, of the Akdar Shrine, and of the Indian Consistory at McAlester. He recently became a member of the Tulsa Chamber of Commerce, a move which has furthered employment for some of the members of the local and generally established better public relations for musicians in that area.

RUBIN BLUMBERG

The grand old man of music in Charleston, W. Va., is sixty-seven-year-old Rube Blumberg. This is his thirty-sixth year as secretary-treasurer of Local 136 of that city. More than fifty years ago he started playing a banjo made out of packing boxes, but has risen in the ranks since then and now plays the viola for the Charleston Symphony.

Rube is a constant contact man for fifteen orchestras in the area. Now he's busy working on dance



Rubin Blumberg

band bookings for Christmas and New Year's.

Rube is an organizer of long standing. He was fourteen when
(Continued on page thirty-two)

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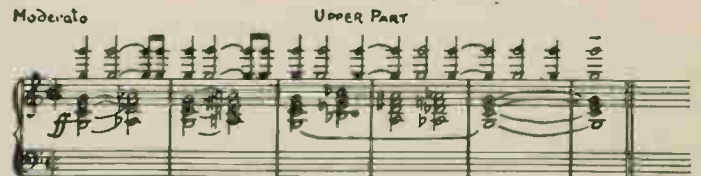
REMARKS

Very often questions are asked concerning arranging for small groups: how to voice small combinations, how to write ensemble passages, and others similar. Strange as it may sound, the smaller the group, the more difficult it is to arrange for it. There are two reasons for this: first, voicing combinations are limited; then, if an idea is to be worthy of a soloist, it is usually too difficult to conceive and too difficult for him to read and perform. Each soloist has his own characteristic phrases and he sounds best when working within them.

Therefore, for small combinations, let the respective soloists conceive and perform their own solos, arrange only such sections as introductions, modulations and an occasional ensemble finish. Successful ensemble voicing for any combination is that wherein the instruments create a chord under the melody and wherein each instrument is simultaneously playing in his most comfortable and corresponding register with the other instruments.

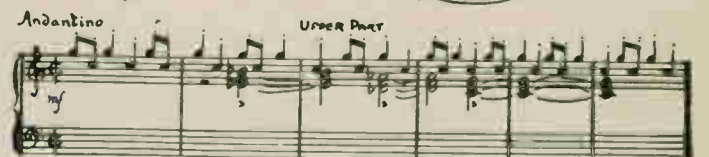
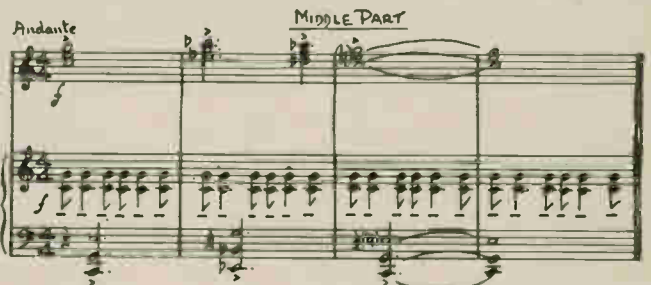
In the following lessons we continue with the sections on Rhythmical Organ Point.

LESSON No. 50 Dominant Rhythmical Organ Point as:



Exercise—Write examples showing the Dominant Rhythmical Organ Point used as lower, middle and upper part.

LESSON No. 51 Tonic and Dominant Rhythmical Organ Point as:



Exercise—Write examples showing the Tonic and Dominant Rhythmical Organ Point used as lower, middle and upper part.

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Local Highlights



Convalescing Korean War veterans at Murphy Army Hospital in Waltham, Massachusetts, dancing to music sent out by Local 9, Boston, under the auspices of the Music Performance Trust Fund of the Recording Industry.

Local 9, Boston, Massachusetts, has been furnishing weekly dance-band music, under the auspices of the Music Performance Trust Fund of the Recording Industry, for the returned veterans of the Korean War who are hospitalized at the Murphy Army Hospital in Waltham, Massachusetts. The wounded veterans have shown their appreciation of this music, which they feel has greatly speeded their recovery, by appointing the participating musicians and all members of the Boston Local as honorary members in the distinguished "Order of the Ditched Crutch."

In 1950, Local 248, Paterson, New Jersey, purchased forty-five parade uniforms for the use of members playing with brass bands. Money for the uniforms was raised through a dance in collaboration with a charitable organization. As a result of this move, at least 500 jobs were created during the year.

Through negotiations with the authorities of the City of Paterson, the entire forty-five-piece band was hired for the annual Memorial Day Parade, and a total of 144 musicians were employed for six Sunday afternoon park concerts. Four band leaders used the uniforms on at least twenty other occasions, netting members about \$5,200.

In order to borrow uniforms, the leader must show the Uniform Committee a bona-fide contract for an engagement. Members are not required to pay anything, but are subject to charges if the uniforms are not returned on time and in good condition.

On September 25th, Fred Waring and his Pennsylvanians returned to Fred's native Tyrone, Pennsylvania, to help raise money for the completion of the Tyrone Hospital, a project that was forced to cease a year and a half ago for lack of funds. Playing a three-hour benefit concert of spirituals, light classics, and local folk songs, they raised almost \$32,000 for the community.

On hand for the occasion were Senator James H. Duff, William C. Brown, Secretary of Welfare, and George Roy Eckroth, Secretary of Local 660. Also sharing the limelight were two Tyrone members of Waring's original dance band, Poley McClintock, drummer, and Fred Campbell, flute and saxophone player.

Local 660 was proud to announce that 10,000 people turned out at Gray Memorial Field, where the concert was held, not only in response to the charitable call, but to pay tribute to Tyrone's favorite son.

Musicians followed with interest Fred's briefing of his group for the concert, and realized how quickly he could set the program, in view of the long time his singers and orchestra have worked together. They have an immense repertory, to which they are constantly adding as they rehearse in Shawnee, Pennsylvania, or in New York for their weekly hour-long Sunday night TV show.

In his remarks before the concert, Fred Waring said of the occasion, "This is a great example of the country which is ours," and his glee club and orchestra then began the concert with their famous number, "This Is Our Country."

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John Unsinn, a past President and Executive Board member of Local 170, Mahanoy City, Pennsylvania, passed away at his home early in October. Mr. Unsinn had been for many years the leader and director of the Eagles Band of Mahanoy City. In earlier years he had directed the Old Liberty Band; he had also been a charter member of the Old Germania Band. He will be greatly missed, both as a musician and as a leader, by the members of Local 170, in whose affairs he long took such an active part.

George O. Frey, who twice represented Local 77, Philadelphia, at national conventions, died in Philadelphia May 13th, a few hours after the close of the session of the Pennsylvania Bandmasters Association, of which he was one of the founders. He had had a long and varied career in city and state musical circles.

A graduate of Girard College, Mr. Frey received his Bachelor of Music degree from the University of Pennsylvania, where he later lectured on band and orchestra conducting.

After graduation from Girard College he served in the Spanish-American War. He later became a member of the U. S. Marine Band and remained with that organization until January, 1916, when he was named instructor of the Girard Col-

lege Band. In 1926 he was named director of instrumental music at Girard College. He retired in August, 1948. In May, 1950, he became associated with THE BANDSMAN as Circulation Manager and Music Reviewer. He also contributed many articles to this magazine under the name of "Giotto."

He was a member of the bands of Arthur Pryor, Patrick Conway, and Stokowski's Philadelphia Gold Band. He was also a member of the Philadelphia Orchestra under Stokowski and of Victor Herbert's Orchestra.

In addition to being director of instrumental music at Girard College he was conductor of the Philadelphia Plaza Band, the Philadelphia Symphonic Band, the Aberfoyle Band of Chester, the Ambler (Pa.) High School Band, the Temple University Band, and the Summer Band Concerts on the pier at Ocean City, N. J. Mr. Frey was also guest-conductor of many bands, including the U. S. Marine and U. S. Navy Bands, the U. S. Military Academy Band, the Goldman, Ringgold and Allentown Bands, as well as a vast array of community, school and college bands.

For several years he was a teacher

of brasses on the faculty of New York University Summer Sessions. He was a judge of national and regional high school band and orchestra contests as well as sectional contests in Pennsylvania, New York and New Jersey.

Ralph R. Kelso, Secretary of Local 230, Mason City, Iowa, recently passed away. He was active in the musical life of the community from the time he came there thirty-nine years ago.

Mr. Kelso played in the Mason City Municipal Band from its inception until two years ago, when he retired on account of ill health. He also played in orchestras in the local Cecil and Palace theaters.

During the thirty years Mr. Kelso held his office in the local he was a delegate to numerous conventions.

On Sunday, October 7, at 5:30 P. M., at a program given in the auditorium of the Musicians Association building, Hollywood, Local 47 joined with city and county officials and civic and musical leaders and organizations to pay tribute to

the memory of Isabel Morse Jones, noted Los Angeles music critic.

Mrs. Jones, who passed away September 4 in Rome, was one of the founders of the City of Los Angeles Bureau of Music, was an original member of the Los Angeles County Music Commission, and an early associate of Artie Mason Carter, founder of Hollywood Bowl, during the Bowl's early years.

Sunday's memorial program was addressed by County Supervisor John Anson Ford, Mrs. Leiland Atherton Irish and Dr. Ernest Holmes. Participating musicians included the Roger Wagner Chorale, the Hollywood String Quartet, pianist Shibley Boyes and mezzo-soprano Muriel Maxwell.

Joint sponsors of the event were Local 47 of the American Federation of Musicians; the City of Los Angeles Bureau of Music; the Municipal Art Commission and the Citizens' Advisory Committee for Music; the County Board of Supervisors and the County Music Commission; the Music Performance Trust Fund of the Recording Industry and the Neighborhood Music School.

A scholarship fund in Mrs. Jones' name is to be established by public subscription at the latter institution, a unique music settlement-project in which she was vitally interested.

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Mickey Sheen, with the Cy Coleman Trio, is featured on New York NBC Television shows. The Trio is receiving much acclaim for its "swinging" style and fine musicianship. Mickey, who just purchased a new Leedy & Ludwig outfit from Henry Adler, New York, says, "After trying all makes, I bought Leedy & Ludwig. They are superior in appearance, construction and sound." LEEDY & LUDWIG, Department 1105, Elkhart, Indiana.

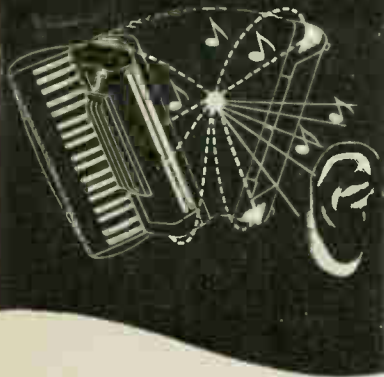
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Left: Admiring Mickey's new set of Leedy & Ludwig drums are: in the usual order—Vinnie Burke, Cy Coleman and Mickey. See your dealer for Leedy & Ludwig, or write for new catalog.



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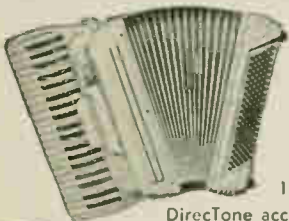
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Book Notes

Music and Dance in New York State: Sigmund Spaeth, editor-in-chief; William J. Perlman, Director and Associate Editor; Joseph A. Bollew, Assistant Editor. Issued by the Bureau of Musical Research, U. S. A.; 440 pages; \$6.00.

This to our knowledge is the first book devoted to a description and explanation of music and the dance within a single State's boundaries. The procedure is interesting. Twenty-three articles on a variety of subjects—the teacher's task, popular music, the viola as a solo instrument, stage fright, the Negro in music—are presented by outstanding musical dance experts of New York State. Next are given a series of eight articles on the piano; of sixteen on the voice; of seven on the dance, these also by New York residents.

The State's large cities—New York, Buffalo, Syracuse, Auburn, Ithaca, Elmira, Schenectady—are treated one by one. Following this 222 pages are filled with "Personalities of Music and the Dance," explicit biographies of New York residents. Finally there is a "professional directory," in reality an index of outstanding teachers, vocalists, instrumentalists, dancers, composers in the State.

Clearly, undeviating impartiality is all but impossible in any such volume as this. However, we do find both comprehensiveness and a keen and just regard for ability.

The first article in the volume, "The Task of the Teacher," by Arnold Schoenberg—he was before his death chairman of the Honorary Editorial Board—is of such a tone as to shed a special light on the entire volume.

Vienna's Golden Years of Music, 1850-1900, by Eduard Hanslick. Translated and Edited by Henry Pleasants III; 341 pages; Simon and Schuster; \$3.75.

One of the deepest yens of all imaginative persons is to be transported back to another age, to be an inhabitant (on visitor's visa, of course) of the Florence of the Renaissance, or a sidewalk kibitzer during the construction of the Notre Dame of Paris. Since these joys are not as yet vouchsafed us—some scientists maintain the Thirtieth Century or so will include in its transportation facilities trips into the past—we must content ourselves with armchair tours via literature. This method—if the travel guide is as vivid a representative of his age

as Eduard Hanslick—approximates the real thing.

Hanslick was music editor of the *Vienna Neue Freie Press* in the latter half of the Nineteenth Century. He was the most respected and feared critic of his day. He wrote his reactions to every important musical phenomenon and he wrote with the facts in hand, the ability to weigh them and a style which caused even the unwilling to listen. In this book are the reviews he wrote of first performances of Wagnerian operas and Brahms symphonies, of the Schubert *Unfinished*, of Strauss's *Don Juan*, of Tchaikovsky's *Pathetique*. Here is his studied and on the whole sympathetic judgments of Franz Liszt, Clara Schumann, Anton Rubinstein, Johannes Brahms, Richard Wagner, Adelina Patti and others of the greats. Here, in the first English translation of his critiques, is a Vienna we shall never see except through his eyes, the Vienna which was capital of the musical world, the Vienna which will never exist again.

Concerto Themes, compiled by Raymond Burrows and Bessie Carroll Redmond; 296 pages; Simon and Schuster; \$4.00.

Over a thousand themes from 144 of the world's great concertos will be running through your head when you have properly absorbed this volume. For a snifter, though, you might confine yourself at first to the themes you expect to hear performed at the symphony concerts next on your list. You'll be surprised how this stimulates your musical taste-buds. Of interest, aside from the themes themselves (these given in notation, unabridged) are indexes at the back of the book, the one, for instance, given according to keys and the one given according to solo instruments.

The Story of Music, by Evelyn Porter, 292 pages; Philosophical Press; \$4.75.

The story of how music started and developed has often been told. The novelty of this particular telling is that it is simplicity itself. Inevitable is the progression: the beginning of sound; the early instruments; the development of scales and of harmony; the history of Western music; the biographies of great composers; the growth of orchestras and of opera; the rise of "modern" music. Pre-knowledge is taken for granted at no step. The reader is not asked to accept any

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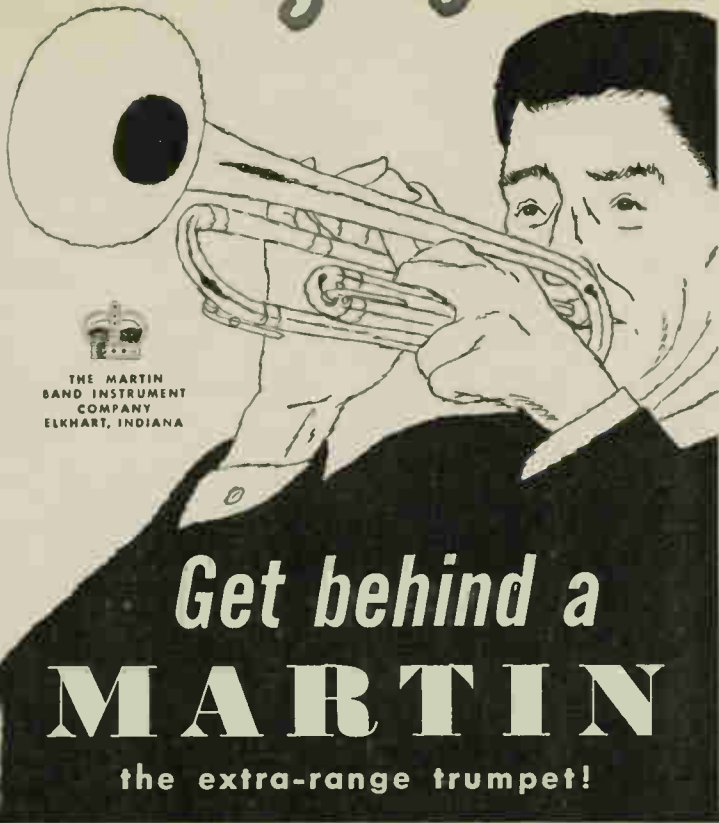
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statement based on circumstances to him unknown. Editorializing is kept at a minimum. Bare facts with text-book availability—for instance, famous composers' names are put in large eye-catching print even in the body of the text—are the volume's main bid to usefulness.

Penguin Scores: Beethoven's Symphony No. 5 in C minor (85c), and Wagner's Siegfried Idyll (65c).

In view of the popularity of the above-mentioned works, these booklets will prove welcome additions to the Penguin library.

The publishers are to be commended in turning out these pocket-size reproductions of great symphonic works. By means of them the compositions can be followed at concerts, can be perused, by those lucky enough to have the "hearing eye," in the armchair at home, can be picked out on piano or other instrument. Especially convenient they prove for spotting themes and for familiarizing oneself with a program just before attendance at a concert. —H. E. S.

OLD-TIMERS STILL GOING STRONG

(Continued from page twenty-seven)

he founded his own three-piece band consisting of a pianist, a drummer and a viola player. After a day's work in his father's store he would round up the boys for a session at the Montgomery Opera House or some local coal company shindig. Often after having played high in the mountains, they would get a ride back to Charleston in the wee hours of the morning on a hand car over the railway.

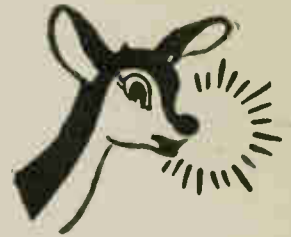
During the days when the Sunday afternoon band concert was an American institution, Rube and his boys used to play at the old Luna Amusement Park where the band was the center of attraction. They also played at the Ruffner Hotel—the best eating spot in town. When they were through they always sat down to an enormous meal on the house.

It was while traveling up and down the valleys of West Virginia that the union was organized in 1907—largely through Rube's efforts. They started with fifteen charter members.

Since 1916 Rube has attended every national convention. For the last four years he has supervised the expenditure of the annual \$5,000 in the till earmarked for free concerts throughout the city from the Music Performance Trust Fund of the Recording Industry.

Things may change in Local 136, but Rube seems destined to play on as secretary-treasurer.

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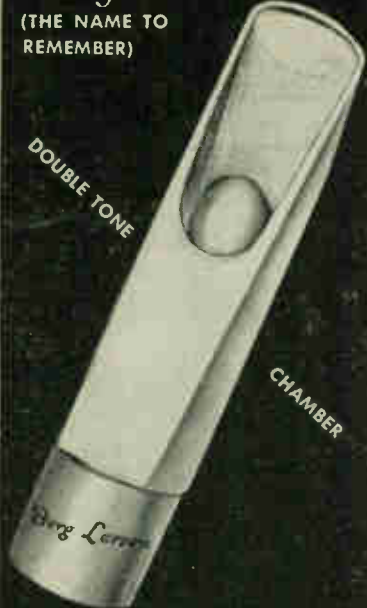
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Where They Are Playing

(Continued from page seventeen)

Gladys Keyes, organist, is in her 14th week at Stack's Tavern, Gary, Indiana, and expects Chicago booking soon . . . Red Nichols and his Five Pennies out on one-niters in Midwest . . . Amos Millburn doing club dates in Ohio.

SOUTH. In Miami Beach, Fla., Rafael Rumberos' rumba band plays the Sea Gull until December 19th . . . Chavez at the Saxony Hotel indefinitely.

Dick "Forbes" Forcelli, formerly with Bob Chester, Meyer Davis, and Joe Bonnie orchestras, takes his own band to the new Club Ballerina in West Palm Beach from December 15th through to April 15th . . . "Happy" Harvey, just back from a 364-engagement tour of ten Southern states, now playing the Hammond organ and piano for the second season at Thos.'s Restaurant and Supper Club in Spartanburg, S. C. . . . Joe Morris will be doing one-niters through the South . . . Also touring this area is Paul Williams, booked for a series of singles.

CHICAGO. The Eddie James' Orchestra has completed a five-month run at the Granada Ballroom and returns to jobbing in and around the city . . . Frank York and his orchestra at the Sherman Hotel indefinitely . . . Ralph Rotgers continues at the Buttery, Ambassador West . . . Earl Voyles and his orchestra opened October 24th at the South Side Granada Ballroom by popular demand. This makes the seventh year for this outfit at the Granada . . . Tiny Grimes playing Chicago and St. Louis . . . Flip Phillips currently in town.

WEST. Louis Armstrong goes to California sans orchestra November 12th to do a picture, "Glory Alley," for M.G.M. Two new stars have been added to the Armstrong group, Russ Phillips, trombone, and Dale Jones, bass . . . Les Brown currently doing TV shows in California . . . Lowell Fulson on one-niters through the West Coast . . . Jack Teagarden will be at the Hangover, San Francisco, starting November 22nd for three weeks . . . Frankie Carle has completed an engagement at the Coconut Grove in Los Angeles

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and is now doing one-niters on the West Coast . . . the Larry Maddi Orchestra, originally signed for a four-week engagement to open the new "Wanhi Room" of the Arrowhead Springs Hotel in San Bernardino, Calif., was held over an additional four weeks and has just signed to stay over indefinitely . . . Charles Brown doing single engagements in Texas.

CANADA. Paul Bley and his trio will re-appear at the Chalet Hotel in Quebec about November 26th . . . Johnny Hodges to do one-niters in Toronto, Chicago, and Detroit.

ALL OVER. Bette McLaurin booked for a one-niter at Wideway Hall in Newark, N. J., November 21st . . . The Art Tatum Trio, featuring Slam Stewart, opens on November 8th at Cafe Society in New York for a five-week stay . . . Mildred Bailey continues at the Four Dukes Supper Club in Detroit until November 18th.

The Eddie Heywood Trio at Angela's Cocktail Lounge in Omaha, Neb., November 18-31 . . . Sara Vaughn, on tour with *Biggest Show of 1951*, will be in Kansas City on December 6th. She'll fly into N.Y.C. for a guest appearance on the Perry Como Show December 12. The tour, incidentally, has been extended beyond the original terminal date.

After a week at the Paradise Theater in Detroit, Stan Getz will be at the Morocco Club in St. Louis November 16th . . . Lester Young booked for the 421 Club in Philadelphia December 3-8 . . . Also in Philadelphia for the week of November 26th is Illinois Jaquet at the Club Harlem.

Following a one-niter at the Yorkville Casino in N. Y., Gene Ammons continues single stands at the Pershing Bar in Chicago November 22nd, the Armory in Gary, Ind., November 24th, and St. Louis November 25th. From November 26th to December 2nd Ammons plays the Ebony Lounge in Cleveland, and the Glass Bar of the Midtown Hotel in St. Louis from December 7-15.

Martin Roman, pianist, has just signed a year's contract at Le Vouvray restaurant in New York. This marks a return engagement for Roman here . . . Irving Fields now under exclusive booking contract with Baum and Newborn . . . Hal Atkinson opened last month as organist at Garrison's Restaurant in Rockefeller Center, N. Y., for an indefinite engagement.

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The Hormel Girls' Caravan

(Continued from page sixteen)

hearsed for three weeks as one orchestra, hoping to broadcast for the first time. At dress rehearsal, the station manager told them he did not feel they were professional enough to go on the air.

This rejection was a challenge to Mr. Hormel. He sent the group to Hollywood for grooming, and after intensive rehearsals under efficient direction, the Caravan gave their premiere broadcast from a single station in Hollywood.

On the Networks

After leaving the West Coast more radio stations were added in their working territories, and by the time the East Coast was reached, they had worked in hundreds of grocery stores and were broadcasting over a national network of 227 stations. The Drum and Bugle Corps still played an important part in the over-all advertising plan, and the girls staged parades in smaller communities from West to East to gain customers for the product and listeners for the radio show.

The girls wear green tailored suits the year round. Formal gowns and costumes are used for stage appearances. Each girl has six changes of uniforms which are furnished and maintained by the Company.

Keeping the troupe on a precision schedule is not without headaches. In addition to the thirty-five white cars, the Caravan also includes five trucks for transporting instruments and music, a portable radio control booth, and all necessary broadcasting equipment.

Accent on Music

The rule that each girl in the troupe must be an ex-G.I. has been relaxed during the past few years. Girls are recruited from every state in the Union, with their backgrounds representing every type of talent—instrumentalists, vocalists, and dancers.

Prior to joining the Hormel Caravan, several of the girls were members of various major symphony orchestras. Many are graduate performers of the nation's most distinguished conservatories and schools of music. Others are former teachers, and a good number were members of, or operated their own, all-girl combos and orchestras. They are all members of the Federation.

In their current radio programs, which now go out over two of the major networks—one on Saturday, the other on Sunday afternoon—the Caravan orchestra and chorus present a balanced ration of standard popular tunes, two or three numbers from the hit list, and a medley from a current Broadway or movie musical. Various sections of the orchestra are featured from time to time in specialties: the violin section, for example, doing the novelty number, "Fiddle Faddle"; the clarinet section such a virtuoso display as "Dizzy Fingers"; and the clarinet section offering "Three Blue Jackets."

Variety Program

Directly following the half-hour transcription of their weekly radio shows, the audience is treated to a full-length musical extravaganza. Musical production numbers, instrumental and

vocal soloists, a Dixieland jazz band, comedy acts, specialties of every description, lavish costuming of intricate dance routines ranging from a solo ballerina to a full company, are all included in each performance.

Staff Work

The staff of the organization is headed by Mr. Fred C. Bachrodt, General Manager of the Caravan. The musical staff includes Ernest A. Villas, Director-Producer; Homer Ochsenhirt, Co-Director; Lee Armentrout, Arranger and Radio Director; Marie Kuhlman, Stage Director and Choreographer; and Charles Grover, radio engineer.

Ernest A. Villas is a member of Local 73, Minneapolis, Minnesota, and is a former instructor in the Department of Music at the University of Minnesota. He also directed his own dance orchestra for four years.

Lee Armentrout is a member of Local 10, Chicago. Mr. Armentrout has been arranging for network radio shows for many years, and was a staff arranger for CBS in Chicago prior to joining the Hormel Caravan.

Homer Ochsenhirt hails from Pittsburgh and Local 60. Mr. Ochsenhirt was former director of the ninety-piece Pittsburgh YMCA Symphony Orchestra, and one of the original committee members responsible for organizing the Pittsburgh Symphony Orchestra of which he was a member for ten years. Prior to his position with the Hormel Caravan he led a twenty-five-piece professional orchestra and all-women's chorus doing radio and TV shows.

The orchestra is made up of six violins, five saxophones, four trombones, five trumpets, four rhythms, one harp, and marimba-vibes. Versatility is the keynote of the Caravan, and for both their radio and live shows they have earned the name of "The Darlings of the Airwaves."

At Long Last--- The Gang's All Here

Amid a cacophony of moving desks and sliding cabinets the Home Offices of The Union Labor Life Insurance Company finally became one on September 14, 1951. The entire home office of the Company now answers to the address 200 East 70th Street, New York 21, N. Y., telephone Trafalgar 9-2800.

This merger of the Executive and General offices of The Union Labor Life culminates half a decade of separated offices necessitated by rapid company expansion. It was in 1946 that the Group Department was severed from the rest of the company at 570 Lexington Ave., New York, N. Y., to find a home at West 63rd Street in New York City. ULLICO officials sought high and wide during times of limited office space in order to bring all personnel under one roof. After much diligent searching and head-scratching the majority of the Company was transferred to space reconverted from a bank at 200 East 70th Street. A warm reception was held at the new quarters in May, 1949, to commemorate the occasion. But the Executive Offices with President Matthew Woll, the Agency, Mortgage and Investment Departments and Publicity remained behind at 570 Lexington Avenue, New York, where the Company had moved from Washington, D. C., in 1935.

This period, from 1935 to the present, bringing enough excitement to fill a century of living,

what with depression, rising prosperity; a crushing World War, confusion and tension; marked ULLICO's greatest growth and achievement. More and more wage earners, unionists and management called upon its facilities to solve employee insurance problems. During this time it brought its total Insurance in Force to over a third of a billion dollars—phenomenal standing for an insurance company soon to celebrate its Silver Anniversary.

So the situation is fitting that The Union Labor Life should conclude its first quarter century of operation with all home offices consolidated at 200 East 70th Street. The merger was effected with no fanfare or celebration. Instead Mr. Woll offered this statement:

"The acquisition of additional space at 200 East 70th Street to house our entire Home Office operations in one building is another milestone in the quiet, but sound and spectacular rise of The Union Labor Life Insurance Company. It is an indication that services rendered in the future on the administration of Group and Individual policies will be even more efficient than our high standards of the past."

George Gallagher Heads New England Conference

At a meeting on October 14th of the New England Regional Conference, for which Local 109, Pittsfield, Massachusetts, was host, new officers were elected for the ensuing two years, and action was urged against the Sunday "blue



GEORGE E. GALLAGHER

laws" which are adverse to musicians' employment.

Elected president of the New England Conference was George E. Gallagher, Business Agent of Local 143, Worcester, Massachusetts, for the last eight years, and delegate to National Conventions each year during this period. Mr. Gallagher, having joined the Federation in April, 1902, will celebrate his fiftieth anniversary as a member in 1952.

Other newly chosen Conference officers are: Vice-President: Ralph Reccano, Local 440, New Britain, Connecticut; Secretary: William E. Smith, Local 535, Boston, Massachusetts; Assistant Secretary: A. Leon Curtis, Local 138, Brockton, Massachusetts; Trustees: James L. Falvey, Local 171, Springfield, Massachusetts, and Michael Rogers, Local 400, Hartford, Connecticut.

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More Recording Companies Sign

Supplementary list of recording and transcription companies that have signed contracts since publication of the list in September, 1951. Members should add this to the previously published lists.

RECORDING COMPANIES

- Ambassador Record Co., 1819 West Pico Blvd., Los Angeles, Calif.
Balladisc Co., Majestic Bldg., San Antonio, Texas.
Bandland, Inc., 407 Fox Bldg., Detroit, Mich.
Bella Records, 1049 North First St., San Jose, Calif.
Paul Billotti, Carnegie Hall, New York, N. Y.
Combo Records, 506 North Virgil Ave., Los Angeles, Calif.
Decatur Music Co., 1650 Broadway, New York, N. Y.
Delta Records, 178 South Oxford Ave., Los Angeles, Calif.
Dorman Records, 105 Arrowhead Ave., San Bernardino, Calif.
Drum Recordings, 6275 Selma Ave., Hollywood 28, Calif.
Emcco Recording Co., 173 North Alta Vista, Los Angeles, Calif.
Van Eps Lab., R. D. No. 2, Plainfield, N. J.
Excelsior, Maracaibo, Venezuela.
Faith Records, Inc., 217 West 125th St., New York, N. Y.
400 Records, Inc., 1650 Broadway, New York, N. Y.
Globe Record Co., 344 West 72nd St., New York, N. Y.
Intrastate Records, P. O. Box 554, Los Gatos, Calif.
Ken-Tone Record and Recording Co.
1312 West Atkinson Ave., Milwaukee, Wis.
Lariat Records, 1558 North Vine, Hollywood, Calif.
Linden Record Corp., 2417 Second Ave., Seattle, Wash.
Monarch Record Co., 100 North Wood Ave., Linden, N. J.
Morrison Records, 720 Queen Anne Ave., Seattle, Wash.
Octave Record Co., 501 South Ceres Ave., Los Angeles, Calif.
Olin Records, 289 Convent Ave., New York, N. Y.
Paradise Music Corporation,
921 Westwood Blvd., Westwood Village, Los Angeles, Calif.
Sidney Prosen, 23 Lexington Ave., New York, N. Y.
Sapphire Records, 1538 Cahuenga Blvd., Hollywood, Calif.
Sound Recording Co., 200 Symons Bldg., Spokane, Wash.
Soundwaves Recording Co., Ltd., 1765 Adanac St., Vancouver, Canada.
Spa Records, Inc., 422 Broadway, Saratoga Springs, N. Y.
James Stagliano, 60 The Fenway, Boston, Mass.
State Capitol Records, 849 Fourth Ave., Sacramento, Calif.
Tomar Record Co., 230 Parkway North, Yonkers, N. Y.
Lennie Tristano Studios, 317 East 32nd St., New York, N. Y.
Unique Records, 10418 South Central Ave., Los Angeles, Calif.
Val's Records, 1614 North Argyle Ave., Hollywood, Calif.
Victoria Recording Co., 1520 Spruce St., Philadelphia, Pa.

ELECTRICAL TRANSCRIPTION COMPANIES

- Station CHML, Hamilton, Canada.
Cinecraft Productions, Inc., 2515 Franklin Ave., Cleveland, Ohio.
Miller Transcriptions, Inc., 1459 Seward St., Hollywood, Calif.
Walter O'Keefe Enterprises, 6671 Sunset Blvd., Hollywood, Calif.
Sound Recording Co., 200 Symons Bldg., Spokane, Wash.

Windsor Symphony Orchestra Opens Its Fourth Season

The Windsor Symphony Orchestra of Windsor, Ontario, opened its fourth season on October 29th with a concert made possible through a grant from the Music Performance Trust Fund of the Recording Industry. The cooperation of Local 566 was made the subject of particular mention by the *Windsor Daily Star*. The Symphony was organized and is conducted by Matti Holli. This maestro's deft analyses and honest workmanship has succeeded in developing in his group a skill in interpretation which enables them to project with fidelity the moods, the very texture of the master works they present.

NOTICE

TO LOCAL SECRETARIES

You are urged to send the orders for your locals' 1952 membership cards at an early date. The orders of a large number of locals have been coming in so late in the year that it is impossible to get the membership cards out by January 1st. Immediate attention to this matter will insure your cards being delivered in good time.

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Local 640, Roswell, New Mexico.
Local 800, Cornwall, Ontario, Canada.

A CORRECTION

Local 341, Norristown, Pa., recently reported that Archie Gearhart had passed away. This was in error and Secretary Nave of that local wishes to apologize to member Gearhart for erroneously reporting his death.

WANTED TO LOCATE

Harold "Curly" Plummer of Local 163, Gloversville, N. Y.
Don Haskett (Martin York), Montreal, Quebec, Canada, member AGVA.
Chico Perez, member of Local 10, Chicago, Ill.
Dale Wagner, local number unknown.
Charles Singleton, former member Local 627, Kansas City, Mo.
Dave Smith, Local 444, Jacksonville, Fla.
Johnny Starr (Staer), and Betty Jo Starr (Val Layne), formerly of Local 105, Spokane, Wash.
Donald Thompson, former member Local 767, Los Angeles, Calif.
Evelyn Tucker, former member Local 802, New York, N. Y.
Anyone knowing the whereabouts of the above is asked to communicate with Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

FORBIDDEN TERRITORY

The Santa Rita Hotel, Tucson, Ariz., is declared to be Forbidden Territory to all but members of Local 771, Tucson, Ariz.

REMOVED FROM FORBIDDEN TERRITORY

Talk of the Town, Tucson, Ariz.

SOUTHERN CONFERENCE

The mid-year meeting of the Southern Conference of Locals will meet at the Hotel Chamberlin, Old Point Comfort, Fort Monroe, Va., on Saturday, November 17, 1951. Meeting will be called to order at 10:00 A. M. All business will be transacted on this date (Saturday) in order that delegates may be entertained by our host, Local 199, Newport News, Va., on the following day, Sunday, November 18. All locals within the jurisdiction of the Southern Conference are invited and urged to send delegates.

Fraternally,

STEVE E. GRUNHART,
Secretary-Treasurer,
P. O. Box 508, Shreveport 85, La.

CHANGE OF OFFICERS

Local 21, Columbia, S. C.—Secretary, Ben A. Gardner, 1417 Victoria Ave.

Local 34, Kansas City, Mo.—President, Charles Dickert, 1017 Washington.

Local 43, Buffalo, N. Y.—President, Salvatore A. Rizzo, 372 W. Ferry St., Buffalo 13, N. Y. Phone: Grant 2332.

Local 68, Alliance, Ohio—Acting Secretary, Ray Shank, 320 Seneca Ave.

Local 168, Dallas, Texas (colored)—Acting President, Henry "Red" Calhoun. Secretary, Alfred W. Dupree, Jr., 1921 McCoy Place.

Local 232, Benton Harbor, Mich.—Secretary, Sal Stocco, R. F. D. 2, Coloma, Mich.

Local 289, Dubuque, Iowa—Secretary, Bert Vogel, 805 Euclid St. Phone: 2-2278.

Local 344, Meadville, Pa.—President, Richard L. Rath, Sr., 333 Woodland Place. Phone: Meadville 33-694.

Local 352, Frankfort, Ind.—President, G. R. Rhodes, R. R. 2. Phone: Avery. Secretary, Walter I. Sheets, 558 W. Armstrong St. Phone: 2153.

Local 365, Great Falls, Mont.—Acting Secretary, Robert R. McAlister, P. O. Box 1454, 410 Fifth St., South. Phone: 2-3962.

Local 435, Tuscaloosa, Ala.—President, Albert R. Maxwell, Jr., 413 First National Bank Bldg. Phone: 80882.

Local 468, San Juan, Puerto Rico—Secretary, Jose Cuevas, 255 Canals St., Stop 20, Santurce, Puerto Rico. Phone: 2-0286.

Local 495, Klamath Falls, Ore.—Secretary, Fred J. Dallas, 2606 Eberlien St.

Local 537, Boise, Idaho—Secretary, Fred D. Graff, 211 Sun Bldg.

Local 539, Roseburg, Ore.—Secretary, O. E. Fosback, C. V. Rt., Box 415.

Local 644, Corpus Christi, Texas—President, Walter Melhart, 4645 Christi Ave. Phone: 3-3086.

Local 676, Hudson, N. Y.—President, John Hotaling, R. D. 1, Hudson, N. Y. Phone: Claverack 3502.

Local 694, Greenville, S. C.—Secretary, Perry A. Hudson, Route 7.

CHANGES IN ADDRESSES OF OFFICERS

Local 46, Oshkosh, Wis.—President and Acting Secretary, Chas. R. Haidlinger, P. O. Box 485.

Local 150, Springfield, Mo.—Secretary, Virgil Phillips, 1242 E. Cherokee. Phone: 2-7645.

Local 157, Lynchburg, Va.—Secretary, Killis Howard, 805 Martin St.

Local 158, Marysville, Calif.—Secretary, W. D. Kerley, 416 Eye St.

Local 160, Springfield, Ohio—Secretary, H. E. Johnson, 1603 W. Main St.

Local 171, Springfield, Mass.—Secretary, E. H. Lyman, 137½ State St., Room 208.

Local 337, Appleton, Wis.—Secretary, Roy Stroessenreuther, 330 W. Seymour St.

Local 361, San Angelo, Texas—President and Secretary, Sammy Daulong, 613 Childress. Phone: 5693-5.

Local 622, Gary, Ind. (colored)—Secretary, Frank Al. Jenkins, Box 1515, 1637 Adam.

Local 695, Richmond, Va. (colored)—Secretary, Ulysses S. Hines, 2704 Fendall Ave.

Local 702, Norfolk, Va. (colored)—Secretary, Clinton G. Turner, 702 E. Princess Anne Road.

CHANGES IN CONFERENCE OFFICERS

Montana Conference of Musicians—President, Robert R. McAlister, 410 Fifth St., So., Great Falls, Montana. Secretary, Denis H. O'Brien, P. O. Box 1231, Billings, Montana.

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DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians:

Leroy Valentine, Florence, Ala., \$400.00.

Jeep Evans, Chicago, Ill., \$150.00.
Ned Free, Spencer, Iowa, \$250.00.
Beaumont Cocktail Lounge, Ella Ford, owner, St. Louis, Mo., \$1,612.00.

Biller Bros. Circus, and Arthur and Hyman Sturnak, New York, N. Y., no amount given.

Melvin E. Mayo, New York, N. Y., \$141.50.

VFW Post No. 1290, Easton, Pa. Ollie Knipples Cafe, and Ollie Knipples, Harrisburg, Pa., \$222.50.
Wm. J. Borrelli, Jr., Philadelphia, Pa., \$300.00.

James E. Clemons, Fort Worth, Texas, \$175.00.

G. T. Rountree, Portsmouth, Va., \$822.00.

Washington Social Club and Sirless Grove, Seattle, Wash., \$428.70.
Stafford House, and Austin Cole, Hamilton, Ont., Canada, \$600.00.

J. T. O'Toole, Promoter, \$300.00.

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Chicago, Ill., Local 10—Clark G. Myers, Mrs. Patricia B. Elliott, A. W. Reddeman, Walter E. Brankey, Mrs. Helen Brumlik, Henri Gendron, McK. M. Miletich.

Dayton, Ohio, Local 101—Harry A. Funk, Keith Wade, C. Ferdinand Weise, Walter E. Shoop, Charles E. Helwagen.

Greenville, Pa., Local 460—Roy C. Seeley.

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DOETHAN:
Smith, Mose

FLORENCE:
Valentine, Leroy

MOBILE:
Cavalcade of Amusements, and Al Wagner, Owner and Producer.
Moore, R. E., Jr., Williams, Harriell

MONTGOMERY:
Caswell, Ned, Little Harlem Club
Montgomery, W. T., Perdue, Frank

PHENIX CITY:
Cocoanut Grove Nite Club, Perry T. Hatcher, Owner.

PHENIX:
241 Club, and H. L. Freeman

ARIZONA

PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer
Gaddis, Joe
Hoshor, John
Jones, Calvin R.
Malouf, Leroy B.
Willet, R. Paul
Zanzibar Club, and Lew Klein

TUCSON:
Griffin, Manly
Mitchell, Jimmy
Williams, Marshall

YUMA:
Buckner, Gray, Owner "345" Club, El Caion

ARKANSAS

BLTYHVILLE:
Brown, Rev. Thomas J.

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

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

McGEHEE:
Taylor, Jack

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

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

PINE BLUFF:
Arkansas State College
Lowery, Rev. J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.

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

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

CALIFORNIA

ALAMEDA:
Sheets, Andy

BAKERSFIELD:
Conway, Stewart

BENICIA:
Rodgers, Edward T., Palm Grove Ballroom

BERKELEY:
Jones, Charles

BEVERLY HILLS:
Bert Gervis Agency
Mestun, Paris
Rhapsody on Ice, and N. Edward Beck, Employer

BIG BEAR LAKE:
Cressman, Harry E.

CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator

COMPTON:
Vi-Lo Records

COULTON, SAN BERNARDINO:
Kennison, Mrs. Ruth, Owner
Pango Pango Club

DUNSMUIR:
Corral, and J. B. McGowan

EL CERRITO:
Johnson, Lloyd

FONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer

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

GARVEY:
Rich Art Records, Inc.

HOLLYWOOD:
Alison, David
Babb, Kroger
Birwell Corp.
Bogage Room, Leonard Vannerson
Bonanova, Fortunio
California Productions, and Edward Kovacs
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gray, Lew, and Magic Record Company
Kappa Records, Inc., Raymond L. Krauss
King, William H.
Kolb, Clarence
Morros, Boris
Patterson, Trent
Robitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Star Dust Revue, John K. Standley
Universal Light Opera, Co., and Association
Western Recording Co., and Douglas Venable

LAKE ARROWHEAD, TWIN PEAKS:
Alpine Club, and J. W. Dewey, Employer

LONG BEACH:
Admiral McCain Ship, V.F.W. Post 4851, George Harvey, Commander, James Peacock, Manager
Backlin, Frank and Beatrice
Club Moderne, and W. C. Jarrett
Crystallite Music Co., Inc., and C. W. Coleman
Dreamland Ballroom and Caterer's Cafe, Tod Faulkner (Kid Mexico) Owner
Jack Lasley's Cafe, and Jack Lasley
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Vermazen, Assistant Director, May Filippio, Sec., Nick Biola, Grandstand Show Director, Evalyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley Advance Ticket Director
McDougall, Owen
Sullivan, Dave, Crystal Ballroom

LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Berg, Harry, of the Monarch Hotel
Coiffure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Downbeat Club, Pops Pierce
Drew, Andre
Halfont, Nite
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Mosby, Esvan
O'Day, Anita
Preston, Joey
Royal Record Co.

LOS GATOS:
Fuller, Frank

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

NEVADA CITY:
National Club, and Al Irby, Employer

NORTH HOLLYWOOD:
Lohmuller, Bernard

OAKLAND:
Moore, Harry
Morkin, Roy
Trader Horn's, Fred Horn

OCEAN PARK:
Frontier Club, and Robert Moran

OROVILLE:
Rodgers, Edward T., Palm Grove Ballroom

OXNARD:
McMillan, Tom, Owner Town House

PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Colonial House, and Wilbur P. Davis, Manager
Desert Inn, and Earl Coffman, Manager
Hall, Donald H.

PERRIS:
McCaw, E. E., Owner Horse Folies of 1946

PITTSBURG:
Argentina Club, William Lewis, Owner

SACRAMENTO:
Casa Nello, Nello Malerbi, Owner
Leisinger, George
O'Connor, Grace

SAN DIEGO:
Cotton Club, Benny Curry and Otis Wimberly
Hutton, Jim
Miller, Warren
Mitchell, John
Passo, Ray
Tricoli, Joseph, Operator Playland
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)

SAN FRANCISCO:
Brown, Willie H.
Blue Angel
Cafe Society Uptown, and Vincent Oronato
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Deavy, J. B.
Fox, Eddie
Levy, Ellis W.
New Orleans Swing Club, Louis Landry, Owner
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph

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

SANTA BARBARA:
Briggs, Don

SANTA MONICA:
Carmel Gardens, and Mr. Woodmansee, Manager
Georgan Room, and H. D. McRie
Woodmansee, Don, and Carmel Gardens and Question Mark Cafe

SHERMAN OAKS:
Gibson, Lee
Kraft, Ozzie

SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

Ryan, Ted
Villion, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stoltz, Agent
Williams, Cargile
Wilshire Bowl

LOS GATOS:
Fuller, Frank

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

NEVADA CITY:
National Club, and Al Irby, Employer

NORTH HOLLYWOOD:
Lohmuller, Bernard

OAKLAND:
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Hall, Donald H.

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McCaw, E. E., Owner Horse Folies of 1946

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O'Connor, Grace

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Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph

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McAdoo, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Paz, Fred

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Briggs, Don

SANTA MONICA:
Carmel Gardens, and Mr. Woodmansee, Manager
Georgan Room, and H. D. McRie
Woodmansee, Don, and Carmel Gardens and Question Mark Cafe

SHERMAN OAKS:
Gibson, Lee
Kraft, Ozzie

SOUTH GATE:
Silver Horn Cafe, and Mr. Silver

STOCKTON:
Sunset Macaroni Products, Fred Stagnaro

VENTURA:
Cheney, Al and Lee

WATSONVILLE:
Ward, Jeff W.

WINTERHAVEN:
Mueller, J. M.

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

WESTPORT:
Goldman, Al and Marty

DELAVARE

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

GEORGETOWN:
Gravel Hill Inn, and Preston Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

REHOBOTH BEACH:
Hewlett, Ralph J., Manager, Henlopen Hotel

WILMINGTON:
Allen, Sylvester

FLORIDA

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse

DAYTONA BEACH:
Bethune, Albert
Estate of Charles Reese, Jr.

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

FORT LAUDERDALE:
Little Brook Club, and Edward Brooks

FORT MEYERS:
McCutcheon, Pat

JACKSONVILLE:
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.

KEY WEST:
Regan, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:
Brooks, Sam
Copa Beach, Inc. (Copa City), Murray Weinger, and Ned Schuyler, Operators
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Aboyou, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager
Friedlander, Jack
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club

COLORADO

DENVER:
Frontier Night Club, Harry Gordon, and Clinton Anderson, Owners

JULESBURG:
Cummins, Kenneth

CONNECTICUT

EAST HAMPTON:
Hotel Gerraumagus

EAST HAVEN:
Carnevale, A. J.

EAST WINDSOR HILL:
Schaub's Restaurant, and Edward Wisniewski

HARTFORD:
Club Ferdinando, Felix Ferdinando
Dubinsky, Frank

NEW LONDON:
Andreoli, Harold
Bisconti, Anthony, Jr.
Johnson, Henry
Marino, Mike
Williams, Joseph

NIANTIC:
Crescent Beach Ballroom, Bud Russell, and Bob McQuillan

POQUONNOCK BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner

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

WESTPORT:
Goldman, Al and Marty

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Veterans of Foreign Wars, LeRoy Rench, Commander
Williams, A. B.

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Gravel Hill Inn, and Preston Hitchens, Proprietor

MILFORD:
Fountain, John

NEW CASTLE:
Lamon, Edward
Murphy, Joseph

REHOBOTH BEACH:
Hewlett, Ralph J., Manager, Henlopen Hotel

WILMINGTON:
Allen, Sylvester

FLORIDA

CLEARWATER:
Bardon, Vance

CLEARWATER BEACH:
Normandy Restaurant, and Fay Howse

DAYTONA BEACH:
Bethune, Albert
Estate of Charles Reese, Jr.

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

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Little Brook Club, and Edward Brooks

FORT MEYERS:
McCutcheon, Pat

JACKSONVILLE:
Jackson, Otis
Newberry, Earl, and Associated Artists, Inc.

KEY WEST:
Regan, Margo
Weavers Cafe, Joseph Bucks and Joseph Stabinski

MIAMI:
Brooks, Sam
Copa Beach, Inc. (Copa City), Murray Weinger, and Ned Schuyler, Operators
Donaldson, Bill
Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Aboyou, Employer

MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rivkin
Coral Reef Hotel
Edwards Hotel, and Julius Nathan, Manager
Friedlander, Jack
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macomba Club

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager
Montgomery, J. Neal
Spencer, Perry

AUGUSTA:
J. W. Neely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Minnick

MACON:
Capitol Theatre
Lee, W. C.
Swaebe, Leslie

SAVANNAH:
Dilworth, Frank A., Jr.
Friedman, Hyman
Hayes, Gus., Owner, Lincoln Inn and Bop City
Thompson, Lawrence A., Jr.

VIDALIA:
Pal Amusements Co.

WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

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

COEUR D'ALENE:
Crandall, Earl
Lachman, Jesse

LEWISTON:
848 Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.

POCATELLO:
Pullos, Dan
Reynolds, Bud

SUN VALLEY:
Chateau Place

ILLINOIS

BELLEVILLE:
Davis, C. M.

BLOOMINGTON:
McKinney, James R.
Thompson, Earl

CALUMET CITY:
Mitchell, John

Mocamba Restaurant, and Jack Freidlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Straus, George
Weills, Charles

ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surrocco, Roy Baisden
Fryor, D. S.

ORMOND:
Whitehorse, The, E. C. Phillip

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

PANAMA CITY:
Daniels, Dr. E. R.

PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company

RIVIERA BEACH:
Rowe, Phil

STARKE:
Camp Blanding Recreation Center
Goldman, Henry

STUART:
Sutton, G. W.

TALLAHASSEE:
Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah

TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow, and Norman Karn, Employers
Williams, Herman

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

WEST PALM BEACH:
Marine Bar, and Dud Dodge, Owner
Larocco, Harry L.
Parrish, Lillian F.

CHAMPAIGN:
Pi Lambda Phi Fraternity,
Irwin L. Green, Social Chairman
Robinson, Bennie

CHICAGO:
Adams, Delmore and Eugene Brydon, Ray Marsh of the Dan Rice 3-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Ciro's
Cole, Elsie, General Manager, and Chicago Artists Bureau
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Donaldson, Bill
Evans, Jeep
Fine, Jack, Owner "Play Girls of 1938," "Victory Follies"
Glen, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom
Majestic Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monte Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.
Music Bowl, and Jack Peretz and Louis Capanola, Employers
Music Bowl (formerly China Doll), and A. D. Blumenthal
O'Connor, Pat L., Pat L. O'Connor, Inc.
Patricia Stevens Models Finishing School
Stoner, Harlan T.
Teichner, Charles A., of T. N. T. Productions
Whiteside, J. Preston

EAST ST. LOUIS:
Davis, C. M.
Playdium, and Stuart Tambor, Employer, and Johnny Perkins, Owner

KANKAKEE:
Havener, Mrs. Theresa, Proprietor, Dreamland

LA GRANGE:
Hart-Van Recording Co., and H. L. Hartman

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

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

PEORIA:
Davis, Oscar
Humane Animal Association
Murphy's, The Original, George T. Murphy
Rutledge, R. M.
Stinson, Eugene
Streeter, Paul
Thompson, Earl
Wagner, Lou

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

ROCKFORD:
Palmer House, Mr. Hall, Owner
Trocarder Theatre Lounge
White Swan Corp.

ROCK ISLAND:
Barnes, Al

SPRINGFIELD:
Terra Plaza, and Elmer Bartolo, Employer

WASHINGTON:
Thompson, Earl

ZEIGLAR:
Zeiglar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

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

AUBURN:
Moore Lodge No. 566

EAST CHICAGO:
Barnes, Tiny Jim

ELWOOD:
Yankee Club, and Charles Sullivan, Manager

EVANSVILLE:
Adam, Jack C.
Club Trionan, and Romauld McBride

GREENSBURG:
Club 46, Charles Holzhaus, Owner and Operator

INDIANAPOLIS:
Benbow, William, and his All-American Brownskin Models
Dickerson, Matthew

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Donaldson, Bill
Entertainment Enterprises, Inc.,
and Frederick G. Schatz
Harris, Rupert
William C. Powell Agency
LAFAYETTE:
Club 52, Charles Gibson, Prop.
MUNCIE:
Bailey, Joseph
NEWCASTLE:
Harding, Stanley W.
RICHMOND:
Newcomer, Charles
Puckett, H. H.
SOUTH BEND:
Joers, Ronald, Joer's Restaurant
Bar
SPENCERVILLE:
Kelly, George M. (Marquis)
SYRACUSE:
Waco Amusement Enterprises

IOWA

CLARION:
Miller, J. L.
DENISON:
Larby Ballroom, and Curtis
Larby, Operator
DES MOINES:
Brookins, Tommy
HARLAN:
Gibson, C. Rex
SHENANDOAH:
Aspinwall, Hugh M. (Chick
Martin)
SPENCER:
Free, Ned
WOODBINE:
Danceland, J. W. (Red) Brum-
mer, Manager

KANSAS

BREWSTER:
Whirlwind Ballroom, G. M.
Dinkel, Operator
COFFEYVILLE:
Ted Blake
DODGE CITY:
Graham, Lyle
KANSAS CITY:
White, J. Cordell
LOGAN:
Graham, Lyle
MANHATTAN:
Stuart, Ray
NEWTON:
VFW Whitsell-Finnell Post 971
PRATT:
Clements, C. J.
Wisby, L. W.
RUSSELL:
Russell Post 6240, Veterans of
Foreign Wars, and Hall and
Gus Zercher, Dance Manager
SALINA:
Kern, John
TOPEKA:
Mid-West Sportsmen Association
WICHITA:
Holiday, Art

KENTUCKY

BOWLING GREEN:
Taylor, Roy D.
LEXINGTON:
Harper, A. C.
LOUISVILLE:
Celebrity Club, Preston Spauld-
ing, Owner
King, Victor
Imperial Hotel, Jack Woolems,
Owner
OWENSBORO:
Cristil, Joe, Owner, Club 71
PADUCAH:
Melody Show Lounge, and Bea
Mack
Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
Smith, Mrs. Lawrence, Proprietor
Club Plantation
Stars and Bars Club (also known
as Brass Hats Club), A. R.
Conley, Owner, Jack Tyson,
Manager
Weil, R. L.
BATON ROUGE:
Club Tropicana, and Camille
Johns
Cobra Lounge, C. D. Rogers
CROWLEY:
Young Men's Progressive Club,
and J. L. Buchanan, Employer
GONZALES:
Cedar Grove Club, and Norman
Bolster
LAFAYETTE:
Veltn, Toby

MOBILE:
Club DeLicia, Robert Hill
Keith, Jessie
Thompson, Son
NEW ORLEANS:
Barker, Rand
Callico, Ciro
Dog House, and Grace Mar-
tinez, Owner
Gilbert, Julie
Hurricane, The, Percy Stovall
OPELOUSAS:
Cedar Lane Club, and Milt
Delmas, Employer
SHREVEPORT:
Reeves, Harry A.
Stewart, Willie

MAINE

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

MARYLAND

BALTIMORE:
Byrd, Olive J.
Cox, M. L.
Gay 90's Club, Lou Belmont,
Proprietor, Henry Epstein,
Owner
Greber, Ben
New Broadway Hotel, Charles
Carter, Manager
Weiss, Harry
CHESAPEAKE BEACH:
Chesapeake Beach Park Ball-
room, and Alfred Walters,
Employer
COTTAGE CITY:
Chesapeake Restaurant
CUMBERLAND:
Waingold, Louis
FENWICK:
Repsch, Albert
FREDERICK:
Rittenhouse, Rev. H. B.
HAGERSTOWN:
Bauer, Harry A.
Glass, David
OCEAN CITY:
Belmont, Lou, Gay Nineties
Club, and Henry Epstein
Gay Nineties Club, Lou Bel-
mont, Prop., Henry Epstein,
Owner
SALISBURY:
Twin Lantern, Elmer B.
Dashiell, Operator
TURNERS STATION:
Thomas, Dr. Joseph H., Edge-
water Beach

MASSACHUSETTS

AMHERST:
Murphy, Charles
Russell, William
BILLERICA:
One-O-One Club, Nick Ladoulis,
Proprietor
BLACKSTONE:
Pond View Inn, and Joseph
Stefano
BOSTON:
Bay State News Service, Bay
State Amusement Co., Bay
State Distributors, and James
H. McIlvaine, President
Brosnahan, James J.
Crawford House Theatrical
Lounge
E. M. Loew's Theatres
E. J. B. Productions, and Lou
Brudnick
Paul's Theatrical Agency
Regency Corp., and Joseph R.
Weisser
Waldron, Billy
Resnick, William
Sunbrock, Larry, and his Rodeo
Show
Walker, Julian
Younger Citizens Coordinating
Committee, and George
Mouzon
CAMBRIDGE:
Salvato, Joseph
FALL RIVER:
Royal Restaurant (known as the
Riviera), William Andrade,
Proprietor
FITCHBURG:
Bolduc, Henry
HAVERTHILL:
Assas, Joe
HOLYOKE:
Holyoke Theatre, Bernard W.
Levy
Valley Arena Gardens, and
Auriel Renault

LOWELL:
Carney, John F., Amusement
Company
Francis X. Crowe

MONSON:
Canegallo, Leo
NEW BEDFORD:
The Derby, and Henry Correia,
Operator
NEWTON:
Thiffault, Dorothy (Mimi
Chevalier)
SALEM:
Larkin Attractions, and George
Larkin
WAYLAND:
Steele, Chauncey Depew
WILMINGTON:
Blue Terrace Ballroom, and An-
thony DeTorto

MICHIGAN

ANN ARBOR:
McLaughlin, Max
BAY CITY:
Walther, Dr. Howard
DETROIT:
Bel Aire (formerly Lee 'N Ed-
die's), and Al Wellman,
Ralph Wellman, Philip Flax,
Sam and Louis Bernstein,
Owners
Bibb, Allen
Briggs, Edgar M.
Claybrook, Adolphus
Daniels, James M.
Dustin Steamship Company, N.
M. Constans
Frontier Ranch, Sam Hoffman,
and Caesar Adler, Operators
Green, Goldman
Johnson, Ivory
Thomas, Matthew B.
Kosman, Hyman
Connors Lounge, and Joe Pallaz-
zolo, Operator
Payne, Edgar
Papadimas, Babis
Pyle, Howard D., and Savoy
Promotions
San Diego Club, Nono Minando

FERNDALE:
Club Plantation, and Doc
Washington
GRAND RAPIDS:
Fischer, Carl, Musical Instru-
ment Co., Inc.
(The listed party has sued
the Federation alleging that
the listing is libelous. The
Federation has answered that
since the listed party owes
money pursuant to a contract
for advertising space in the
International Musician, which
sum is due to Federation
members jointly, the listing
is truthful.)
Club Chez-Ami, Anthony
Scalice, Proprietor
Powers Theatre

KAWKAWLIN:
Old Mill Dance Hall, Ernest
Fortin, Owner
MIO:
Walker Hotel, and George
Walker, Proprietor
PONTIAC:
Bob's Picnic Park, and Robert
Amos, Owner and Operator
Henry's Restaurant, and Charles
Henry
Sandy Beach Inn
SISTER LAKES:
Rendezvous Bowl, and Gordon
J. Miller, Owner
TRAVERSE CITY:
Lawson, Al
UTICA:
Spring Hill Farms, and Andrew
Sneed

MINNESOTA

DETROIT LAKES:
Johnson, Allan V.
EASTON:
Hannah, John
FARBIAULT:
Melody Mill, Thomas Crosby,
Employer
MINNEAPOLIS:
Howard's Steak House, and
Leroy Howard
Northwest Vaudeville Attrac-
tions, and C. A. McEvoy
PIPESTONE:
Coppman, Marvin
Stolzmann, Mr.
RED WING:
Red Wing Grill, Robert A.
Nybo, Operator
SLAYTON:
E. E. Iverson
Iverson Manufacturing Co., Bud
Iverson
WINONA:
Interstate Orchestra Service, and
L. Porter Jung

MISSISSIPPI

BILOXI:
Joyce, Harry, Owner Pilot
House Night Club
Thompson, Bob
GREENVILLE:
Pollard, Fenord
GULFPORT:
Plantation Manor, and Herman
Burger
JACKSON:
Carpenter, Bob
Smith, C. C., Operator, Rob-
bins Bros. Circus (Pine Bluff,
Ark.)
McNair Dancing Academy, and
Anne McNair
MERIDIAN:
Bishop, James E.
Britt, Marty
NATCHEZ:
Colonial Club, and Ollie
Koerber

MISSOURI

BOONEVILLE:
Bowden, Rivers
CHILLICOTHE:
Hawes, H. H.
FORT LEONARD WOOD:
Fort Leonard Wood Post, Sgt.
Harry A. Lawhon
INDEPENDENCE:
Casino Drive Inn, J. W. John-
son, Owner
JEFFERSON CITY:
Bon Ton Gardens, and Jack
Randazzo, Manager
JOPLIN:
Silver Dollar, Dick Mills, Man-
ager-Owner
KANSAS CITY:
Babbitt, William (Bill) H.
Canton, L. R.
Esquire Productions, and Ken-
neth Yates, and Bobby Hen-
shaw
Main Street Theatre
Zelma Roda Club, Emmett J.
Scott, Prop., Bill Christian,
Manager
MACON:
Macon County Fair Association,
Mildred Sanford, Employer
NORTH KANSAS CITY:
Schult-Krocker Theatrical
Agency
POPLAR BLUFFS:
Brown, Merle
ST. LOUIS:
Barnholtz, Mae
Beaumont Cocktail Lounge, Ella
Ford, Owner
Brown Bomber Bar, James
Caruth and Fred Guinyard,
co-owners
Caruth, James, Operator Club
Rhumboogie, Cafe Society,
Brown Bomber Bar
Caruth, James, Cafe Society
D'Agostino, Sam
400 Club, and George Graff
Markham, Doyle, and Tune
Town Ballroom
Sun Amusement Co., Sun
Theatre
Sun Theatre, and Sam Nieberg

MONTANA

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

NEBRASKA

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

NEVADA

LAKE TAHOE:
Tahoe Biltmore Hotel, Nate
Blumenfeld
LAS VEGAS:
Gordon, Ruth
Holtzinger, Ruby
Lawrence, Robert D.
Ray's Cafe
Schiller, Abe

Stoney, Milo F.
Warner, A. H.
LOVELOCK:
Fischer, Harry
RENO:
Blackman, Mrs. Mary
Twomey, Don
NEW HAMPSHIRE
FABIAN:
Zaks (Zackers), James
JACKSON:
Nelson, Eddy
Sheirr, James

NEW JERSEY

ABSECON:
Hart, Charles, President, and
Eastern Mardi Gras, Inc.
ASBURY PARK:
Gilmore, James E.
Richardson, Harry
ATLANTIC CITY:
Bobbins, Abe
Casper, Joe
Cheatham, Shelby
Delaware Inn, and Nathaniel C.
Spencer, Proprietor
Goodleman, Charles
Lockman, Harvey
Morocco Restaurant, G. Fassa,
and G. Dantzler, Operators
Ocean Playhouse, Steel Pier, and
Robert Courtney (New York
City)
Pilgrim, Jacques
BLOOMFIELD:
Thompson, Putt
CAMDEN:
Embassy Ballroom, and George
E. Chips (Geo. DeGerolamo),
Operator
CAPE MAY:
Anderson, Charles, Operator
CLIFTON:
August E. Buchner
EAST ORANGE:
Hutchins, William
EAST RUTHERFORD:
Club 199, and Angelo Pucci,
Owner
HOBOKEN:
Red Rose Inn, and Thomas
Monto, Employer
LAKE HOPATCONG:
Mad House, Oscar Dunham,
Owner
LAKEWOOD:
Patt, Arthur, Manager Hotel
Plaza
Seldin, S. H.
LONG BRANCH:
Hoover, Clifford
Kitay, Marvin
Rappaport, A., Owner The Blue
Room
Wright, Wilbur
MONTCLAIR:
Cos-Hay Corporation, and Thos.
Haynes, and James Costello

NEWARK:
Beadle, Jeanette
Coleman, Melvin
Graham, Alfred
Hall, Emory
Hays, Clarence
Harris, Earl
Johnson, Robert
Jones, Carl W.
Levine, Joseph
Lloyds Manor, and Smokey Mc-
Allister
Mariano, Tom
Nite Cap Bar and Grill
"Panda," Daniel Straver
Prestwood, William
Red Mirror, and Nicholas
Grande, Proprietor
Rollison, Eugene
Simmons, Charles
Tucker, Frank
Wilson, Leroy
Zaracardi, Jack, Galanti A. A.
NEW BRUNSWICK:
Jack Ellet
NORTH ARLINGTON:
Petruzzini, Andrew
NORTH BERGEN:
1220 Club, and Kay Sweeney,
Secretary-Treasurer
PATERSON:
Gerard, Mickey
Gerard Enterprises
Hatab, Sam
Pyatt, Joseph
Riverview Casino
Ventimiglia, Joseph
PLAINFIELD:
McGowan, Daniel
SUMMIT:
Ahrons, Mitchell
TRENTON:
Crossing Inn, and John Wyrick,
Employer
VAUX HALL:
Carillo, Manuel R.
VINELAND:
Gross, David

WEST NEW YORK:
B'Nai B'rith Organization, and
Sam Nate, Employer, Harry
Boorstein, President
WILLIAMSTOWN:
Talk of the Town Cafe, and
Rocco Pippo, Manager

NEW MEXICO

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

NEW YORK

ALBANY:
O'Meara Attractions, Jack
ALDER CREEK:
Burke's Manor, and Harold A.
Burke
ATLANTIC BEACH:
Normandie Beach Club, Alexan-
der DeCicco
AUSABLE CHASM:
Antler, Nat
Young, Joshua F.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and
Mr. Ferdinand
Globe Promoters of Huckelbuck
Revue, Harry Dixon and
Elmo Obey
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club,
George Chandler
Rosman, Gus, Hollywood Cafe
Morris, Philip
Ocean Grotto Restaurant, and
Albert Santarpio, Proprietor
Reade, Michael
Rosenberg, Paul
Rusino, Tom
Seton, Frankie (Ricci Vallo)
Steurer, Eliot
1024 Club, and Albert Friend
Thompson, Ernest
Villa Antique, Mr. P. Antico,
Proprietor
Wasserman, J.
BUFFALO:
Bourne, Edward
Calato, Joe and Teddy
Cosmano, Frank and Anthony
Jackson, William
Nelson, Art and Mildred
Twentieth Century Theatre
Ray's Bar-D, and Raymond C.
Demperio
FAR ROCKAWAY, L. I.:
Town House Restaurant, and
Bernard Kurland, Proprietor
FERNDALE:
Pollack Hotel, and Elias Pol-
lack, Employer
Stier's Hotel, and Philip Stier,
Owner
FLEISCHMANN'S:
Churs, Irene (Mrs.)
FRANKFORT:
Blue Skies Cafe, Frank Reile
and Lenny Tyler, Proprietors
Brass Tack Cafe, Victor Tarris
GLENS FALLS:
Gottlieb, Ralph
Newman, Joel
Sleight, Don
GLEN SPEY:
Glen Acres Hotel and Country
Club, Jack W. Rosen, Em-
ployer
GLOVERSVILLE:
Imperial Inn, Don Blodgett
GRAND ISLAND:
Williams, Ossian V.
GREENFIELD PARK:
Utopia Lodge
HUDSON:
Goldstein, Benny
Gutto, Samuel
ILION:
Wick, Phil
ITHACA:
Bond, Jack

JACKSON HEIGHTS:

Griffith, A. J., Jr.

LAKE PLACID:

Carrage Club, and C. B. Southworth

LIVINGSTON MANOR:

Beaver Lake Lodge, and Ben H. Grafman

LOCH SHELDRAKE:

Chester, Abe

Fifty-two Club, Saul Rapkin, Owner

Hotel Shlesinger, David Shlesinger, Owner

Mardenfeld, Isidore, Jr., Estate

MAHOPAC:

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

MONTICELLO:

Kahnner's Hotel, Jack Katz

MT. VERNON:

Rapkin, Harry, Proprietor, Wagon Wheel Tavern

NEW YORK CITY:

Alexander, Wm. D., and Associated Producers of Negro Music

Amusement Corp. of America

Andu, John R. (Indonesian Consul)

Benrubi, Ben

Biller Bros. Circus, Arthur and Hyman Sturmak

Broadway Hofbrau, Inc., and Walter Kirsch, Owner

Broadway Swing Publications, L. Frankel, Owner

Bruley, Jesse

Calman, Carl, and the Calman Advertising Agency

Camera, Rocco

Cavanaugh-Shore & Co., H. D. Bauner

Chanson, Inc., Monte Gardner and Mr. Rodriguez

Charles, Marvin, and Knights of Magic

Coffery, Jack

Cohen, Marty

Collectors' Items Recording Co.

Maurice Spivack and Katherine Gregg

"Come and Get It" Company

Cook, David

Couchert, Mr.

Crossen, Ken, and Ken Crossen Associates

Crown Records, Inc.

Currie, Lou

Dolin, Anton

Dubois-Friedman Production Corporation

Dubonnet Records, and Jerry (Jerome) Lipskin

Dynamic Records, Ulysses Smith

Fischer, Carl, Musical Instrument Co., Inc.

(The listed party has sued the Federation alleging that the listing is libelous. The Federation has answered that since the listed party owes money pursuant to a contract for advertising space in the International Musician, which sum is due to Federation members jointly, the listing is truthful.)

Granoff, Budd

Goldstein, Robert

Gray, Lew, and Magic Record Company

Gross, Gerald, of United Artists Management

Heminway, Phil

"High Button Shoes," Jack Small, General Manager

Inley, William

Johnson, Donald E.

Kaye-Martin, Kaye-Martin Productions

Kent Music Co., and Nick Kentros

King, Gene

Knight, Raymond

Kushner, Jack and David LaFontaine, Leo

Law, Jerry

Levy, John

Lew Leslie and his "Blackbirds"

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

Manning, Sam

Mayo, Melvin E.

McCaffrey, Neill

McMahon, Jess

Metro Coat and Suit Co., and Joseph Lupia

Meyers, Johnny

Montanez, Pedro

Moody, Philip, and Youth Monument to the Future Organization

Murray's

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

Neill, William

Newman, Nathan

New York Civic Opera Company, Wm. Reutenann

NEW YORK ICE FANTASY CO.,

Scott Chalfant, James Blizard and Henry Robinson, Owners

Orpheus Record Co.

Parmentier, David

Place, The, and Theodore Costello, Manager

Pollard, Fritz

Prince, Hughie

Rain Queen, Inc.

Ralph Cooper Agency

Regan, Jack

Robinson, Charles

Rogers, Harry, Owner "Frisco Follies"

Rosen, Philip, Owner and Operator Penthouse Restaurant

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

Schwartz, Mrs. Morris

Singer, John

Sloyer, Mrs.

South Seas, Inc., Abner J. Rubien

Southland Recording Co., and Rose Santos

Spotlite Club

Steve Murray's Mahogany Club

Stromberg, Hunt, Jr.

Strouse, Irving

Sunbrock, Larry, and his Rodeo Show

Talent Corp. of America, Harry Weissman

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

Thomson, Sava and Valenti, Incorporated

United Artists Management

Variety Entertainers, Inc., and Herbert Rubin

Venus Star Social Club, and Paul Earlington, Manager

Walker, Aubrey, Maisonette Social Club

Wee and Leventhal, Inc.

Wellish, Samuel

Wildier Operating Company

Windheim, David

Zaks (Zackers), James

NIAGARA FALLS:

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

Kliment, Robert F.

Iatov, Natalie and George, Graystone Ballroom

NORWICH:

McLean, C. F.

PATCHOQUE:

Kay's Swing Club, Kay Angeloro

ROCHESTER:

Valenti, Sam

ROME:

Mark, Al

SABATTIS:

Sabattis Club, and Mrs. Verna V. Coleman

SARANAC LAKE:

Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr.

Durgans Grill

SARATOGA SPRINGS:

Clark, Stevens and Arthur

SCHENECTADY:

Edwards, M. C.

Fretto, Joseph

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

SILVERMAN, HARRY

Silverman, Harry

SOUTH FALLSBURGH:

Patt, Arthur, Manager, Hotel Plaza

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

SUFFERN:

Armitage, Walter, President, County Theatre

SYRACUSE:

Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer

TANNERSVILLE:

Germano, Basil

UTICA:

Block, Jerry

Burke's Log Cabin, Nick Burke, Owner

VALHALLA:

Twin Palms Restaurant, John Masi, Proprietor

WATERTOWN:

Duffy's Tavern, Terrance Duffy

WATERVLIET:

Cortes, Rita, James E. Strates Shows

WHITE PLAINS:

Kille, Lynn

WHITE SULPHUR SPRINGS:

Lesser, Joseph and Sarah

YONKERS:

Babier, William

LONG ISLAND

(New York)

BAYSIDE:

Mirage Room, and Edward S. Friedland

BELMONT:

Babner, William J.

GLENDALE:

Warga, Paul S.

JAMAICA:

Dancer, Earl

LAKE RONKONKOMA:

New Silver Slipper, and Geo. Valentic, Proprietor

NORTH CAROLINA**BEAUFORT:**

Markey, Charles

BURLINGTON:

Mayflower Dining Room, and John Loy

CAROLINA BEACH:

Stokes, Gene

CHARLOTTE:

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

Jones, M. P.

Karlson, Joe

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

DURHAM:

Gordon, Douglas

Royal Music Co.

GREENSBORO:

Fair Park Casino, and Irish Horan

Ward, Robert

Weingarten, E., of Sporting Events, Inc.

GREENVILLE:

Ruth, Theron

Wilson, Sylvester

HENDERSONVILLE:

Livingston, Buster

KINSTON:

Parker, David

RALEIGH:

Club Carlyle, Robert Carlyle

WALLACE:

Strawberry Festival, Inc.

WILSON:

McCann, Roosevelt

McCann, Sam

McEachon, Sam

NORTH DAKOTA**BISMARCK:**

Lefor Tavern and Ballroom, Art and John Zenker, Operators

DEVILS LAKE:

Beacon Club, Mrs. G. J. Christianson

OHIO**AKRON:**

Basford, Doyle

Buddies Club, and Alfred Scrutchings, Operator

Pullman Cafe, George Subrin, Owner and Manager

CINCINNATI:

Anderson, Albert

Bayless, H. W.

Charles, Mrs. Albert

Wonder Bar, James McFarridge, Owner

Sunbrock, Larry, and his Rodeo Show

Smith, James R.

Wallace, Dr. J. H.

CLEVELAND:

Bender, Harvey

Crystalstone Records, Mannie E. Kopelman

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

Dixon, Forrest

Euclid 55th Co.

Manuel Bros. Agency, Inc.

Metropolitan Theatre, Emanuel Stutz, Operator

Salanci, Frank J.

Spero, Herman

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

Walthers, Carl O.

Willis, Elroy

COLUMBUS:

Askins, William

Bell, Edward

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

Charles Bloce Post No. 157, American Legion

Carter, Ingram

McDade, Phil

Mallory, William

Paul D. Robinson Fire Fighters Post 517, and Captain G. W. McDonald

Turf Club, and Ralph Stevenson, Proprietor**DAYTON:**

Boucher, Roy D.

Daytona Club, and William Carpenter

Taylor, Earl

ELYRIA:

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

EUCLID:

Rado, Gerald

FINDLAY:

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

GERMANTOWN:

Beechwood Grove Club, and Mr. Wilson

PIQUA:

Sedgewick, Lee, Operator

PROCTORVILLE:

Plantation Club, and Paul D. Reese, Owner

SANDUSKY:

Mathews, S. D.

Salice, Henry

TOLEDO:

Durham, Henry (Hank)

LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary

National Athletic Club, Roy Finn and Archie Miller

Nightingale, Homer

Tripodi, Joseph A., President

Italian Opera Association

VIENNA:

Hull, Russ

Russ Hull

ZANESVILLE:

Venner, Pierre

OKLAHOMA**ARDMORE:**

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

ENID:

Oxford Hotel Ballroom, and Gene Norris, Employer

OKMULGEE:

Masonic Hall (colored), and Calvin Simmons

MUSKOGEE:

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

OKLAHOMA CITY:

Southwestern Attractions, M. K. Boldman and Jack Swiger

TULSA:

Love, Clarence, Love's Cocktail Lounge

Williams, Cargile

OREGON**EUGENE:**

Granada Gardens, Shannon Shaeffer, Owner

Weinstein, Archie, Commercial Club

HERMISTON:

Rosenberg, Mrs. R. M.

LAKESIDE:

Bates, E. P.

PORTLAND:

Acme Club Lounge, and A. W. Denton, Manager

Yank Club of Oregon, Inc., and R. C. Bartlett, President

ROGUE RIVER:

Rogue View Inn, Inc., and Miss Ida Mae Arnold

SALEM:

Lope, Mr.

SHERIDAN:

American Legion Post No. 75, Melvin Agee

PENNSYLVANIA**ALIQUIPPA:**

Gunn, Otis

BERWYN:

Main Line Civic Light Opera Co., Nat Burns, Director

BETHLEHEM:

Colonnade Club, and Frank Pinter, Manager

BLAIRSVILLE:

Moose Club, and A. P. Sundry, Employer

BRAEBURN:

Mazur, John

BRANDONVILLE:

Vanderbilt Country Club, and Terry McGovern, Employer

PALESTINE: Earl, J. W. Grigg, Samuel Grove, Charles	WASHINGTON SEATTLE: Ackerman, Frank Ford, Larry Harris, Paul Washington Social Club, and Sirless Grove	WYOMING CHEYENNE: Shy-Ann Nite Club, and Hazel Kline, Manager	GRAVENHURST: Summer Gardens, and James Webb	ALASKA ANCHORAGE: Capper, Keith	Horan, Irish Horn, O. B. Huga, James
PARIS: Ron-D-Van, and Frederick J. Merkle, Employer	SPOKANE: Lyndel, Jimmy (James Delagel)	JACKSON HOLE: R. J. Bar, and C. L. Jensen	GUELPHI: Naval Veterans Association, and Louis C. Janke, President	FAIRBANKS: Carnival Club, Herb Hallowell, Manager Casa Blanca, and A. G. Mul- doon Glen A. Elder (Glen Alvin)	International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
PORT ARTHUR: Demland, William		ROCK SPRINGS: Smoke House Lounge, Del K. James, Employer	HAMILTON: Nutting, M. R., Pres. Merrick Bros. Circus (Circus Produc- tions, Ltd.)		Johnson, Sandy Johnston, Clifford
SAN ANGELO: Specialty Productions, Nelson Scott and Wallace Kelton	WEST VIRGINIA	DISTRICT OF COLUMBIA	HASTINGS: Bassman, George, and Riverside Pavilion	HAWAII	Kay, Bert Kelton, Wallace Kimball, Dude (or Romaine) Kirk, Edwin Kosman, Hyman
SAN ANTONIO: Forrest, Thomas Leathy, J. W. (Lee), Rockin' M Dude Ranch Club Obledo, F. J. Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy	CHARLESTON: Club Congo, Paul Daley, Owner El Patio Boat Club, and Charles Powell Operator White, Ernest B.	WASHINGTON: Adelman, Ben Alvis, Ray C. Archer, Pat Brown Derby, T. and W. Cor- poration, Al Simonds and Paul Mann Cabana Club, and Jack Staples China Clipper, Sam Wong, Owner Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	LONDON: Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President Seven Dwarfs Inn	HONOLULU: Campbell, Kamokila, Owner and Operator Pacific Re- cording Studio Kennison, Mrs. Ruth, Owner Pango Pango Club Thomas Puna Lake	Larson, Norman J. Leveson, Charles Levin, Harry Lew Leslie and his "Blackbirds"
VALASCO: Fails, Isaac A., Manager Spot- light Band Booking Coopera- tive (Spotlight Bands Book- ing and Orchestra Manage- ment Co.)	HUNTINGTON: Brewer, D. C.	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	SOUTH SHORE: MUSSELMAN'S LAKE: Glendale Pavilion, Ted Bing- ham	WAIKIKI: Walker, Jimmie, and Marine Restaurant at Hotel Del Mar	Maurice, Ralph McCarthy, E. J. McCaw, F. E., Owner Horse Follies of 1946 McGowan, Everett Magee, Floyd Magen, Roy Mann, Paul Matthews, John Meeks, D. C. Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers Miller, George E., Jr., former Bookers License 1129 Ken Miller Productions, and Ken Miller Miquelon, V. Montalvo, Santos
WACO: Corenfield, Lou	INSTITUTE: Hawkins, Charles	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	NEW TORONTO: Leslie, George		N. Edward Beck, Employer Rhapsody on Ice New York Ice Fantasy Co., Scott Chalfant, James Blizard and Henry Robinson, Owners
WICHITA FALLS: Dibbles, C. Whitley, Mike	LOGAN: Coats, A. J.	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	OTTAWA: Parker, Hugh Peacock Inn, and E. Spooner	MISCELLANEOUS	Olsen, Buddy Osborn, Theodore O'Toole, J. T., Promoter Otto, Jim Ouellette, Louis
UTAH	MORGANTOWN: Niner, Leonard	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	OWEN SOUND: Thomas, Howard M. (Doc)		Patterson, Charles Peth, Iron N.
SALT LAKE CITY: Jamieson (Doc) John A., Dixie- land Club (Cotton Club)	WHEELING: Mardi Gras	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	PORT ARTHUR: Curtin, M.		Rayburn, Charles Rayfield, Jerry Rea, John Redd, Murray Reid, R. R. Rhapsody on Ice, and N. Edw. Beck, Employer Roberts, Harry E. (Hap Roberts or Doc Mel Roy) Robertson, T. E., Robertson Roden, Inc. Ross, Hal J., Enterprises
VERMONT	MORINGTOWN: Niner, Leonard	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	TORONTO: Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff Langbord, Karl Local Union 1452, CIO Steel Workers Organizing Com- mittee Miquelon, V. Radio Station CHUM Skoroehid, Walter, Ukrainian National Federation Hall Trans Canada Music Wetham, Katherine		Salzmann, Arthur (Art Henry) Sargent, Selwyn G. Scott, Nelson Singer, Leo, Singer's Midgets Six Brothers Circus, and George McCall Smith, Ora T. Specialty Productions Stone, Louis, Promoter Stover, William Straus, George Summerlin, Jerry (Marrs) Sunbrock, Larry, and his Rodeo Show
RUTLAND: Brock Hotel, and Mrs. Estelle Duffie, Employer	WISCONSIN	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	WELLAND: United Textile Workers of America		Tabar, Jacob W. Taylor, R. J. Thomas, Mac Travers, Albert A. Waltner, Marie, Promoter Ward, W. W. Watson, N. C. Weills, Charles White, George White, Robert Williams, Cargile Williams, Frederick Wilson, Ray
VIRGINIA	BEAR CREEK: Schwacler, Leroy	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	QUEBEC		
ALEXANDRIA: Commonwealth Club, Joseph Burko, and Seymour Spelman Dove, Julian M., Capitol Amusement Attractions	BOWLER: Reinke, Mr. and Mrs.	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	DRUMMONDVILLE: Grenik, Marshall		
BUENA VISTA: Rockbridge Theatre	GREEN BAY: Galst, Erwin Franklin, Allen Peasley, Charles W.	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	MONTREAL: Association des Concerts Clas- siques, Mrs. Edward Blouin, and Antoine Dufor Auger, Henry Beriau, Maurice, and LaSociete Artistique Daoust, Hubert and Raymond Dioro, John Emery, Marcel Emond, Roger Lussier, Pierre Norbert, Henri Robert, George Sunbrock, Larry, and his Rodeo Show		
DANVILLE: Fuller, J. H.	GREENVILLE: Reed, Jimmie	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	POINTE-CLAIRE: Edgewater Beach Hotel, and William Oliver, Owner		
EXMORE: Downing, J. Edward	HAYWARD: The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	QUEBEC: Sunbrock, Larry, and his Rodeo Show		
HAMPTON: Maxey, Terry	HURLEY: Club Francis, and James Francis Fontecchio Mrs. Elcey, Club	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	ST. GABRIEL de BRANDON: Manoir St. Gabriel, and Paul Arbour, Owner		
LYNCHBURG: Bailey, Clarence A.	LA CROSSE: Tooke, Thomas, and Little Dandy Tavern	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	CUBA		
MARTINSVILLE: Hutchens, M. E.	MILWAUKEE: Bethia, Nick Williams Continental Theatre Bar Cupps, Arthur, Jr. Gentile, Nick Manianci, Vince Stage Door, Jack D. Rizzo and Jerome Dimaggio Weinberger, A. J.	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	HAVANA: Sans Souci, M. Triay		
NEWPORT NEWS: Isaac Burton McClam, B. Terry's Supper Club	NEOPIT: American Legion, Sam Dickenson, Vice-Commander	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	JAMAICA		
NORFOLK: Big Trzek Diner, Percy Simon, Proprietor Cashvan, Irwin Meyer, Morris Rohanna, George Winfree, Leonard	NICHOLS: Nichols Ballroom, Arthur Kahls	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson	KINGSTON: Hill, Steven		
PORTSMOUTH: Rountree, G. T.	RACINE: Miller, Jerry	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson			
RICHMOND: American Legion Post No. 151 Knight, Allen, Jr. Rendez-vous, and Oscar Black	RHINELANDER: Kendall, Mr., Manager Holly Wood Lodge	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson			
SUFFOLK: Clark, W. H.	ROSHOLT: Akavickas, Edward	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson			
VIRGINIA BEACH: Bass, Milton Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer Surf Club, and Jack Kane White, William A.	SHEBOYGAN: Sicilia, N.	NEW YORK: Clare's Musical Bar, and Jean Clare Club Bengasi, and Ralph Feld- man Club Ellington (D. E. Corp.), and Herb Sachs, President D. E. Corporation, and Herb Sachs Dunbar Hotel, and Robert L. Robinson			

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc. This List is alphabetically arranged in States, Canada and Miscellaneous	BIG BEAR LAKE: Cressman, Harry E.	SANTA BARBARA: Samarkand Hotel	MILFORD: Emerald Room of the Sound- view Hotel, Walnut Beach	Musical Bar Sea Horse Grill and Bar	SAVANNAH: Sportsmen's Club, Ben J. Alex- ander
ALABAMA	CULVER CITY: Mardi Gras Ballroom	SANTA ROSA, LAKE COUNTY: Rendezvous	MOOSUP: American Legion Club 91	HALLANDALE: Ben's Place, Charles Dreisen	Troadero Club, and George Rody and W. C. (Shorty) Dugger
ARKANSAS	LONG BEACH: Schooler, Harry	TULARE: T D E S Hall Tulare County Fairgrounds Pavilion	NEW LONDON: Crescent Beach Ballroom	KEY WEST: Delmonico Bar, and Artura Boza Elks Club	IDAHO
CALIFORNIA	PITTSBURG: Litrenta, Bennie (Tiny)	COLORADO	NORWICH: Polish Veteran's Club Wonder Bar, and Roger A. Bernier, Owner	MIAMI: Mardi Gras Club, Jacob and Mil- ton Samuels	TWIN FALLS: Radio Rendezvous
BEVERLY HILLS: White, William B.	SACRAMENTO: Capps, Roy, Orchestra	CONNECTICUT	LOVELAND: Westgate Ballroom	MIAMI BEACH: Nautilus Hotel	ILLINOIS
	SAN DIEGO: El Cajon Band	DANIELSON: Pine House	WILMINGTON: Brandywine Post No. 12, Ameri- can Legion	SARASOTA: "400" Club	CAIRO: The Spot, Al Dennis, Prop.
	SAN FRANCISCO: Kelly, Noel Freitas, Carl (also known as An- thony Carle) Jones, Cliff	GROTON: Swiss Villa	WILSON LINE, Inc.	TAMPA: Grand Oregon, Oscar Leon, Manager	CHICAGO: Kryl, Bohumir, and his Sym- phony Orchestra Samezyk, Casimir, Orchestra
	SAN LUIS OBISPO: Seaton, Don	HARTFORD: Buck's Tavern, Frank S. De- Luco, Prop.	GEORGIA	MACON: Jay, A. Wingate Lowe, Al Weather, Jim	GALESBURG: Carson's Orchestra Meeker's Orchestra Pleasant Valley Buys Orchestra Townsend Club No. 2

GREENUP:
Greenup-Toledo High School and Band

LOSTANT:
Rendezvous Club, and Murry Funk, Manager

MARISSA:
Triefenbach Brothers Orchestra

MATTOON:
U. S. Grant Hotel

ONEIDA:
Rova Amvet Hall

QUINCY:
Kent. Porter

STERLING:
Bowman, John E. Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams Owner
Romany Grill

EVANSVILLE:
Show Bar, and Homer Ashworth, Operator

IOWA

BOONE:
Miner's Hall

CEDAR FALLS:
Armory Ballroom
Women's Club

COUNCIL BLUFFS:
Smoky Mountain Rangers

DIKE:
American Legion Hall
Memorial Hall

KEOKUK:
Kent, Porter

WEBSTER CITY:
Loyal Order of Moose Lodge 735, J. E. Black

KANSAS

TOPEKA:
Boley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion

WICHITA:
Campbell, Pauline M. (Polly)
Carey, Harold, Combo
Club Oasis
Cowboy Inn
Cubula Club
Eagle Lodge
El Charro Cafe
Flamingo Club
KFB Ranch Boys
KFH Ark Valley Boys
KWBB Western Swing Band
Mills, Alonzo, Orchestra
Peckham, Lucia, Orchestra
Polar Bear
Schulze, Frank J.
Stein, M. Loren
Sullivan Independent Theatres,
Civic, Crawford, Crest,
Eighty-One Drive-In, Fifty-Four Drive-In, Tower, West Theatres
Tex Ferguson Orchestra

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl (Red) Collins, Manager

BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.

LOUISVILLE:
Brown Hotel
Kentucky Hotel

LOUISIANA

NEW ORLEANS:
Club Slipper
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al Bresnahan, Prop.
Fun Bar
Gunga Den, Larry LaMarca, Prop.
Happy Landing Club
Melody Lane Lounge
Sugar Bowl Lounge
Treasure Chest Lounge

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MARYLAND

BALTIMORE:
Knowles, Nolan F. (Aetna Music Corp.)
Paul's State Theatre

EASTON:
Startt, Lou and his Orchestra

HAGERSTOWN:
Audubon Club, M. I. Patterson, Manager
Hanes, Reynolds S.
Rabasco, C. A., and Baldwin Cafe

MASSACHUSETTS

BELLINGHAM:
Silver Lake Cafe

FALL RIVER:
Dorlee Theatre

GARDNER:
Florence Rangers Band
Heywood-Wakefield Band

LYNN:
Pickfair Cafe, Rinaldo Cheverini, Prop.

METHUEN:
Central Cafe, and Messrs. Yanakonis, Driscoll and Gagnon, Owners and Managers

NEPONSET:
Sholey Riverview Ballroom

NEW BEDFORD:
Polka, The, and Louis Garston, Owner

SPENCER:
Spencer Fair, and Bernard Reardon

WEST WARREN:
Quabog Hotel, Viola Dudek, Operator

WEST YARMOUTH:
Silver Sea Horse, and Joe Gobin, Operator

WORCESTER:
Gedymian, Walter
Theatre-in-the-Round, and Alan Gray Holmes

MICHIGAN

DETROIT:
Shubert Lafayette Theatre

ESCANABA:
Welcome Hotel, George Brodd, Prop.

HOUGHTON LAKE:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace

INTERLOCHEN:
National Music Camp

MARQUETTE:
Johnston, Martin M.

PORT HURON:
Lakeport Dance Hall

MINNESOTA

DEER RIVER:
Hi-Hat Club

GLENWOOD:
Glenwood Dance Hall

MINNEAPOLIS:
Twin City Amusement Co., and Frank W. Patterson

PERHAM:
Paul's Tavern

ST. PAUL:
Burk, Jay
Twin City Amusement Co., and Frank W. Patterson

MISSOURI

KANSAS CITY:
El Capitan Tavern, Marvin King, Owner
Gay Fad Club, and Johnny Young, Owner and Prop.
Green, Charles A.

POPLAR BLUFF:
Lee, Duke Doyle, and his Orchestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clarence Golder

HAVRE:
Havre Theatre, Emil Don Tigny

NEBRASKA

DONIPHAN:
Club Midway, Mel Kius

HASTINGS:
Brick Pile

LEIGH:
Belrad, Duffy, Band

LINCOLN:
Dance-Mor

NORFOLK:
Riverside Ballroom

OMAHA:
Baker Advertising Company
Benson Legion Post Club
Eagles Club
Pineboard Liquor Store
VFW Club
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank Pace

NEW JERSEY

ATLANTIC CITY:
Mossman Cafe
Surf Bar

CAMDEN:
St. Lucius Choir of St. Joseph's Parish

CLIFTON:
Boeckmann, Jacob

DENVILLE:
Young, Buddy, Orchestra

ELIZABETH:
Coral Lounge, Mrs. Agresta, Owner
Polish-American Club
Polish Falcons of America, Nest 120

HACKETTSTOWN:
Hackettstown Fireman's Band

JERSEY CITY:
Band Box Agency, Vince Giacinto, Director

LINDEN:
Polish National Home, and Jacob Dragon, Pres.

LODI:
Peter J's

MONTCLAIR:
Montclair Theatre

MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre

NETCONG:
Kiernan's Restaurant, and Frank Kiernan, Prop.

OAK RIDGE:
Van Brundt, Stanley, Orchestra

PASSAIC:
Blue Room, and Mr. Jaffe
Botany Mills Band

ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

CARLSBAD:
Lobby Club
LaConga Club, and Jack Kassen, Owner

HOBBES:
Morrise Club, Charles (Snuffy) Smith and Lewie Young, Owners

ROSWELL:
Yucca Club

RUIDOSO:
Davis Bar

NEW YORK

BROOKLYN:
Frohman, Louis

BRONX:
Revolving Bar, and Mr. Alexander, Prop.

BUFFALO:
Basil Bros. Theatres Circuit, including Lafayette, Apollo, Broadway, Genesee, Roxy, Strand, Varsity, Victoria Theatres
Frontier Ballroom, and Frontier Lodge No. 1024, IBPOEW Hall, Art
Jesse Clipper Post No. 430, American Legion
Wells, Jack
Williams, Buddy
Williams, Ossian

CATSKILL:
Jones, Stevie, and his Orchestra

CERES:
Coliseum

COHOES:
Sports Arena, and Charles Gup-till

MECHANICVILLE:
Cole, Harold

COLLEGE POINT, L. I.
Muehler's Hall

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

HARRISVILLE:
Cheesman, Virgil

ITHACA:
Clinton Hotel

KENMORE:
Basil Bros. Theatres Circuit, including Colvin Theatre

KINGSTON:
Killmer, Parl, and his Orchestra (Lester Marks)
Ulster County Volunteer Firemen's Association

MOHAWK:
Hurdie, Levlie, and Vineyards Dance Hall

MOUNT VERNON:
Hartley Hotel

NEW YORK CITY:
Disc Company of America (Asch Recordings)
Embassy Club, and Martin Natale, Vice-Pres., East 57th St., Amusement Corp.
Manor Record Co., and Irving N. Berman
Perry, Louis
Richman, William L.
Traemer's Restaurant
Willis, Stanley

NORFOLK:
Joe's Bar and Grill, and Joseph Briggs, Prop.

OLEAN:
Rollerland Rink

PALMYRA:
Moose Club
Palmyra Inn

RAVENA:
VFW Ravena Band

ROCHESTER:
Mack, Henry, and City Hall Cafe, and Wheel Cafe

SALAMANCA:
Limo Lake Grill
State Restaurant

SCIENECTADY:
Polish Community Home (PNA Hall)

UTICA:
Russell Ross Trio, and Salvatore Coriale, leader, Frank Ficarra, Angelo Ficarra
Scharf, Roger, and his Orchestra
Ventura's Restaurant, and Rufus Ventura

NORTH CAROLINA

ASHEVILLE:
Propps, Fitzhugh Lee

KINSTON:
Parker, David

WILMINGTON:
Village Barn, and K. A. Lehto, Owner

OHIO

ALLIANCE:
Dante Alighieri Society

AUSTINBURG:
Jewel's Dance Hall

BARBERTON:
Loyal Order of Moose No. 759

CINCINNATI:
Steamer Avalon

CONNEAUT:
MacDowell Music Club

DAYTON:
The Ring, Maura Paul, Op.

GENEVA:
Blue Bird Orchestra, and Larry Parks
Municipal Building

IRONTON:
American Legion, Post 59, and Mack Lilly, Commander
Club Riviera
Colonial Inn, and Dustin E. Corn

JEFFERSON:
Larko's Circle L Ranch

PAINESVILLE:
Slim Luse and his Swinging Rangers

KENTON:
Weaver Hotel

LIMA:
Billger, Lucille

MANSFIELD:
Richland Recreation Center

MILON:
Andy's, Ralph Ackerman Mgr.

NORTH LIMA:
Smith, Chuck, Orchestra

PIERPONT:
Lake Danny, Orchestra

RAVENNA:
Ravenna Theatre

RUSSELL'S POINT:
Indian Lake Roller Rink, and Harry Lawrence, Owner

VAN WERT:
B. P. O. Elks
Underwood, Don, and his Orchestra

YOUNGSTOWN:
Shamrock Grille Night Club, and Joe Stuphar

OKLAHOMA

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

VINITA:
Rodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange

SAMS VALLEY:
Samy Valley Grange, Mr. Pef-fley, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band

BEAVER FALLS:
White Township Inn

BIG RUN:
Big Run Inn

BUTLER:
Glen. Coke, and His Orchestra

CONNELLSVILLE:
Mayflower Gardens, Eddie Byrne

EYNON:
Rogers Hall, and Stanley Rogers, Prop.

ALLSTON:
Brady's Run Hotel
Valley Hotel

FORD CITY:
Atlantic City Inn

FRACKVILLE:
Russian Friendly Club

FREEDOM:
Sully's Inn

JERSEY SHORE:
Riverside Ranch

NEW BRIGHTON:
Brady's Run Hotel
Broadway Tavern

PHILADELPHIA:
Davis Ballroom, and Russell Dupree, Hiram
Philadelphia Quartet Club and Hall

PITTSBURGH:
Club 22
New Penn Inn, Louis, Alex and Jim Passarella, Props.

READING:
Baer, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Roulette House

ROSSITER:
Green Village

SUPERIOR:
American Legion Club

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his Orchestra
Louis Vaillancourt and his Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

CHATTANOOGA:
Alhambra Shrine

TEXAS

CORPUS CHRISTI:
The Lighthouse
Santikos, Jimmie

EL PASO:
Sunland Club

FORT WORTH:
Crystal Springs Pavilion, H. H. Cunningham

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

UTAH

SALT LAKE CITY:
Vel-Vet Club, M. F. Sutherland, and R. D. Howard

VIRGINIA

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

NORFOLK:
Panella, Frank J., Clover Farm and Dairy Stores

ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Battee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson and Louie Risk, Operators

FAIRMONT:
Amvets, Post No. 1
Gay Spot, and Adda Davis and Howard Weekly

KEYSTONE:
Calloway, Franklin

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

TERRA ALTA:
Moose Club

WISCONSIN

APPLETON:
Koehne's Hall

BEAVER DAM:
Beaver Dam American Legion Band, Frederick A. Parfrey

BELOIT:
Beloit Recreation Band, and Don Cuthbert

BLOOMINGTON:
McLane, Jack, Orchestra

BOSCOBEL:
Sid Earl Orchestra

COTTAGE GROVE:
Cottage Grove Town Hall, John Calvin, Operator

CUSTER:
People's Tavern and Dance Hall, and Mrs. Truda

DURAND:
Weiss Orchestra

EAU CLAIRE:
Conley's Nite Club

KENOSHA:
Julius Bloxdorf Tavern
Petrifying Springs Club House

NELSON:
City Hall

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDEEVILLE:
Fox River Valley Boys Orchestra

REWEY:
High School
Town Hall

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr. O. A. Gregerson, Pres.

TREVOR:
Stork Club, and Mr. Aide

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Timms Hall and Tavern

WESTFIELD:
O'Neil, Kermit and Ray, Orchestra

WISCONSIN RAPIDS:
Gross, Quesnal and Louis

WYOMING

LARAMIE:
Stevens, Sammy

DISTRICT OF COLUMBIA

WASHINGTON:
Benny's Tavern, and Benny Mendelson
Star Dust Club, Frank Moore, Proprietor
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.

CANADA ALBERTA

CALGARY:
Elton, K.
Soskin, Mr.

MANITOBA

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

ONTARIO

CUMBERLAND:
Maple Leaf Hall

HAWKESBURY:
Triangle, and J. and E. Assaly Proprietors

KINGVILLE:
Lakeshore Terrace Gardens, and Messrs. S. McManus and V. Barrie

KITCHENER:
Weltz Orchestra

PORT STANLEY:
Melody Ranch Dance Floor

TORONTO:
Echo Recording Co., and Clement Hambourg
Three Hundred Club

QUEBEC

HULL:
Chez-Henri Hotel

MONTREAL:
Casa d'Italia
Feldman, Harry
Village Barn, and O. Gaucher, L. Gagnon, and Paul Fournier

QUEBEC:
Canadian and American Booking Agency
L'Auberge Des Quatre Chemins, and Adrien Asselin, Prop.

VAL MORIN:
Val Morin Lodge

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tipica Orchestra

MISCELLANEOUS

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

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SUSPENSIONS, EXPULSIONS, ERASURES

(Continued from page thirty-eight)

Key West, Fla., Local 202—Gildo Canalejo, Armando Avael, Albert Disler, Harland Tibbs.
Miami, Fla., Local 655—Francisco J. (Chito) Morales.

Milwaukee, Wis., Local 8—Gerald Brzycki, Wm. Carrington, Harry C. Duford, David Heger, Conrad Hoppe, Gordon Jaeger, James Kimes, Wm. E. Letz, Irving Luntz, Leroy McNabb, Del Miller, George Rakovich, Thomas Shackton, Wm. Wassum.

Memphis, Tenn., Local 71—Nat Amend, Everett Booth, Homer Corley, Robert W. Haley, Guyton Nunnally, Billy Springer, Angelo Stampini, Blue Steele, Jean P. Tyus.

Niagara Falls, Ont., Canada, Local 298—George A. Becker, John B. Cerinara, Don J. Parkinson, Ronald Thompson.

Oklahoma City, Okla., Local 375—John E. Curry, Otis M. Duulap, Earl D. Enslay, Denis Governale, Arnold D. Kniffin, Orville J. Keith, Doyle R. Salsbriel, C. I. Wackett, Wm. M. Jackson, Jack E. Wilson, J. L. Wilson, Robert N. Hamblin.

Oswego, N. Y., Local 441—George Dove, Jerry J. Musacchio, Jr., Kendrick H. Meade, John A. Kilbride, John Musacchio, Paul W. Rogers.
Portland, Maine, Local 364—Margaret Tillotson, Rochester, Minn., Local 437—Dave Holmberg, Edson Pease.

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St. Petersburg, Fla., Local 427—Karl B. O'Quinn, Keith Rucker, Wicki Bird, Wm. Whalen, Red Hughes, J. B. McNeely.

Stockton, Calif., Local 198—Oliver W. Scott, Jr., Reuben Hausauer, Milton Johnson, Alfred Baldwin, Art Venable, J. T. Grantham, Sam Kanczo, Albert Elam.

Superior, Wis., Local 260—Vern Blank, University, Ala., Local 435—Ralph Hardin.

Wilmington, Del., Local 641—Thomas S. Allen, Jr., Gertrude Briscoe, Wilbert N. Brown, Robert E. Burton, Edward L. Charles, Joseph M. Davis, Samuel Dockery, Jr., Leonard E. Gaines, Preston Gennett, Harvey Hill, Franklin C. Holmes, Edgar N. Johnson, Charles R. Robinson.

Worcester, Mass., Local 144—Charles G. Andorutin, Carl B. Erickson, Chester W. Gaylord, Margal M. Gervais, Oscar Tourlotte.

Wisconsin Rapids, Wis., Local 610—David Alverson, Fred Wetherby, Stanley Thomas.

EXPULSIONS

Boston, Mass., Local 9—Ernest West, Jr., Larry (Capriccio) Cooper.

Beaver Dam, Wis., Local 422—Stan Heintz, Kenosha, Wis., Local 59—Sam Barosko, Jr., Justus Morris, Helen (Penny McGee) Panzo.

Milwaukee, Wis., Local 8—Donald Grabowski, George Prichett, Robert Ullenberg.

New Orleans, La., Local 174—Roland J. Lambert, Robert O. Lascola, George A. Schilling.

Oswego, N. Y., Local 441—Robert J. Albrecht, Homer F. Bowman, Edward Buske, Robert D. Buske, Bruce E. Coons, Phillip Fahse, George Gaffney, Irwin Hawley, Walter LaBoda, Edward Lisk, Wesley E. McCann, Robert McGruder, Fred H. Miller, Leonard S. Youmans, Jack Ziel, Mark Murphy.

San Diego, Calif., Local 325—Joe Alexander.

ERASURES

Cleveland, Ohio, Local 4—Joe (Ventura) Scicolone, Richard M. Karasony.

Dayton, Ohio, Local 101—Kenneth Morrissey, Morris Nielson, Willis Taylor, Harold P. Ullmer, Marjorie Wassenich, Jim White, Harry J. Wilson, John W. Wilson, Ned M. Himebaugh, Ruth Ann Jameson, Richard H. Adams, Judson Bauer, Charlotte Dabbert, Casino D'Pasqualle, Betty Dittmar, Kenneth Ellis, Phil J. Fishback, Barry Folger, Brant Funkhouser, Woodrow Hill, John P. Jonas.

El Paso, Texas, Local 466—Joseph Dicosimo, Louis Maese, Angel Muro, Marcelo Cruz.

Hazleton, Pa., Local 139—Alfred Mancuso.

Kansas City, Kan., Local 34—Rayburn R. Ellis, Edward Gornenbold, Thelma Loudon.

Miami, Fla., Local 655—David (Don Davis) Kuttner.

New Orleans, La., Local 174—A. P. Babin, W. A. Bolman, Jr., Lee Cannata, Michael Costa, Joseph Ello, Sal Franzella, Jr., Matteo Galiano, John B. Gregory, Harriette Hartless, Josephine Rowan, Abraham Schroit, Miriam Wolfe.

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San Francisco, Calif., Local 6—Dorothy A. Anderson, Alfred Medeiros.

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Vancouver, B. C., Canada, Local 145—Kelly Cohen, Neville Hall, L. Jenshus, A. Johnson, Bill Johnson, Walter Martin, Arthur Pavle, L. G. Fye, J. Ryan, E. Sumner, J. Taylor, J. Towell, Paul Yarmoluk.

Washington, D. C., Local 161—Thomas J. Bingley, Jr., Everett M. Brasher, Warren F. Bushy, Camille Chautemps, James Efantis, Ralph A. Francis, Roy LeConia, Phil Lampkin, Irving Lean, Peter G. Nickles, William E. Owens, Hermon (Pat) Patterson, Joseph F. Robertson, Earl B. Rouse, Mark Ruslander, Nelson F. Shellely, Benjamin Snyder, Vera K. Tison, S. Fay Wakefield.

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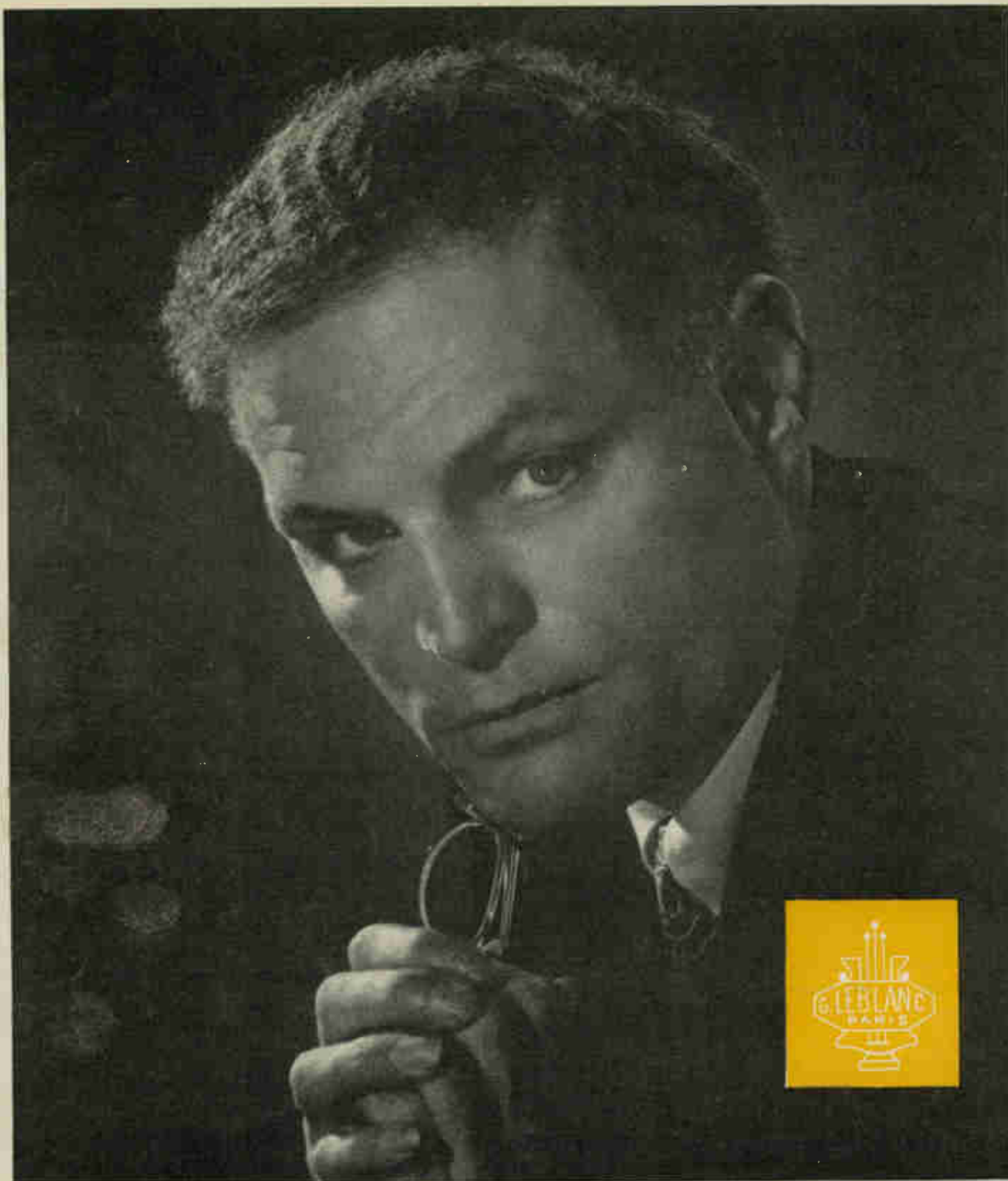
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