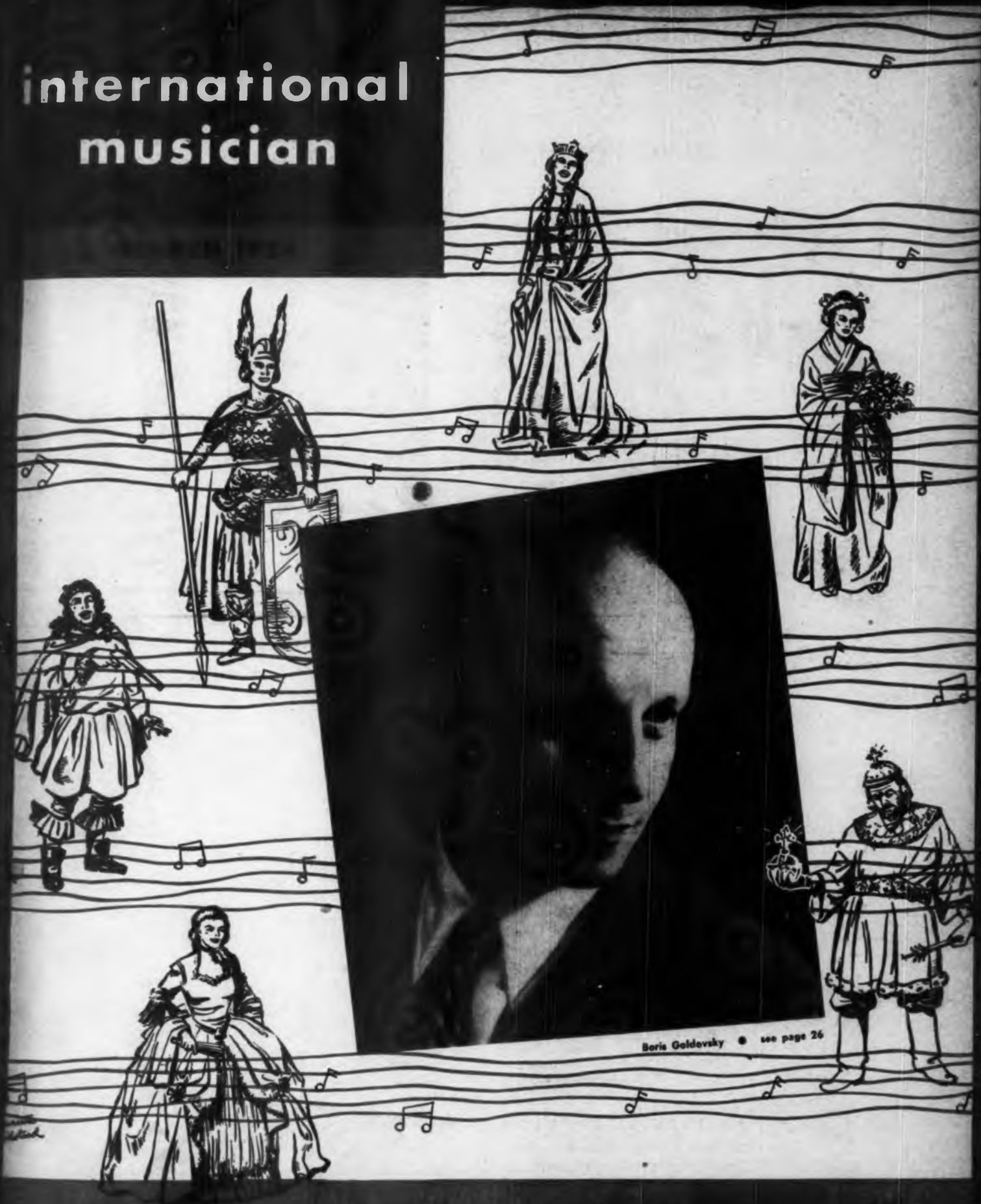


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Boris Goldovsky • see page 26



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Vol. LII MARCH, 1954 No. 9

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THIS IS THE REPORT OF LABOR'S LEAGUE FOR POLITICAL EDUCATION IN WASHINGTON IN WHICH THE AMERICAN FEDERATION OF MUSICIANS, TOGETHER WITH ALL OTHER LABOR ORGANIZATIONS, HOLDS MEMBERSHIP.

# The 1954 Campaign Starts Now!

THE average person seems to believe that the 1954 election won't occur until next November. But, for the politicians it has started already. And, for the groups who are interested in electing one kind of politician rather than another, it has also started . . . that includes Labor's League for Political Education.

Unless we encourage good candidates to run in the primary elections, then the working people will be faced with a meaningless choice in the November general elections. Seventeen out of thirty-five Senatorial contests this year will occur in one-party States where the winners of the primary elections have only token opposition in the November elections.

We can't sit by and say, "Let the politicians declare their candidacy and then we will endorse the better ones." It doesn't work that way. Politicians don't work in a vacuum. Various pressure groups are constantly working

within the party framework to see that this candidate rather than that one is encouraged to run and is nominated.

You may rest assured that when the conservative press declares piously that Labor should get out of politics, what they want us to do is to leave the field clear for the National Association of Manufacturers, the oil lobby, the utility lobby and the American Medical Association to pick the candidates of both parties.

You may also rest assured that these special interest lobbies don't pick candidates on the basis of personalities. They pick them on the basis of how they think. And that is exactly why the welfare of our democracy and the future prosperity of the working people depends upon Labor's League for Political Education starting the 1954 campaign *now*.

There are high stakes riding on this 1954 Congressional election outcome. The Eisen-

hower Administration has already proposed raiding the Social Security Reserve fund, substituting a national sales tax to make up for the reduction in corporation and income taxes, keeping public housing down to a trickle, selling off public power projects and giving away billions in natural resources, not to mention letting Taft-Hartley remain on the books without meaningful amendments. It is quite likely that Congress may not do much this year to enact this undesirable program because of the weak Congressional leadership and the lack of coordination with the White House. However, if reactionary forces succeed this year in electing a substantial Congressional majority which thinks as they do, you may be sure that there will be enough "cloak room" leadership to push through any reactionary bill they want next year.

(Continued on page six)

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# Affairs of the Federation

## Motion Picture Agreement

On January 25, 1954, the International Executive Board met with representatives of the major motion picture studios in Miami Beach, Florida, for the purpose of negotiating a new agreement to follow the agreement which expired January 15, 1954.

The studios were represented by the following: C. Boren; M. Benjamin; A. Chamie; B. Batchelder, Association of Motion Picture Producers, Inc.; N. Schenck; N. Halpern, Loew's, Inc.; B. Balaban; Y. Frank Freeman; L. Lipstone, Paramount Pictures Corp.; B. B. Kahane, Columbia Pictures Corp.; W. C. Michel; F. Meyer, Twentieth Century-Fox; M. Weiner; J. O'Connor; J. Gershonson, Universal; T. Black; Howard McDonnell, Republic; S. Schneider; E. DePatie, Warner Brothers.

In addition to President Petrillo, the Federation was represented by the following members of the International Executive Board: Charles L. Bagley, Leo Cluesmann, Harry J. Steeper, Herman D. Kenin, George V. Clancy, Stanley Ballard, William J. Harris and Walter M. Murdoch, as well as Studio Representative Phil Fischer, and John te Groen, President of Local 47, Los Angeles, California.

The negotiations were completed by six major studios (Loew's, Inc., MGM, Warner Brothers, Twentieth Century-Fox, Paramount, Universal and Columbia) agreeing to continue the present contract, with the same number of guaranteed men in each studio, for four years from February 19, 1954, with a five per cent increase in wages throughout.

The contracts with RKO and Republic Studios are being negotiated separately. The International Executive Board has left this matter in the hands of the President with full power to act.

### CONVENTION NOTICE

The 1954 Convention of the American Federation of Musicians will be held at the Auditorium, Milwaukee, Wisconsin, during the second week of June, beginning June 14th.

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

Fraternally yours,  
**LEO CLUESMANN,**  
Secretary, A. F. of M.

## President Petrillo Meets With the Secretary of Labor

On January 13 I met with the Secretary of Labor, James P. Mitchell, in New York City. I presented to him the views of the American Federation of Musicians on amendments to the Taft-Hartley Law, which were contained in my letter of January 7 to all Senators and Congressmen, which appeared in the January issue of the *International Musician*.

He understood our problems and was very sympathetic. I could gather from his remarks that the pressure on these matters must come from the Senators and Congressmen and that he would make such recommendations to the

Labor Committee as were suggested by the President of the United States in his message to Congress.

Here we find another situation where pressure must be brought to bear upon the members of Congress to help us, and I urge each and every one of you (and by that I mean not just the officers of locals, but the entire membership of the Federation) to wire or write your Senators and Congressmen, if you have not already done so as I requested in the January issue of this paper.

## The 1954 Campaign Starts Now

(Continued from page five)

### The Line-Up

How and where will the battle lines be drawn for the 1954 elections?

Every seat in the House of Representatives is up for reelection every two years. Traditionally, the party in power loses strength in the off-year elections. Four Republican Congressmen elected on Eisenhower's coat tails in the South will probably be replaced by Southern Democrats, who may or may not be friendly to labor. Other changes would probably be a net gain from labor's standpoint since Northern Democrats are generally friendly. We estimate that more than 160 present House members are friendly to labor. A majority is 218; so we need at least fifty more friends in the House to correct the evils of Taft-Hartley. Optimistic observers predict a switch of forty seats from the Republicans to the Democrats in 1954. Obviously, that is not enough. We cannot depend upon changes in the party strength of Congress alone. We need to work hard in the Southern Democratic and conservative Northern Republican primary elections to see that liberal-minded men are nominated over present reactionary incumbents in both parties. If we want a liberal majority, we'll have to work for it.

For the Senate, thirty-three regular and two special elections will be held this year. Since only one-third of the Senate is elected every two years, your mistakes remain to plague you for a long time. It also makes a complete sweep in any one year impossible.

### Miracles Don't Just Happen

We now have less than forty sure friends in the Senate. We need forty-nine for a majority.

When you look over the list of Senators up for reelection, it is easy to see why it will be almost impossible to elect enough new friends in 1954 to produce a forty-nine-man liberal majority.

Of the thirty-five Senate seats up in 1954, thirteen are held by friends of labor, fifteen by reactionaries and seven by Senators whose attitude is uncertain. In order to get a forty-nine-man majority, it would be necessary to save all thirteen friends and replace nine or ten of the remaining twenty-two . . . a highly unlikely miracle.

However, if we improve our position this year, then our chances are that much better for gaining a full majority in 1956.

Holding our thirteen friends will not be easy.

**THE LESTER PETRILLO MEMORIAL FUND IS A PERMANENT AND CONTINUING FUND FOR THE BENEFIT OF DISABLED MEMBERS OF THE FEDERATION.**

**Its main source of revenue is the voluntary contributions by locals and members of the Federation. However, its effectiveness can only be maintained by their whole-hearted support.**

### IMPORTANT NOTICE TO MEMBERS

It has come to the attention of the International Executive Board that the regulations regarding share plan engagements are being violated, probably inadvertently, by some of our members. For this reason I am calling special attention to the following sections of Article 13 of the By-laws which deal with this subject:

#### Section 27

Share plan engagements will be permitted only by consent of the local, when same are proven absolutely non-competitive. The decision of a local under this section remains subject to the control of the International Executive Board.

#### Section 28

An engagement becomes a share plan engagement if members among themselves or with a second party agree to accept as their pay for their services at same all or a portion of the receipts or profits of the function in which the engagement is played.

#### Section 29

A member of the Federation may assume a business risk and arrange a non-competitive share plan engagement with a non-member of the Federation, provided he pays to the other members playing the engagement the full union price.

Members should govern themselves accordingly.

Thomas Burke, the newly appointed Senator from Ohio, will not find winning a simple matter. Senators Murray of Montana, Humphrey of Minnesota and Douglas of Illinois are all marked for extinction by the oil lobby and other wealthy interests. Senator Hunt of Wyoming will have a very rough fight, and so will Democratic Senator Gillette running in traditionally Republican Iowa. Fortunately, chances have improved somewhat for Alabama's Senator Sparkman and Tennessee's Senator Kefauver ever since Eisenhower called TVA "creeping socialism."

It will be extremely difficult to cut into the ranks of those opposed to labor. Some observers feel that McClellan of Arkansas, Saltonstall of Massachusetts, and Cordon of Oregon could be beaten. However, holding our own will be a moral victory. More friends than enemies are in the marginal category this year.

#### The Program Emphasized

What tactics will anti-labor forces use? All indications are that issues will be given secondary consideration to emotional appeals. On one hand the White House keeps issuing bulletins and television messages talking about the "Eisenhower program" and the "progressive, dynamic legislative proposals." With the cooperation of the press their hope is that the average citizen

will not discover that the program is either unsatisfactory or non-existent.

On the other hand there seems near unanimous support for using McCarthyism against pro-labor candidates in one form or another. Unfortunately, McCarthy and his imitators can't get together on targets. When Attorney General Herbert Brownell, with White House approval, threw a dead spy at Harry Truman, Senator McCarthy lost no time in capturing the show and directing the focus back on Eisenhower. McCarthy is as unscrupulous in his attacks on the present administration as he was on Truman's administration, even though J. Edgar Hoover keeps trying to reassure people that there are no spies on the federal payroll. Nobody has ever made a convincing case that McCarthy is interested in communism for any other reason than getting votes—and money—for McCarthy.

If the sideshow had been confined to McCarthy, it would be bad enough. But when the so-called progressive wing of the Republican party adopts it, then we all have something to worry about. The Harry White case was supposed to be just the first of a series of unproved

charges to be dredged up from the previously confidential FBI files.

New York Governor Thomas Dewey, the man who nominated Eisenhower and who got Brownell appointed Attorney General, frankly confessed their purely political purpose in a speech in Hartford, Connecticut, on December 15. Dewey backed up Brownell's action by saying:

"... the Attorney General was simply observing his oath of office in revealing how spies achieve positions of awesome power at the heart of our government. Whenever anybody mentions the words Truman and Democrat to you, for the rest of your lives remember that these words are synonymous with Americans dying, thousands of miles from home, because they did not have ammunition to defend themselves... Remember that the words Truman and Democrat mean diplomatic failure, military failure, death and tragedy."

#### One Way to Do It

Here you have frank admission of an attempt to fool the public and blacken the name of a

(Continued on page sixteen)

### AWARD OF APPRECIATION

● A special tribute was paid to President James C. Petrillo January 8 by the Welfare Federation of the Los Angeles Area, which presented him with a gold plaque (shown at right) as an award for outstanding service.

● Harry L. Masser, president of the organization which comprises 35 associated towns and cities in metropolitan Los Angeles, wrote Mr. Petrillo as follows:

● "For many years your generous cooperation has added greatly to our efforts each fall to raise funds for ninety per cent of the worthwhile charities in the Los Angeles area. Words can never fully express the grateful thanks. Therefore, in behalf of our Board of Directors, we are sending you, under separate cover, an award of appreciation for your outstanding service to this community."



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MARCH, 1954

# SYMPHONY ORCHESTRAS

**CONDUCTORS** Milton Katims, New York-born conductor, has been named Musical Director and Conductor of the Seattle Symphony Orchestra for the 1954-55 season. His appointment ends a three-year guest-conductor policy by the orchestra which is this year celebrating its Golden Jubilee . . . Ferenc Fricsay, at present conductor of the RIAS (Radio in the American Sector) Symphony Orchestra in Berlin, has been engaged as the principal conductor of the Houston Symphony for its 1954-55 season . . . The New York Philharmonic-Symphony has re-engaged Dimitri Mitropoulos as regular conductor for next season and Bruno Walter, George Szell and Guido Cantelli will return as guest conductors . . . William Steinberg, conductor of the Pittsburgh Symphony, has been engaged as general music director for the festival to be given next summer at Aspen, Colorado . . . It was "home-town-boy-makes-good" night in Tucson, Arizona, February 23, when Tucson-born Ulysses Kay appeared as guest conductor of the Tucson Symphony in his own composition *Of New Horizons* . . . Sir Ernest MacMillan took



over the baton as guest conductor of the San Antonio Symphony February 27 in that orchestra's first concert following the 1954 Grand Opera Festival.

**SOLOISTS** Camilla Wicks was violin soloist with the Tulsa Philharmonic Orchestra at its concert of March 8 . . . The French cellist, Paul Tortelier, played with the Cleveland Orchestra on February 25, George Szell conducting . . . Pianist Joanna Lange will be guest artist when Russell Gerhart conducts the St. Louis Philharmonic Orchestra in its March 18 concert . . . Monique de la Bruchollerie, French pianist, will return as soloist with the Minneapolis Symphony March 26 . . . Hilde Gueden, soprano, sang two Mahler songs on the February 11 and 12 programs which

Bruno Walter conducted as guest with the Chicago Symphony . . . On February 4 Leon Fleisher performed the Brahms' Second Piano Concerto with the Rochester Philharmonic Orchestra, Erich Leinsdorf conducting . . . Philadelphia Anshel Brusilow played Sibelius' D Major Violin Concerto at the February 5 concert of the Philadelphia Orchestra . . . Rudolph Firkušny will be piano soloist and Vincent Persichetti will be guest composer with the Nashville (Tennessee) Symphony at its concert April 6. . . . Eunice Podis was the assisting artist in a Tchaikovsky program to be given by the Cleveland Orchestra at its "Twilight" concert in Severance Hall February 28.

**FEATURES** A special concert for business and industrial contributors to the orchestra's sustaining fund was presented by Eugene Ormandy and the Philadelphia Orchestra February 4 . . . In its March 17 concert, the Hartford Symphony Orchestra featured local soloists in performances of the Concerto for Four Violins and String Orchestra by Vivaldi and of Bach's Concerto for Four Pianos and String Orchestra . . . Prokofiev's cantata, *Alexander Nevsky*, was the feature of the Philadelphia Orchestra at its March 1 concert in the home city and at its March 2 concert in New York. Rachmaninoff's choral symphony, *The Bells*, was also presented. Soloists were Frances Yeend, Lorna Sydney, David Lloyd and Mack Harrell. The Temple University Choirs assisted.

**INTERNATIONAL MUSICIAN**



Above, left to right: ERICA MORINI, soloist with the Little Orchestra Society of New York at its concert in Newark, New Jersey, on February 16, 1954. Thomas Schorman is the orchestra's conductor. JOSEPH SCHUSTER, cellist, was soloist with the Waukesha (Wisconsin) Symphony Orchestra, February 23. MARGARET AUE, collist, appeared as soloist with the Los Angeles Philharmonic Orchestra on March 4 and 5, playing the world premiere of the Ernst Krenek Cello Concerto.

Left: ANDRE KOSTELANETZ has recently conducted the New York Philharmonic-Symphony Orchestra in a series of three "pop" concerts.





MILTON KATIMS has recently been appointed musical director and conductor of the Seattle Symphony Orchestra.

**TOURS** The Cincinnati Orchestra in the half-century of its touring experience has given eleven hundred concerts in thirty-five States . . . The Minneapolis Symphony's annual winter tour this year carries it into twenty-six towns and cities, including New York and Boston, on a trip almost five weeks in duration. At Carnegie Hall, February 23, Conductor Antal Dorati included in the program works by Alban Berg and Bela Bartok, making the occasion a field day for composers, critics and conductors . . . George Szell conducted the Cleveland Orchestra in concerts in a dozen Eastern cities during his annual February tour of New England and the Middle Atlantic States . . . The Virginia Symphony Orchestra visited eleven States this season. It has bought itself a thirty-five-passenger bus . . . Leaving Philadelphia February 15, the Philadelphia Orchestra entrained to Youngstown, Columbus (Ohio), Lafayette (Indiana), Urbana and Chicago (Illinois). After a Sunday matinee in Chicago on February 21, they returned to Philadelphia . . . Joseph Hawthorne conducted the Chattanooga Symphony Orchestra when it played in Nashville, Tennessee, March 9 . . . The Detroit Symphony Orchestra during January and part of February performed thirty-three concerts in thirty cities of eight States. The tour covered more than 6,500 miles and lasted thirty-one days. Most of the way it traveled in three chartered buses, but the longer distances were covered by train. The final hop, from Washington, D. C., to Detroit, was made by plane, on February 9.

**POPS** The New York Philharmonic-Symphony, testing whether there is an appetite for "pops" among music lovers of the city, has engaged Andre Kostelanetz for three Saturday night nonsubscription concerts. For the second of these, February 13, Kostelanetz programmed the first performance in New York of a Suite from Tchaikovsky's opera,

*Queen of Spades* . . . Under the baton of Renato Pacini, the Indianapolis Symphony held its final "Pops Party" of the season at the Indiana Roof, February 10 . . . The Minneapolis Symphony reports that its Sunday afternoon Twilight Pops Concerts have increased in popularity during the current season. Their success was such that Antal Dorati, conductor, and Boris Sokoloff, manager, added another concert to the seven originally scheduled, an all-Gershwin program presented March 14 . . . An investment in cultural development was made at the opening of the New Year when the Milwaukee "Pops" Orchestra presented its initial concert in that city. It is conducted by John Anello.

**PREMIERES** World premiere performance of Ficher's Concerto for Chamber Orchestra was a feature of the February 7 concert of the Indianapolis Symphony Orchestra. The Ficher selection is scored for the violin section and the first chair performers, treating them as a chamber orchestra . . . Arthur Berger's *Serenade Concertant*, a revision of an earlier work, was given its first concert performance in New York, when it was played there February 7 by the Saitenberg Little Symphony . . . Dimitri Mitropoulos presented the American premiere of *Homenajes* (Homages) by Manuel de Falla with the Philharmonic Symphony at the concerts of February 18 and 19 . . . Ernst von Dohnanyi conducted his own *American Rhapsody* when it received its world premiere at the Ohio University's sesquicentennial celebration February 21 at Athens, Ohio. The work was written especially for this occasion . . . Dr. Robert L. Sanders' "Little Symphony No. 2 in B-flat" was given premiere performance on February 6 by the Louisville Symphony Orchestra.

**YOUTH** Eleven-year-old Robert Mariotti was guest narrator for Aaron Copland's *The Red Pony* at the young people's concert of The Little Orchestra in New York on February 6 . . . The fourth annual Minneapolis Symphony Orchestra Art Project has brought art works into being by the thousands on the part of the city's school children. Of these works, 400 have been selected for exhibition at the University of Minnesota Art Galleries and in the lobbies of Northrop Auditorium March 9 through 29. The art works are done in brief class periods, in water color, finger paint, colored chalk, crayon, wood, or clay, and express the children's emotional response to music as played by the Minneapolis Symphony . . . For the Philadelphia first performance of Harriett Johnson's *Chuggy and the Blue Caboose* William Warfield was guest soloist . . . In January of this year the New York Philharmonic-Symphony celebrated the thirtieth birthday of its Young People's Concerts. Three generations, numbering a total of approximately 500,000 subscribers, have felt the impact of this cultural enterprise . . . Auditions to select soloists for the Philadelphia Orchestra Student Concerts, during the season of 1954-55, will be held during the latter part of March. The auditions are open to both instrumentalists and vocalists who are between the ages of thirteen and twenty-four (as of April 1,

1954) and who live in Philadelphia or within a radius of fifty miles of the city . . . The Cedar Rapids Children's Concert on January 17 was attended by 2,000 children . . . Rudolph Ringwall on February 21 conducted for an audience of children and adults the same program which he had recently conducted for 25,000 children at a winter children's concert. This was done in response to many requests from parents who wanted to hear the concert "just as their children heard it," including demonstration of instruments, "Children's Overture" by Roger Quilter and Grieg's "March of the Dwarfs."

**SUMMER** The programs for the enlarged Berkshire Festival of July and August, 1954, have been decided under the supervision of Charles Munch, the music director of the Boston Symphony. Twenty-four concerts are announced for the six weeks from July 7 to August 15, including six concerts by chamber groups, six concerts by a chamber orchestra, and six by the full orchestra. Mr. Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors will be Pierre Monteux, Jean Morel and Richard Burgin.

**NEW AND BIGGER** The Altoona Civic Symphony, after being inactive for two years, is now reorganized and in operation under the name of the Altoona Symphony Society, with Donald Johanos its conductor . . . The 1954-55 season of the New Orleans Philharmonic will see an increase of two weeks to the present season of twenty weeks. The orchestra's conductor, Alexander Hilsberg, has been re-engaged for his third season.

OLE WINDINGSTAD, conductor of the Dutchess County Philharmonic of New York State. This photograph was received too late for inclusion among the conductors of New York State orchestras on page 13 of the Jan., 1954, issue.





# OPERA BY AND FOR AMERICANS

HERE IS A TALE OF TEN CITIES SCATTERED FROM COAST TO COAST, WHICH, IN THEIR TOTALITY, GIVE A FAIR PICTURE OF THE AMERICAN OPERATIC SCENE TODAY.

IN THE present year 1954, in 350 halls, auditoriums, stadiums, theatres, renovated barns, campuses and opera houses throughout the country, groups of actor-singers plus instrumentalists are drawing as steel to magnet thousands upon thousands of "average citizens." These citizens come to experience, as if through magic formula, the love of Tristan, the terror of Tosca, the grief of Rigoletto, the fervor of Fidelio—to experience, without having to suffer from, the piercing effect of reality.

Americans they are in these audiences, and Americans they are on the platforms. That impresario, sure enough, started his life and his career in Vienna; that singer has called America home only for ten years; and that conductor still does his thinking in Italian. But in what age of America's existence did she not have newcomers undergoing an earth-change into something very familiar, something very American?

Even so, these are exceptions. Most of those Hansels and Falstaffs and Manons and Wethers spinning a fabric of the fuller life are born and bred Americans, finding in this merging of all the arts an answer to their needs and desires.

Nor are these 350 opera groups mere Saturday afternoon club gatherings, church socials—outlet for Jane during the difficult years or ladder for Mrs. Plushplank in her climb to social eminence. Americans mean business with their operas these days. They want opera, good opera. They want it badly enough to pay for it.

But there is one slight hitch here. Opera—real opera—the expert merging of many arts—requires, to be effective, training and talent of extraordinary calibre. Really to come through as an expression of the great passions and the great events it seeks to portray, it needs singers who are highly trained and truly consecrated; ballet dancers who have left amateurishness far behind; stage and costume designers who are artists in their own right; orchestra members who have had long years of training not only in perfecting themselves on their individual instruments and in developing ensemble techniques but also in the subsidiary skills of accompanying, of cuing in, of adjusting to the infinite tempos and phrasings of temperamental singers. Put it any way you please, opera is not cheap. The question, then, is, do Americans want opera badly enough to pay *enough* for it?

First let us look at some representative cities and discover how they have coped with the problem. If they have not fully solved it, they have at least met it full on, have sought to make opera a steady and enriching experience to the dwellers within their gates.

## SAN FRANCISCO

For instance, San Francisco—she of the lavish gesture! Since the year 1850, when French and Italian prima donnas

made their triumphant entrance into the mushrooming gold-rush community, San Francisco has adored her opera.

As early as 1875, the famous Tivoli was built, to be booked twelve months solid for twenty-six years with one or another species of opera. Then came a period when the city lived on such fare as visiting troupes offered it—until 1922, in fact. That year the late Gaetano Merola, who had become interested in the city when he visited it some years before as Nordica's accompanist, organized three out-of-door performances of *Carmen*, *Faust* and *Pagliacci* at the football bowl of Stanford University. They lost money, but he persisted—and so did the guarantors. Between them, in 1923, they organized the San Francisco Opera Company, brought to the city, in the good old tradition, famous stars as principals, but, establishing a new tradition, kept the chorus and secondary parts for local talent. So successful was the company that in 1932 the magnificent civic-owned Memorial Opera House was opened to *La Tosca*, with Merola conducting. Now the season's schedule is twenty-five performances of the best in opera.

The War Memorial Opera House is used also by the Pacific Opera Company, founded in 1930 by Arturo Casiglia, for its Spring season of five operas. This year includes a revival, in English, of Leoni's *L'Oracolo*. The Pacific Opera Company also presents in English a yearly Christmastime production of *Hansel and Gretel*.

#### NEW ORLEANS

Like San Francisco, New Orleans' recent developments in opera are in the nature of a rebirth. New Orleans has perhaps the oldest opera tradition in this country. Within about one hundred years, from 1815 to 1919, no less than 586 different operas were given in more than 8,000 performances. With such intensity did these folk worship their opera that it is a hard thing to say that after the fire of 1919 destroyed their opera house of imperishable memories, opera went into virtual eclipse for almost a generation. However, since the forming in 1943 of the present association with Walter Herbert (he was head of the Vienna Volksopera before coming to this country) as guest conductor—he later became general director—the old days have, at least in their spirit, returned.

The rule now is four productions in the Fall, four in the Spring, each production receiving two or three performances. As in San Francisco, leads are mainly imported, but local singers take the supporting roles. The chorus of seventy is entirely local and so is the ballet of twenty-five members. Since the fifty-member orchestra, all of whose players are members of Local 174, is derived largely from the New Orleans Symphony, a schedule is worked out such as will dovetail nicely with that latter group. To underline its just pride in this operatic endeavor, the city gives annually \$6,000 to \$8,000 towards its support.

A note of chagrin creeps into Mr. Herbert's letter when he speaks of the opera's housing—in a partitioned hall. "We give two performances of the same operas on the small side (capacity 2,450) of our Municipal Auditorium,"

he writes. "An isolated attempt to give a performance on the large side (5,000) proved an economic but not an artistic move, since the production suffered both acoustically and visually." His letter closes on a hopeful note: "Mayor Morrison announced only two days ago that the city intends to build an opera house." So New Orleans will once again have the reality behind the dream—its beating heart—its opera house!

#### NEW YORK CITY

Ever since 1883, when the Metropolitan Opera House was built, New York has centered her operatic life largely around that organization. Yet with each year, as America at large increasingly claims the Metropolitan via its tours and radio, New York seeks more and more to give expression to her operatic urges through other companies. Of the twenty-seven opera groups now functioning in the city—in schools, in clubs, in halls—the New York City Opera Company is one held in particular esteem, since it not only bears the name of the city of its birth but also actually functions on city property. Now in its tenth year of continuous operation—it opened with a performance of *La Tosca* on February 21, 1944, in the old Mecca Temple, now taken over by the city—it points proudly to a record of twelve to fifteen operas presented in thirty to forty performances each six-week season, Fall and Spring. *The Troubled Island* by William Grant Still and *The Dybbuk* by David Tamkin have been given their world premieres by this

company, which also has to its credit the world premiere on stage—it had been previously televised—of Menotti's *Amahl and the Night Visitors*. The company employs an orchestra of from forty to fifty.

New York has other even more daring opera companies which, since they operate on a shoestring, are not too concerned when budgets get frayed and all but break. The Punch Opera, the Lemonade Opera, Opera Futures outrival many larger companies in ventures into the unknown. Punch Opera presented George Antheil's *Volpone*, in English, in sixty-six performances during 1953. Opera Futures in the same year gave four rare works: *Catherine Parr*, *In a Garden*, *Mavra*, and *Poor Sailor*. And the Lemonade Opera was responsible for the American premiere of Prokofiev's *Duenna*, with fifty repeat performances. Another producer of opera off the beaten track is the American Chamber Opera Society which last year presented Monteverdi's *Coronation of Poppea* and this season gave the American premiere of Gluck's *Paris and Helen*.

#### PHILADELPHIA

Philadelphia, where the first really American, really grand opera was written and produced—*Leonora* by William Henry Fry, June 4, 1845—where, since the turn of the twentieth century, operatic companies devoted to opera in English have been functioning—the Operatic Society formed in 1906, the Philadelphia Civic Opera Company in 1923, the Philadelphia Grand Opera



Above: "Salome," presented by the New Orleans Opera House Association  
Below: Gala opening night crowd at the restored opera in Central City



Mac Morgan and Robert Gay  
in a scene from  
Mozart's "Merry Masquerade"  
presented by the  
New England Opera Theater

Forth Worth Civic Opera  
Association performance  
of "La Traviata"



in 1930 and the Philadelphia Opera Company in 1938—is a city which strives, if ever so fitfully, for operatic expression in the American way.

Philadelphians speak with chagrin mixed with pride, for instance, of the season of 1934-35, in which six-month span the Philadelphia Orchestra produced ten notable works, including American premieres of Stravinsky's *Mavra*, Gluck's *Iphigenie en Aulis*, a performance of Shostakovich's *Lady Macbeth of Mzensk* and eight more or less standard works. The following season, still loathe to call it a day, they put on the American premiere in operatic form of Rimsky-Korsakov's *Kitezh*, and a performance of *Prince Igor*—so closing the experiment. And high time! opined the thriffter Philadelphians, pointing to losses in six figures.

The Philadelphia Opera Company which functioned from 1939 to 1945 (Sylvan Levin was its musical director) produced *Pelleas et Melisande* in English, and gave the first stage performance of Deems Taylor's *Ramuntcho*. In 1946, Vernon Hammond organized the American Opera Company, devoted to giving opera in English with young American singers. Mr. Hammond has now become one of the conductors of the latest of these opera groups, the Philadelphia Civic Grand Opera Company, now in its fiftieth season. Its artistic director and conductor is Giuseppe Bamboschek. This company treads the safer ground of "great opera with great artists," and the output indicates accent on the "standard" repertoire.

Enterprising among the smaller professional groups in Philadelphia is the six-year-old "Co-Opera," which offers audiences contemporary operas sung in English—in 1953 Arthur Benjamin's *Prima Donna*, and Menotti's *Amahl and the Night Visitors*. The productions scheduled for 1954—Ravel's *L'Heure Espagnol*, Holst's *Savitri*, Kupferman's *In a Garden* and Vaughan-Williams' *Riders to the Sea*—are all rare works, with the last three, local premieres.

The Dra Mu Opera Company, founded in 1945, has presented in local premiere performance *Ouanga* by Clarence Camerone White. Its orchestra, usually of forty men, is recruited from musicians of Local 77.

The record would not be complete without mention of the visits to Philadelphia each Tuesday evening during its regular season, of the Metropolitan Opera Company, this a custom since 1913.

## CHICAGO

San Francisco, New Orleans, New York and Philadelphia in their several ways have followed along lines laid down by earlier generations. Chicago might have done so, too, if any city at any time could possibly repeat a pattern such as Chicago fashioned for herself during the past half-century. For she built two opera houses,

and imparted to each a history approaching the fabulous. In the first house, forty years of star-studded opera-giving suffered a slight hitch in 1922 when Mary Garden as impresario sank the opera company into debt to the tune of \$1,100,000 in a brief twelve weeks. As for the second building, superlatives dogged it, or rather the company it housed, to very doom. It was not only the "tallest opera building in the world" and one with the highest stage (thirteen stories), not only was built at great cost, \$20,000,000.00, but it suffered the greatest bankruptcy of any such organization in history. For when, after whirlwind spending, the inverted pyramid of Insull's finance suddenly collapsed, it brought down with the debris the Chicago Civic Opera Company.

However, in spite of, or perhaps because of, the super-colossal successes and super-colossal failures of her past, Chicago is building for herself a quite presentable future. In 1946, the Chicago Park District Opera Guild began its three-performances-a-summer schedule. The latest feather in its cap is the presentation on January 10 in English of *Hansel and Gretel* under the leadership of Silvio Insana and with a cast of seventy.

Also in 1946 was founded the Chicago Opera Theatre under the direction of Giovanni Cardelli, making news its first season with the American premiere of Britten's *The Rape of Lucretia*.

Other companies both resourceful and enterprising are the American Opera Company, the Chamber Opera Workshop, the Fine Arts Opera Company, the Hull House Opera Workshop, Opera at 8:30, and at least six groups functioning in the various schools of the city.

Since 1948, moreover, Chicago has stood host to the New York City Opera Company on tour.

## CINCINNATI

This Ohio city, called "The New Vienna," began her operatic career in 1859 with a performance of *Martha*, this the opening operatic event of the new opera house built by the distiller Samuel N. Pike. With this starter—3,500 tickets were sold in advance—the city went opera-mad. Fire that destroyed the house after seven years swerved interest into other musical channels only for a brief time. Periodic festivals kept opera at least alive—a windfall of them

Left to right: (1) Geoffrey Hobday, General Director and Conductor, Fort Worth Civic Opera Association. (2) Edwin McArthur, Musical Director, St. Louis Municipal Opera. (3) Victor A'lessandro, Musical Director, San Antonio Grand Opera Festival. (4) Walter Herbert, General Director and Conductor, New Orleans Opera House Association. (5) Fausto C'eva, Conductor, Cincinnati Summer Opera. (6) Giuseppe Bamboschek, Artistic Director and Conductor, Philadelphia Civic Grand Opera Company. The orchestras which these six conductors lead are all of full symphonic proportions. Such opera orchestras do much toward enhancing the quality of opera in America and its possibilities for expansion.

descended on the city in the '80's. Then in 1920 a real opera company came into being, from the most curious setting imaginable—the Zoological Garden!

It was the band shell in the garden that started it all, and thereafter one thing led on to another. First it was remodeled to provide dressing rooms for soloists, and then in 1919-20 it had an extension built on front to make a complete stage—just the right size for opera! Resourceful Cincinnatians had a roof hastily suspended over the 400 chairs that had accommodated concert listeners and an eight weeks' season of six full operas per week was under way. Soon public opinion demanded operas on the highest level. An opening night *Lohengrin* in 1921 brought out 4,000, the vast majority of whom had to stand or sit on the grass.

The Summer Opera which began in this tentative fashion has gone through a series of triumphs, frustrations, booms and busts that would have shattered a less sturdy constitution. In 1926, when its first conductor, Ralph Lyford, retired, Isaac Van Grove mounted the podium. The depression of 1929 just about finished it. Audiences fell away; seasons were shortened; funds reached the vanishing point. By 1934 it seemed done for. It was then that, in face of really appalling apathy, Oscar F. Hild, president of Local 1, took over and remained the company's general manager until his death in 1950. Then the project went into the hands of Robert L. Sidell, the current president of the local. Together with Raymond G. Nemo as administrative director, the technical staff and the guidance of the Executive Committee, Mr. Sidell has presented innovations in stage production and concluded plans for covering the parquette section. Since 1934, Fausto Cleva has conducted the opera and its forty-five to fifty-five-piece orchestra chosen from the members of the Cincinnati Symphony.

Since 1949 the opera company has enjoyed a stability rare among operatic enterprises in America, through its inclusion as one of the four recipients of a "Fine Arts Fund"—the other three being the city's symphony orchestra, the Taft Museum and the Art Museum. To this fund every citizen of Cincinnati is asked to contribute in a door-to-door canvass conducted every May. So sure-fire is this method of collection that the opera company, already assured of \$40,000 for its coming summer season, can plan its schedule precisely.

In its mingling of hard common sense and high idealism, this "community chest of the arts" idea is typical not only of this mid-western city but of America as a whole. Opera well-wishers might ponder this fact carefully.

#### TEXAS

The Texas operatic situation is of such a nature that here we choose to describe a sort of composite opera company, product of two communities: the Fort Worth Civic Association founded in 1946, at first conducted by Karl Kritz and then by Geoffrey Hobday; and the San Antonio Festival of Grand Opera begun in 1945 by the San Antonio Symphony under the baton of the late Max Reiter and now led by Victor Alessandro in four grand opera productions per season. Almost opposite in their approaches, both companies yet converge on excellence: the casts of the San Antonio Festival include singers from the Metropolitan, and from European houses; the casts of the Fort Worth venture, though they do include an occasional star of Metropolitan magnitude, are made up largely—and advisedly so—of excellent young singers who need a start and can get it only through such local enterprises as this. Another contrast: while the San Antonio Festival is an offshoot of the city's symphony, the Fort Worth project is the main stem, so to speak, from which, it is hoped, a symphony may sprout. In short, the opera provides an excellent focal point for orchestral endeavor in the city. If the idea of opera which these towns between them supply could be worked out in some sort of composite form, who knows what position on the operatic map Texas might come to occupy?

#### ST. LOUIS

If opera in St. Louis is light, it is light opera presented in the grand manner. The Municipal Opera engages some ninety leading singers, premiere dancers and comedians, an orchestra of fifty members, most of them from the St. Louis Symphony, and maintains a staff of some twenty specialists in the department of production. All told, its personnel numbers four hundred. Rodgers and Hammerstein festivals, Broadway hits, operas from the standard repertoire (*Die Fledermaus*, *The Bartered Bride*), modernized grand opera (*Carmen*) make up its twelve-week schedule of events. In the thirty-four years of its existence 21,884,389 persons have attended 2,661 performances of 170 sepa-

rate operettas, a number which includes ten world premieres and eight American premieres. The performances, now for the ninth consecutive year directed by Edwin McArthur, take place in a theatre holding 12,000 people. The one thousand or so individuals who have pledged a fund between them of \$100,000 to guarantee the company's continuance have lost not a penny on the venture. Public exuberance and technical standards maintain themselves at a high level. The capacity audiences absorbing the operettas night after night are a symbol of community effort which has made its mark. It all seems very American.

During the winter when the clamor and the shouting have died down, however, St. Louis shows another side. The St. Louis Grand Opera Guild, which began in 1947 sponsoring an opera workshop under Stanley Chapple, puts on season by season rare works, new works, works of sensitive import. In 1952-53 were presented Offenbach's delightful travesty upon gods and goddesses of Olympus, *Orpheus in Hades*, Puccini's romantic opera for female voices, *Suor Angelica*, Humperdinck's *Hansel and Gretel*, Menotti's *Amahl and the Night Visitors*, and Britten's *Let's Make an Opera*, all of them in English, all of them reaching their audiences as expressions of the most refreshing sort.

Through these two media, St. Louis perhaps proves the two-sidedness of the American temperament, and proves, too, that for full expression both sides must be served.

#### CENTRAL CITY

However spectacular the operatic seasons of such cities as St. Louis, San Francisco and Cincinnati, for sheer appeal one still turns to Central City, Colorado—a city which literally exists through opera, which today would be but a dead shell, with rotting roofs and flapping doors, but for that spirit which permeates it.

The gold rush in California was at its height in the early 1850's, but it was about ten years later that someone in the Pike's Peak region scooped up a pan of dirt worth \$4 and was led thereby to a lode which produced \$20,000,000. Of the 50,000 souls that swarmed to the region, some 15,000 found their way up into Gregory, Russel and tributary gulches. Central City, Colorado, risen overnight to dominate this kingdom of gold, was for the time being the most important town in the Rocky Mountains.

(Continued on page twenty-six)





## Opera on the Campus

The emergence of the "opera workshop" in our colleges and universities in the last decade has surpassed any other one development in the field of music for suddenness and for freshness. While it is a movement to be welcomed for avenues it opens toward fuller expressiveness, it also must be scanned for evidence it gives of a dearth of opera companies on a professional level in America. With almost no outlets offered in the outside world, the innate desire for singers with a dramatic bent to "put on an opera" must needs find fulfillment in academic circles—adequate for the period of studentship, but all too often coming to a dead-end when graduation looms.

The information in this article is based on a questionnaire sent to some 350 opera centers throughout the United States and Canada. Such was the wealth of information received that we have been able to use only a fraction of the material. This, however, will serve to highlight the scope of the movement and to indicate the trend events may very well take in community and civic circles as a result of the movement.

ONE OF the most fertile seed-beds for opera in America is its schools. During the summer and winter semesters of the current year no fewer than 249 schools and colleges in the United States will put on stage performances of operas. The average capacity of halls in which these opera performances are given is 1,078; the average size of orchestras—and orchestras are used in four-fifths of the productions—is thirty members, and the most favored works this season are Wilder's *Sunday Excursion*, Weill's *Down in the Valley*, and Menotti's *Amahl and the Night Visitors*.

In reading of the activities in these schools, however, it is the particulars that catch the eye—the young girl at Hendrix College (Conway, Arkansas) sewing a velvet jacket for use in *The Marriage of Figaro*, the group at Del Mar College (Corpus Christi, Texas) cutting out drapes for a production of *Gianni Schicchi*, art

department members at the University of Kansas painting in prison bars for a scene in *Die Fledermaus*.

It's the particulars that tell the story of rising enthusiasm for opera among the younger generation. It's the fact that seventy-nine students from fifteen different States, as well as from Hawaii and Canada, are members of the Opera Workshop at Brigham Young University, and that each of the roles—and they have a wealth of them, since they are putting on *La Traviata* (four performances), *Sunday Excursion*, Kupfermann's *In a Garden* and *The Mikado*—are given to two students, so that the training and the enjoyment may be doubled. This double-casting is a practice at DePaul University in Chicago, too.

Two academic-inspired organizations in Spartanburg, South Carolina, give opera, one siphoning off the standard repertoire, and the other, at Converse College itself, performing operas of an experimental nature—last season *Down in the Valley* and Offenbach's *The Lantern Marriage*.

A world premiere is the offering during the current month, March, at Arkansas State Teachers College—*Petruccio* by Howard Groth. Mr. Groth lives right there in Conway, too—is head of the opera theatre. This keeping production in the family has produced premieres on other campuses, too. The University of Denver this season put on an opera written by members of the staff, *Silver Heels*, based on a Colorado legend. The Florida State University premiered *Slow Dusk*, by faculty member Carlisle Floyd. Knox College (Galesburg, Illinois) in 1949 performed *By Gemini*, by faculty member Murray Baylor. The University of Mississippi now has ready for production two operas composed by members of the faculty: *The University Greys* by Arthur Kreutz and *A Room in Time*, by Dr. Charles Kent. In the Kreutz opera, the first scene is actually placed on that campus, though

the period is set back about a century, at the time of the Civil War.

Whether their operas are home products or not, colleges lean toward the new and the rare. Three performances of a new work by Josef Marais and Charles O'Neal, *African Heartbeat*, were events of the past year at Idyllwild School of Music and the Arts, in that California town. John Varrall's one-act opera, *The Wedding Knell*, had its first performance at the University of Washington's Opera Workshop in 1952. The world premiere of George Antheil's *Volpone* took place at the University of Southern California early in 1953. The Hartt College of Music in Hartford, Connecticut, put on the first stage presentation of Vittorio Giannini's *Beauty and the Beast*. The Peabody Conservatory of Music (in Baltimore) has premiered two one-act operas, one by Louis Cheslock, *The Jewel Merchants*, and one by Hugo Weisgall, *The Tenor*. The Mannes College of Music in New York City premiered *Eastward in Eden* (based on the life of Emily Dickinson) by Jan Meyero-witz. At the New England Conservatory of Music in 1950, Boris Goldovsky, who has been head of the Opera Department since 1942, conducted a performance of Monteverdi's *The Coronation of Poppea*.

Brandeis University at Waltham, Massachusetts, gave as last year's novelty *Mamelles de Tiberias*. The production of two new operas is planned by the University of Washington for next year: Gerald Kechley's *The Beckoning Fair One* and John Verrall's *Three Blind Mice*. In the single year 1953, the Berkshire Music Center's Opera Department put on Debussy's *L'Enfant Prodigue*, Gluck's *L'Ivrogne Corrige*, Chabrier's *Une Education Manquee* and Gretry's *Richard Coeur de Lion*, all works off the beaten path. Springfield (Illinois) Junior College makes it a rule to put on one contemporary American opera a season.

Many works, born on college campuses, have

INTERNATIONAL MUSICIAN

already attained a permanent place in the repertoire of professional opera companies. Kurt Weill's *Down in the Valley* received its premiere at Indiana State University, Menotti's *The Medium* and his *The Telephone* were first given at Columbia University, and Alec Wilder's *The Lowland Sea* first saw the light of day at Montclair State Teachers College in that New Jersey town. The Curtis Institute of Music introduced to the world Menotti's *Amelia Goes to the Ball*; the Julius Hart School of Music (Hartford) *The Mighty Casey* by William Schuman, and the Juilliard School of Music, Louis Gruenberg's *Jack and the Beanstalk*.

Ohio University not only puts on new operas. It encourages their creation. It is currently offering a prize of two hundred and fifty dollars for an opera, the winning work to receive campus production this Summer. The composer, if living in the United States, will be invited to hear it, with all his traveling expenses paid as a guest of the School of Music. The closing date for the competition will be May 1. In this way the University rounded up last Summer the successful opera, *The Secret Life of Walter Mitty* by Charles Hamm. In short, this workshop is dedicated to discovering composers for the American lyric stage, in putting on their works, in giving them a chance to listen to them and to revise them. In the meanwhile, young singers and instrumentalists are receiving invaluable training.

One of the healthiest things about opera production is that practically every department of a college has some finger in the pie. As Texas Christian University, Fort Worth, writes us, "Our workshop puts on at least one production of its own each year in which the services of our University Symphony Orchestra, our costume department and our technical theater department together with our ballet provide the facilities which their work indicates." Thus the Economics Department gets in on the costume making at Custer County High School (Miles City, Montana). The department of design sees to the costume creating at Del Mar College (Corpus Christi, Texas). The drama departments construct and paint opera scenery at the University of New Mexico, at the University of Houston, at Northwestern University (Evanston, Illinois); at Oberlin Conservatory, at Southwestern University (Georgetown, Texas); at the University of Texas, at the University of Southern California, and at the Los Angeles City College. The Art Department provides the sets at Austin College in Texas. The Nebraska State Teachers College builds its own scenery, as does the Elgin Academy at Elgin, Illinois, and the Florida State University at Tallahassee.

But these are only facts. To get beneath them, here's an account of a certain opera workshop head (he wishes to remain anonymous) in a small college on the West Coast. He had made a new version of *The Beggar's Opera*—this hardy specimen of ballad opera had a performance in New York City as early as 1750—and, since his students wanted to put on an opera, decided this would be just the thing. "We had to use vertical, high turnaround sets and various other makeshifts," he writes, "but we managed! Isn't it wonderful how school people get along somehow or other on nothing but a pocket comb and improvisation?"

Auditoriums come in all shapes, sizes and qualities. Many speak of the perfection of their halls—just: the right size, right design, right

acoustics, equipped with revolving stages, multiple lighting effects and such. Where facilities fall short of perfection resourcefulness steps in. Xavier University (New Orleans) uses the school gymnasium. Oglebay Institute (Wheeling, West Virginia) speaks of the "Carriage House Theatre." The natural settings of the great out-of-doors have thriftily provided stagings for the Berkshire Opera School, for the Idyllwild School in California, for the Eastman School of Music, in their summer performances.

The creative activity that goes into translating these operas—they are practically all given in English—is enough to keep whole English departments continually on their toes. The University of Washington, for instance, is giving in May a new version of Cimarosa's *The Secret Marriage* with an English libretto by Ralph Rosinbum. William Ashbrook, a member of the faculty of Stephens College, Columbia, Missouri, is the translator of Rossini's *Involuntary Thief* in its American premiere there in April. Weill's *Dreigroschenoper* is scheduled for next year, in an English translation at the St. Louis Institute of Music. Long before opera in English had become a favorite subject of operatic discussion, Juilliard School of Music had taken its stand on the question. Almost all of the major production efforts of this school have been given in our native language. Today with the help of several translators and of Madeleine Marshall, Juilliard's instructor in English diction, this policy continues to flourish. All operas at the Hartt College of Music are presented in English—and it has given more than fifty since its inception in 1942. The Eastman School not only adheres to a strict opera-in-English policy, but actually during a three-year period organized an "American Opera Company" which toured the country giving operas

from the standard and modern repertoires—all in English. At Brigham Young University all performances are in English, as they are at the University of Washington Workshop.

Schools tend to foreshadow practices that in future years will be current at civic levels. If this is so, it would seem that our children, or at least our grandchildren, will be able to go to the opera and listen understandingly to words sung in their own tongue. It is a good thing to think about, at any rate.

But there is good thinking, too, in the picture as it now stands—projected on hundreds of campuses throughout the country. There is the stage, a rosette of color and light, bringing to focus such fantasy as audiences and actors alike crave: princes wooing peasant girls, slaves becoming kings, lovers giving the kiss of death, gods decreeing doom—sorrow changed to joy in a split second, immortal love revealed between the rise and fall of a curtain. And the folk absorbing this unreality perceive, with a wisdom beyond logic, that here, in folklore and fantasy, stand situations more plausible, more rounded and full and meaningful, than those which must be faced on emerging into the work-a-day world. Fortunate indeed are the young men and women who can live these vignettes of life, stripped of life's bitterness, its doubt, its horror and its grief. —H. E. S.

Opposite page, left: Letter duet from "The Marriage of Figaro"—University of Wichita Opera Theatre, Kansas. Right: "Steuerike" yells "First Umpire" in "The Mighty Casey" by William Schuman, premiered May 4 by the Hartt Opera Guild, Hartt College of Music, Hartford.

Below, top: Scene from "Faustoff," Opera Workshop, Oberlin College, Ohio. Bottom: Scene from "Carmen," Xavier University, New Orleans, Louisiana.



**I**N THE past decade, music therapy has proved its worth in soothing the mentally disturbed. In many of the country's psychiatric hospitals—public and private—patients receive daily doses of therapeutic music, usually piped to wards or recreation halls. But, in all this time, neither psychiatrists nor musicians have answered conclusively the important question: Which kind of music—"canned" or "live"—creates the best and most lasting effect on the mentally ill?

Last week, when a symphony orchestra played to 175 mental patients in Salt Lake City, some definite conclusions were reached as to the right brand of music for madness. The scene of the concert was Fort Douglas Station Veterans Administration Hospital. The orchestra was the Utah Symphony.

On stage in the institution's modern theater, the seventy-five-member orchestra performed a full hour and fifteen-minute program under Conductor Maurice Abravanel. Later, Abravanel, who has conducted the Metropolitan Opera orchestra, the Berlin State Opera orchestra, and symphony units in Germany, France, Australia, and the United States, called the concert "the experience of a lifetime."

#### Attention Getter

Scattered among the neatly dressed, ominously quiet schizophrenics, manic depressives, psychoneurotics, and other mental patients, were white-uniformed attendants and nurses, plus a sizable group of the hospital's medical staff. Maestro Abravanel had chosen his program carefully after hours of discussion with Dr. C. H. Hardin Branch, senior psychiatric consultant at the V. A. hospital and a member of the University of Utah College of Medicine faculty. He opened the concert with Purcell's "Trumpet Voluntary," a brassy, decibel-rich work, featuring high-pitched trumpet blasts that rang with terrific clarity through the small auditorium. In a rear row, several apathetic patients of the "regressive" group sat bolt-upright in their seats, and remained in that position throughout the remainder of the program.

The quietly melodic Air From the Suite in D by Bach followed; then came the familiar first movement of Schubert's "Unfinished Sym-

# WAKENING CLOUDED MINDS

## THERE IS A DIFFERENCE!

The following article reprinted with permission of "Newsweek" from its February 1 issue clearly indicates the superiority of live music over the canned variety in its effect on the mentally ill. The article demonstrates the reaction of music by live musicians—and if it has this effect on these unfortunates, it is logical to assume that it would have the same effect and produce the same reaction on persons who are blessed with good health.

—LEO CLUESMANN, Editor.

phony." "It was at this point that I felt that empathy a conductor sometimes feels with an audience," Abravanel commented. "It was not just their applause; I could feel they were with us."

After that, the conductor led the orchestra through what he and the medical experts termed "the tough group" of numbers, as contrasted with a program of more soothing "stand-by" composition thoughtfully selected for use at the first signs of audience restiveness. (Among the latter: "Ave Maria," Berceuse from "Jocelyn," and Brahms' "Lullaby.")

The finale was a rousing rendition of Sousa's "Stars and Stripes Forever." After this blaring military opus, one patient sprang from his wheel chair and saluted. This, a nurse said, was "the first positive action we've ever seen him take."

#### Group Reaction

The most significant reaction, according to Dr. Carroll Whitmer, chief of clinical psychology at the V. A. hospital, came from some of the patients from Ward 18, the most regressive group. "We had a very real response from some men who had never before volunteered a sound," said Dr. Whitmer. One such patient,

when returning to the ward, looked squarely at Dr. Whitmer and said: "We liked that, doctor; yes we did. I hope that's not the last concert."

Group reaction was as striking as individual behavior. Patients who ordinarily hallucinated audibly and constantly were as quiet as Carnegie Hall music lovers. When one patient muttered aloud during a soft Bach passage, he was quickly "shushed" by his fellow listeners. A ward group comprising the hospital's "dangerous, recalcitrant, unpredictably assaultive" patients sat quietly, obviously enjoying the concert.

To Dr. Branch, the concert "pointed out the difference between real contacts . . . with live musicians on the platform as against canned music that establishes no communication." It raises the question of symphony orchestra music as a real means of contact with mental patients. "It certainly seemed to get through to many of them," said Dr. Branch. "Recorded music never seems to do that; it's usually something that helps keep (mental) patients dreaming."

Maurice Abravanel, conductor of the Utah Symphony Orchestra, which performed recently for 175 mental patients at the Fort Douglas Station Veterans Administration Hospital, Salt Lake City.

## THE 1954 CAMPAIGN STARTS NOW

(Continued from page seven)

former President. Of course left-wingers got into government during the depression and during the war when Russia was an ally just as there are now plenty of right-wingers in this Administration who would be suspect if we were suddenly threatened by Franco or some other fascist dictator. The truth is that Truman moved quickly after World War II to root out subversives from the government payroll and to put eighty-three of the top U. S. communist leaders behind bars.

Whatever Harry Truman may have been he was *not* soft on communists. He forced the Russians to get out of Iran in 1946; the Truman Doctrine saved Greece and Turkey; the Marshall Plan saved Europe; and people forget that right after V-J Day he sent tens of thousands of American troops into North China en-

abling Chiang to drive the Reds all the way out of China and Manchuria. Finally it was Truman who made the fateful decision to halt the communists in Korea. If he had not done so or even delayed a week, we could never have held the line, and all Asia would probably now be under Red domination.

Let us not be fooled. If the opposition can get us looking for alleged communists under every bed, they know we won't vote for those who will give us fair labor laws and a strong booming economy.

Our hardest job in 1954 will be to keep our eyes on the bread and butter issues. If we do that, then our friends will have a chance to be elected to Congress.

Each of us can do his part. Be sure you are qualified to vote. Contribute your dollar to the 1954 LLPE fund-raising campaign. Volunteer to help your local LLPE in 1954. On election day, vote with your head to protect your daily bread.



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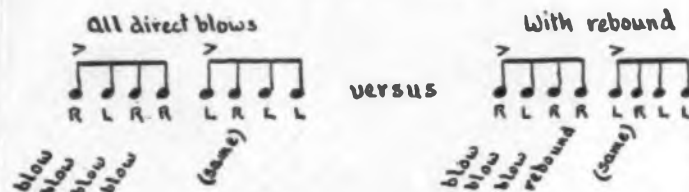


By GEORGE LAWRENCE STONE

### THAT FINAL BEAT:

Speedy execution of paradiddles bothers Robert H. Horrall, Olney, Ill., who writes: "... after a certain speed and command is reached, there seems to be a tendency to execute the final beat of each paradiddle as a rebound instead of an original blow.

### Single Paradiddles



"To my way of thinking," he continues, "this is wrong, because bouncing tends to quicken the tempo at the expense of the exact, even spacing of all beats called for in the execution of this rudiment.

"Frankly, I never have gained much speed in paradiddles, because with the question of the rebound in mind I have hesitated to practice them seriously, lest I train my hands in the wrong way.

"Some drummers have told me that maximum speed is achieved only through the rebound. What do you think?"

### EACH BLOW A DIFFERENT ACTION

Of course I think, says GLS, that the proper way to execute the paradiddle is by individual hand or finger action for each blow. This is the manner in which the rudiment was, and is, intended to be played, and it applies to any paradiddle—single, double or triple. It is, by the way, the method I recommend to you for your own practice.

I further think, as you do, that the substitution of a rebound here for a direct blow is a makeshift—a short cut that results in a slurred, uneven sequence of beats and that quite easily can degenerate into the triplet figure shown below:

### The "Synthetic" Paradiddle -- AVOID



But whether we approve or not, the fact remains that the rebound, if as and when played in exact rhythm, is indeed an aid to speed in the paradiddles, and is employed by some good men, too. And at real speed the beats go by so fast it is difficult for the human ear to detect the

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inequalities so apparent when we write about them. Understand, I am not recommending any so-called "get-by technique." I am simply reporting it.

### SPEED—SPEED—SPEED

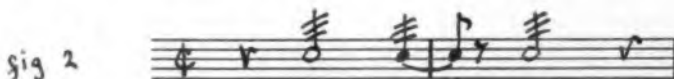
We drummers are speed-mad today. In the effort to outdo the other fellow, many an eager beaver bends his back over a long-suffering practice pad for hours and hours a day. He is striving for a speed that only this sort of practice can develop. If he has had the advantage of expert instruction, if he practices long and hard enough *and* if he doesn't break down in the meantime, he will come up with a terrific speed and, all things being equal, a satisfactory playing technique to match.

Now—when in due time, and with sufficient playing experience under his belt, our hero has mastered speed and continuity to the extent that his hands and fingers go almost by themselves, the rebound in paradiddles, etc., can well creep into his execution *without he himself realizing it!* It can creep into his paradiddles in exactly the same manner as it does into the closing of the long roll—and I guess it doesn't take too many words to explain to any drummer how, at mid-speed between *slow* and *fast*, the blow and rebound of the faster execution replaces the two direct blows of the slower, without any discernible difference in tone, power or spacing.

Thus, if some day some speed-hound looks you straight in the eye and sanctimoniously states that he "makes" every blow in his paradiddles *at any speed period!*—tell him he may be right, and steer the conversation into less debatable channels.

### ROLLS VERSUS BAR LINES

C. L. W., Hollywood, asked how the snare drum rolls in figure 1, below, should be played. Should the second roll (the two tied quarter-notes) be given the same value as the other rolls (the half-notes) and rolled into the second measure, or should it be ended, according to long established drummer-custom, with a single beat (fig. 2)?



The second roll should be carried over into the following measure and be given the same durative value as the other two. Here we sense a syncopative figure played by the other instruments, consisting of three half-notes (fig. 3).



These can't be written as such (conveniently, that is), for in *alla breve* the bar line interferes. The other players play through the bar line and so should the drummer, with his roll. Unfortunately, some of the tub-thumping gentry still cling to the conviction that all rolls should end with a single beat—always. This single beat, shown in fig. 2, definitely ruins the continuity of the other instruments.

Roll marks crossing the stems of two tied notes in a case like this  
(Continued on page thirty-two)



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#### DIFFERENCES BETWEEN THE CORNET AND THE TRUMPET

*The scene:* A famous Colorado summer Music and Arts Festival. Dimitri Mitropoulos has just finished a lecture of considerable artistic and philosophical depth. His core idea has been some subtle comparisons of the works of Debussy and Mendelssohn. He requests questions from the audience. After a few patrons speak up, and are answered, a third and bolder voice from the back row interjects, "Maestro, what is the difference between the cornet and the trumpet?"

I was completely astonished. I wonder how many others, too, thought under these circumstances, what an *unusual* question to give such importance to! The maestro's answer was a brief, friendly explanation, the gist of which was—"in the present-day orchestras, no difference."

Many of you readers no doubt prefer a further explanation and greater discussion, for perhaps to you, too, this is an important subject. I gladly offer you herewith a "clearing house" for all the thoughts on this subject I have heard expounded during recent years by players, teachers, and conductors.

To those who want to see the difference between the cornet and trumpet, satisfaction can usually be provided. The most reliable differences one can see are:

CORNET	TRUMPET
2/3 conical-shaped bore	1/3 conical bore
1/3 cylindrical bore	2/3 cylindrical bore
Mouthpiece—small shank	Mouthpiece—large shank

Other, less reliable, differences to be observed are:

Tubes bent in large rounded curves	Bends more sharp and abrupt
Bell size, approximately 5 inches	Bell smaller, approx. 4½ inches

Now from this list *anyone* can tell the difference between a cornet and a trumpet. They *look different*—most of the time. So far the answer is easy, and it would satisfy many, many people *especially if it were emphasized that the "cornet factors" (above) aid the production of a "round, pretty tone" more than those listed under "trumpet."*

#### DIFFERENCES IN SOUND

However, those who hope for further *obvious* differences, such as a reliable correlation between the instrument they *see* and the sound they *hear*, are in for a huge disappointment. The two instruments look different. So don't they sound different? Yes, and no. It is no longer quite that simple. *It was stressed in previous discussions that the sound produced by any instrument is a product of too many variables to be reliably linked to any single one of them—such as size or shape.* Of the thousands of makes and models of cornets and trumpets manufactured in the past one hundred years, none would have *exactly* the same sound. From the many varieties it is not difficult to find instruments that look like cornets, but "sound like trumpets"—or vice versa.

So, here and now, let us start a crusade to judge "cornet or trumpet" with the ears, not the eyes. The name—or the appearance—of the instrument is of no musical importance. *It is the sound, only, that music can use.* Further discussion of the differences between the instruments can only be conducted in the realm of *tone quality*. Three important points must be analyzed: What is a "good tone"? What is "cornet tone" and "trumpet tone"? And, what factors produce these respective characteristic sounds?

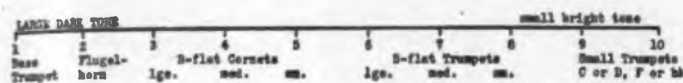
Surely all musicians can agree that a "good tone" is clear and free from noise; it has warmth and life and richness; it sings out free and vibrantly. Such a tone is capable from *all* instruments, including *both* the cornet and the trumpet. Definitely, beauty of tone is not peculiar to

INTERNATIONAL MUSICIAN

one or the other. Hence, the tone quality differences between cornet and trumpet cannot possibly be conceived in terms of one being "good," and the other "bad." Let us, rather, examine the possibilities of comparisons in terms of "light and dark" or "small and large."

### A TONE QUALITY YARDSTICK

Imagine the numbers one to ten horizontally—as on a ruler. Place under each number the name of an instrument of the trumpet family that would tend to produce a slightly different *timbre*. The following could be one graded listing:



First, note that according to such a chart the *medium* cornet tone would be to the *medium* trumpet tone "as four is to seven." This difference almost any ear could hear, and appreciate. If—if it were an agreed *minimum* difference that players and conductors, teachers and manufacturers would fight to maintain and not violate, then this whole discussion series could end right here. For the difference between the cornet and the trumpet could then easily be shown as a difference in tone quality; a difference that is noticeably one of several degrees.

But let us face reality. Are all players interested in a medium tone? No. Do all conductors agree on what tone they expect from various instruments? No. Can teachers control the choice of equipment for all players? No. Can all teachers effectively guide a player's tone production? No. Do manufacturers agree on the basic tone quality of the instruments? No. These are just some of the reasons why there is doubtful hope for anything other than a general confusion or carelessness that tends to destroy or nullify the possible differences depicted in the chart above. Only if and when you solve the many factors involved and achieve a definite, noticeable degree of difference between cornet tone and trumpet tone can you claim to have avoided the "melting pot" in the middle, where there is most certainly justification for the "no difference" attitude held by many, many musicians.

If an effective difference is an *obvious* difference, then three degrees is *minimum*. The difference between "5 and 6" is negligible; that be-

tween "4 and 6" unsatisfactory. A large bore trumpet and a small bore cornet are too alike. For those who just *must* have two different sounds I suggest a devoted interest in the contrast possibilities of the *C trumpet* (9) and the cornet (4)—or, the B-flat trumpet (7) and the Fluegelhorn (2). Then in the next generation brass players would not have to suffer answering questions arising out of too great a similarity between instruments.

How much difference would you expect to hear between a large bore trumpet (6) played with a "large mouthpiece" (by a player who has developed a free, open tone) when matched against a small bore cornet (5) played by an *average* player using the average cornet-mouthpiece (that is usually of "trumpet type")? Again, you see that if a tone is going to come out as being definitely and easily recognizable as being either "trumpet tone" or "cornet tone," many factors must all aid—not hinder—the actual production of tone color *previously heard, conceived, and desired*.

To help all players who fit into this category, we shall next study a description in words of two different and contrasting conceptions of tone.



Dick Naylor's Band began eighth year at the Endicott, New York, Legion Post No. 82. Left to right: Bill Williams, "Pops" Lni, George Shio'da, Dick Naylor, Joe Dickerson, "Doc" Sullivan, Frankie Gigante.



## Hugh Cowden

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**LOCAL HIGHLIGHTS**



David Weinstein, President of Local 174, New Orleans, Louisiana, receiving from Col. Linus M. Hardy in behalf of this local a plaque presented by the United States Marine Corps in appreciation of services rendered by members of the local in aid of the recruitment drive of the Marine Corps.

**FIFTIETH ANNIVERSARY**

On January 3rd, Local 364, Portland, Maine, celebrated its fiftieth anniversary with a banquet and dance held at the Falmouth Hotel in Portland, at which time the local's twenty-five life members were honored.

The local boasts three fifty-year members: Bernard Greeley, Edward Gaudreau, and Patrick Storey. The thirty-year members are: J. Frederick Chisholm, Oliver Christian, Ethel Clark, Joseph Cote, Harold Farrington, Sr., Eugene Gillespie, Allister Grant, Leonard Hall, William Ingram, Arthur Kendall, Joseph Korda, Leo Lesieur, Richard E. Lewis, Carl Rogers, William Small, Arthur Stevens, George Turcott, George Wood, and Maynard Young.

William T. Conley was general chairman for the affair, which consisted of a social hour, a banquet, entertainment and dance. The entertainment included songs by Mark Stimson, a novelty act by John Abrams, marimba selections by Norman Fickett, who is the youngest member of the local, and a magic act by Ralph Greenwood. A string group, under the direction of Edward L. Gaudreau, Jr., played dinner music. The dance orchestra was under the direction of Lew Lennon.

Mr. Jack Crain, who is Recreation Director for Portland, and his wife were special guests of the local.

The floral tribute, received from the office of President Petrillo, was sent after the affair to the local children's hospital.

**A FULL LIFE**

Charles Van Haute, for fifteen years secretary of the 1,200-member Local 66, Rochester, New York, had a word for reporters on the eve of



Life members who were present at the fiftieth anniversary on January 3rd, of Local 364, Portland, Maine. Front row, left to right: Richard Lewis, Ethel Clark, Patrick Storey, Carl Liberty, Maynard Young. Second row: Harold Farrington, Sr., Arthur Stevens, George Wood, George Turcott, Edward Gaudreau, Bernard Greeley. Third row: Allister Grant, who is also President of Local 364. Mr. Storey, Mr. Gaudreau, and Mr. Greeley have been members of the local since its inception in 1904.

**INTERNATIONAL MUSICIAN**

his retirement. Reminiscing on the early days when he was violinist in the orchestra in Rochester, and then of the band era, he mentioned that in 1908 he joined the Lamphams "Red Hussar" Band and, two years later, the George Hebings Artillery Band. In 1911 he joined the 54th Regiment and the Third Regiment Bands under the baton of Fred A. Zeitler—these just a few of the bands of which he was a member in those early days. Then came the Great War and the army band. Released to civilian status, he immediately got back into the musical swing.

For more than half a century he held various offices in Local 66 and served on its board of directors. About this part of his career he had this to say: "Well, handling the affairs of 1,200 persons is enough to drive anyone nuts. But when those 1,200 are musicians . . ." he smiled.

His long career through the old Rochester Symphony Orchestra and brass band era, through the dance band and swing days, is like a short history of music in this country itself. He regrets the inroads that television and radio have made on the careers of musicians.

He has no regrets, however, for the wonderful years in which he was of assistance to the musicians in Rochester. Music has meant everything to him almost from the day of his birth. His father was a professor of music, and when the family migrated to America from Belgium, became one of the first members of Local 66. Charles Van Haute's brother, the late Bernard Van Haute, played the flute, and their sister, Amice, the cello. The three joined the union in 1903. Charles Van Haute has done credit to a family of great musical tradition.

#### CELEBRATION AT PLYMOUTH

The fiftieth anniversary of Local 281, Plymouth, Massachusetts, was celebrated, happily if belatedly—the local was chartered February 10, 1903—on January 31, 1954, with a social hour and dinner at which many interesting speeches were made. A big basket of flowers was received from President Petrillo. The annual meeting and election of officers followed the festivities. President Albert A. Saunders, who has held the office nearly fifty years, was reelected, and L. Edgar Beauregard was reelected as Secretary-Treasurer for his thirty-fourth year. John Pacheco was elected Vice-President.

#### HONORED BY LOCAL

Arthur W. Seigman was honored recently by Local 770, Hagerstown, Maryland, for his long service as its president. He is shown here reading the inscription on the brass fireplace set presented him by the local on this occasion. It reads: "Arthur W. Seigman. In grateful appreciation of twenty-eight years of leadership, Hagerstown Musical Society, Local 770, A. F. of M., December, 1953." Standing beside Mr. Seigman is H. Malvin Robison, who made the presentation on behalf of the local.



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# IN NORTH DAKOTA

IN THIS STATE OF VAST  
WHEAT FIELDS, NATURAL AND  
MUSICAL RESOURCES  
DEVELOP SIMULTANEOUSLY



IN THE *Fargo Forum* of July 12, 1912, appeared several items of perhaps less than world-shaking import. The circuses that had recently been visiting the State had "delighted the Indians." Boys of Alexander who were in the habit of cooling their beer in the city water tank were requested to remove the labels first. Careless shooting with small rifles had "caused trouble" at Casselton. The Central drug store had put up a "mammoth spectacular electric light" in front of the store which had "attracted a great deal of attention."

If these were only run-of-the-mill announcements in this twenty-three-year-old State, the front-page story was of an altogether different calibre. "Norwegian Singers From All Over the United States Here for Sangerfest," was headlined across the page. Underneath was the information, "There were in the neighborhood of 1,000 present when Lars Christianson of this city, president of the association, called the meeting to order and introduced Mayor William D. Sweet, who delivered the address of welcome."

The musician who sent us this newspaper—and he has treasured it for more than forty years for what this article held—had underlined the closing words in the Mayor's address: "I bring you welcome to our city. I assure you of our appreciation that Fargo has been distinguished as the meeting place of this notable assembly, but I believe there is no other place in America more appropriate for a meeting place of Norwegians than the city of Fargo. There is no other place that represents more the average center of Norwegian population; there is no other place where its language is more generally understood; no place where its literature is more often read; no place where its activities are more apparent; and (and this was underlined in

double pencilling) no place where its music is more often sung."

What Fargo had to offer these singers way back in 1912, in the way of welcome and accompaniment, seemed to prove this assertion. "Dr. Putnam's band was out early this morning," another item read, "to meet the different trains, and the singers were escorted to the various headquarters, the ladies going to Assembly Hall, and the gentlemen to the Elks' Hall." Still another important bit of information: "Director Harry M. Rudd of this city had a very satisfactory rehearsal of his big symphony orchestra which will play at the sangerfest concerts during the two days, and he was very much pleased with the showing that was made . . . The orchestra is made up of forty of the picked musicians of Fargo and Moorhead. The harmony was well-nigh perfect and by evening the orchestra will be at its best."

A young State, a rural State, a musical State, a State of contrasts—such is North Dakota still today. In a March 31st, 1951, issue of the same *Fargo Forum* there appears on the front page, along with the news that "two were found dead in mountain cottage ruins," and "the Knife River is principal flood offender among North Dakota streams," the announcement that: "For twenty years, Fargo and Moorhead residents have been in love with their symphony orchestra."

On the second page of the same issue are the highspots of this twenty-year romance: first rehearsals held in the town-donated Fargo Chamber of Commerce Building with forty instrumentalists appearing; the first concert on April 28, 1931, of such dimensions that "to contain the eager audience an amphitheater would have been needed, rather than the meager 1,000-seat auditorium. The social warmth of the occasion was such as is seldom experienced." Conductor

Rudd, it further stated, was "called to the footlights for a bouquet of red roses."

So, through the years, the concerts were occasions for town get-togethers, as well as for the presentation of excellent programs. In 1937 H. M. Rudd retired, turning his baton over to Sigvald Thompson who conducts the orchestra still today. Mr. Rudd, however, at seventy-five, still continues as secretary of Local 382, an office he has held for twenty-seven years.

Today the orchestra's sixty-four musicians often play, besides compositions in the standard repertory, modern works, even works actually composed for the group—McGarrity's Suite for Orchestra, Conductor Thompson's Chamber Symphony, his Prelude, Chorale and Fugue for Strings, and his Variations on a Chorale for Christmas Eve. Paul Christiansen, director of the Concordia College choir, contributed his Suite for String Orchestra.

Mr. Thompson, a native of Spokane, Washington, attended Juilliard Graduate School for three years, and has studied conducting with Pierre Monteux. Moving spirit through the years has been Mrs. Hildur Shaw who directs the details of orchestral arrangements. She looks forward to the day when the orchestra will have a hall of its own and an annual budget of \$50,000 to \$75,000. She would be delighted to hear an angel come knocking at the door of the Fargo Symphony Orchestra.

The early 1930's brought another North Dakota orchestra into being—the Bismarck Symphony. In 1930 a *Messiah* performance, conducted by Clarion Larsen, brought out sixteen instrumentalists as accompaniment. Three years later, with Larsen as conductor and the newly-arrived-in-town Ralph Truman in the concert master's chair, the group got going in good earnest. Since 1927 the orchestra has played three or four concerts every winter in Bismarck,

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and has on several occasions visited surrounding towns in North Dakota.

Today the Bismarck Symphony is a going organization and a source of pride to people in the Capital City. Several of its sixty members drive fifty to one hundred miles to take part in the concerts which are usually held on Sunday afternoons.

Like that in Fargo, this orchestra ventures into untried fields, and it is particularly fitting that it should. What orchestra is better able to interpret, for instance, such a work as Virgil Thomson's "The Plow that Broke the Plains" as they did at a concert not so long ago—than this orchestra made up of men and women but one or two generations removed from pioneers in this State of unbounded plains, hills and badlands, in this State of farms and plows and endless sweeping fields!

Third symphonic organization in the State—the forty-three-member symphony of Grand Forks—is directed by Leo M. Haesle, who went to that city in 1920 and soon became a force for music there. A fine trumpet and cello player, he is also leader of the high school, city and Shrine bands, and a teacher of note.

Grand Forks has come naturally by its title of "musical center of the northwest" for it began early to further its musical aspirations. The Bjarne Chorus, a highly trained group of male singers which has had statewide and national recognition, was organized July 3, 1881, under the leadership of H. M. Fremstad. Judge L. K. Hassel was the first director and later W. P. Rognlie directed the chorus for more than twenty years.

The Thursday Music Club, organized August 4, 1899, is the oldest and largest such organization in the State—its purpose to promote both vocal and instrumental music throughout North Dakota.

#### BANDS FOR EVERY NEED

Bands have filled a real need in North Dakota since the beginning of the State itself.

The Grafton Parade Band, organized around the turn of the century in that city, is directed by Joe Birkeland.

Fargo has a Shrine Band, an American Legion Band and an Elks Band.

The Bismarck "Purple and White Elks Band" during the past two years has made nearly 100 weekly broadcasts over station KFYP, reaching an estimated audience of 200,000 with each radio performance. It has visited half-a-dozen major communities in its home state, presenting a self-contained variety show to audiences ranging as high as 1,700. It has made a dozen appearances in its own community aside from strictly lodge functions, and it has helped to revive and strengthen the interest in band music wherever it has played. Its bandmaster, Curt Dirlam, first joined the band thirty-four years ago, fresh from playing a series of concerts at Norfolk, Virginia, with a United States Navy Band under John Philip Sousa. In appreciation of the band's efforts, the Elks Lodge has provided the band with instruments where needed—including a Hammond organ—as well as with new purple and white uniforms.

A familiar sight in the late afternoon in practically every North Dakota city and town is a group of boys and girls walking jauntily along carrying instruments on their way home from school. As they stop at the corner drug store part of their conversation is sure to be about music, about the latest composition they

are learning, about the difficulties and the pleasures of their practice. North Dakota believes that schools will function better if a lively music program is kept up. The practice of holding competitive music festivals throughout the Middle West has developed interest in this field. Also statewide contests have been conducted for many years in North Dakota by the University there. The following list of outstanding school units in the State is by no means complete. It simply gives a sampling of the youthful musical effort centered in the schools.

The Bismarck High School has two bands conducted by Gordon Knaak and a symphony under the direction of Harold Van Heuvelen. Besides this it has an elementary band and orchestra. About one out of four students is either a member of one of the bands or of the orchestra.

The North Dakota Agricultural College Gold Star Band numbers ninety-five pieces directed by William A. Euren. It enjoys an enviable reputation for its precision drills.

The mixed chorus of the North Dakota Agricultural College is led by Ernst Van Vlis-singen, who has had an outstanding record of chorus directing for over twenty-four years. He

has built up a selected chorus of sixty voices, men's glee club, solo and ensemble work. It is a coveted honor for students to be selected for this outstanding chorus with fifteen years of development behind it.

Wesley College, founded in 1891, has an active department of music, as has the University of North Dakota.

The University of North Dakota Band, at Grand Forks, plays at football and basketball games, parades and special convocations. During each year, approximately 125 men and women students there participate actively in band work. During the football season the band presents shows and maneuvers at each home football game and usually accompanies the football team on at least one trip during the season. After football the band devotes time to

(Continued on page twenty-nine)

Opposite page, left to right: Leo M. Haesle, director, Grand Forks Symphony. John E. Howard, director, band and orchestra department, University of North Dakota. Clorion Larsen, conductor, Bismarck Symphony.

Below:  
Top: Grand Forks Symphony. Middle: Fargo-Moorhead Symphony. Bottom: Bismarck Symphony.



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## OPERA BY AND FOR AMERICANS

(Continued from page thirteen)

In the summer of 1860, Central City inhabitants erected a crude theatre of logs—the old Montana Log Cabin Theatre, which, until fire destroyed it fourteen years later, served for dramatic, operatic and choral get-togethers. Even while another house was being built—with walls four feet thick from rock hewn from the sides of the mountains—the citizens kept to their music-making. A fine chorus, concert cantatas, were held by the Welsh and Cornish "diggers." Finally came a production of *The Bohemian Girl*, so successful that the need for an opera became paramount. In 1878 these miners completed their Opera House—"finest theatre west of the River"—they proudly called it.

In later years, with the lode exhausted, Central City became one of Colorado's ghost towns, and until the early 1930's was little heard of. But in 1932, when it was revived as a center of drama and opera by Robert Edmond Jones, crowds again began to flock to it. If World War II gave a temporary set-back to the diminutive opera house, at its close back they came, these devotees of summer opera, to find such treasure as their souls craved.

For the 1954 season, the Central City Opera House Association which now is said to have the second longest season of any opera organization in the United States, deferring in this regard only to the Metropolitan, has scheduled Gounod's *Faust* and Richard Strauss' opera, *Ariadne auf Naxos*, twenty-one performances of the former, thirteen of the latter. Dr. Elemer Nagy of the Hartt School is the artistic director and it is expected that Kurt Adler of the Metropolitan Opera Company will be musical director.

### BOSTON

Then—Boston! Boston of pedagogues, of missionaries, of school systems, of musical academies! Boston where formerly opera had to be disguised as "pantomimical finales" or as "lectures, moral and entertaining." Boston that even as late as the turn of the twentieth century was somewhat taken aback at Henry Wilson Savage (rightly named! many said) who had made that city the base for his opera-in-English touring company, who, after a dozen or so years of this, branched out into managing four companies, and who even put on *Parsifal* in English in a coast-to-coast tour!

However, Savage might be classed merely as a queer bird that happened to come to roost in Boston. Bostonian in its very fibre, on the other hand, was the edifice of sober design built in 1909 to house the Boston Opera Company. Off to a good start with Nordica and Louise Homer singing *La Gioconda* for the opener, it lasted none the less only a brief five years. From 1914 on until 1946, Boston was content to exist, operatically speaking, on such brief seasonal imports as the Metropolitan, the San Carlo and the Chicago Civic opera companies had to offer.

Until 1946. Then things began to perk up. The Boston Opera House, without a resident company for thirty-three long years, came alive in amazing fashion, through the efforts of Boris Goldovsky, horizon-extender extraordinary.

Mr. Goldovsky's career in opera began in 1932 when, while a member of the Curtis Institute of Music, he was asked to play for an opera workshop class directed by Ernst Lert, in the opening scene of *La Boheme*. Suddenly, Goldovsky, who long had been convinced that all opera was "hammy," under the spell of Lert's directorship saw Rodolfo, Marcello, Colline and Schaunard not as merely a tenor, two baritones and a bass vocalizing in a language they did not understand, but as a struggling poet, painter, philosopher and musician sharing the gaiety and insecurity of life in a Left Bank garret. From that moment Mr. Goldovsky became convinced that here was the greatest form of musical expression possible to man.

Not that the "New England Opera Theater" sprang therewith full-formed from his teeming brain. It was after he had become head of the opera department of the Cleveland Institute of Music, had turned out a number of graduates versed in his methods but unable to find a place to use those methods, had been transferred to the New England Conservatory still brooding on this *impasse*, when things began to happen. It was in that year 1946, just when young tenors, baritones and basses began coming back from the European and Pacific fronts, that he sat down and addressed letters to a list of art patrons in Boston, stating simply that he believed opera in English, presented at professional level, would have both an artistic and a commercial future in their city, and that he needed \$10,000 over a period of two years to prove this. By Fall he had

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his \$10,000 and the New England Opera Theater opened its first season in Jordan Hall with a performance of Mozart's *The Marriage of Figaro*—in English.

Goldovsky's whole scheme is summed up in the desire to make opera real, to make it happen for its audiences, to make it part of the lives of listeners and cast alike. To bring this about, he and his cast make a habit of scrutinizing all possible stage business—"retrograde analysis," he calls it. For instance, the soft, foldable bonnet which Rodolfo (in *Boheme*) clasps to his heart, reminding himself to lay it beneath his beloved's pillow, is, in his productions, the bonnet she actually tries on in an earlier scene—not the large floppy hat which the traditional Mimi is made to wear. Carmen uses a tambourine in one scene, but Bizet forgot to say how she is to come by it. So Goldovsky has a blind beggar wandering in at the appropriate moment, and Carmen impulsively snatching his tambourine when she needs it.

Of course all the cast speak and sing in English, are heard and appreciated for this English. The singers' awareness that members of the audience know just what is happening and so follow the stage business with intelligence, helps to keep them on their toes. It is Goldovsky's belief that the resistance of many Americans to opera in English lies in the fact that operas so presented have all their flaws brought to the surface, with the audience erroneously concluding it is the use of English and not the bad stage technique which produces these flaws. Goldovsky further believes that the answer to this is not the discarding of English but the acquiring of greater alertness on the part of the cast, to match the increased alertness in the audience. It is his aim to have the New England Opera Theater meet this challenge.

The company pioneers in repertoire as well as in approach. While such staples as *Carmen*, *La Boheme*, *Rigoletto*, *The Marriage of Figaro* and *Don Giovanni* have been presented both in the Boston season and on tour, more than half of the repertoire has been made up of works rarely or never performed publicly elsewhere in the United States.

The upshot of all this is that, following the success of the recent six-week tour which took Mozart's *Merry Masquerade* to thirty-two cities in fourteen states as far west as Oklahoma, a second tour has been scheduled, one beginning in mid-October of this year and extending for at least eight weeks. This second tour will take the New England Opera Theater southwest as far as Texas, offering a new English version of Rossini's *Barber of Seville* with eleven principal singers, chorus and full orchestra of forty members. In short, this company is building up a brand-new opera audience of people who have never before been exposed to opera in English.

It would seem that, with the accession of Maestro Goldovsky, Boston, far from being deflected from her old traditions, has the opportunity now more than ever to act in her role as educator.

—Hope Stoddard.

*The ten cities mentioned in the foregoing article have been considered thus together since they seem in totality to form a composite picture of American operatic endeavor. In subsequent issues we shall deal with other opera companies springing up all over our land.*

Wine cellar scene from Mozart's "Merry Masquerade," presented by the New England Opera Theater.



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VIEWS AND REVIEWS

By SOL BABITZ

### THE PROBLEM OF VIBRATO TEACHING

Violin teachers are about evenly divided on the subject of vibrato teaching. Some believe in the old idea that vibrato is a natural thing which usually develops spontaneously during the development of the pupil while others are equally certain that it can and should be taught as early as possible. As a general rule those who favor the natural development theory also favor non-interference with vibrato of advanced players, while those who favor vibrato teaching, also favor corrective teaching with regard to what is termed "faulty" vibrato.

As in many controversies of this kind the truth lies sometimes with one and sometimes with the other view, depending on the pupil; the real problem for the teacher is to know when to apply one or the other method, and to be broad-minded enough to recognize the value of each method.

### WHEN IS VIBRATO TEACHING NECESSARY?

When a student's vibrato development does not advance at the same rate as his other studies, especially when his hand has a sluggish appearance with respect to trill and vibrato demands of the teacher, the teacher should then decide in favor of hand-loosening exercises for aiding vibrato development. The exercises of Achille Rivarde and Carl Flesch (described in the latter's *Art of Violin Playing*), will be helpful; also the Cesar Thomson exercise (described to me by Heimann Weinstein of the Los Angeles Philharmonic) in which the tip of the right index finger is pressed against the base of the left index finger while the left hand waves in a rotating motion on the axis of the fingertip. The Rivarde bending and unbending exercise of the wrist may be combined with upward and downward sliding of the finger on the string, the finger travelling as great a distance as the wrist motion demands, this sliding distance, decreasing as the wrist motion becomes faster and narrower. The Stolzing vibrato studies apply some of these principles for beginners.

As has been said above, this kind of study should be used only when the student has shown a prolonged disinclination to start vibrating on his own account.

One might ask: Why wait until the student has lost time by showing a delayed vibrato development; why not start teaching it as early as possible just as one starts other aspects of technique?

### DANGERS OF VIBRATO TEACHING

Before going overboard on vibrato teaching one must remember one important point. This is a comparatively new field of instruction, one which was almost unknown at the beginning of this century and as matters stand now the most successful artists with the most beautiful tones today were *not* taught to vibrate. They simply developed naturally in the good old way. That teaching would have produced an equally good or better tone is something which has not yet been proven. On the contrary it is more likely that when a student who would develop his own vibrato naturally is taught to vibrate too soon he acquires, because of these artificial exercises, certain motion patterns which may not necessarily conform with the natural tendency of his vibrato.

A naturally developed vibrato has something which is lacking in the trained vibrato. It is a more faithful representation of the player's individuality as expressed in his tone. It is his personal voice. Whereas the trained vibrato sometimes lacks personality, and is merely correct. Of course if some player is trying to sound like somebody else, there are

INTERNATIONAL MUSICIAN

exercises which will help him counterfeit the other's tone; but his tone will lack something that his model has. We must not forget that the real beauty of a fine tone lies in its *individuality*, not in the "correctness" of its speed or width. Electronic tests of vibratos have shown that what determines the character of a tone is not so much the controllable factors such as speed and width but intangibles such as momentary delay in starting the vibrato at the beginning of the bow stroke; a tendency to relax or increase bow pressure slightly when changing strings or bow direction; momentary changes in width of vibrato in the middle of a stroke and so on.

All of these infinitesimal factors grow out of the player's personal way of overcoming his vibrato difficulties. The way in which he listens to and criticises his tone, and expresses his emotions through his fingers and bow—such is the essence of his tonal expression. Experience has shown that up to now, non-interference by the teacher has been the best way to develop the player's personal violin voice.

#### VIBRATO "FIXING"

If an advanced player is dissatisfied with his violin tone he may be able to improve it by using some of the above-described exercises. But I would suggest that he do these exercises *without* the aid of a teacher and try to "fix" his own vibrato by using his own ear as the judge of the kind of tone he wants. When a teacher interferes it is more than likely that the player will acquire an "assembly line" tone lacking in personal expression. Only as a last resort, if the player is dissatisfied after doing vibrato exercises, should a teacher be called in.

Teachers should use great restraint in correcting vibratos, and particularly in the case of young players should not attempt to "improve" an adolescent vibrato to mature standards, thereby interfering with natural development. Vibrato "fixing" is a new and dangerous toy which, as stated above, should be used only when natural development seems to be lagging.

## MUSIC IN NORTH DAKOTA

(Continued from page twenty-five)

the study and performance of concert literature. An excellent library is maintained for the benefit of the players. John E. Howard, director of the band and orchestra at the University, is well known for his endeavors in music teaching and participation in the schools.

If this all is not evidence enough that North Dakota is on the map musically, there are, for proof, folk singing and dancing groups so numerous even in rural areas. The Norwegians especially retain their native fondness for music, for mountain waltz melodies, polkas, played on the accordion or violin. The Hardanger violin—one with eight strings—is still found and played by the older musicians. The large choirs are developed, however, more by the younger people. In some outlying regions the custom of "Christmas Angel Visits" is still observed, this among the Catholic German and Russo-Germans. In this ritual three young girls, trained usually by the Catholic Church, go dressed as angels from house to house knocking for admission, and, once within, singing carols, and blessing the household.

Perhaps in these folk customs North Dakota is represented in her truest colors, in this and in the pastime of singing wherever there is a gathering of friends or relatives. At any rate as dance-band leader Jerry Hanson puts it, "As most of us have noticed in our travels, some people still are under the impression that North Dakota is still inhabited mostly by Indians and cowboys. Such is not the case! We definitely have some fine musicians and some good bands here to prove the contrary!"

University of North Dakota Parade Band



MARCH, 1954

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# TRAVELERS' GUIDE TO LIVE MUSIC



Pictures in this department should be sent to the International Musician, 33 Division Street, Newark 2, N. J., with names of players and their instruments indicated from left to right. Include biographical information, and an account of the location where the orchestra shown is playing at the time.



1. PROVIDENCE, R. I. Charles LaFauci Trio doing dates in and around Rhode Island. Left to right: Charles LaFauci, Archie Olivieri, and Nick Damiana.
2. OVERSEAS. Continentals entertaining troops in Korea, Hawaii, Europe and United States. L to r.: Lou Carroll, Jackie Troy, Eddie Alloro, Mike Lewis.
3. EVERETT, MASS. The Beacon Club Trio completed tenth anniversary at the Beacon Club. Left to right: Joseph Genovese, Ernie Sala, and Al LaCours.
4. MENTOR-ON-THE-LAKE, OHIO. Russ Harmon and Orchestra playing sixth season at Mentor Beach Ballroom. Front row (l. to r.): Art Ciricillo, Bob Milberer, Ed Mendrach, "Serge" Parsons. Standing: Russ Harmon. Back row (l. to r.): Bruce Baker, Bill Moody, John Nebe.
5. MONTREAL, CANADA. Playing fourth year at Canadian Legion Ballroom in Stan Bankley Orchestra. Left to right: Don Smith, Soul White, Lyn Stevens (vocalist), Jimmy Briegel, Ray Rust, Colin O'Neill, Freddy Nichols, Art Arduini, Ferdi Blouin, Stan Bankley, Ely Young.
6. MILWAUKEE, WIS. "The Screwballs" playing in and around Milwaukee for thirteen years steadily. L to r.: Teddy Fabian, Frankie Sanders, and Teddy Sibins.
7. EDMONTON, ALBERTA, CANADA. Gaby Haas and his Barn Dance Gang play the regular Saturday night Barn Dance over station CFRN, Edmonton. They are also featured on the CBC Western Roundup show and the Old Dad Taylor show over CKUA, Edmonton. Left to right: Johnny Muirhead, Lena Casuotto-Muirhead, Scotty Stevenson, Ernie Jacaby, Gaby Haas, and Old Dad Taylor.
8. DORION, QUEBEC, CANADA. Claude Pilon Quartet playing at Hotel Canada. L to r.: Leo DesMarchais, J. P. Rinfret, Jean "Doc" Prefontaine, Claude Pilon.
9. TOLEDO, OHIO. The Three Kings recently at Toledo Buffet Cocktail Lounge for two months. All are members of local 15, Toledo.
10. VANCOUVER, B. C., CANADA. Carl DeSantis and his Band at the Cave Supper Club. Members include Alan MacMillan, Wally Poole, Jim Wightman, Stew Barnett, Jack Fulton, Carl DeSantis, Fraser MacPherson, and Cliff Binyan.



3



4



7



8



9



10

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**HIGH-RATING BAND**

The St. Mary's Band, which was organized in 1931 as a boys' band of St. Mary's Parochial School, New Brunswick, New Jersey, has been a prize-winner from the start. In the second year of its existence it was given second place in the National Band Contest at the New York Polo Grounds. In 1940 it received the merit award in the top-ranking competition at the "Court of Sports," New York World's Fair. By 1946, with the "boys" grown up and newly returned from military service, the band became professional by the simple process of having all its members join Local 204, New Brunswick. In a competition in Plainfield, New Jersey, in 1949, it was judged best of thirty-nine bands of that State.

The band has played for civic functions, rallies and Italian feasts throughout the State. Since the beginning of the Music Performance Trust Fund of the Recording Industry, it has presented a series of summer park concerts, half of which have been sponsored by this Fund, and half by the New Brunswick City Commissioners, Department of Recreation.

The band's director, Menelio Palombi, was guest conductor during the war of the Army Signal Corps Band at Fort Monmouth, and before that Director of the City Band of New Brunswick. He is also a member of the Executive Board of Local 204.

St. Mary's Band, New Brunswick, New Jersey, Director Menelio Palombi



**Technique of Percussion**

(Continued from page nineteen)

would definitely insure a drum roll being carried through a bar line to its full notated value (fig. 4).



**ACCENT ON PERCUSSION**

New Yorker Alan Abel, currently with the Sauter-Finegan outfit, dropped in at the Stone Studio recently, and three guesses what we talked about. His present job is a drummer's paradise, he told me, for both Eddie Sauter and Bill Finegan are writing their own stuff in just the way they want it, and the accent is on percussion. So much so, in fact, that it takes three drummers, handling some forty instruments, big and little, to interpret the specially arranged twenty-five man scores—scores which combine jazz with the symphonic to an amazing degree.

Mousie Alexander plays rhythm on the drum set with the band, while Joe Venuto and Abel jump hither and yon through a stageful of percussion, from tympani and chimes down to a lowly slap stick. It would appear that the slap stick motif is entirely out of place, for in describing some of the fast moving around he and Venuto have to do, Al spoke of a terrific swipe with a giant beater he aimed one night at the big Chinese gong, which missed somehow in the flurry and whanged against the fanny of Venuto, as he bent over to pick up a trap. It was entirely unintentional, sez Abel, but who would believe that? No normal member of our grand and glorious fraternity could possibly resist such a golden opportunity.

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**SPECIAL MEETING OF THE INTERNATIONAL EXECUTIVE BOARD FOR THE PURPOSE OF NEGOTIATING RECORDING AND TRANSCRIPTION AGREEMENTS**

**New York, N. Y., December 15 - 18, 1953, Inclusive**

570 Lexington Avenue  
New York, New York  
December 15, 1953

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

President Petrillo reports his action in furnishing music and entertainment for the purpose of raising funds to help the victims of the Vicksburg, Miss., disaster.

On motion made and passed it is decided to concur in the action of the President.

The following representatives of the phonograph record companies appear at 3:00 P. M.:

M. R. Rackmil, Decca; I. B. Green, Mercury; H. L. Letts, G. E. Ewing, Manie Sacks, R. C. A.; M. S. Edelstein, Capitol; Frank Walker, M. G. M.; Arthur Shimkin, Simon & Schuster, Inc. (Golden), James B. Conkling, Kenneth E. Itaine, Columbia; J. W. Griffin, miscellaneous companies.

The proposals of the Federation are submitted to them.

There is a short discussion after which the representatives of the companies retire to confer again with the Board on December 16th at 1:00 P. M.

The following representatives of the transcription companies appear at 5:00 P. M. (The members should not confuse the transcription companies with the recording companies in these negotiations):

Robert W. Friedheim, World Broadcasting System; George Blake, Frederick W. Ziv Co.; Edward Hochhauser, Jr., John Andrus, Associated Program Service (Muzak); Helen D. Kelleher, Empire Broadcasting Corp.; Cy Langlois, John Langlois, Walter Socolow, Lang-Worth.

The proposals of the Federation pertaining to their business are submitted. After some discussion, the representatives retire to confer again with the Board at 1:00 P. M. on December 17th.

There is a further discussion of the entire subject matter by the members of the Board.

The session adjourns at 6:40 P. M.

570 Lexington Avenue  
New York, New York  
December 16, 1953

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present.

The representatives of the recording companies appear. They discuss the proposals with the Board and intimate that they are not in a position to pay any increase.

A recess is declared until 5:30 P. M.

On resuming the conference, the companies offer an increase except on symphony recordings which are to be discussed. They state they take this position because none of

the recording companies make money on symphony recordings, and—due to the large number of men required to make these recordings—the payroll is quite large. It is also suggested that the agreement be for a period of five years.

A recess is declared until 7:30 P. M., at which time the conference is resumed and further discussion had.

The session adjourns at 9:30 P. M.

570 Lexington Avenue  
New York, New York  
December 17, 1953

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

All present.

The representatives of the transcription companies appear. They mention the fact that their business has fallen off considerably due to the competition of free phonograph records. They state they are in no position to pay any increase. The representatives retire.

The representatives of the phonograph record companies appear and make certain proposals for the first two years, with a further proposal for the last three years of a five-year agreement.

The Board advises the representatives of the companies that they cannot see their way clear to accept these proposals.

The session adjourns at 6:15 P. M.

570 Lexington Avenue  
New York, New York  
December 18, 1953

The Board reconvenes at 1:00 P. M. President Petrillo in the chair.

Representatives of the phonograph record companies appear and make certain further proposals to the Board, but the offer of the companies is not acceptable to the Federation. The matter of meeting again is left in the hands of President Petrillo. The representatives retire.

The representatives of the transcription companies now appear. They make their proposals to the Board. After a discussion they are advised that they are not acceptable to the Federation. The representatives retire.

President Petrillo advises the Board to remain available until Monday, December 21st, in case further discussions are requested by the recording and transcription companies.

The session adjourns at 5:30 P. M.

570 Lexington Avenue  
New York, New York  
December 21, 1953

The Board reconvenes at 2:00 P. M. President Petrillo in the chair.

All present.

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Inasmuch as there have been no further meetings with the recording and transcription companies, the Board unanimously votes that the entire matter of making an agreement with the recording and transcription companies be left in the hands of the President with full power to act.

The meeting adjourns at 3:00 P. M.

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Local 488, Augusta, Ga.

### AMALGAMATION

Local 363, Nixon, Nev., has amalgamated with Local 368, Reno, Nev.

### CONNECTICUT CONFERENCE

In conformity with the agreement of the Connecticut Conference of Musicians, all locals constituting the Connecticut Conference of Musicians are hereby notified that the next meeting will be held in the Egyptian Hall, Hotel Bond, in Hartford, Conn., on Sunday, March 28, at 11 A. M. Delegates are requested to send four days' advance notice of their attendance to the Secretary-Treasurer. The hosts will be Locals 400 and 335.

HARRY L. BENSON,  
Secretary-Treasurer,  
423 Orange Street,  
New Haven 10, Conn.

### MID-WEST CONFERENCE OF MUSICIANS

The Mid-West Conference of Musicians will be held on Sunday and Monday, April 25-26, 1954. Sessions will be held in the Nicollet Hotel, Minneapolis, Minn. All locals in Minnesota, Iowa, Nebraska, North Dakota, and South Dakota are invited and urged to send delegates.

SANDY A. DALZIEL,  
Secretary-Treasurer,  
201½ Seventh St.,  
Des Moines 9, Iowa.

### CHANGES OF OFFICERS

Local 27, New Castle, Pa.—President, Charles Farone, 665 Superior Street.

Local 169, Manhattan, Kans.—President, Ferrol Oberhelman, 1720 Colorado St. Phone 6-7768.

Local 233, Wenatchee, Wash.—President, Wm. R. Laughery, 635 Highland Drive.

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Local 264, Keokuk, Iowa—Acting Secretary, E. Ross Baker, 825½ Orleans Avenue.

Local 306, Waco, Texas—President, Sammy Incardona, 607 Hood.

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Local 347, Imperial Valley, Calif.—Secretary, Chuck Castle, 414 South 7th St., El Centro, Calif. Phone 2857-J.

Local 413, Columbia, Mo.—President, George Kratz.

Local 476, Vandergrift, Pa.—President, Gus Spaniel, 144 Franklin Ave. Phone 384-R.

Local 511, Spartanburg, S. C.—President, George Thompson, Jr., 370 Connecticut Ave. Secretary, Ben Ballenger, Jr., 232 Brookside Road. Phone 3-1678.

Local 536, St. Cloud, Minn.—President, Andrew Vavricks, 18 7th Avenue S. E.

Local 613, Mobile, Ala. (colored)—President, Charles H. Lott, 110 Holmes St., Pritchard, Ala.

Local 629, Waupaca, Wis.—President, Edwin Knudsen, 611 Royalton St. Phone 233.

Local 636, Wallace, Idaho—President, Lennis E. Hill, Box 942, Wallace, Idaho. Secretary, Elmer Moe, Box 751, Kellogg, Idaho.

Local 663, Escanaba, Mich.—President, Danny Sheeran, 170 10th Avenue South. Phone 1938-4. Secretary, Chet Marrier, 300 North 13th St. Phone 2023-W.

Local 668, Kelso-Longview, Wash.—President, Bernard Butler, 30 North 7th St., Kelso. Wash. Phone 2949-W.

Local 676, Hudson, N. Y.—President, Martin Kittell, Jr., R. F. D. 1, Hudson, N. Y. Phone Hudson 8-1120.

Local 691, Ashland, Ky.—Secretary, Raymond P. Ross, 104 Bue Vista Drive.

Local 709, Bozeman, Mont.—President, Edmund P. Sedivy, 200 South Tracy.

### WANTED TO LOCATE

Hernando (Don) Gomez, former member of Local 802, New York, N. Y.

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

### WANTED TO LOCATE

Tony De Rocco, last known to be in jurisdiction of Local 361, San Angelo, Texas. Anyone knowing of



his whereabouts is requested to contact Secretary Sammy Daulong, Local 361, A. F. of M., 216 South Irving, San Angelo, Texas.

### WANTED TO LOCATE

Kenneth Edblad, former member of Local 18, Duluth, Minn. Red hair, freckles, five feet ten inches, 160 pounds; drummer. Anyone knowing of his whereabouts is asked to contact Secretary Bruce E. Rapp, Local 18, A. F. of M., 105 Board of Trade Building, Duluth, Minn.

### CHANGES IN ADDRESSES OF OFFICERS

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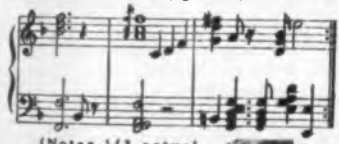
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Tripodi, Joseph A. Entertainment Bureau	5400
<b>OKLAHOMA</b>	
<b>Tulsa</b>	
Connor, Louis W.	2685
<b>PENNSYLVANIA</b>	
<b>Allentown</b>	
Bahr, Walter K.	511
<b>Carbondale</b>	
Battle, Marty	320
<b>East McKeesport</b>	
Ravella, Peter J.	2053
<b>Hekendaqua</b>	
Zerosh, John	1227
<b>Jeannette</b>	
Cruciana, Frank L.	2105
<b>Lancaster</b>	
Twitwira, Gil	552
<b>Lebanon</b>	
Zellers, Art	544
<b>McKeesport</b>	
Ace Reigh, Inc.	1227
<b>Newcastle</b>	
Thos. A. Natale (Natale Theatrical Agency)	942
<b>Philadelphia</b>	
Berla, Bernard	509
Coopersmith, Joseph	1511
Creative Entertainment Bureau	3402
Dupres, Reean	379
Gould, Hal, Theatrical Agency	5383
Hammer, Godfrey	4728
Keeley's Theatrical Agency	4636
McDonald, Chris	4269
Mears, W. L.	141
Muller, George W.	430
National Theatrical Agency	2527
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	720
Zeeman, Barney	826
<b>Pittsburgh</b>	
Ellis Amusement Co.	480
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Reisler & Reight	4391
<b>Shenandoah</b>	
Mikita, John	3751
<b>Waynesburg</b>	
Triangle Amusement Co.	1427
<b>RHODE ISLAND</b>	
<b>Pawtucket</b>	
Justynski, Vincent	2445
<b>Providence</b>	
Bowen, Reggie	2179
Winkler, Neville	3246
<b>SOUTH CAROLINA</b>	
<b>Beaufort</b>	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
<b>Charleston</b>	
Folly Operating Co.	15
<b>TENNESSEE</b>	
<b>Clarksville</b>	
Harris, Wm. J., Jr.	4052
<b>Nashville</b>	
Southland Amusement Co., Dr. R. B. Jackson	5115
<b>TEXAS</b>	
<b>Beaumont</b>	
Bartlett, Charles	2186
<b>Beiling</b>	
Spotlight Band Booking Cooperative	4181
<b>Dallas</b>	
Beck, Jim	1517

<b>Portis, Cal</b>	
Southwestern Amusement Service	4242
Watson, S. L.	2297
Windsor, Walter, Attractions	1144
<b>Houston</b>	
Orchestra Service of America	161
<b>Kingsville</b>	
Cole, Roy	2446
<b>San Antonio</b>	
Erwin, Joe	221
<b>UTAH</b>	
<b>Salt Lake City</b>	
Coast-to-Coast Agency	2194
Intermountain Theatrical Exchange	523
Schults Booking Agency	2264
<b>VERMONT</b>	
<b>Barre</b>	
Freeland, John	1997
<b>VIRGINIA</b>	
<b>Richmond</b>	
Hicks, Roy M.	2280
Hill, Lindley B.	2999
<b>Roanoke</b>	
Radio Artists Service	1420
<b>WASHINGTON</b>	
<b>Bellingham</b>	
Portiss, George	226
<b>Seattle</b>	
Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	204
Field, Scott, Enterprises	2282
Harvison, R. S., & Assoc.	2053
Thomas, B. Miles	1951
Wheeler, Bob	1221
<b>Spokane</b>	
Lyndel Theatrical Agency, Lynn Lyndel	6077
<b>WEST VIRGINIA</b>	
<b>Huntington</b>	
Brewer, D. C.	4523
<b>Kingwood</b>	
Hartman, Harland, Attractions	478
<b>Martinsburg</b>	
Miller, George E., Jr.	1129
<b>Parkersburg</b>	
Lowther, Harold R.	2752
<b>WISCONSIN</b>	
<b>Fond Du Lac</b>	
Dowland, L. B.	1187
<b>Madison</b>	
Stone, Leon B.	1474
<b>Milwaukee</b>	
Bethia, Nick Williams	5211
<b>Sheboygan</b>	
Schmidt, Frederick W., Jr.	401
<b>Stevens Point</b>	
Central State Music Association	507
<b>Tomahawk</b>	
McClernon Amusement Co.	274
<b>Watertown</b>	
Nielsen's Entertainment Mart	2023
<b>CANADA</b>	
<b>Calgary, Alberta</b>	
Simmons, G. A.	1090
<b>Ottawa, Ontario</b>	
Carrigan, Larry L.	4249
<b>Edmonton, Alberta</b>	
McKenzie, Blake (Prairie Concerts)	5104
<b>Toronto, Ontario</b>	
Mitford, Bert, Agency	1004
Whetham, Katherine and Turnbull, Winnifred	4012
<b>Montreal, Quebec</b>	
Montreal Artists Bureau, Michel Leroy	900
<b>Vancouver, B. C.</b>	
Gaylorde Enterprises	5540
L. Gaboriau	
R. J. Gaylorde	



# Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

**BIRMINGHAM:**  
Little Southerner Restaurant, and Ralph Saliba  
**UMTSCH, Bo.**  
**DOTHAN:**  
Smith, Mose  
Colored Elk Lodge (Club), and O. B. Pariloy, employer  
**FLORENCE:**  
Valentine, Leroy  
**MOBILE:**  
Am Vet Club, Inc., Garret Van Anweny, Commander, George Faulk, Manager  
Cavalade of Amusements, and A. Wagner, Owner and Producer.  
Moore, R. E., Jr., Williams, Harriet  
**MONTGOMERY:**  
Club Fleming, and Auel Singleton, Manager  
Montgomery, W. J.  
Perdue, Frank  
**NORTH PHENIX CITY:**  
Bamboo Club, and W. T. "Bud" Thurmond  
**PHENIX CITY:**  
Locoanut Grove Nite Club, Perry T. Hatcher, Owner.  
French Casino, and Joe Santantello, Proprietor  
**PHENIX:**  
241 Club, and H. L. Freeman

## ARIZONA

**FLAGSTAFF:**  
Sunnyside Lounge, and George Nuckaid  
**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer  
Dunkard Show, Homer Holt, Producer  
Gaddis, Joe  
Huber, John  
Jones, Calvin R.  
Malouf, Leroy B.  
Willert, R. Paul  
Zanzibar Club, and Lew Klein  
**TUCSON:**  
Griffin, Manly  
Mitchell, Jimmy  
Sevett, Jerry  
Williams, Marshall  
**YUMA:**  
Buckner, Gray, Owner "345" Club, El Cajon

## ARKANSAS

**BLITHVILLE:**  
Brown, Rev. Thomas J.  
**HOT SPRINGS:**  
Hammond Oyster House, and Joe Jacobs  
Petts, L. C.  
Smith, Dewey  
**HOT SPRINGS NATIONAL PARK:**  
Mack, Bec  
**LITTLE ROCK:**  
Arkansas State Theatre, and Edward Stetson, and Grover I. Butler, Officers  
Bennett, O. E.  
Civic Light Opera Company, Mrs. Bece Saxon Price, Producer  
Stewart, J. H.  
Weeks, S. C.  
**MCGHEE:**  
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  
Caino, and A. B. D. Thompson Johnson, Eddie  
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:**  
Howard Daniel Smith Post 4457  
VFW, and R. D. Burrow, Commander  
**CALIFORNIA**  
**ALAMEDA:**  
Shetz, Andy  
**ANTIOCH:**  
Village, and Wm. Lewis, Owner

**ARTESIA:**  
Carver, Ross  
Keene, Gene  
(Eugene Schweichler)  
**AZUSA:**  
Peas, Vance  
Roese, Joe  
**BAKERSFIELD:**  
Bakersfield Post 808, American Legion, and Emanuel Edwards  
Conway, Stewart  
Curtner, George  
**BENICIA:**  
Kodgers, Edward T., Palm Grove Ballroom  
**BERKELEY:**  
Bur-Ton, John  
Davis, Clarence  
Jones, Charles  
**BEVERLY HILLS:**  
Bert Gerzia Agency  
Mestusis, Paris  
Rhapsody on Ice, and N. Edward Beck, Employer  
**BIG BEAR LAKE:**  
Cresman, Harry E.  
**BURBANK:**  
Hitlow Room, and Roger Coughlin, Manager  
**CARDIFF-BY-THE-SEA:**  
Beacon Inn, and Jimmy Thompson, Manager  
**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator  
**COMPTON:**  
Vi-Lio Records  
**COULTON, SAN BERNARDINO:**  
Keenishaw, Mrs. Ruth, Owner  
Pango Pango Club  
**DECATO:**  
Howard, George  
**DUNSMUIR:**  
McGowan, J. B.  
**EL CERRITO:**  
Johnson, Lloyd  
**EUREKA:**  
Paradise Steak House, and O. H. Bass  
Victory Club and Fred Hamilton, operator  
York Club, and O. H. Bass  
**FONTANA:**  
Seal Bros. Circus, Dorothy Anderson, Employer  
**FRESNO:**  
Cannon, Joe  
Valley Amusement Association, and Wm. B. Wagnon, Jr., President  
**GARVEY:**  
Rich Art Records, Inc.  
**HOLLYWOOD:**  
Alison David  
Babb, Roger  
Birwell Corp.  
Bocage Room, Leonard Van-neron  
California Productions, and Edward Kovacs  
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose  
Escore Productions, Inc.  
Federal Artists Corp.  
Finn, Jay, and Artists Personal Mgt., Ltd.  
Fishman, Edward I.  
Gayle, Tim  
Gray, Lew, and Magic Record Company  
Haymes, Dick  
Kappa Records, Inc., Raymond Kraus  
Kolb, Clarence  
Morros, Boris  
National Booking Corporation  
Patterson, Treat  
Robitschek, Kurt (Ken Robey)  
Six Bros. Circus, and George McCall  
Harry S. Taylor Agency  
Universal Light Opera Co., and Association  
Vogue Records, and Johnny Anz, owner, and Bob Stevens, F. L. Harper  
Wally Kline Enterprises, and Wally Kline  
Western Recording Co., and Douglas Venable  
**LONG BEACH:**  
Becklin, Frank and Beatrice  
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 Filippa, Sec., Evelyn Rinschert, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director  
McDougall, Owen  
Sullivan, Dave, Crystal Ballroom  
Anderson, John Murray, and Silver Screen, Inc.

**LOS ANGELES:**  
Americana Corporation  
Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
Arizosa-New Mexico Club,  
Roger Rogers, Pres., and Frank McDowell, Treasurer  
Berg, Harry, of the Moonrich Hotel  
Brisk Enterprises  
Coidure 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  
Edwards, James, of James Edwards Productions  
Fontaine, Don & Lois  
Halfon, Nat  
Henneghan, Charles  
Grady, Charles  
Maxwell, Claude  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
Milton Recording Co., and War Perkins  
Moore, Cleve  
Morris, Joe, and Club Alabam  
Moby, Evaan  
O'Jay, Anita  
Royal Record Co.  
Ryan, Ted  
Villio, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stoltz, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Williams, Cargile  
Wilshire Bowl  
**LOS GATOS:**  
Fuller, Frank  
**MARIN CITY:**  
Pekins, Louis  
**MONTEBRY:**  
Roberts Club, and A. M. Kolva, Owner  
**NEVADA CITY:**  
National Club, and Al Irby, Employer  
**NEW HALL:**  
Terry, Tex  
**N. HOLLYWOOD:**  
Hat and Cane Supper Club, and Joe Wood and J. L. Pender, owners  
Lohmuller, Bernard  
**OAKLAND:**  
Arrow Club, and Joe Bronk, Frank Merton and Joy Sheet, owners  
Rill's Rondevu Cafe, and Wm. Matthews  
Moore, Harry  
Morkin, Roy  
Trader Horn's, Fred Horn  
**OCEAN PARK:**  
Frontier Club, and Robert Moran  
**OCEANSIDE:**  
Wheel Club, and George Duros, Owner  
**OROVILLE:**  
Rodgers, Edward T., Palm Grove Ballroom  
**OXNARD:**  
McMillan, Tom, Owner Town House  
**PALM SPRINGS:**  
Bering, Lee W., Lee Bering Club  
Desert Inn, and Earl Coffman, Manager  
Hall, Donald H.  
**PITTSBURG:**  
Delta Club, and Barbara Bliss  
**PERRIS:**  
McCaw, E. E., Owner Horse Follics of 1946  
**RICHMOND:**  
Downbeat Club, and Johnnie Simmons  
Jenkins, Freddie  
**SACRAMENTO:**  
Casa Nelso, Nello Malerbi, Owner  
Leingang, George  
O'Connor, Grace  
**SAN DIEGO:**  
Brigham, Froebel Astor  
Carnival Room, and Jack Millspaugh  
Cotton Club, Benny Curry and Otis Wimberly  
Hut, also known as Christian's Hut, and Aline Hudson and Shelter Island, Inc.  
Logan, Manly Eldwood  
Miller, Warren  
Mitchell, John  
Paseo, Ray  
Trucoli, Joseph, Operator Playland  
Walker, R. Stutz Enterprises, and Walter R. Stutz  
Washington, Nathan

Young, Mr. Thomas and Mrs. Mabel, Paradise Club  
(formerly known as Silver Slipper Cafe)  
**SAN FRANCISCO:**  
Blue Angel  
Brown, Willis H.  
The Civic Light Opera Committee of San Francisco.  
Francis C. Moore, Chairman  
Cable Car Village Club, and Barney DeSean, owner  
Champaign Supper Club, and Lorraine Balestrieri  
Club Drift Inn, and Dan McCarthy  
Deasy, J. H.  
Eon, Eddie  
Giles, Norman  
Pago Pago Club, and Laci Layman and Kellogg Catering, Inc.  
Reed, Joe, and W. C. Rogers and Chase Co.  
Shelton, Earl, Earl Shelton Productions  
Sherman and Shore Advertising Agency  
Waldo, Joseph  
**SAN JOSE:**  
Ariotto, Peter and Peggy  
McAdoo, Mr. and Mrs. George  
Melody Club, Frank and Theresa Oliver, Employers  
Paz, Fred  
**SANTA BARBARA:**  
Briggs, Don  
Canfield Enterprises, Inc.  
**SANTA CRUZ:**  
Santa Cruz Hotel, and John Righetti  
**SANTA MONICA:**  
Lake, Arthur, and Arthur (Dagwood) Lake Show  
McRae, H. D.  
**SEASIDE:**  
Corral Night Club, and Al Leroy  
**SHERMAN OAKS:**  
Gillon, Lee  
Kraft, Ozzie  
**SIGNAL HILLS:**  
Mottler, Al, Signal Hill  
**SOUTH GATE:**  
Silver Horn Cafe, and Mr. Silver  
**STOCKTON:**  
Sunset Macaroni Products, Fred Siagaro  
**VENTURA:**  
Clark, Al and Lee  
**WATSONVILLE:**  
Ward, Jeff W.  
**WINTERHAVEN:**  
Mueller, J. M.  
**COLORADO**  
**DENVER:**  
Bennell, Edward  
Jones, Bill  
**JULESBURG:**  
Cammins, Kenneth  
**MORRISON:**  
Clarke, Al  
**TRINIDAD:**  
El Moro Club, and Pete Langoni  
**CONNECTICUT**  
**BRIDGEPORT:**  
Lusin, Edward  
**EAST HAMPTON:**  
Hotel Gerraungus  
**EAST HAVEN:**  
Caravale, A. J.  
**HARTFORD:**  
Dubinsky, Frank  
**NEW HAVEN:**  
Madigan Entertainment Service  
**NEW LONDON:**  
Andreoli, Harold  
Biscotti, Anthony, Jr.  
Marino, Mike  
Schwartz, Milton  
Williams, Joseph  
**NIANTIC:**  
McQuillan, Bob  
Russell, Ed  
**POQUONNOC BRIDGE:**  
Johnson, Samuel  
**STAMFORD:**  
Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.  
**STONINGTON:**  
Hangar Restaurant and Club, and Herbert Pearson  
Whewell, Arthur  
**WESTPORT:**  
Goldman, Al and Marty  
**DELAWARE**  
**DOVER:**  
Apollo Club, and Bernard Parkins, Owner  
Veterans of Foreign Wars, Leo Roy, Commander  
Williams, A. B.  
**GEORGETOWN:**  
Gravel Hill Inn, and Preston Hitchens, Proprietor  
**MILFORD:**  
Fountain, John  
Land  
**NEW CASTLE:**  
Lamon, Edward  
Murphy, Joseph

**WILMINGTON:**  
Allen, Sylvester  
Bart, Mrs. Mary (Warren)  
Cooper, Mr. and Mrs. Alexander  
**FLORIDA**  
**BRADENTON:**  
Strong's Tavern, and Merle Bernice and Ronald Strong  
**CLEARWATER:**  
Burdon, Vance  
**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay Howett  
**DANIA:**  
Paradise Club, and Michael F. Slavin  
**DAYTONA BEACH:**  
Bethune, Albert  
Trade Winds Club, and Virgil (Vic) Summers  
**FLORENCE VILLA:**  
Dan Laramore Lodge No. 1087, Garfield Richardson  
**HALLANDALE:**  
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus  
**FORT MYERS:**  
McCutcheon, Pat  
**JACKSONVILLE:**  
Blane, Paul  
Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Pays Club  
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bien Managing Agent  
Forrest Inn, and Florida Amusements, Inc., and Ben J., Mary and Joel Spector, and Joe Allen  
Jackson, Otis  
Newberry, Earl, and Associated Artists, Inc.  
Zumpt Huff Associates  
**KEY WEST:**  
Club Mardi Gras, and A. G. Thomas, Employer  
Regan, Margie  
Weavers Cafe, Joseph Bucks and Joseph Stabinski  
**MIAMI:**  
Brooks, Sam  
Club Jewel Box, Charles Nasio, owner, Danny Brown, president  
Donaldson, Bill  
Flame Club, and Frank Corbit, Owner  
Prior, Bill (W. H. P. Corp.)  
Robert Clay Hotel, and Fred T. Quinn, Manager, Nicholas Girard, Promoter  
Smart, Paul D.  
Talavera, Ramon  
36 Club, Tony Aboyoua, Employer  
**MIAMI BEACH:**  
Annon, Jack, Terrace Restaurant  
Caldwell, Max  
Chez Parce, Mucky Grosso, and Irving Rivkin  
Circus Bar, and Charles Bogan Ciro's, and Sam Sokol, Employer  
Edwards Hotel, and Julius Nathan, Manager  
Fielding, Ed  
Friedlander, Jack  
Heddon Hall Hotel  
Harrison, Ben  
Island Club, and Sam Cohen, Owner-Manager  
Lehnich, Max  
Macomba Club  
Mocamba Restaurant, and Jack Freidlander, Irving Miller, Max Lehnich, and Michael Rosenberg, Employers  
Miller, Irving  
Morrison, M.  
Perlmutter, Julius J.  
Policiano Hotel, and Bernice Frasarand  
Straus, George  
Weilla, Charles  
**ORLANDO:**  
Club Cabana, and Elmer and Jake Guenther, Owners  
Club Surrocco, Roy Baiden El Patio Club, and Arthur Karst, Owner  
Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.  
Pryor, D. S.  
Redman, Arthur J.  
Rhythm Club, and Arthur J. Redman, former Proprietor  
**ORMOND BEACH:**  
Jul's Club, and Morgan Jul  
**PALM BEACH:**  
Leon and Eddie's Nite Club  
Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Pryor, D. S.  
**PANAMA CITY:**  
Daniels, Dr. B. E.  
Orlin, Secretary  
**PENSACOLA:**  
Hodges, Earl, of the Top Hat Dance Club  
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company, and Alexander Attractions  
Miss Texas Club, and Richard Cooper, Owner and Prop.  
Southland Restaurant, and J. Ollie Tidwell  
**SMYRNA:**  
Kent County Democratic Club, and Solomon Thomas, Chairman  
**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, Rm  
Carousal Club, and Abe Burkow, and Norman Karn, Employers  
Merry-Go-Round Club, and Larry Ford  
Rich, Don and Jean Williams, Herman  
**VENICE:**  
Clarke, John, Pines Hotel Corp.  
Pines Hotel Corp., and John Clarke  
Sparks Circus, and James Edgar, Manager (operated by Florida Circus Corp.)  
**WEST PALM BEACH:**  
Balkeria Club, and Bill Harris, Operator  
Larocco, Harry L.  
Parrish, Lillian F.  
Patio Grill, and Charles J. Pappas, Owner-Manager  
**GEORGIA**  
**ALBANY:**  
Guale Corporation  
**ATLANTA:**  
Greater Atlanta Moonlight Opera Co., Howard C. Jacoby, Manager  
Montgomery, J. Neal  
Spencer, Perry  
**ALGUSTA:**  
Barcelona Club, and Joe Baxter and Mr. Foster  
Barcelona Club, and Johanne Davis  
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. W. (Bill) Prince  
Bob Revel's Coral Club, and Bob Revel  
Dawson, Robert H., and Caribbe Lounge in Plaza Hotel  
J. W. Neely, Jr.  
Kirkland, Fred  
Munnick Attractions, Joe Minnick  
**BRUNSWICK:**  
Joe's Blue Room, and Earl Hill and W. Lee  
Wigfalls Cafe, and W. Lee  
**HINESVILLE:**  
Lanation Club, S. C. Klass and F. W. Taylor  
**MACON:**  
Capitol Theatre  
Lee, W. C.  
Swache, Leslie  
**SAVANNAH:**  
Hayes, Gus  
Model Shows, Inc., and David Eady, Owner, Charles Barnes, Manager  
Palms Club, and Andrew Brady  
Thompson, Lawrence A., Jr.  
**ST. SIMONS ISLAND:**  
Guiden Hotel Club, and Clayton Vance (Vancelette), Mgr., and Guale Corporation (Albany, Ga.)  
**THOMASVILLE:**  
Club Thomas, and Terry Mazy, Operator  
**VIDALIA:**  
Poli Amusements Co.  
**WAYCROSS:**  
Cooper, Sherman and Dennis  
**IDAHO**  
**COEUR D'ALENE:**  
Crandall, Earl  
Luchman, Jesse  
**IDAHO FALLS:**  
Griffiths, Larry, and Big Chief Corp., and Uptown Lounge  
**LEWISTON:**  
Canner, Sam  
Rosenberg, Mrs. R. M.  
Via Villa, and Fred Walker  
**POCAHONTO:**  
East Frontier Club, Rulon Reck, Lesia Hawks and Bob Cummins  
Pullos, Dan  
Reynolds, Bob  
**SPIRIT LAKE:**  
Fireide Lodge, and R. E. Berg  
**ILLINOIS**  
**BELLEVILLE:**  
Davis, C. M.

**BLOOMINGTON:** McKinney, James R. Thompson, Bart

**CABOD:** Sargent, Eli

**CALLMET CITY:** Mitchell, John

**CHAMPAIGN:** Robinson, Francis

**CHICAGO:** Adams, Delmore and Eugene Brydon, Bay March of the Day

**Chicago Casino, and Harry Weiss, Owner**

**Cole, Elsie, General Manager, and Chicago Artists Bureau**

**Colosimo's Theatre Restaurant, Inc., Mrs. Ana Hughes, Owner**

**Daniel, Jimmy**

**Donaldson, Bill**

**Elders, Cleo**

**Evans, Jess**

**Fish, Jack, Owner "Play Girls of 1938," "Victory Follies"**

**Gayle, Tim**

**Glan, Charlie**

**Hale, Walter, Promoter**

**Mackie, Robert, of Savoy Ballroom**

**Majestic Record Co.**

**Mason, Leroy**

**Mays, Chester**

**Michay Weinssia Theatrical Agency**

**Monie Carlo Lounge, Mrs. Ana Hughes, Owner**

**Moore, H. B.**

**Musart Concert Management, and George Wildeman**

**Music Bowl, and Jack Perets and Louis Cappanna, Em-ployees**

**Music Bowl (former's China Doll), and A. D. Blumenthal**

**Nob Hill Club, and Al Featon**

**O'Connor, Pat L., Pat L. O'Connor, Inc.**

**Silhouette Club, and Joe Saletta**

**Steiner, Harlan T.**

**Teichner, Charles A., of T. N. T. Productions**

**Whitehead, J. Preston**

**Ziggie's Gridiron Lounge, and Ziggie Csarobski, Owner**

**DECATUR:** Fagan, James (Buster)

**EAST ST. LOUIS:** Davis, G. M. Phaydim, and Stuart Tambor, Employer, and Johnny Per-bias, Ower

**ELGIN:** Villa Olivia Country Club, and Walter Wallace, Manager

**FREEMONT:** Marshall, George

**KANEASLES:** Havenet, Mrs. Theresa

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

**MOLINE:** Anker's Inn, and Francis Weaver, Owner

**MOUND CITY:** Club Winchester, and Betty Gray and Buck Willingham

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

**PEKIN:** Candlelight Boom, and Fred Bonama

**PEORIA:** Davis, Oscar

**Humane Animal Association**

**Rutledge, R. M.**

**Stinson, Eugene**

**Streeter, Paul**

**Thompson, Earl**

**Wagner, Lou**

**PRAIRIE VIEW:** Green Duck Tavern, and Mr. and Mrs. Scitler

**ROCKFORD:** Palmer House, Mr. Hall, Owner

**Trocadero Theatre Lounge**

**White Swan Corp.**

**ROCK ISLAND:** Barnes, Al

**Greyhound Club, and Tom Davella**

**SPRINGFIELD:** Pace, James (Buster)

**Strum, Cal**

**Terra Plaza, and Elmer Bert Jo,**

**Employer**

**WASHINGTON:** Thompson, Earl

**ZEGLAR:** Zeigler Nite Club, and Dwight Allsup, and Jason Wilkes, Owners

**INDIANA**

**ANDERSON:** Lanna, Bob and George

**Levit's Supper Club, and Roy D. Levitt, Proprietor**

**BECM GROVE:** Mills, Bud

**CENTREVILLE:** Hagen-Wallice Circus, and Frank Martin, Owner

**EAST CHICAGO:** Baraso, Taty Jim

**East Chicago American Rest-aurant, and James Dewkins**

**ELWOOD:** Yankee Club, and Charles Sullivan, Manager

**EVANSVILLE:** Adams, Jack C.

**PORT WAYNE:** Brunzell, Emmett

**GREENSBURG:** Club 46, Charles Holzshous, Owner and Operator

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

**Carner, A. Lloyd**

**Dickerson, Matthew**

**Donaldson, Bill**

**Entertainment Enterprises, Inc., and Frederick G. Schars**

**Harris, Rupert**

**Roller Rondo Skating Rink, and Perry Plich, Operator**

**William C. Powell Agency**

**LAPAYETTE:** Club 52, Charles Gibson, Prop.

**MUNCIE:** Banky, Joseph

**NEWCASTLE:** Harding, Stanley W.

**RICHMOND:** Newcomer, Charles

**Puckett, H. H.**

**SOUTH BEND:** Childers, Art (also known as Bob Cagney)

**Palais Royale Ballroom, and Eddie Marks**

**SPENCERVILLE:** Kelly, George M. (Marquis)

**SYRACUSE:** Waco Amusement Enterprises

**IOWA**

**BALDWIN:** Danceland Ballroom, and L. L. Wilhelm, Operator

**CLARION:** Miller, J. L.

**CLINTON:** Abbe, Virgil

**DENISON:** Larby Ballroom, and Curtis Larby, Operator

**DES MOINES:** Brookins, Tommy

**HARLAN:** Gibson, C. Rex

**POWERSVILLE:** Dance Hall, and Henry Pest-schull

**SHENANDOAH:** Aspinwall, Hugh M. (Chick Martia)

**SPENCER:** Frey, Ned

**VAIL:** Hollywood Circus Corp., and Charles Jacobson

**WATERLOO:** Steptoe, Benton L.

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

**KANSAS**

**BRISTOL:** Whirlwind Ballroom, G. M. Dixon, Operator

**COFFEYVILLE:** Ted Blake

**DODGE CITY:** Graham, Lyle

**MOLDOONA:** Golden Key Club, and H. R. Allen (also known as Bert Allen)

**KANSAS CITY:** White, J. Cordell

**LIBERAL:** Liberal Chapter No. 17, Dis-abled American Veterans, and H. R. Allen

**LOGAN:** Graham, Lyle

**MANHATTAN:** Sauer, Ray

**PRATT:** Clemens, C. J.

**Wesby, L. W.**

**RUSSELL:** Russell Post 5240, VPW, Geo Zerkow, Dance Manager

**SALINA:** Kern, John

**TUPIKA:** Mid-West Sportsman Association

**WICHITA:** Aspinwall, Hugh M. (Chick Martia)

**Holiday, Art**

**Key Club, and/or G. W. Moore**

**KENTUCKY**

**BOWLING GREEN:** Roustree, Upton

**Taylor, Ray D.**

**LEXINGTON:** Harper, A. C.

**Rankin Enterprises, and Pres-ton P. Rankin**

**LOUISVILLE:** Bremer, Charles

**Imperial Hotel, Jack Woolams, Owner**

**King, Victor**

**Solisians, Preston**

**PADUCAH:** Vickors, Jimmie

**LOUISIANA**

**ALEXANDRIA:** Smith, Mrs. Lawrence, Propriet-er Club Plantation

**Stars and Bars Club (also known as Brass Hats Club), A. R. Conley, Owner, Jack Tyson, Manager**

**Well, R. L.**

**CROWLEY:** Young Men's Progressive Club, and J. L. Buchanan, Employer

**GONZALES:** Johns, Camille

**LAPAYETTE:** Hadacol Caravan

**LeBlanc Corporation of Louisiana**

**Velin, Toby**

**Venables Cocktail Lounge**

**LEESVILLE:** Capell Brothers Circus

**MONROE:** Club LeBlanc, Robert Hill

**Keith, Jessie**

**Thompson, Bob**

**NACHITOCHES:** Burton, Mrs. Pearl Jones

**NEW ORLEANS:** Barnes, Rand

**Berna, Harry B., and National Artists Guild**

**Callico, Cleo**

**Dog House, and Grace Mar-tila, Owner**

**Gilbert, Julie**

**Hurricane, The, Perry Stovall**

**LeBlanc, Dudley J.**

**OPELOUSAS:** Cedar Lane Club, and Mill Delmas, Employer

**SHREVEPORT:** Reeves, Harry A.

**Stewart, Willie**

**SPRINGHILL:** Capers, C. L.

**MAINE**

**BIDDEFORD:** Old Orchard Beach Playhouse, and Edward Gould

**FREET FAIRFIELD:** Paul's Arcas, Gibby Scaborn

**SACON:** Gordon, Nick

**MARYLAND**

**ANNAPOLIS:** Diane Hotel, and Frank Jones

**BALTIMORE:** Blue Danube, and Wm. Kasar-sky, Proprietor

**Byrd, Olive J.**

**Carter, Charles**

**Cox, M. L.**

**Forbes, Kenneth (Skin)**

**Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner**

**Greber, Ben**

**Jolly Post, and Armand Moensing, Prop.**

**LeBlanc Corporation of Maryland**

**Perkins, Richard, of Associated Enterprises**

**Weiss, Harry**

**BLADENBURG:** Crossroads Restaurant, and Sam Schanker

**CHESAPEAKE BEACH:** Chesapeake Beach Park Ball-room, and Alfred Walters, Employer

**CORAL HILLS:** Hilltop Restaurant, and Theo-dore J. Schendel

**CUMBERLAND:** Wingold, Louis

**EASTON:** Hannah, John

**FENWICK:** Repach, Albert

**HAGERSTOWN:** Bauer, Harry A.

**Glan, David**

**HAVER DE GRACE:** Bond, Norvel

**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. Doshell, Operator

**TURNERS STATION:** Thomas, Dr. Joseph H., Edge-wood Beach

**ANNAPOLIS:** Diane Hotel, and Frank Jones

**BALTIMORE:** Blue Danube, and Wm. Kasar-sky, Proprietor

**Byrd, Olive J.**

**Carter, Charles**

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**SALISBURY:** Twin Lantern, Elmer B. Doshell, Operator

**TURNERS STATION:** Thomas, Dr. Joseph H., Edge-wood Beach

**MASSACHUSETTS**

**AMHERST:** Murphy, Charles

**Russell, William**

**BELLEVILLE:** One-O-One Club, Nick Ladonis, Proprietor

**BLACKSTONE:** Szalano, Joseph

**BOSTON:** Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlwaine, President

**Bronsbach, James J.**

**Crawford House Theatrical Lounge**

**R. M. Lovew's Theatre**

**L. J. B. Productions, and Lou Brundick**

**Regency Corp., and Joseph B. Weissner**

**Benick, William**

**Sunbrook, Larry, and his Rodco Show**

**Waldron, Billy**

**Walker, Julian**

**Younger Citizens Coordinating Committee, and George Moutzon**

**BUZZARDS BAY:** Blue Moon, and Alexander and Chris Byron, Owners

**King Midas Restaurant, Muz Arenovski, manager, and Grand Enterprises, Inc.**

**CAMBRIDGE:** Salvato, Joseph

**FALL RIVER:** Royal Restaurant (known as the Riviera), William Andrade, Proprietor

**STITCHBURG:** Solidae, Henry

**HAVERHILL:** Assas, Joe

**HYANNIS:** Casa Madrid, and Pat Particelli

**HOLYOKE:** Holyoke Theatre, Bernard W. Levy

**LOWELL:** Carney, John F., Amusement Company

**Francis X. Crowe**

**MILLERS FALLS:** Rhythm Inn, and R. M. Thabesnik

**MONSON:** Casagallo, Leo

**NEW BEDFORD:** The Derby, and Henry Correia, Operator

**NEWTON:** Thiffault, Dorothy (Mimi Chevalier)

**SALEM:** Falcon's Ballroom, and George Burger

**and Mary Larkin**

**SHREWSBURY:** Veterans Council

**WAYLAND:** Steele, Chauncey Deppew

**WILMINGTON:** Blue Terrace Ballroom, and Anthony DeTortona

**MICHIGAN**

**ANN ARBOR:** McLaughlin, Max

**BATTLE CREEK:** Smith, David

**BAY CITY:** Walber, Dr. Howard

**DETROIT:** Adler, Caesar

**Bel Aire (formerly Lee 'N Ed-die's), and Al Wellman,**

**Ralph Wellman, Philip Plas, Sam and Louis Bernstein, Owners**

**Bibb, Allen**

**Blake, David R.**

**Briggs, Edgar M.**

**Claybrook, Adolphus**

**Conners Lounge, and Joe Pallas-zolo, Operator**

**Daniels, James M.**

**Dustin Steamship Company, N. M. Constan**

**Gay Social Club, and Eric Scriven**

**Green, Goldmas**

**Hoffman, Sam**

**Johnson, Ivory**

**Kosman, Hymam**

**Misando, Nono**

**Payne, Edgar**

**Papadimas, Babie**

**Pyle, Howard D., and Savoy Promotions**

**Robinson, Wm. H.**

**Royal Steak House**

**Thomas, Matthew B.**

**ESSEXVILLE:** House of Fogarty, and John F. Fogarty, Owner

**FERRDALE:** Club Plantation, and Doc Washington

**FLINT:** Platter Lounge, and Earl West

**SCOTT, Prop., Bill Christian, Manager**

**GRAND RAPIDS:** Club Chez-Ami, Anthony Scalise, Proprietor

**Powers Theatre**

**Universal Artists, and Phil Simon**

**KAWKAWLIN:** Old Mill Dance Hall, Ernest Fortia, Owner

**MUSKOGEE HEIGHTS:** Griffen, James

**Wilson, Leslie**

**PONTIAC:** Henry's Restaurant, and Charles Henry

**Sandy Beach Inn**

**SIFTER LAKE:** Rendezvous Bowl, and Rendez-vous Inn (or Club), Gordon J. "Buzs" Miller

**TRAVELER CITY:** Laurson, Al

**UTICA:** Spring Hill Farms, and Andrew Seecd

**WAYLAND:** Macklin's Dixie Inn, and Wm. and Laura Macklin

**MINNESOTA**

**DETROIT LAKE:** Johnson, Allan V.

**EASTON:** Hansen, John

**MANLY:** Raskakeller, and Carl A. Becker

**MINNEAPOLIS:** International Food and Home Shows

**Northwest Vaudeville Attrac-tions, and C. A. McVoy**

**PIPETON:** Goodman, Marvin

**Stolzman, Mr.**

**RED WING:** Red Wing Grill, Robert A. Nybo, Operator

**ROCHESTER:** Co. B., State Guard, and Alvin Collins

**ELATON:** E. E. Iverson

**Iverson Manufacturing Co., Bud Iverson**

**WINONA:** Interstate Orchestra Service, and L. Porter Jung

**MISSISSIPPI**

**BILOXI:** El Rancho Club, and John Wesley

**Joyce, Harry, Owner Pilot House Night Club**

**Thompson, Bob**

**CLEVELAND:** Hardin, Drezel

**SHREVEPORT:** Pollard, Pleanord

**GULFPORT:** Plantation Manor, and Herman Burger

**HATTIESBURG:** Jazz Gray's (The Pines), and Howard Homer Gray (Jazz Gray)

**JACKSON:** Carpenter, Bob

**Poor Richards, and Richard E. Head, Employer**

**Royal Steak House**

**Smith, C. C., Operator, Rob-lins Bros. Circus (Pine Bluff, Ark.)**

**KOSCIUSKO:** Fisher, Jim S.

**LELAND:** Lillo's Supper Club and Jimmy Lillo

**MERIDIAN:** Bishop, James E.

**NATCHEZ:** Colonial Club, and Ollie Koerber

**VICKSBURG:** Blue Room Nite Club, and Tom Winice

**MISSOURI**

**BOONEVILLE:** Bowden, Rivers

**Williams, Bill**

**CHILICOTHE:** Hawes, H. H.

**FORT LEONARD WOOD:** Lawhon, Sgt. Harry A.

**GREENFIELD:** Gilbert, Paul and Paula (Raye)

**INDEPENDENCE:** Casino Drive Inn, J. W. John-son, Owner

**JOPLIN:** Silver Dollar, Dick Mills, Man-ager-Owner

**KANSAS CITY:** Babbitt, William (Bill) H. Canton, L. E.

**Esquire Productions, and Ken-neth Yates, and Bobby Hea-shaw**

**Main Street Theatre**

**Red's Supper Club, and Herbert "Red" Drye**

**Zelma Ruda Club, Emmett J. Scott, Prop., Bill Christian, Manager**

**MACON:** Macon County Fair Association, Mildred Sanford, Employer

**NORTH KANSAS CITY:** Schull-Krocker Theatrical Agency

**OKAWA (HANNIBAL):** Club Belvedere, and Charles Matlock

**POPLAR BLUFF:** Brown, Merla

**NEBRASKA**

**ALEXANDRIA:** Alexandria Volunteer Fire Dept, and Charles D. Davis

**PREMONT:** Weis-Ann Club, and Tanya June Barber

**KEARNEY:** Field, H. E.

**LOGDPOLES:** American Legion, and Amer-ican Legion Hall, and Robin Sprengel, Chairman

**McGOOK:** Gayway Ballroom, and Jim Corcoran

**Junior Chamber of Commerce**

**Richard Gruver, President**

**OMAHA:** Louie's Market, and Louis Paperay

**Suchart, J. D.**

**PENDER:** Pender Post No. 55, American Legion, and John P. Ed, Dance Manager

**RUSHVILLE:** American Legion Post No. 143

**and Kem Durd and Bill Chappell**

**SCOTTSBLUFF:** Biggers Ballroom (Pavilion), and Floyd Bigger and Gene Purnell

**ST. LOUIS:** Barnholt, Mac

**Beaumont Cocktail Lounge, Ford, Owner**

**Brown Bomber Bar, James Caruth and Fred Guinness, co-owners**

**Caruth, James, Operator of Rhombusque, Cafe Society**

**Brown Bomber Bar**

**Caruth, James, Cafe Society**

**Chesterfield Bar, and Sam D'Agostino, Sam**

**Graff, George**

**Haynes, Lillard**

**Markham, Doyle, and Tuna Town Ballroom**

**New Show Bar, and John W. Green, Walter V. Lay**

**Nieberg, Sam**

**Shapiro, Mel**

**VERSAILLES:** Trade Winds Club, and Mel Buchanan, Jr.

**MONTANA**

**ANACONDA:** Reno Club, and Mrs. Vidia, Owner

**BUTTE:** Carnival Rooms, and Chris Martin, Employer

**Webb, Ric**

**GREAT FALLS:** J. & A. Rollercode, and James Ausick

**NEBRASKA**

**ALEXANDRIA:** Alexandria Volunteer Fire Dept, and Charles D. Davis

**PREMONT:** Weis-Ann Club, and Tanya June Barber

**KEARNEY:** Field, H. E.

**LOGDPOLES:** American Legion, and American Legion Hall, and Robin Sprengel, Chairman

**McGOOK:** Gayway Ballroom, and Jim Corcoran

**Junior Chamber of Commerce**

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**and Kem Durd and Bill Chappell**

**SCOTTSBLUFF:** Biggers Ballroom (Pavilion), and Floyd Bigger and Gene Purnell

**NEVADA**

**LAS VEGAS:** Gordon, Ruth

**Holtzinger, Ruby**

**Lawrence, Robert D.**

**Ray's Cafe**

**Stoney, Milo E.**

**Warner, A. H.**

**LOVELOCK:** Fischer, Harry

**PITTMAN:** All-American Supper Club and Casino, and Jim Thorpe

**RENO:** Blackman, Mrs. Mary

**Club Harlem, and Wm. Bailey and Lonnie W. Johnson**

**Towney, Don**

**NEW HAMPSHIRE**

**FABIAN:** Zaks (Zackers), James

**JACKSON:** Nelson, Eddy

**Sherris, James**

**NEW JERSEY**

**ABSECON:** Hart, Charles, President, and Eastern Mardi Gras, Inc.

**ASHBY PARK:** Gilmore, James E.

**Richardson, Harry**

**ATLANTIC CITY:** Bobbins, Abe

**Casper, Joe**

**Cheatham, Shelby**

**Club Paradise, and Jack Southern, owner and manager**

**Delaware Inn, and Nathaniel Spencer**

**Goodman, Charles**

**Koster, Henry**

**Lockman, Harvey**

**Mack's Tavern, and Lawrence McCall**

**Morocco Restaurant, G. Pann and G. Dantzier, Operatoo**

**Olshon, Max**

**Pilgrim, Jacques**

**BLOOMFIELD:** Thompson, Pat

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**CAMDEN:** Embassy Ballroom, and George E. Claps (Geo. DeGrolmani), 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  
Sportsmen Bar and Grill  
**JESSE CITY:** Boates, Benjamin  
Barco, Ferruccio  
Triumph Records, and Gerry Queen, present Owner, and G. Stairis (Grant) and Bernie Levine, former Owners  
**LAKE HOPATCONG:** Dunham, Oscar  
**LAKEWOOD:** Seidin, S. H.  
**LITTLE FERRY:** Monte Carlo, and Mickey Gerard and George Sprague, Owners  
Scarne, John  
**LONG BEACH:** Hoover, Clifford  
Kittay, Marvin  
**MCKEE CITY:** Turf Club, and Nellie M. Grace, Owner  
Rappaport, A., Owner The Blue Room  
Wright, Wilbur  
**MANASSA WILDS:** Jimmy's Tavern, and Jimmy Mascola, Owner  
**MONTECLAIR:** Cos-Hay Corporation, and Thos. Haynes, and James Costello  
**MORRISTOWN:** Richard's Tavern, and Raymond E. Richard, Proprietor  
**NEWARK:** Coleman, Melvin  
Graham, Alfred  
Hall, Emory  
Hays, Clarence  
Harris, Earl  
Holiday Corner, and Jerry Foster, employer  
Johnson, Robert  
Jones, Carl W.  
Levine, Joseph  
Lloyds Manor, and Smokey McAllister  
Matriano, Tom  
"Panda", Daniel Straver  
Prestwood, William  
Red Mirror, and Nicholas Grande, Proprietor  
Rollison, Eugene  
Simmons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaccardi, Jack, Galanti A. A.  
**NEW BRUNSWICK:** Andy's Hotel, and Harold Klein Jack Ellet  
**NORTH ARLINGTON:** Petrucci, Andrew  
**ORTLEY:** Loyal Order of Moose Lodge 599, and Anthony Chocchin, employer  
**PANAMA:** Tico Tico Club, and Gene DiVirgilio, owner  
**PATERSON:** Heubal, Sam  
Pyatt, Joseph  
Ventrone, Joseph  
**PENNAUER:** Beller, Jack  
**PENNS GROVE:** Club Mucha, and Joe Rizzo, Owner  
**PLAINFIELD:** McGowan, Daniel  
Nathanson, Joe  
**SOMERVILLE:** Harrison, Bob  
**SPRING LAKE:** Brodreas and Mrs. Josephine Ward, Owner  
**SUMMIT:** Abrons, Mitchell  
**TEANECK:** Soglia, Mrs. Joseph  
**TENTON:** Crossing Inn, and John Wyrick, Employer  
**VADE HALL:** Carlio, Manuel R.  
**VINELAND:** Gross, David  
**WEST NEW YORK:** N'Nai R'rich Organization, and Sam Nate, Employer, Harry Boortstein, President  
**WILIAMSTOWN:** Talk of the Town Cafe, and Rocco Pippo, Manager

Mary Green Attractions, Mary Green and David Time, Promoters  
**CLOVIS:** Denton, J. Earl, Owner Plaza Hotel  
**REYNOLDS:** Monte Carlo Gardens, Monte Carlo Inn, Roben Gonzalez  
**ROSWELL:** Russell, L. D.  
**RUDIOSO:** Davis, Denay W.  
**SANTA FE:** Emil's Night Club, and Emil Migardo, Owner  
Valdes, Daniel T.

**NEW YORK**

**ALBANY:** 400 Casino, and Herman Halpern, Proprietor  
Johnson, Floyd  
O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards  
Snyder, Robert  
States, Jonathan  
**ALBANY CREEK:** Burke's Manor, and Harold A. Burke  
**AUSABLE CHASMS:** Antler, Nat  
Young, Joshua F.  
**BINGHAMTON:** Paramount Lounge, and Joe Darrigo, Owner  
**BRONX:** Aloha Inn, Pete Mancuso, Proprietor and Carl Ranford, Manager  
Atman, Martin  
Club Delmar, Charles Marcelino and Vincent Deloatis, Employers  
Jugarden, Jacques L.  
Metro Anglers Social Club, and Aaron Murray  
Miller, Joe  
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques L. Jugarden  
Ferry Records, and Sam Richman  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker)  
Williams, I. W.  
**BROOKLYN:** Aurelia Court, Inc.  
Ferdinand's Restaurant, and Mr. Ferdinand  
Globe Promoters of Huchelbuck Revue, Harry Dixon and Elmo Eberly  
Hall, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club, George Chandler  
Morris, Philip  
Ocean Grove Restaurant, and Albert Santarpio, Proprietor  
Reade, Michael  
Rosenberg, Paul  
Rosman, Gus, Hollywood Cafe  
Steurer, Eliot  
1024 Club, and Albert Friend  
Thompson, Ernest  
Villa Antiqua, Mr. P. Antico, Proprietor  
Williams, Melvin  
**BUFFALO:** Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Harmon, Lissa (Mrs. Rosemary Humphrey)  
Jackson, William  
Nelson, Art and Mildred  
Ray's Bar-D, and Raymond C. Demprio  
Twentieth Century Theatre  
**DRYDEN:** Dryden Hotel, and Anthony Vavra, Manager  
**FAR ROCKAWAY, L. I.:** Town House Restaurant, and Bernard Kurland, Proprietor  
**PERNDALE:** Gross American House, and Hannah Gross, Owner  
Pollack Hotel, and Elias Pollack, Employer  
Star's Hotel, and Philip Stier, Owner  
**FLICHCHEMANNS:** Chera, Irene (Mrs.)  
**FRANKFORT:** Reike, Frank  
Tyler, Lenny  
**GLENS FALLS:** Gottlieb, Ralph  
Newman, Joel  
Sleight, Don  
**GLENS POND:** Glen Acres Hotel and Country Club, Jack W. Rosen, Employer  
**GLENNWILD:** Glenwild Hotel and Country Club, and Mack A. Lewis, Employer  
**GRAND ISLAND:** Williams, Orlan V.  
**HUDSON:** Goldstein, Benny  
Gunn, Samuel

**ILION:** Wick, Phil  
**ITHACA:** Bond, Jack  
**JACKSON HEIGHTS:** Griffith, A. J., Jr.  
**LAKE HUNTINGTON:** Belmont Hotel, and J. M. Levant, Owner  
**LAKE PLACID:** Carriage Club, and C. B. Southworth  
**LARCHMONT:** Sachs, R.  
**LIMESTONE:** Steak House, and Dave Oppenheimer, Owner  
**LOCH SHELDRAKE:** Chester, Abe  
Mardenfeld, Leonard, Jr., Estam  
**MALONE:** Club Restaurant, and Louis Goldberg, Manager  
**MT. VERNON:** Kapkin, Harry, Proprietor,  
Wagon Wheel Tavern  
**NEW YORK CITY:** Acropolis Casino, and Alexis Carousolos  
Allegro Records, and Paul Finer  
Alexander, Wm. D., and Associated Producers of Negro Music  
Andu, John B. (Indonesian Consul)  
Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karzmar  
Benrubi, Ben  
Reverly Green Agency  
Blue Note, and J. C. Clarke, Employer, 227 Restaurant Corp.  
Broadway Hofbrau, Inc., and Walter Kirsch, Owner  
Broadway Swing Publications, L. Frankel, Owner  
Bruley, Jesse  
Calman, Carl, and the Calman Advertising Agency  
Camera, Rocco  
Canfield Productions, and Spizic Canfield  
Carne, Raymond  
Catshehorn Swedish Restaurant and Henry Ziegler  
Chanson, Isaac, Monte Gardner and Mr. Rodriguez  
Charles, Marvin, and Knights of Magic  
Coffery, Jack  
Cohen, Harry  
Collectors' Items Recording Co.  
Francis Spivack and Katherine Green  
"Come and Get It" Company, Common Cause, Inc., and Mrs. Payne  
Cook, David  
Courtney Robert  
Crochet, Mr.  
Cros, James  
Cros, Ken, and Ken Cross Associates  
Crown Records, Inc.  
Currie, Lou  
Delta Productions, and Leonard M. Burton  
DuBois-Friedman Production Corporation  
Dubonnet Records, and Jerry (Jerome) Lipskin  
Dynamic Records, Ulysses Smith  
85 Club, Kent Restaurant Corp., Anthony Kourtos and Joe Russo  
Fontaine, Lon & Don  
Goldberg (Garrett), Samuel  
Goldstein, Robert  
Grubb, Budd  
Gray, Lew, and Magic Record Company  
Gross, Gerald, of United Artists Management  
Hemaway, Phil  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman Burnham  
Inaley, William  
Johnson, Donald E.  
Kaye-Martin, Kaye-Martin Productions  
Kenny, Herbert C.  
Kent Music Co., and Nick Kentros  
King, Gene  
Knight, Raymond  
Kuhner, Jack and David  
Law, Jerry  
Levy, John  
Low Leslie and his "Black-birds"  
Little Gypsy, Inc., and Rose Hirschler and John Lobel  
Manhattan Recording Corp., and Walter H. Brown, Jr.  
Manning, Sam  
Markham, Dewey "Pigment"  
Mayo, Melvin E.  
McCaffrey, Neill  
McMahon, Jess  
Metro Cost and Suit Co., and Joseph Lepia  
Meyers, Johnny  
Williams, Mort  
Montanez, Pedro

Moody, Philip, and Youth Monument to the Future Organization  
Mullins Cafe, and Louise I. Mullins  
Murray's  
Nassau Symphony Orchestra, Inc., Benjamin J. Fieldler and Clinton P. Sheehy  
Neill, William  
Newman, Nathan  
New Friends of Music, and Hortense Monath  
New York Civic Opera Company, Wm. Reutemann  
New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners  
Orpheus Record Co  
O'Shaughnessy, Meg  
Pargas, Orlando  
Parmentier, David  
Phillips, Robert  
Place, The, and Theodore Costello, Manager  
Prince, Hughie  
Rain Coon, 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. Rubica  
Southland Recording Co., and Rose Santos  
Spotlite Club  
Steve Murray's Mahogany Club  
Stromberg, Hunt, Jr.  
Stross, Irving  
Sunbrook, Larry, and his Rodeo Show  
Talent Corp. of America  
Harry Weissman  
Teddy McRae Theatrical Agency, Inc.  
Television Exposition Productions, Inc., and Edward A. Cornes, 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, Masonetz Social Club  
Wanderman, George  
Watercapers, Inc.  
Wee and Leventhal, Inc.  
Wellish, Samuel  
Wilder Operating Company  
Zaki (Zaccari), James  
**NIAGARA FALLS:** Nick Florio, Proprietor  
Greene, Willie  
Aliment, Robert F.  
**NORTH TROY:** Nite Cap Inn, and Thos. Patton, Owner  
**NOVICH:** McLean, C. F.  
**OLEAN:** Old Mill Restaurant, and Daniel and Margaret Ferraro  
**PATCOGUE:** Kay's Swing Club, Kay Angeloro  
**ROCHESTER:** Boston Harbor Cafe, and Mr. Casey, Proprietor  
Quonoco Inn, and Raymond J. Moore  
Valenti, Sam  
Willows, and Milo Thomas, Owner  
**ROME:** Marks, Al  
**SABATTIS:** Sabattis Club, and Mrs. Verna V. Coleman  
**SARANAC LAKE:** Birches, The, Moe LaPountain, Employer, C. Randall, Mgr.  
Durgans Grill  
**SARATOGA SPRINGS:** Clark, Stevens and Arthur Casey, Proprietor  
Quonoco Inn, and Raymond J. Moore  
Valenti, Sam  
Willows, and Milo Thomas, Owner  
**ROME:** Marks, Al  
**SABATTIS:** Sabattis Club, and Mrs. Verna V. Coleman  
**SARANAC LAKE:** Birches, The, Moe LaPountain, Employer, C. Randall, Mgr.  
Durgans Grill  
**SARATOGA SPRINGS:** Clark, Stevens and Arthur Casey, Proprietor  
Quonoco Inn, and Raymond J. Moore  
Valenti, Sam  
Willows, and Milo Thomas, Owner  
**SOUTH FALLSBUROUGH:** Seidin, S. H., Operator (Lakewood, N. J.), Grand View Hotel  
Silvers Hotel, and Abraham Silvers  
**SUFFERN:** Armitage, Walter, President, County Theatre  
**SYLVAN LAKE:** Hill Top Lodge, and Paul Wolfson, Manager  
**SYRACUSE:** Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer

**YANNERSVILLE:** Germano, Basil  
**TROY:** Music Club, and John Sage, Thos. Patton, James Tremblay  
**UTICA:** Block, Jerry  
Burke's Log Cabin, Nick Burke, Owner  
**VALHALLA:** Twin Palms Restaurant, John Moss, Proprietor  
**WATERTOWN:** Duffy's Tavern, Terrance Duffy  
**WATERVLIET:** Cortes, Rita, James E. Strauss Shows  
Kille, Lyman  
**WHITEHALL:** Jerry-Ann Chateau, and Jerry Rumania  
**WHITE PLAINS:** Brod, Mario  
**WOODRIDGE:** Atlantic Country Club, and Max Shapiro  
Waldorf Hotel, and Morris Super  
**YONKERS:** Babner, William  
**LONG ISLAND (New York)**  
**ASTORIA:** Hirschler, Rose  
Lobel, John  
**ATLANTIC BEACH:** Bel Aire Beach and Cabanna Club (B. M. Management Corp.), and Herbert Monath, President  
Normandie Beach Club, Alexander DeCicca  
**BAYSIDE:** Mirage Room, and Edward S. Friedland  
**BELMORE:** Babner, William I.  
**GLENDALE:** Wurga, Paul S.  
**MANHASSET:** Caro's Restaurant, and Mark Caro  
**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.  
Karlton, Joe  
Southern Attractions, and T. D. Kemp, Jr.  
**DURHAM:** Gordon, Douglas  
**PAYETTEVILLE:** Highland Bowl, and Walter Wallace  
Parker House of Music, and S. A. Parker  
**GREENSBORO:** Fair Park Casino, and Irish Horan  
Ward, Robert  
Weingarten, E., of Sporting Events, Inc.  
**GREENVILLE:** Hagans, William  
Ruth, Thomson  
Wilson, Sylvester  
**HENDERSONVILLE:** Livingston, Buster  
**KINSTON:** Casey, David  
**RALEIGH:** Club Carlyle, Robert Carlyle  
**REIDSVILLE:** Ruth, Thomson  
**WALLACE:** Strawberry Festival, Inc.  
**WILSON:** McCann, Roosevelt  
McCann, Sam  
McEaton, Sam  
**NORTH DAKOTA**  
**BISMARCK:** Lefor Tavern and Ballroom.  
Ari and John Zaska, Operator  
**DEVILS LAKE:** Benson, Mrs. G. J.  
Christianson  
**WARREN:** Wrags, Herbert, Jr.  
**OHIO**  
**AKRON:** Buford, Doyle  
Buddick, Club, and Alfred Scrutnings, Operator  
Namen, Robert  
Hullman Cafe, George Subrin, Owner and Manager  
Thomas, Nick  
**CANTON:** Huff, Lloyd

**CINCINNATI:** All Star Boosters Club, and James Alexander  
Anderson, Albert  
Bayless, H. W.  
Charles, Mrs. Alberta  
Wunder Bar, James McPartridge, Owner  
Smith, James R., and the Rodeo Show  
Wallace, Dr. J. H.  
**CLEVELAND:** Atlas Attractions, and Ray Grair  
Bender, Harvey  
Bonds, Andrew  
Club Ebony, and M. C. Style, Employer, and Phil Gary Club Run-day-Voo, and U. S. Dearing  
Dixon, Forrest  
Lindsay Skybar, and Phil Bash, Owner  
Lowry, Fred  
Massey Bros. Agency, Inc.  
Salanci, Frank J.  
Spero, Herman  
Stuts, E. I., and Circle Theatre  
Tucker's Blue Grass Club, and A. J. Tucker, Owner  
Walther, Carl O.  
**COLUMBUS:** Ashka, William  
Bell, Edward  
Beta Nu Bldg. Association, and Mrs. Emerson Check, Pres.  
Charles Block Post No. 157, American Legion  
Carter, Ingram  
McDade, Phil  
Malloy, William  
Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald  
Turf Club, and Ralph Stevenson, Proprietor  
**DAYTON:** Blue Angel, and Zimmer Abion, Owner  
Boucher, Roy D.  
Daytona Club, and William Carpenter  
Rec Club, and Wm. L. Jackson, James Childs and Mr. Stone  
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. Wilcox  
Roller Rink, and Mr. and Mrs. Roscoe Yarger  
**LIMA:** Colored Elks Club, and Gus Hall  
**PIQUA:** Sedgewick Lee, Operator  
**PROCTORVILLE:** Plantation Club, and Paul D. Reese, Owner  
**SANDUSKY:** Eagles Club  
Mathews, S. D.  
Sallee, Henry  
**SPRINGFIELD:** Jackson, Lawrence  
Terrace Gardens, and H. J. McCall  
**TOLEDO:** Barnett, W. E.  
Club Tecumseh, and Joseph Simon, Operator  
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  
**URBANA:** Cabanas Club, and Danny Finch  
**VIENNA:** Hull, Russ  
Russ Hull  
**YOUNGSTOWN:** Colony Night Club, and Floyd Haynes  
Summer, Virgil (Vic)  
**ZANESVILLE:** Venner, Pierre  
**OKLAHOMA**  
**ARDMORE:** George B. Anderson Post No. 65, American Legion, and Floyd Longbridge  
**ENID:** Norris, Gene  
**HUGO:** Stevens Brothers Circus, and Robert A. Stevens, Manager  
**MUSKOGEE:** Cuttler, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.  
**OKLAHOMA CITY:** Leonard's Club, and Leonard Dunlap  
Randolph, Taylor  
Hanna, Aaron

Southwestern Attractions, M. K. Goldman and Jack Swiger  
**OKMULGEE:**  
 Mannick Hall (colored), and Calvin Simmons  
**SHAWNEE:**  
 Decker, Frank  
**TULSA:**  
 Burns, Harry E.  
 Love's Cocktail Lounge, and Clarence Love  
 Williams, Cargile

### OREGON

**EGGENE:**  
 Granada Gardens, Sherman Shaffer, Owner  
 Weinstein, Archie, Commercial Club  
**HERBSTON:**  
 Rosenberg, Mrs. R. M.  
**LAKEVIEW:**  
 Bates, E. P.  
 Elba Club, and Wm. H. Nelson  
**PORTLAND:**  
 Acme Club Lounge, and A. W. Denton, Manager  
 Oaks Supper Club, and Fred Baber  
 Yank Club of Oregon, Inc., and E. C. Bartlett, President  
**SCOGUE RIVER:**  
 Arnold, Ida Mae  
**SALEM:**  
 Lope, Mr.  
**SHERIDAN:**  
 American Legion Post No. 75, Melvin Agne

### PENNSYLVANIA

**ALTOONA:**  
 Guina, Odo  
**ALLENTOWN:**  
 Hago's and George Fidler and Alexander Altieri, Prop.  
**BERWYN:**  
 Main Line Civic Light Opera Co., Nat Burns, Director  
**BLAIRSVILLE:**  
 Italian Club, and Sam Esposito, Manager  
 Moose Club, and A. P. Sundry, Employer  
**BRIDGEBURN:**  
 Messer, John  
**BRANDONVILLE:**  
 Vanderbilt Country Club, and Terry McGovern, Employer  
**BRYN MAWR:**  
 E. P. Cafe, and George Papeian  
**CARLETON:**  
 Grand View Hotel, and Arthur Nydick, Employer  
**CHESTER:**  
 Blue Heaven Room, Bob Lager, Employer  
 Fisher, Samuel  
 Fyke, William  
 Reinhold, Harry  
**DEVON:**  
 Jones, Martin  
**DONORA:**  
 Bedford, C. D.  
**ERIE:**  
 Pope Hotel, and Ernest Wright  
**EVERSON:**  
 King, Mr. and Mrs. Walter  
**FAIRMOUNT PARK:**  
 Riverside Inn, Inc., Samuel Ottenberg, President  
**GLENOLDEN:**  
 Barone, Joseph A., Owner, 202 Musical Bar (West Chester, Pa.)  
**HARRISBURG:**  
 Ickes, Robert N.  
 Knipple, Ollie, and Ollie Knipple's Lounge  
 P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman  
 Reeves, William T.  
 Waters, B. N.  
**HAVERFORD:**  
 Pickling, Ed  
**JOHNSVILLE:**  
 Boots and Saddle Club, and Everett Allen  
**KENNETT SQUARE:**  
 Hotel Kennett  
**KINGSTON:**  
 Johns, Robert  
**LANCASTER:**  
 Fred, Murray  
 Samuels, John Parker  
**LANSDALE:**  
 Ricardo's Hotel and Cafe, and Richard Armano  
**LEWISTOWN:**  
 Temple Theatre, and Carl E. Temple

**NEW CASTLE:**  
 Nastala, Tomary  
**OLYMPIA:**  
 Friendly League of America, and A. L. Nelson  
**PHILADELPHIA:**  
 Allen, Jimmy  
 Associated Artists Bureau  
 Birklore Hotel, and Wm. Clare, Operator  
 Bubeck, Carl P.  
 Click Club  
 Davis, Russell  
 Davis, Samuel  
 Dupree, Hiram K.  
 DuPre, Reace  
 Erlanger Ballroom  
 Melody Records, Inc.  
 Montalvo, Santos  
 Musiani, Joseph  
 Philadelphia Lab. Company, and Lou Colantunno, Manager  
 Planky, Harry  
 Raymond, Don G., of Creative Entertainment Bureau  
 Stanley, Frank  
 Szeffel, Alexander  
**PITTSBURGH:**  
 Ficklin, Thomas  
 Matthews, Lee A., and New Artist Service  
 Ossia Club, and Joe DeFrancisco, Owner  
 Pennsylvania State Grand Lodge of the Knights of Pythias  
 Reight, C. H.  
 Sale, Joseph M., Owner. El Chico Cafe  
**POTTSTOWN:**  
 Schnoyer, Mrs. Irma  
**SCRANTON:**  
 McDonough, Frank  
**SHMANTON:**  
 Mihals, John  
**SLATINGTON:**  
 Flick, Walter H.  
**STRASBURG:**  
 Poinsett, Walter  
**TAMMERSVILLE:**  
 Toffel, Adolph  
**UNIONTOWN:**  
 Polish Radio Club, and Joseph A. Zelasko  
**UPPER MERY:**  
 Wallace, Jerry  
**WASHINGTON:**  
 Athens, Pete, Manager Washington Cocktail Lounge  
 Lee, Edward  
**WEST CHESTER:**  
 202 Musical Bar, and Joseph A. Barone, owner (Glenolden, Pa.), and Michael Izzoli, co-owner  
**WILLIAMSPORT:**  
 Pinella, James  
**WILKES-BARRE:**  
 Khan, Samuel  
**WORTHINGTON:**  
 Covert, J. R.  
**YORK:**  
 Daniels, William Lopez

### SOUTH CAROLINA

**CHESTER:**  
 Mack's Old Tyne Minarets, and Harry Mack  
**CHARLESTON:**  
 Hampton Supper Club and John Ballasikas  
**COLUMBIA:**  
 Clock C Club, University of South Carolina  
**FLORENCE:**  
 City Recreation Commission, and James C. Putnam  
**GREENVILLE:**  
 Forest Hills Supper Club, R. K. and Mary Rieley, Owners  
 R. K. Rieley, and Sue Ellison, former Owner and Manager  
 Harlem Theatre, Joe Gibson  
**MARITTA:**  
 "Bring on the Girls," and Don Meadows, Owner  
**MOULTONVILLE:**  
 Wurthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)  
**MYRTLE BEACH:**  
 Hewlett, Ralph J.  
**SPARTANBURG:**  
 Holcome, H. C.  
**UNION:**  
 Dale Bros. Circus

### SOUTH DAKOTA

**STOUX FALLS:**  
 Mitsys, Irene  
**TENNESSEE**  
**CLARKSVILLE:**  
 Harris, William  
**HUMBOLDT:**  
 Ballard, Egbert  
**JOHNSON CITY:**  
 Burton, Theodore J.  
**KNOXVILLE:**  
 Cavalcade on Ice, John J.  
 Great Enterprises (also known as Dixie Recording Co.)  
 Henderson, John

**NASHVILLE:**  
 Brentwood Dinner Club, and H. L. Johnson, Owner  
 Coconut Lounge Club, and Mrs. Pearl Hunter  
 Court, Alexander  
 Fessie, Bill  
 Grady's Dinner Club, and Grady Floss, Owner  
 Hayes, Billie and Floyd, Club Zansibar  
 Jackson, Dr. E. B.  
 Nocturne Club, and John Perez Roberts, operator

### TEXAS

**AMARILLO:**  
 Maps, Willie B.  
**AUSTIN:**  
 El Morocco  
 Voss, Tony  
 Williams, James  
 Williams, Mark. Promoter  
**BEAUMONT:**  
 Bishop, E. W.  
**BOLING:**  
 Pails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)  
**BROWNWOOD:**  
 Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright  
**CORPUS CHRISTI:**  
 Kirby, Edwin  
**DALLAS:**  
 Beck, Jim, Agency  
 Embassy Club, Helen Ashew, and James L. Dixon, Jr., co-owners  
 Lee, Don, Owner of Script and Score Productions and Operator of "Sawdust and Springtime"  
 Linthicum (Shipley Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Springtime"  
 May, Oscar P. and Harry E. Morgan, J. C.  
**DENISON:**  
 Club Rendezvous  
**EL PASO:**  
 Bowden, Rivers  
 Marlin, Coyal J.  
 Williams, Bill  
 Walker, C. P.  
**PORT WORTH:**  
 Clemons, James E.  
 Famous Door, and Joe Earl, Operator  
 Florence, F. A., Jr.  
 Jenkins, J. W., and Parrish Inn Snyder, Chic  
 Strippling, Howard  
**GALVESTON:**  
 Evans, Bob  
 Shiro, Charles  
**GONZALES:**  
 Dailey Bros. Circus  
**GRAND PRAIRIE:**  
 Club Sagdard, R. P. Bridges and Marian Teague, Operators  
**HENDERSON:**  
 Wright, Robert  
**HODGSON:**  
 Coats, Paul  
 Jetson, Oscar  
 McMullen, E. L.  
 Revis, Bouldin  
 Singleterry, J. A.  
 World Amusements, Inc., Theo. A. Wood, President  
**LEVELLAND:**  
 Collins, Dee  
**LONGVIEW:**  
 Club 26 (formerly Rendezvous Club), and B. D. Holman, Employer  
 Ryan, A. L.  
**MEETA:**  
 Payne, M. D.  
**ODESSA:**  
 Roe Club, and Mrs. Harvey Keilar and Bill Grant  
**PALESTINE:**  
 Earl, J. W.  
 Grigg, Samuel  
 Grove, Charles  
**PARIS:**  
 Ron-De-Voo, and Frederick J. Merkle, Employer  
**PORT ARTHUR:**  
 Demland, William  
**SAN ANGELO:**  
 Specialty Productions, Nelson Scott and Wallace Keltos  
**SAN ANTONIO:**  
 Forrest, Thomas  
 Leathy, J. W. (Lee), Rockin' M Dude Ranch Club  
 Obledo, P. J.  
 Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy  
**VALARCO:**  
 Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)  
**WACO:**  
 Corendick, Lou

**WICHITA FALLS:**  
 Dibbles, John  
 Johnson, Thurman  
 Whatley, Mike  
**UTAH**  
**SALT LAKE CITY:**  
 Veiver Club, and M. S. Sutherland, employer

### VERMONT

**RUTLAND:**  
 Brock Hotel, and Mrs. Evelle Duffie, Employer

### VIRGINIA

**ALEXANDRIA:**  
 Commonwealth Club, Joseph Burko, and Seymour Spelman  
**BUNYA VISTA:**  
 Rockbridge Theatre  
**DANVILLE:**  
 Fuller, J. H.  
**EXMORE:**  
 Downing, J. Edward  
**HAMPTON:**  
 Maxey, Terry  
**LIGHTFOOT:**  
 Yorkie's Tavern and Chauncy Batchelor  
**LYNCHBURG:**  
 Bailey, Clarence A.  
**MARTINSVILLE:**  
 Hutchins, M. E.  
**NEWPORT NEWS:**  
 Isaac Sutton  
 McClain, B.  
 Terry's Supper Club  
**NORFOLK:**  
 Big Truck Diner, Percy Simon, Proprietor  
 Cathran, Irwin  
 Meyer, Morris  
 Robanna, George  
 Winfree, Leonard  
**PORTSMOUTH:**  
 Rountree, G. T.  
**RICHMOND:**  
 American Legion Post No. 151  
 Knight, Allen, Jr.  
 Rendevoos, and Oscar Black  
**SUFFOLK:**  
 Clark, W. H.  
**VIRGINIA BEACH:**  
 Bass, Milton  
 Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer  
 Surf Club, and Paul Fox  
 White, William A.  
**WILLIAMSBURG:**  
 Log Cabin Beach, and W. H. (Fats) Jackson

### WASHINGTON

**SEATTLE:**  
 Grove, Sirless  
 Harverson, R. S.  
 908 Club, and Fred Baker  
**SPOKANE:**  
 Lyndal, Jimmy (James Delagel)

### WEST VIRGINIA

**CHARLESTON:**  
 Club Congo, Paul Daley, Owner  
 El Patio Boot Club, and Charles Powell, Operator  
 White, Ernest B.  
**CHARLES TOWN:**  
 Orchard Inn, and Mrs. Sylvia Bishop  
**HUNTINGTON:**  
 Brewer, D. C.  
**INSTITUTE:**  
 Haines, Charles  
**LOGAN:**  
 Coats, A. J.  
**MARTINSBURG:**  
 Miller, George E.  
**MORGANTOWN:**  
 Nizer, Leonard  
**WELLSBURG:**  
 Club 67 and Mrs. Shirley Davies, Manager  
**WHEELING:**  
 Mardi Gras

### WISCONSIN

**ADAMS COUNTY:**  
 Chula Vista Resort, and Joe P. and Vera Kamashi  
**BEAR CREEK:**  
 Schwacher, Leroy  
**BOWLER:**  
 Reinke, Mr. and Mrs.  
**GREEN BAY:**  
 Galas, Erwin  
 Franklin, Allen  
 Foster, Charles W.  
**GREENVILLE:**  
 Reed, Jimmie  
**HAYWARD:**  
 The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator  
**HURLEY:**  
 Club Francis, and James Francis Postecchio, Mrs. Eloy, Club  
**LA CROIX:**  
 Toole, Thomas, and Little Dandy Tavern  
 Trocadero Club, and George Eustling

**MARSHFIELD:**  
 Uptown Bar, and Eddie Arnet  
**MILWAUKEE:**  
 Bethis, Nick Williams  
 Continental Theatre Bar  
 Cupps, Arthur, Jr.  
 Dimaggio, Jerome  
 Gentili, Nick  
 Maniaci, Vince  
 Rizzo, Jack D.  
 Singers Rendezvous, and Joe Sorce, Frank Balistreri and Peter Orlando  
 Weinberger, A. J.  
**NBOPIT:**  
 American Legion, Sam Dickenson, Vice-Commander  
**RACINE:**  
 Miller, Jerry  
**RHINELANDER:**  
 Kendall, Mr., Manager Holly Wood Lodge  
**ROSBOLT:**  
 Kavachis, Edward  
**SHEBOYGAN:**  
 Sicilia, N.  
**SUN PRAIRIE:**  
 Hulmeier, Herb, Tropical Garden  
 Tropical Gardens, and Herb Hulmeier  
**TOMAH:**  
 Veterans of Foreign Wars

### WYOMING

**CASPER:**  
 S & M Enterprises, and Sylvester Hill  
**CHEYENNE:**  
 Sky-Ann Nite Club, and Hazel Kline, Manager  
**DUBOIS:**  
 Rustic Pine Tavern, and Bob Harter  
**ROCK SPRINGS:**  
 Smoke House Lounge, Del K. James, Employer

### DISTRICT OF COLUMBIA

**WASHINGTON:**  
 Adelman, Ben  
 Alvin, Ray C.  
 Archer, Pat  
 Cabana Club, and Jack Staples  
 Celebrity Club, and Lewis Clark  
 China Clipper, Sam Wong, Owner  
 Close's Musical Bar, and Jean Clore  
 Club Afrique, and Charles Liburd, employer  
 Club Cimmarron, and Lloyd Von Blaine and Cornelius R. Powell  
 Club Ellington (D. E. Corp.), and Herb Sachs, President  
 D. E. Corporation, and Herb Sachs  
 duVal, Anne  
 Five O-Clock Club, and Jack Staples, Owner  
 Gold, Sol  
 Hoberman, John Peice, Pres.  
 Washington Aviation Country Club  
 Gropy Cafe  
 Hoffman, Edward F., Hoffman's 3 Ring Circus  
 Kirsh, Fred  
 Manfield, Emanuel  
 Moore, Frank, Owner Star Dust Club  
 Murray, Lewis, and Lou and Alex Club, and Club Bengasi  
 Perruso's Restaurant, and Vito Perruso, Employer  
 Purple Iris, Chris D. Cassimus and Joseph Cannon  
 Robinson, Robert L.  
 Romano Room, Mr. Weintraub, Operator, and Wm. Biron, Manager  
 Ross, Thomas N.  
 Rumpus Room, and Elmer Cooke, Owner  
 Smith, J. A.  
 Spring Road Cafe, and Calmer Zera  
 T. & W. Corporation, Al Simmonds, Paul Mass  
 Walters, Alfred  
 Wong, Hing

### QUEBEC

**DRUMMONDVILLE:**  
 Grenik, Marshall  
**FARNHAM:**  
 Martin's Hotel, and S. Tom, Owner  
**MONTREAL:**  
 Association des Concerts Gaisiques, Mrs. Edward Mann and Antoine Dufoir  
 Anger, Henry  
 Beirau, Maurice, and Leslie Artistic  
 Colombe, Charles  
 Daoust, Hubert and Raymond  
 Domaine de Brandon, and Gaston Bacon, Proprietor  
 Edmond, Roger  
 Gropy Cafe  
 Haskett, Don (Martin York)  
 Lussier, Pierre  
 Norbert, Henri  
 Sunbrock, Larry, and his Rats Show  
 Vic's Restaurant  
**POINTE-CLAIRE:**  
 Oliver, William  
**THREE RIVERS:**  
 St. Maurice Club  
**QUEBEC:**  
 Sunbrock, Larry, and his Rats Show  
**QUEBEC CITY:**  
 LaChance, Mr.

### BASKATCHEWAN

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

### CUBA

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

### CANADA

**ALBERTA**  
**CALGARY:**  
 Fort British Chapter of the Imperial Order Daughters of the Empire  
 Simmons, Gordon A.  
**IDMONTON:**  
 Eckersley, Frank J. C.  
**BRITISH COLUMBIA**  
**VANCOUVER:**  
 Gayford Enterprises, and L. Carrigan, Manager  
 H. Singer and Co. Enterprises, and H. Singer  
 Stars of Harlem Revue, and B. Lyle Baker and Joseph Kowan Attractions, Operators

### ALASKA

**ANCHORAGE:**  
 Capper, Keith  
**FAIRBANKS:**  
 Cass Blancie, and A. G. Mcdoon  
 Glen A. Elder (Glen Alvin)  
 Players Club, Inc., and Jean and John W. Johnson, Employers  
 Silver Dollar Bar, and R. E. Krize, Proprietor  
 Swing Club, and Benny Johnson

### HAWAII

**HONOLULU:**  
 Kennison, Mrs. Ruth, Owner  
 Pango Pango Club  
 Thomas Puna Lake

### ONTARIO

**CHATHAM:**  
 Taylor, Dan  
**COBourg:**  
 International Ice Revue, and J. White, Jerry Rayfield and J. White  
**GALT:**  
 Duval, T. J. "Dubby"  
**GRAVENHURST:**  
 Summer Gardens, and James Webb  
**GUELPH:**  
 Naval Veterans Association, and Louis C. Janke, President  
**HAMILTON:**  
 Nutting, M. R., Pres. Maniac Bros. Circus (Circus Productions, Ltd.)  
**HASTINGS:**  
 Basman, George, and Ernest Pavilion  
**LONDON:**  
 Merrick Bros. Circus (Circus Productions, Ltd.), and R. Nutting, President  
**SOUTH SHORE:**  
 MUSELMAN'S LAKE:  
 Glendale Pavilion, Ted Ham  
**NEW TORONTO:**  
 Letzig, George  
**OTTAWA:**  
 Parker, Hugh  
**OWEN SOUND:**  
 Thomas, Howard M. (Don)  
**PORT ARTHUR:**  
 Cartun, M.  
**TORONTO:**  
 Ambassador and Monogram Records, Messrs. Darwyn and Sokoloff  
 Habler, Peter  
 Keszes, Bob  
 Langford, Karl  
 Local Union 1452, CIO and Workers Organizing Committee  
 Miquelon, V.  
 Mitford, Bert  
 Radio Station CHUM  
 Wetham, Katherine  
 Weinberg, Simon

### WEST TORONTO:

Ugo's Italian Restaurant  
**WINCHESTER:**  
 Bilow, Hilliers

### MOBIL

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### INTERNATIONAL MUSICIAN

**ALASKA**  
**ANCHORAGE:**  
 Capper, Keith  
**FAIRBANKS:**  
 Cass Blancie, and A. G. Mcdoon  
 Glen A. Elder (Glen Alvin)  
 Players Club, Inc., and Jean and John W. Johnson, Employers  
 Silver Dollar Bar, and R. E. Krize, Proprietor  
 Swing Club, and Benny Johnson

### HAWAII

**HONOLULU:**  
 Kennison, Mrs. Ruth, Owner  
 Pango Pango Club  
 Thomas Puna Lake

**WAIKIKI:**  
Walker, Jimmie, and Marine  
Restaurant at Hotel Del Mar

**SOUTH AMERICA  
BRAZIL**

**SAO PAULO:**  
Alvarez, Baltasar

**MISCELLANEOUS**

Abcrathy, George  
Alberts, Joe  
Al-Dean Circus, P. D. Freedland  
Andros, George D.  
Anthony, John  
Arwood, Ross  
Aulger, J. H.  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises,  
Inc., and Paul Bacon  
Ball, Ray, Owner All Star Hit  
Parade  
Bangh, Mrs. Mary  
Bert Smith Revue  
Blumenfeld, Nate  
Bologhino, Dominick  
Bolster, Norman  
Bosserman, Herbert (Tiny)

Brandhorst, E.  
Braunstein, B. Frank  
Bruce, Howard, Manager  
"Crazy Hollywood Co."  
Brydon, Ray Marsh, of the Dan  
Rice 3-Ring Circus  
Buffalo Ranch Wild West Circus,  
Art Mix, R. C. (Bob) Grooms,  
Owners and Managers  
Boras, L. L., and Partners  
Bur-Ton, John  
Capell Brothers Circus  
Carison, Ernest  
Carroll, Sam  
Chesney, Al and Lee  
Chew, J. H.  
Collins, Doc  
Conway, Stewart  
Dale Bros. Circus  
Davis, Clarence  
Davis, Oscar  
deLys, William  
Deviller, Donald  
DiCarlo, Ray  
Drake, Jack B.  
Eckhart, Robert  
Edwards, James, of James Ed-  
wards Productions  
Fechan, Gordon P.  
Ferris, Mickey, Owner and Mgr.  
"American Beauties on Parade"  
Field, Scott

Finkeltine, Harry  
Forrest, Thomas  
Fox, Jesse Lee  
Friendship League of America,  
and A. L. Nelson  
Freich, Joe C.  
Gibba, Charles  
Gilbert, Paul and Paula (Raye)  
Goldberg (Garrett), Samuel  
Goodenough, Johnny  
Garnes, C. M.  
George, Wally  
Gould, Hal  
Gutrie, John A., Manager Rodon  
Show, connected with Grand  
National of Muskogee, Okla.  
Hewlett, Ralph J.  
Hoffman, Edward P.,  
Hoffman's 3-Ring Circus  
Hollander, Frank,  
D. C. Restaurant Corp.  
Horan, Irish  
Horn, O. B.  
Hoskins, Jack  
Howard, LeRoy  
Hove's Famous Hippodrome  
Circus, Arthur and Hyman  
Sturman  
Huga, James  
International Ice Revue, Robert  
White, Jerry Rayfield and J. J.  
Welsh

Johnson, Sandy  
Johnston, Clifford  
Jones, Charles  
Kay, Bert  
Kelton, Wallace  
Kimball, Duke (or Romaine)  
Kirk, Edwin  
Kosman, Hyman  
Larson, Norman J.  
Law, Edward  
Leveson, Charles  
Levin, Harry  
Lew Leslie and his "Blackbirds"  
Mack, Ben  
McCarthy, E. J.  
McGaw, E. E., Owner  
Horse Folies of 1946  
McGowan, Everett  
Magee, Floyd  
Magen, Roy  
Mans, Paul  
Markham, Dewey "Pigment"  
Matthews, John  
Maurice, Ralph  
Meeks, D. C.  
Merry Widow Company, Eugene  
Haskell, Raymond E. Mauro,  
and Ralph Paonessa, Managers  
Miller, George E., Jr., former  
Bookers License 1129

Lee Miller Productions, and  
Ken Miller  
Mason, V.  
Montalvo, Santos  
N. Edward Beck, Employer  
Rhapsody on Ice  
New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners  
Olsen, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Orto, Jim  
Ouellette, Louie  
Peterson, Charles  
Peth, Iron N.  
Piau, William H.  
Pinter, Frank  
Pope, Marice  
Rayburn, Charles  
Rayfield, Jerry  
Res, John  
Redd, Murray  
Reid, R. E.  
Rhapsody on Ice, and N. Edw.  
Beck, Employer  
Roberts, Harry E. (Hag Roberts  
or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Rogers, C. D.  
Ross, Hal J., Enterprises

Salsman, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Shuster, Harold  
Shuster, H. H.  
Singer, Leo, Singer's Midgets  
Six Brothers Circus, and  
George McCall  
Smith, Ora T.  
Specialty Productions  
Stevens Bros. Circus, and Robert  
A. Stevens, Manager  
Stone, Louis, Promoter  
Stover, William  
Straus, George  
Summerlin, Jerry (Marv)  
Sumbrook, Larry, and his Rodon  
Show  
Taber, Jacob W.  
Taylor, R. J.  
Thomas, Mac  
Travers, Albert A.  
Walner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weils, Charles  
White, Robert  
Williams, Bill  
Williams, Carlie  
Williams, Frederick  
Wilson, Ray  
Young, Robert

**UNFAIR LIST of the American Federation of Musicians**

- INDIVIDUALS, CLUBS, HOTELS, Etc.**  
This List is alphabetically arranged in States, Canada and Miscellaneous
- ALABAMA**  
**MOBILE:**  
Cargyle, Lee, and his Orchestra Club Mason, and Arnold Parks
- ARIZONA**  
**DUNCAN:**  
Apache Grove  
**PHOENIX:**  
Plantation Ballroom  
**PICACHO:**  
Y Tavern, and Dave Hill, Manager  
**TUCSON:**  
Gordon, Edward Barton  
Hula Hut
- ARKANSAS**  
**LOT SPRINGS:**  
Forest Club, and Haskell Har-  
dage, Prop.
- CALIFORNIA**  
**BAKERSFIELD:**  
Jurez Salon, and George Benton  
**BEVERLY HILLS:**  
White, William R.  
**BIG BEAR LAKE:**  
Cresman, Harry E.  
**IONE:**  
Watts, Don, Orchestra  
**JACKSON:**  
Watts, Don, Orchestra  
**LAKE COUNTY:**  
Cobb Mountain Lodge, Mr.  
Mourmarquet, Prop.  
**LONG BEACH:**  
Chatter Box Cafe, and Robert  
Holstun, Prop.  
Cinderella Ballroom, John A.  
Barley and Jack P. Merrick,  
Proprietors  
**LOS ANGELES:**  
Ponce Enterprises, and Million  
Dollar Theatre and Mayan  
Theatre  
**OCEANIDE:**  
Town House Cafe, and James  
Cassena, Owner  
**PIÑOLE:**  
Pinole Brass Band, and Frank  
E. Lewis, Director  
**PITTSBURG:**  
Litrenta, Bonnie (Tiny)  
**SACRAMENTO:**  
Richmond,  
Lavender, Willie, Orchestra  
Cappi, Roy, Orchestra  
**SAN DIEGO:**  
Cobra Cafe, and Jerome  
O'Connor, Owner  
**SAN FRANCISCO:**  
Kelly, Noel  
Fretas, Carl (also known as Art  
Tony Carle)  
Jones, Cliff  
**SAN LUIS OBISPO:**  
Lexton, Don  
**SANTA ROSA, LAKE COUNTY:**  
Residence  
**TULARE:**  
T D E S Hall
- COLORADO**  
**Denver:**  
Fraternal Order of Eagles,  
Aerie 2063  
**LOVELAND:**  
Wingate Ballroom  
**RIFLE:**  
Wiley, Ieland
- CONNECTICUT**  
**DANIELSON:**  
Pine House  
**GROTON:**  
Swiss Villa  
**HARTFORD:**  
Buck's Tavern, Frank S. De-  
Luco, Prop.  
**MOOSUP:**  
American Legion  
Club 91  
**NEWICH:**  
Polish Veteran's Club  
Wonder Bar, and Roger A.  
Bernier, Owner
- DELAWARE**  
**WILMINGTON:**  
Brandywine Post No. 12, Ameri-  
can Legion  
Cousin Lee and his Hill Billy  
Band
- FLORIDA**  
**CLEARWATER:**  
Crystal Bar  
Musical Bar  
Sea Horse Grill and Bar  
**CLEARWATER BEACH:**  
Sandbar  
**DAYTONA BEACH:**  
Moose Lodge  
Tic Toc Bar & Grill  
Martinique Club  
Robinson  
Town Club  
**HALLANDALE:**  
Ben's Place, Charles Dreisen  
**JACKSONVILLE:**  
Standor Bar and Cocktail  
Lounge  
**KEY WEST:**  
Cecil's Bar  
Duffy's Tavern, and Mr. Stern,  
owner  
Jack and Bonnie's  
Starlight Bar  
**NEW SMYRNA BEACH:**  
New Smyrna Beach Yacht Club  
**ORLANDO:**  
El Patio Club, and Arthur  
Kant, Owner  
**PENSACOLA:**  
Stork Club, and P. L. Doggett,  
owner  
**SARASOTA:**  
"400" Club  
**ST. PETERSBURG:**  
St. Petersburg Yacht Club  
**TAMPA:**  
Diamond Horseshoe Night Club,  
Joe Spicola, owner and  
manager  
Grand Oregon, Oscar Leon  
Manager
- GEORGIA**  
**Macon:**  
Jay, A. Wingate  
Lowe, Al  
Weather, Jim  
**SAVANNAH:**  
Sportsman's Club, Ben J. Alex-  
ander
- IDAHO**  
**BOISE:**  
Simmons, Mr. and Mrs. James  
L. (known as Chico and  
Connie)  
**LEWISTON:**  
Bollinger Hotel, and Sportsman  
Club  
Circle Inn, and Delbert De-  
Lores, Owner  
**MOUNTAIN HOME:**  
Hi-Way 30 Club  
Manhattan Club  
**TWIN FALLS:**  
Radiu Rendezvous
- ILLINOIS**  
**BENTON:**  
Clover Club, and Sam Sweet,  
owner  
**CAIRO:**  
The Spot, Al Dennis, Prop.  
**CHICAGO:**  
Chicago Defender, and John H.  
Sengstacke  
Kryl, Bohumir, and his Sym-  
phony Orchestra  
Samczuk, Casimir, Orchestra  
**CHICAGO HEIGHTS:**  
Fraternal Order of Eagles,  
Aerie 1059  
**GALESBURG:**  
Carson's Orchestra  
Meeker's Orchestra  
Townsend Club No. 2  
**JACKSONVILLE:**  
Chalet Tavern, in the Illinois  
Hotel  
**MARISSA:**  
Triefebach Brothers Orchestra  
**OLIVE BRANCH:**  
44 Club, and Harold Babb  
**ONIDA:**  
Rove Amvet Hall  
**STERLING:**  
Bowman, John E.  
Sigman, Arlie  
**WEST CITY:**  
Whitehouse Tavern  
**WEST FRANKFORT:**  
Moose Club
- INDIANA**  
**ANDERSON:**  
Adams Tavern, John Adams  
Owner  
Romany Grill  
**MUNCIE:**  
Delaware County Fair  
Greenpoint Barbecue, and -Gor-  
don Uken, Owner  
Muncie Fair Association
- SOUTH BEND:**  
Bendix Post 284, American  
Legion  
Chain O'Lakes Conversation  
Club  
Downtown Cafe, and Richard  
Cogan and Glen Lutes,  
Owners  
Hallers Post 125  
PNA Group 83 (Polish National  
Alliance)  
St. Joe Valley Boat Club, and  
Bob Zaff, Manager
- IOWA**  
**BOONE:**  
Miner's Hall
- IOAHO**  
**SHAMROCK CLUB, and Gene A.  
Deen, owner and operator**
- KANSAS**  
**TOPEKA:**  
Boley, Don, Orchestra  
Downs, Red, Orchestra  
Viarwood Dance Pavilion
- KENTUCKY**  
**ASHLAND:**  
Amvets Post No. 11, and Carl  
(Red) Collins, Manager  
**BOWLING GREEN:**  
Jackman, Joe L.  
Wade, Golden G.  
**MAYFIELD:**  
Fancy Farms Picnic, W. L.  
Cash  
**PADUCAH:**  
Copa Cabana Club, and Red  
Thrasher, Proprietor
- LOUISIANA**  
**LEESVILLE:**  
Capell Brothers Circus  
**NEW ORLEANS:**  
Open House Bar  
Fire O'Clock Club  
Porte, Frank  
418 Bar and Lounge, and Al  
Irenehan, Prop.  
Fun Bar  
Happy Landing Club  
Treasure Chest Lounge  
**PORT ALLEN:**  
Meadow Brook Club  
**SHERBOURNE:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre
- MAINE**  
**LEWISTON:**  
Pastime Club
- MARYLAND**  
**BALTIMORE:**  
Blue Room, of the Mayfair  
Hotel  
Knowles, Nolan P. (Acton  
Music Corp.)  
State Theatre  
Summit  
**BLADENBURG:**  
Bladenburg Arena (America  
on Wheels)  
**BASTON:**  
Starr, Lou and his Orchestra
- MASSACHUSETTS**  
**FALL RIVER:**  
Durfee Theatre
- MICHIGAN**  
**INTERLOCHEN:**  
National Music Camp  
**ISHPEMING:**  
Congress Bar, and Guido  
Bonetti, Proprietor  
**MUSKOGEE:**  
Circle S. Ranch, and Theodore  
(Ted) Schmidt  
**MARQUETTE:**  
Johnson, Martin M.  
**MEGAUNEE:**  
Bianchi Bros. Orchestra, and  
Peter Bianchi
- MINNESOTA**  
**BRAINERD:**  
210 Tavern  
**DEER RIVER:**  
Hi-Har Club  
**MINNEAPOLIS:**  
Milke, C. C.  
Twia City Amusement Co., and  
Frank W. Patterson  
**ST. PAUL:**  
Bark, Jay  
Twia City Amusement Co., and  
Frank W. Patterson
- MISSISSIPPI**  
**VICKSBURG:**  
Rogers' Ark
- MISSOURI**  
**KANSAS CITY:**  
Coates, Lou, Orchestra  
El Capitan Tavern, Marvin  
King, Owner  
Gay Pad Club, and Johnny  
Young, Owner and Prop.  
Green, Charles A.  
Mell-O-Lane Ballroom, and  
Leonard (Mell-O-Lane) Rob-  
inson
- MISSOURI**  
**POPLAR BLUFF:**  
Lee, Duke Doyle, and his Or-  
chestra "The Brown Bombers"  
**ST. JOSEPH:**  
Rock Island Hall
- MONTANA**  
**GREAT FALLS:**  
Civic Center Theatre, and Cler-  
ence Golder  
**HAVRE:**  
Havre Theatre, Emil Don Tigy  
**HELENA:**  
Alibi Club, and Alan Turk
- NEBRASKA**  
**HASTINGS:**  
Brick Pike  
**KEARNEY:**  
American Legion Club  
Fraternal Order of Eagles  
**LINCOLN:**  
Dance-Mor  
**OMAHA:**  
Bachman, Ray  
Famous Bar, and Max Deirough,  
Proprietor  
Fochak, Frank  
Marth, Al  
Melody Ballroom  
Plaines Bar, and Irene Boleski
- NEVADA**  
**ELY:**  
Little Casino Bar, and Frank  
Pax
- NEW HAMPSHIRE**  
**BOSCAWEN:**  
Colby's Orchestra, Myron Colby,  
Leader  
**PITTSFIELD:**  
Pittsfield Community Band,  
George Froese, Leader  
**WARREN:**  
Planders' Orchestra, Hugh  
Planders, Leader
- NEW JERSEY**  
**ATLANTIC CITY:**  
Clock Bar  
Musman Cafe  
Surf Bar  
**BAYONNE:**  
Sonny's Hall, and Sonny  
Montanez  
Starke, John and his Orchestra  
**CAMDEN:**  
Polish American Citizens Club  
St. Lucius Choir of St. Joseph's  
Parish  
**CLIFTON:**  
Boeckmann, Jacob  
**DENVILLE:**  
Young, Buddy, Orchestra  
**HACKENSACK:**  
Manciano Concert Band,  
M. Manciano, leader  
**HACKETTSTOWN:**  
Hackettstown Fireman's Band  
**JERSEY CITY:**  
Band Box Agency, Vince Glas-  
cinto, Director  
**LAKEWOOD:**  
Morgan, Jerry  
**MAPLEWOOD:**  
Maplewood Theatre  
**MONTCLAIR:**  
Montclair Theatre  
**MT. HOLLY:**  
Golden Moon Cafe  
**NEWARK:**  
House of Brides
- NEW YORK**  
**BURLINGTON:**  
Des Moines County Rural Youth  
Organization  
4H Quonset Building, Hawkeye  
Fair Grounds  
**CEDAR FALLS:**  
Armory Ballroom  
Women's Club  
**COUNCIL BLUFFS:**  
Smoky Mountain Rangers  
**FILLMORE:**  
Fillmore School Hall  
**KEY WEST:**  
Ray Hantes Orchestra  
**PEOSTA:**  
Peosta Hall  
**ST. LOUIS:**  
Eagles Lodge Club  
**ZWINGLI:**  
Zwingli Hall
- NEW YORK**  
**SHAMROCK CLUB, and Gene A.  
Deen, owner and operator**

**NETCONG:**  
Kiernan's Restaurant, and Frank Kiernan, Prop.  
**OAK RIDGE:**  
Van Brunt, Stanley, Orchestra  
**PASSAIC:**  
Blue Room, and Mr. Jack Hudson Hall Orchestra, J. Burns, leader  
La Tambraine Club  
**PATERSON:**  
American Legion Band, B. Sciliti, leader  
Paterson Symphonic Band and P. Fantiere, leader  
St. Michael's Grove  
**ROCHELLE PARK:**  
Swiss Chalet  
**WANAMANNA:**  
Stage Coach and Lou Vaccaro

**NEW MEXICO**

**ANAPRA:**  
Sunland Club  
**CARLEBAD:**  
Lobby Club  
**RUIDOSO:**  
Davis Bar

**NEW YORK**

**BINGHAMTON:**  
Regni, Al, Orchestra  
**BROOK:**  
Aloha Inn, Pete Mancuso Proprietor and Carl Sanford, Manager  
Revolving Bar, and Mr. Alexander, Prop.  
**BROOKLYN:**  
All Ireland Ballroom, Mrs. Fuddy Griffen and Mr. Patrick Gillespie  
**BUFFALO:**  
Hall, Art  
Jean Clipper Post No. 430, American Legion  
Lafayette Theatre  
Wells, Jack  
Williams, Buddy  
Williams, Oselma  
**CANANDAIGUA:**  
Yacht Club  
**CATSKILL:**  
Jones, Steve, and his Orchestra  
**CONHOES:**  
Granadiers Bugle and Drum Corps  
Sports Arena, and Charles Goplin  
**COLLIER POINT, L. I.:**  
Muebler's Hall  
**ELMIRA:**  
Hollywood Restaurant  
**INDICOTT:**  
The Casino  
**FIRKILL:**  
Cavalcade's Farm Restaurant, Edw. and Daniel Cavalcade, Managers  
**GENEVA:**  
Aston Bar  
**HARRISVILLE:**  
Cheesman, Virgil  
**HUDSON:**  
New York Villa Restaurant, and Hazel Union, Proprietor  
**JEFFERSON VALLEY:**  
Nino's Italian Cuisine  
**KENMORE:**  
Basil Bros. Theatre Circuit, including Colvia Theatre  
**KINGSTON:**  
Kilmer, Paul, and his Orchestra (Lester Marks)  
**MAMARONCK:**  
Seven Pines Restaurant  
**MCHANICVILLE:**  
Cale, Harold  
**MOHAWK:**  
Hardie, Leslie, and Vineyards Dance Hall  
**MT. VERNON:**  
Hartley Hood  
**NEW YORK CITY:**  
Civic Drama Guild of New York  
Disc Company of America (Auch Recordings)  
Embassy Club, and Martin N. take, Vice-Pres., East 57th St., Amusement Corp.  
Master Record Co., and Irving N. Barson  
Mentzer, Cross  
Richman, William L.  
Solidaires (Eddy Gold and Jerry Isaacson)  
Traemer's Restaurant  
Willis, Stanley  
**NOBOLK:**  
Joe's Bar and Grill, and Joseph Briggs, Prop.  
**OLBANY:**  
Wheel Restaurant  
**RAVENA:**  
VFW Ravenna Band  
**ROCHESTER:**  
Mick, Henry, and City Hall Cafe, and Wheel Cafe  
**SALAMANCA:**  
Lime Lake Grill  
State Restaurant  
**SCHENECTADY:**  
Polish Community Home (PMA Hall)  
Top Hats Orchestra

**STRACUSE:**  
Miller, Gene  
**UTICA:**  
Russell Ross Trio, and Salvatore Coriale, leader, Frank Ferrara, Angelo Picarra  
Ventura's Restaurant, and Rufus Ventura  
**VISTALA:**  
Vestal American Legion Post 89

**NORTH CAROLINA**

**ASHVILLE:**  
Propes, Pittsburgh Les  
**KINSTON:**  
Parler, David  
**WILMINGTON:**  
Village Barn, and K. A. Lobin, Owner

**OHIO**

**AKRON:**  
German-American Club  
Ghent Road Inn  
**ALLIANCE:**  
Lexington Grange Hall  
**AUSTINBURG:**  
Jewel's Dance Hall  
**CANTON:**  
Palace Theatre  
**CINCINNATI:**  
Cincinnati Country Club  
Copper Stallion Restaurant, and Mr. and Mrs. Claude Jackson  
Highland Country Club  
Steamer Avonia  
Summit Hills Country Club  
Twin Oaks Country Club  
**COLUMBUS:**  
Fraternal Order of Eagles, Aerie 297  
**DAYTON:**  
The Ring, Maurs Paul, Op.  
**ELYRIA:**  
Palladium Ballroom  
**GENEVA:**  
Blue Bird Orchestra, and Larry Parks  
Municipal Building  
**HARRISBURG:**  
Harrisburg Inn  
Hubba-Hubba Night Club  
**IRONTON:**  
Club Riviera  
**JEFFERSON:**  
Larby's Circle L Ranch  
**LIMA:**  
Billger, Lucille  
**MASHILLON:**  
VFW  
**MILON:**  
Andy's, Ralph Acherman Mgr.  
**PIERCE:**  
Lake Danny, Orchestra  
**BAVENA:**  
Bavaria 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 Stephan

**CLARITON:**  
Schmidt Hotel, and Mr. Harris, owner, Mr. Kilgore, mgr.  
**FALLSTON:**  
Valley Hotel  
**FORD CITY:**  
Atlantic City Inn  
**FRACEVILLE:**  
American Legion Post No. 101  
**FREEDOM:**  
Sully's Inn  
**GIRARDVILLE:**  
St. Vincent's Church Hall  
**NEW CASTLE:**  
Gables Hotel, and Frank Giammarine  
**NEW KINGSTON:**  
Gable Inn  
**PHILADELPHIA:**  
Dupree, Hiram  
**PITTSBURGH:**  
Club 22  
New Penn Inn, Louis, Alex and Jim Passarella, Props.  
**READING:**  
Beer, Stephen S., Orchestra  
**ROCHESTER:**  
Loyal Order of Moose No. 331  
**BOULETTE:**  
Brewer, Edgar, Beakette Home  
**SHAMOKIN:**  
Maine Pure Co.  
**SIGEL:**  
Sigel Hotel, and Mrs. Tillie Newhouse, Owner  
**SUNBURY:**  
Shamokin Dam Fire Co.  
**TARENTUM:**  
Polks Bar  
**YORK:**  
14 Karat Room, Gene Spangler, Prop.  
Reliance Cafe, Robert Klimiak, Prop.  
**WILKINSBURG:**  
Lunt, Gino

**RHODE ISLAND**

**NEWPORT:**  
Frank Simmons and his Orchestra  
**WOONSOCKET:**  
Jacob, Walmore

**SOUTH CAROLINA**

**CHARLESTON:**  
Five O'Clock Club, and Mose Sabel  
**FOLLY BEACH:**  
Polly Pier

**SOUTH DAKOTA**

**SCOTLAND:**  
Scotland Commercial Club

**TENNESSEE**

**BRISTOL:**  
Knights of Templar  
**CHATTANOOGA:**  
Alhambra Shrine  
**NAHVILLE:**  
Hippodrome Roller Rink

**TEXAS**

**CORPUS CHRISTI:**  
Santitas, Jimmie  
The Lighthouse  
**PORT WORTH:**  
Crystal Springs Pavilion, H. H. Cunningham  
**PORT ARTHUR:**  
DeGrass, Lenox  
**SAN ANGELO:**  
Club Acapulco  
**SAN ANTONIO:**  
Rodriguez, Oscar  
**VICTORIA:**  
Westcrater

**UTAH**

**SALT LAKE CITY:**  
Vel-Vet Club, and M. F. Sutherland, Manager

**VIRGINIA**

**ALEXANDRIA:**  
Alexandria Arena (America on Wheels)  
Nightingale Club, and Gen. Davis, Prop., Jas. Davis, Manager  
**BRISTOL:**  
Knights of Templar  
**NEWPORT NEWS:**  
Heath, Robert  
Off Beat Club  
Victory Supper Club  
**NORFOLK:**  
Holiday Inn, and Leo Hoggard, operator  
**RICHMOND:**  
Starlight Club, and William Edlestone, Owner and Operator  
**ROANOKE:**  
Krisch, Adolph

**WASHINGTON**

**SEATTLE:**  
Tuxedo Club, C. Barce, Owner

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flop" Thompson and Louise Rusk, Operators  
**FAIRMONT:**  
Amen, Post No. 1  
Fluiscide Inn, and John Boyce Gay Spot, and Adda Davis and Howard Weekly  
West End Tavern, and A. Ullom  
**KEYSTONE:**  
Calloway, Franklin

**WISCONSIN**

**APPLETON:**  
Keohoe's Hall  
**ARKANSAW:**  
Arkansas Recreation Dance Hall, George W. Bauer, Manager  
**BEAVER DAM:**  
Beaver Dam American Legion  
Club Frederick A. Farrey  
**BLOOMINGTON:**  
McLanc, Jack, Orchestra  
**BOSCOBEL:**  
Miller, Earl, Orchestra  
Pekham, Harley  
Sid Earl Orchestra  
**BROOKFIELD:**  
Log Cabin Cafe, and Ball Room  
**COTTAGE GROVE:**  
Cottage Grove Town Hall, John Galvia, Operator  
**CUSTER:**  
North Star Ballroom, and John Bembeck  
Truda, Mrs.  
**DURAND:**  
Wexie Orchestra  
**EAST DAUPER:**  
Northern Wisconsin Fair Association  
**EAU CLAIRE:**  
Conley's Nitz Club  
Wildwood Nitz Club, and John Stoeck, Manager  
**GERMAN TOWN:**  
Town Bowl Cafe, Bowling Alley, and Restaurant, Mr. Bucher, Owner and Manager  
**NORTH FREEDOM:**  
American Legion Hall  
**MANITOWOC:**  
Herb's Bar, and Herbert Duvalie, Owner  
**MENASHA:**  
Trader's Tavern, and Herb Trader, Owner  
**MILWAUKEE:**  
Moede, Mel, Band  
**MINERAL POINT:**  
Midway Tavern and Hall, Al Lavery, Proprietor

**OREGON**

**Village Hall**  
**FARDEWILLE:**  
Fox River Valley Boys Orchestra  
**BEWES:**  
High School  
**SOLDIER'S GROVE:**  
Gorman, Ken, Band  
**STOUGHTON:**  
Stoughton Country Club, Dr. O. A. Gregerson, Pres.  
**TREVOR:**  
Sork Club, and Mr. Aide  
**TWO RIVERS:**  
Club 42, and Mr. Geuger, Mgr.  
Timms Hall and Tavern  
**WESTFIELD:**  
O'Neill, Kermit and Ray, Orchestra

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Club Nightingale  
National Arena (America on Wheels)  
Rustic Cabin  
Star Dust Club, Frank Moore, Proprietor  
20th Century Theatrical Agency, and Robert B. Miller, Jr.  
Wells, Jack

**ALASKA**

**FAIRBANKS:**  
Fairbanks Carnival Assn.

**HAWAII**

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

**CANADA**

**BRITISH COLUMBIA**

**VANCOUVER:**  
International Musicians Booking Agency, Virgil Lane

**MANITOBA**

**BRANDON:**  
Palladium Dance Hall

**ONTARIO**

**AYR:**  
Ayr Community Theatre  
Hayseed Orchestra  
**BRANTFORD:**  
Silver Hill Dance Hall  
**CUMBERLAND:**  
Maple Leaf Hall  
**GREEN VALLEY:**  
Green Valley Pavilion, Leo Lajoie, Prop.

**KINGSVILLE**

Lakeshore Terrace Gardens  
Messrs. S. McManus and Barrie  
**KITCHENER:**  
Pellow, Ross, and Royal W. bonds Orchestra  
**NIAGARA FALLS:**  
(or Trumpet) BAND  
Radio Station CHVC, Elmwood Bedford, President  
**OWEN SOUND:**  
Scott, Wally, and his Orchestra  
**GARNIA:**  
Polish Hall  
Polymer Cafeteria  
**TORONTO:**  
Columbus Hall  
Echo Recording Co., and Clement Hambourg  
Midford, Bert  
Three Hundred Club  
**WOODSTOCK:**  
Capitol Theatre, and Thomas Naylor, Manager

**QUEBEC**

**BERTHIER:**  
Chateau Berthelet  
**BERTHIERVILLE:**  
Manoir Berthier, and Brun Cady, Manager  
**GRANBY:**  
Windor Hotel  
**MONTREAL:**  
Buras-Goulet, Toddy  
Gagnon, L.  
Gaucier, O.  
Gypsy Cafe  
Mexico Cafe  
Moderne Hotel  
**QUEBEC:**  
Canadian and American Booking Agency  
**SHERBROOKE:**  
Sherbrooke Areas  
**ST. JEROME:**  
Maurice Hotel, and Mrs. Maurice Prop.

**MEXICO**

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

**MISCELLANEOUS**

Capell Brothers Circus  
Kryl, Bohumil and his Symphonic Orchestra  
Marvin, Eddie  
Wells, Jack

**FOR SALE or EXCHANGE**

**FOR SALE**—Used double bass trunk, fits standard size  $\frac{1}{4}$  string base, \$100.00. H. Roberts, 2853 Werk Road, Cincinnati, Ohio.

**FOR SALE**—Used Accme accordion, professional model; four and five sets of reeds, six treble, one master and one bass shift; complete with case, \$375.00. Gene Quara, 105-20 66th Ave., Forest Hills, N. Y. IL 9-6536.

**FOR SALE**—Selmer bass clarinet (used), Albert system; also good mouthpiece, \$125.00. Frank Crolene, 47-51 39th St., Long Island City, N. Y.

**FOR SALE**—Double bass, used. A. G. Haines, 175 Dartmouth St., Boston, Mass.

**FOR SALE**—Lyon and Healy harp, Style No. 22; also Wuritzer harp, medium size. Both used. John Romano, 7 Metropolitan Oval, Bronx 62, N. Y. Phone TA 9-3204.

**FOR SALE**—Selmer alto sax, \$250.00, and Conn clarinet, \$150.00; also Conn tenor sax, \$150.00 (all are used). C. R. Reinert, 99 Market St., Potomac, N. Y.

**FOR SALE**—Used Selmer accordion, four treble shifts, two bass shifts, \$600.00. Arthur A. Riback, 4107 Fourth St., North Arlington, Va.

**FOR SALE**—Used Jenco vibraphone, three octaves. R. Pognonelli, 116 Avenue "C," New York, N. Y. Phone CA 8-9949.

**FOR SALE**—Old German violin, with bow and case, \$200.00. Henry Bonnet, 62-35 79th St., Elmhurst, L. I., N. Y. Phone HA 6-1139.

**FOR SALE**—Violence violin, made by Mathias Picket in 1779; appraised by Herrman at \$600.00. Miss P. Mansfield, IA Beach Springs Drive, Summit, N. J. Short Hills 7-2922.

**FOR SALE**—Pocket concert, 8 $\frac{1}{2}$  low pitch, 9" short, good tone and action, very rare item, \$75.00. Phil Stanley, 1155 Manor Ave., New York 72, N. Y. Phone Tlivo 2-5848.

**FOR SALE**—Old English cello, Wm. Forster, circa 1804. English certificate, beautiful tone, light weight shaped case; John Dodd bow, \$450.00. G. Shaw, 2785 Seaview Road, Victoria, B. C.

**FOR SALE**—Used double French horn, new lacquered case and canvas cover. Made by Melchior, Germany. \$350.00. Oscar Koch, 3311 York Avenue North, Minneapolis 22, Minn.

**FOR SALE**—Used Perc Loree and Marigaux organ. No concealed cracks, both are plateau system Benjamin D. Spicler, 136 Sigourney St., Hardnet, Conn.

**FOR SALE**—Hammond organ, model BC100, \$1,100.00; Hammond Novachord, without case and in need of adjustment, \$350.00; Therman \$325.00; Hammond 20 watt tone cabinet, \$175.00. All are used. C. E. Harrison, Box 4596, Warrington, Florida.

**FOR SALE**—Buescher tenor sax, \$95.00; Conn tenor sax, \$175.00; also string bass, 3/4 Gesma make, round back, \$395.00. All are used. L. Zinn, 1420 Collins Ave., Miami Beach 39, Fla.

**FOR SALE**—Concert and band library. Arrangements; ninety numbers; all are used. J. Egan, 940 Melrose Ave., Trenton 9, N. J.

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**AT LIBERTY**—Pianist, single, with fine training and background, wishes hotel work or as a companion for singer in concert work; also teaches Raymond Dempsey, 44 Maple Ave., Franklinville, N. Y.

**AT LIBERTY**—Pianist, with wide society experience; authentic Latin-American swing, electric or fake. Worked leading hotels. Mario De Bye, 5241 North Richmond St., Chicago 32, Ill.

**AT LIBERTY**—Colored organ stylist, with own organ, desires position in first-class lounge, bar, etc. Has large library, 802 card, fine appearance. R. Smith, P. O. Box 978, Grand Central Station, New York, N. Y. Phone LI 7-3218.

**AT LIBERTY**—In June—trombone player, good tone, can read almost anything; own good outfit and equipment, for small commercial dance band. Doyle Cooper, 1103 East 14th St., Texarkana, Ark.

**AT LIBERTY**—Tympanist wishes full time work with Symphony orchestra or municipal band. Has wide experience; Locals 10 and 297 cards. Available April 15th. Malcolm J. Young, 200 South Lorraine Ave., Wichita 18, Kansas.

**AT LIBERTY**—Electric guitarist, doubles on bass, seeking week-end work in New York City and vicinity with view to summer resort work. Joan Levine, 3452 Corn Ave., Bronx 69, N. Y. Telephone TUlip 2-2292.

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**AT LIBERTY**—Pianist, reliable, experienced all lines. Locations only. Frank Green, Route No. 9, Box 658, Birmingham 7, Ala.

## WANTED

**WANTED**—E♭ or B♭ recording bass horn or Sousaphone. Also want bell-front alto and baritone horns; trumpet, alto and baritone saxophones. State condition, make and price. Wayne Mountjoy, 1629 Park, Sedalia, Mo.

**WANTED**—Piccolo. Haynes, cylindrical bore, in key of C. Les Flounders, 5635 Upland Way, Philadelphia 31, Pa.

**WANTED**—Used Benge (Chicago) trumpet or cornet. Good condition, medium or ML bore only. Write description and price. D. Tetzlaff, 519 W. 27th St., Minneapolis, Minn.

**WANTED**—Violin. Will purchase from owner Italian solo violin, fine bow. State maker, history, guarantees, body length, price. M. Levine, P. O. Box 7827, Lakewood, Colo.

**WANTED**—Thirteen musicians for modern orchestra. Frank Mangione, 923 West Front St., Plainfield, N. J.

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JEAN W. JAMES

Jean W. James died January 26, 1954, at the age of seventy-three. A member of Local 340, Freeport, Illinois, for forty-six years, he held membership on its Executive Board for five years and since 1934 had been its President. He attended many National Conventions.

## ERASURES

(Continued from page thirty-eight)

Le Roy Stryker, Clarence Thompson, Earl Vest. San Leandro, Calif., Local 510—Bob Star. Santa Rosa, Calif., Local 292—Wesley Bertino, Laurence Cooke, Sammy Collins, Richard Carr, Wm. Fontes, Elsa Thomson, Oliver Wilkinson. Sebastopol, Calif., Local 593—M. M. Griner, R. M. Hayes, Sylvia Heyko, Oonaugh Bateman, D. L. Johnston, J. P. Campbell, L. Ogilvie, J. W. Hopton, N. J. Tuok, R. K. Reid. Vancouver, B. C., Can., Local 145—E. G. Atkinson, Chas. F. Barber, Owen Campbell, Kay Clarke, L. M. Gilson, Albert Kirkbride, W. McDonald, Leo Norris, M. G. Pennock, Reg. Pennock, J. S. Ritchie, Genevieve Ross, D. A. Smithers, A. E. Spalding.

## ERASURES FROM LAST MONTH

San Francisco, Calif., Local 6—Babe Bowman, Ralph Canning, Albino Caprio, J. Newell Chase, Harold Gubert, John H. Cox, Jorge Godoy, Carl C. Dittmer, Roland M. Dragon, Raymond Farley, David Fulmer, Eleanor G. Genta, Edward F. Giannanni, Roy Halliday, Lucien Harrison, Donald A. Henriques, Ed. Hollingshead, Jerry P. Hutchison, Sheldon K. Iverson, Bette Leonore Joffe, Patrick King, Norman Klehm, Robert Krause, Alfred Harris Krawitz, Jewel Kriech, Elizabeth B. Kucha, Carol L. Lauspach, Morris C. Lawton, Robert Lique, Daniel J. Lucero, Jack C. Mayne, Kenneth McDonald, Louis B. McDowell, Homer J. Nalty, Curtis L. Nelson (Perry Louis), William Niland, Edward Nyland, Wm. L. Peters, Jr., Anthony Piazza, Luis A. Polio, Joe P. Pope, Stanley E. Robinson, Elmer Ross, John Russo, Louise Sheldon (Luia Parulli), Robert C. Sproule, William C. Stuart, Jess Silva, Robert D. Storm, Woodrow M. Thompson, Rommy J. Tone, Overton Van Syckle, Charles B. Vasquez, Austin F. Wilbur, Paul Wilcox, Clark Williams, Charles A. Wright, Norman S. Wright, Alfred Del Carlo, Jr., Joan Landefeld, James G. Underwood, Wm. E. Jenkins, Sam Hernandez, Robert L. Badgley, Andrew E. Allen, Richard Aydelotte, Albert Bedrosian, Byron Berry, Milton Blaustein.

Sacramento, Calif., Local 12—Richard J. Butler, Rosa Ford, Dell Fulmer, Robert Harris, Pat Harvey, Roy Hayner, Sid Loymeyer, Fred Lopez, George McCann, Wm. Merrill, Robert Mosley, Boyd Ramsey, Bert Robinson, Paul Rodriguez, Frank Rowe, Maynard Rowland, Roy Salerbo, Clarence Schick, Jose Secretario, Don Sills, Bill Smallwood, Mel Stohl, Billy White, Bert Wilson. Toronto, Ont., Can., Local 149—Ken Adamson, Eddie Barnuk, Nicholas F. Boljokov, E. Campbell, Jimmy Cox, Jas. W. Davidson, Paul L. DeReske, Richard Gottesman (Get), Gordon Graham, Leonard Huscock, Carl Joss, A. A. Wetzstein (Barney), Walter E. Willatt.

Worcester, Mass., Local 143—Armando W. Marcia (Lou Marsh). Washington, D. C., Local 161—Robert Lawrence. Yankers, N. Y., Local 402—Leonard F. DiMatta.

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