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 STATES AND CANADA

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

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

LEO CLUESMANN, Editor and Publisher
 HOPE STODDARD, Associate Editor

Subscription Price

Member60 Cents a Year
 Non-Member\$1.00 a Year

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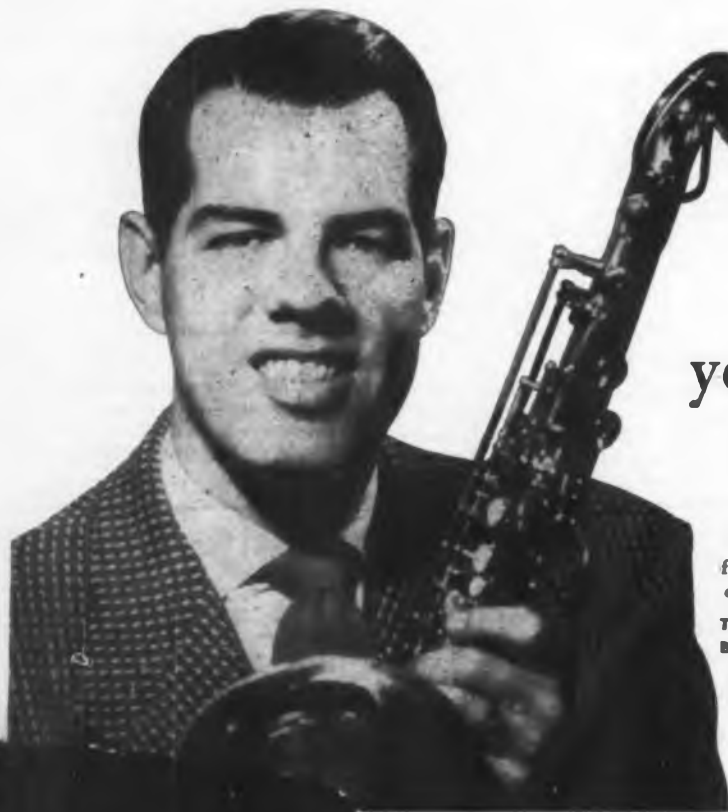
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PROCEEDINGS AND DEBATES OF THE 83^d CONGRESS, SECOND SESSION

The Fate of Music Should Be Everybody's Concern. The Survival of Music Must Be Everybody's Problem . . . *James C. Petrillo*

Government Aid in the Development of American Music

Remarks of
HON. WAYNE MORSE
of Oregon
in the Senate of the United States
Friday, June 18, 1954

MR. MORSE: Mr. President, the next subject matter to which I wish to turn deals with music. I am not a musician, but I love music. Earlier this week I addressed, in Milwaukee, Wisconsin, the Convention of the American Federation of Musicians, A. F. of L. I was very much interested in some of the resolutions adopted by that Convention. I became very much interested in some of the employment problems which confront that union. I am not a special pleader for any of the union's policies. It can speak for itself, and it will have to stand on the merits of its own contentions, as issue after issue arises.

However, I believe that we have a problem in our country in helping to protect and develop a very important phase of the American culture. American music is a part of our culture. Of course, our culture is judged by people in other countries from the standpoint of many criteria; but the development of a nation's culture, from the standpoint of its art, is one of the tests of the level of civilization of any people. You and I know, Mr. President, from our study of history that when we come to appraise the civilizations of bygone generations we always take into account in making that appraisal their arts, including their music.

Having said that, I ask the question, in what direction is American music going today? Many authorities on American music tell us that it is deteriorating. They believe that we are living in such a mechanical age that even our music has become mechanical, and that we are not giving support, as a nation and as a people, to the development of the artistic side of our culture as far as music is concerned. I am perfectly willing to leave that value judgment to the authorities in the field of music, but as a private citizen, having read on the subject matter, I believe that we should do something, as a nation and as a people, to develop a high standard of American music.

I note that in his report to his union the President of the A. F. of L. Musicians' Union, James Petrillo, had this to say:

"The fate of music should be everybody's concern. The survival of music must be everybody's problem."

I would add today that the elimination of musical illiteracy is essential to a high national culture. Legislative bodies have a responsibility, by way of grants-in-aid, to assist in sponsoring the development of creative American music. One may ask, "Senator, are you taking the position that the American taxpayers should give some financial support to the development of musical culture in the United States?"

I say, "Yes, I am." I add that we are already doing it with respect to the development of European music. American taxpayers today are spending considerable sums, within the foreign-aid program, for the development of music abroad. A considerable amount of our money finds its way into the development, for example, of operas and orchestras in Europe. But if one suggests that we do anything as a people to help raise the standard of this phase of American culture, the awful word "subsidy" is thrown at him. I think our music is a part of our national wealth. I am not for a hand-out program, but I invite attention to the importance, for example, of urging assistance to musical education in this country by means of musical scholarships. I point out that as a result of our mechanical music, there has been such discouragement in the field of training for the stringed instruments that it is becoming increasingly difficult in community after community in America to find enough musicians trained on stringed instruments even to have a community orchestra. Yet for decades European governments have had the foresight and the wisdom to recognize that the music of the nation contributes to the cultural life of the nation. They have not hesitated to subsidize great musical projects. Music con-

tributes to the patriotic conditioning of the nation. Show me the Italian who does not thrill patriotically over the high standard of Italian music. Show me the Frenchman or the German who does not thrill patriotically over the high standards of French or German music.

I think there is great merit in the point of view being expressed by artists, educators, and civic leaders who are concerned over the music problem of America. When we come to considering our domestic problems, we should give some consideration to legislative aid in helping to improve and develop the music phase of American culture.

Mr. President, as a part of my remarks—and I wish to associate myself with the general principles, philosophy, and point of view of the material—I ask unanimous consent that there be printed at this point in the *Record* a very interesting discussion of the general problem to which I have referred, under the heading "Diminuendo," a publication of the American Federation of Musicians, which is a report which was presented to the membership of the musicians' union to which I have previously referred, and which in my judgment deserves reading by members of the Senate.

There being no objection, the report was ordered to be printed in the *Record*, as follows:

Diminuendo

The Crisis in Live Music Today

To determine what is happening to live music today it is necessary to know that since 1929, when the introduction of the sound track caused the sudden unemployment of 22,000 theater musicians, so-called progress in recordings and other mechanized music devices have subtracted steadily from the employment of musicians.

Of nearly 249,000 A. F. of M. members, slightly more than half are even largely sup-

(Continued on next page)

INTERNATIONAL MUSICIAN

Affairs of the Federation



President James C. Petrillo presiding over a session of the Seventy-third Annual Convention of the American Federation of Labor, held in Los Angeles, California, beginning September 20, 1954, in the absence from the chair of President George Meany. President Meany's temporary absence was occasioned by other business of the A. F. of L. Convention. President Petrillo is one of the Vice-Presidents of the American Federation of Labor.

Additional Recording Companies That Have Signed Agreements with the American Federation of Musicians

The following companies have executed recording agreements with the Federation, and members are now permitted to render service for these companies. This list, combined with those lists in the June, July, August, September, and October issues of the *International Musician*, contains the names of all companies up to and including October 22. Do not record for any companies not listed herein, and if you are in doubt as to whether or not a company is in good standing with the Federation, please contact the President's office. We will publish names of additional signatories each month.

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ported by music. The thirty-two major symphony orchestras in the United States and Canada employ fewer than 2,270 musicians. These elite instrumentalists of the music world work an average of only 22.4 weeks a year at an average weekly pay of \$81.00. Not more than 2,200 musicians in the 2,636 broadcasting stations of the United States (or less than one musician per station) enjoy a full year's employment. Between three and four thousand more are used with fair regularity in single broadcasting engagements.

Theaters provide jobs for about 2,000 musicians. The motion picture industry affords more or less steady work to about 350 staff musicians and for some 4,000 non-traveling musicians. An indeterminate number of traveling musicians, amounting to perhaps 50,000, work most of a year.

These are the favored few whose livelihood is fairly secure. Others, in addition, are among the 60,000 musicians who share an

income of approximately \$2 million a year for making recordings. Their product, by contrast, earns for the machine-music vendors a gross income of some \$164 million annually.

Those who earn the major part of their livelihood from music may be said to number 72,000. Thus, it is apparent that a staggering total of some 175,000 professional musicians must supplement their income by other means.

That this is not a healthy atmosphere for music is proven by the fact that it becomes more difficult each year for conductors of top orchestras to find skilled string musicians. Although there has been a gain in recent years in the number of small symphony orchestras established throughout the country, the trend now is slowing, due in part to the fact that competent string instrumentalists are not available.

When Junior goes to school he is very apt to join a school band. His tendency is to favor

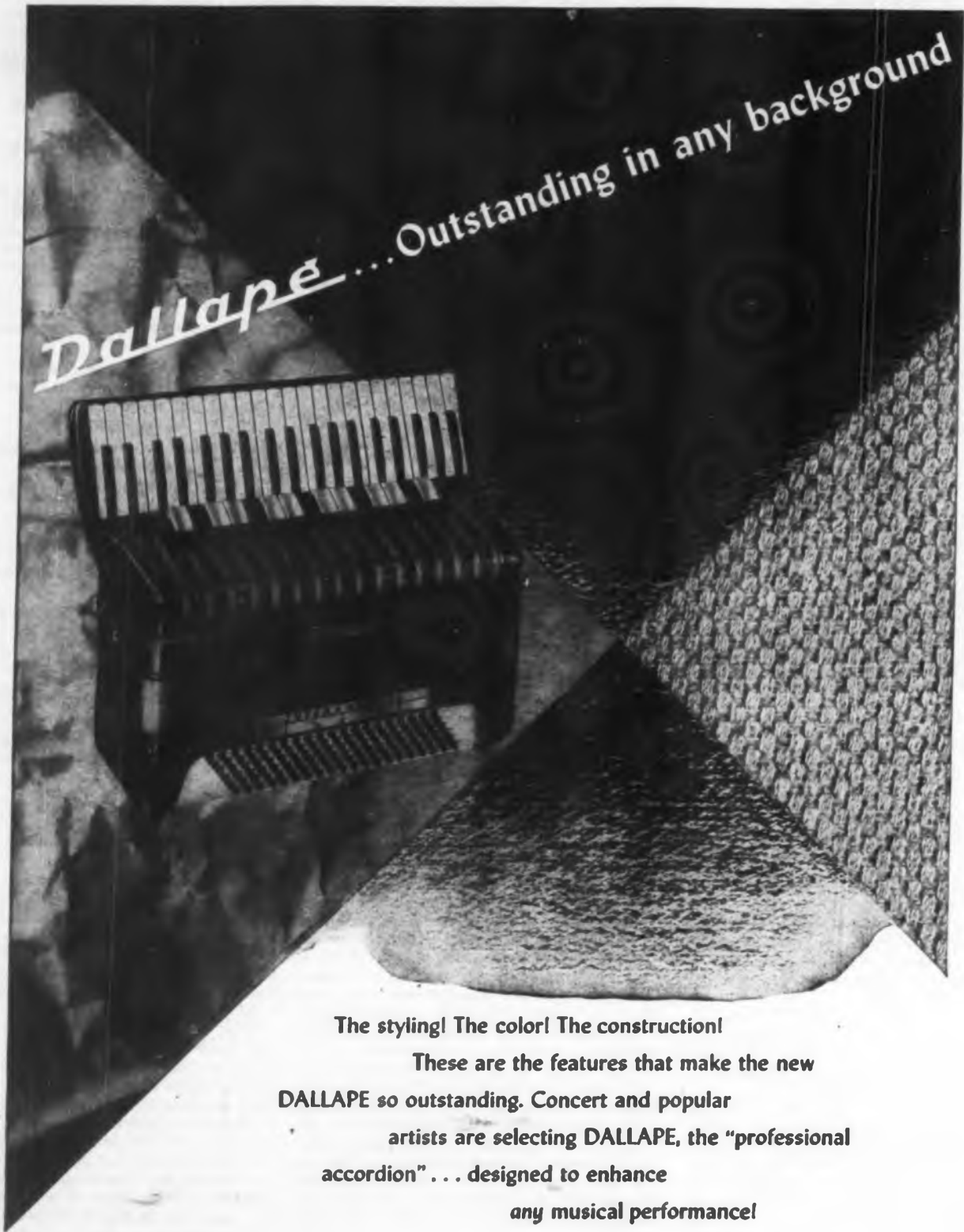
a trumpet or a saxophone, not a violin, cello, or other stringed instrument. Scholarships based on some of these instruments are going begging. Many leaders of small symphonies are avidly canvassing large cities for string talent but the best they can offer are part-time jobs in industry or business, because music employment alone will not suffice.

The "name" band business is also drying up. Large community brass bands are mostly relics of a happier past except in a few favored cities such as Long Beach, Calif., St. Petersburg, and Miami, Fla.

Famous orchestras are faltering from lack of new blood. Booking agencies blame ballroom operators for not supporting their efforts to build up new "name bands." New orchestras that have gained fame in recent years may be counted on the fingers of one hand. Secondary orchestras are finding it difficult to get good talent or important dates.

(Continued on page eleven)

KEEP MUSIC ALIVE - - - INSIST ON LIVE MUSICIANS



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CONGRESSIONAL RECORD

(Continued from page nine)

It is all part of a pattern of declining inducements.

Since the profession of music faces such a dreary outlook, there are those who ask: What is the musicians' union doing about the problem?

The answer is manifold and subject to documentation. Out of the long, uphill struggle of the American Federation of Musicians has been born a means of self-help which has developed into an instrument of widespread public service, not only contributing wages to unemployed musicians, but major benefits to the public. This is the free, live music project established first by President Petrillo in 1947, and now carried on by the music performance trust funds of the recording and television industries.

Instead of providing sickness, accident, or other fringe benefits as do most union welfare funds, this project creates jobs for unemployed musicians as well as contributing largely to public knowledge and appreciation of music. In the first three years of its operation under union supervision, it furnished \$4,500,000 in free public music, providing more than 30,000 performances, at a total administrative charge of less than one per cent. Veterans' and other hospitals, public park concerts, charitable causes, and teen-age dances to combat juvenile delinquency—all being admission free—were beneficiaries of this free live music.

The funds operate today under an independent trusteeship. In 1953, they spent \$1,950,000 for 21,000 public performances in which some 200,000 musicians participated. Recent contracts with the recording and television industries assure continuation of the funds for at least another five years. Administrative costs are much greater under the trusteeship, but the funds are growing and the pattern and extent of their public service is unchanged.

This project which started out as a means to gain employment for the live musician whose livelihood had been curtailed by the machine, has been directed into channels of continuing public benefit, bringing high praise from the forty-eight States and Canada, from governmental agencies, from the Armed Forces and national welfare groups.

Another major goal of the Federation, and one toward which President Petrillo has

worked unceasingly, has but recently been realized in part by the repeal of fifty per cent of the amusement admission tax. This should result in employment for many hard-pressed musicians.

The musicians' union has grown in the past twenty years despite its inability to insure economic security for a majority of its members. Love for music and the desire to have a part in the fight for its survival has caused musicians to seek strength in numbers.

Each annual convention of the Federation sees renewed and united dedication to the principle that the vendors of canned music must be made to recognize and perform their obligation to the art that rewards them so richly and to the live musicians who make possible their reckless traffic in the unrewarded labors of others.

The Public's Stake in Live Music

It is a sorry paradox of our times and living standards that while the demand for music—serious music, in particular—is on the increase, the sources to nourish and develop it are steadily shrinking.

The richest and most progressive nation in the world appears content to reject its obligations for world leadership in music and the arts by neglecting to first make them secure at home. Meanwhile the opera houses and concert halls of the Old World are slowly but surely returning to their pre-war eminence through the beneficence of national subsidies and—in earlier postwar years—by grants from United States foreign-aid funds.

Yet at home our own musical organizations, needing sustenance and encouragement as much as do their counterparts overseas, have received no such Federal support. In almost every country outside the Iron Curtain we have seen the cultural arts primed by the flow of American tax dollars. Not so at home.

While this rebirth of cultural music takes place on the continents of Europe and South America, let us look at our own cultural institutions. For the most part they flounder in a morass of debt and doubt, their future always a question mark, and their creative genius shadowed by financial worries. One of the most poignant reminders of this retrogression came early in 1954 when the famed Boston Symphony appealed to civic pride and individual gifts to enable it to play its sched-

uled concert season. The world-famous Metropolitan Opera has been forced to take its appeal for public subscriptions before nationwide closed-circuit theater viewers, a project to which the Federation of Musicians has lent its aid.

All of our major symphonies are haunted by the ever-present ghost of debt. It is not an atmosphere that nourishes creative artistry or constructive planning for the future.

There is some hope that most of the thirty-two major symphonic organizations subsisting in metropolitan centers may be able to survive. But in most cities of 300,000 population or less, the days of serious music and skilled musicians are numbered. Even now, the best that some of these groups can offer is ten weeks of employment at near-starvation wages to musicians of demonstrated capabilities. These must seek supplemental income, accepting for the sake of their art the flimsy security of part-time jobs. Without some minimum guaranty of security for musicians serious music in America can only degenerate into a second-class product. That is unthinkable.

Specifically, the Federation of Musicians feels, along with many others, that governmental aid alone—at national, State, and local levels—can prevent the extinction of the remaining 129 little symphonies now waging a hand-to-mouth existence throughout the United States and Canada.

The problem is as real as death and taxes. The large fortunes of past generations that once supported serious music and musicians are fewer today. Taxes on individual incomes have dried up new sources of financial support. Without governmental help, the end of this part of our national culture is plainly in view.

"Subsidy," as President Petrillo confesses, is not a pretty word in our language. But we can find no other means under present economic conditions to answer fully music's needs. We have no patience with those who say subsidy will enslave art. The Old World, from which our culture springs, has long recognized that serious music must be subsidized. Europe has practiced music subsidies for hundreds of years without nationalizing the product. Every Province of Australia now has its own regional orchestra, state-supported. Latin American orchestras are growing under governmental subsidies and, thanks to the Government broadcasting stations which retain the instrumentalists on staff, European orchestras are again in a generally healthy condition. We cannot say the same for or-

(Continued on page seventeen)

The Griller String Quartet in addition to its duties as quartet-in-residence at the University of California, has time to tour extensively. It has established a record of longevity, for it has been playing a quartet of a century with the same personnel, namely: Sidney Griller and Jack O'Brien, first and second violins; Philip Burton, viola; and Colin Hampton, cello. Their secret of getting along together, they say, is knowing how to relax, and talking things over rather than fighting them out. "People think of us as one person," says Sidney Griller, "and that's the way we want it."





Left to right: WALTER EISENBERG, conductor, Colorado Symphony Orchestra and the Pueblo Symphony Orchestra. FERENC FRICSAY, conductor, Houston Symphony Orchestra, was until recently conductor of the RIAS (Radio in the American Sector) Symphony Orchestra in Berlin. ORLANDO BARERA, conductor, the El Paso Symphony

SYMPHONY AND OPERA

MIRACLE. Toscanini has performed many miracles in music in his day, but perhaps the greatest miracle of all was that exhibited at Carnegie Hall, October 27, 1954, seven months after he had retired from active musical life. This miracle was not the until then unheard of feat of cramming Carnegie Hall to the doors to hear an orchestra performing before what was to all appearances an empty podium. That might have been accomplished through sheer lust for the novel and the sensational. Nor was the miracle the one hundred or so men, formerly the NBC Symphony, now called "The Symphony of the Air," who have remained together against all laws of cohesion and gravitation. Common fear or simple inertia might have accounted for this. Nor was the miracle, either, the ovation they received as they filed in, orderly and impersonal, and formed a wide crescent about the empty podium. The poignancy of the situation might have called forth this response.

What was the miracle was what took place after the applause had subsided and the men had raised their instruments to playing position. For, as surely as I sit here and type these lines, these men were being directed, inspired, by an invisible figure. Age, retirement, absence in another country to the contrary notwithstanding, Toscanini was there leading them, and leading them with an insistence and fervor even he rarely attained.

The dynamic variations, the nuances were there, but special, as though for this occasion

Toscanini had prepared something of a surprise, of a treat. Restraint was there, as well as the sense of working toward a climax. The ability to realize this climax was also there. The individual solos came out with just-right emphasis. The whole fabric indeed was so woven, so meshed, so integral, that it could only have been the idea of the great leader himself which possessed the men.

The opening *Roman Carnival* of Berlioz had a zest which channeled direction imparts. The Tchaikovsky *Nutcracker Suite* revealed the timbre of the various instruments in a balanced pattern. The Wagner Prelude to *Die Meistersinger* which closed the program stirred as no other orchestra—to me at least—could ever make it stir.

I leave it to other, far wiser critics, to explain how this all came about. Enough that I here present the facts. When, at the close of the program, the house rose and cheered, when Don Gillis (chairman of the Symphony Foundation of America, Inc.) came out in answer to insistent applause from the audience and friendly pushing from behind stage, when, careful not to step onto the podium, he turned with his face to the orchestra and applauded along with the audience, and, finally, when the audience, disbelieving its own blindness, saw reality itself, there appeared, as focus for the miracle, a small figure, white-haired and frail, bowing acknowledgment and gesturing back toward his men: "They did it. They did it all!"

—H. E. S.

CONDUCTORS. In honor of the memory of Max Reiter, San Antonio Symphony Orchestra's founder, a program will be presented by that group on December 10th, made up of works closely associated with his career as its conductor. Keynoting the program will be Beethoven's *Eroica* symphony . . . Ferenc Fricsay, the new conductor of the Houston Symphony, was on the podium at its opening concert November 2nd. He will conduct sixteen of the twenty subscription concerts, while associate conductor, Andor Toth, will conduct two, and Milton Katims, two. The latter will also lead the orchestra during its annual tour . . . Walter Eisenberg has been appointed conductor of the Colorado Symphony, this in addition to his reappointment as conductor of the Pueblo Symphony. He has previously furthered musical life in Colorado through his work as assistant conductor and concert master of the Denver Symphony and as conductor of the Denver University Orchestra . . . Russell Stanger, music director of the Pioneer Valley Symphony Association, Greenfield, Massachusetts, has been chosen as guest conductor of the Philadelphia Orchestra in its regular pair of concerts, February 11, 12, 1955 . . . Jacques Singer has been engaged as the musical director of the Corpus Christi (Texas) Symphony . . . The conductor of the former N. B. C. Symphony Orchestra, now called Symphony of the Air, was no less apparent for being invisible at the concert on October 27th at Carnegie Hall. As surely as the works the orchestra played were impeccably and inspirationally performed, just so surely were they directed by Arturo Toscanini, his personality exerting its force through the channels of memory.

BY POPULAR DEMAND. The Sunday Twilight "Pops" concerts by the Minneapolis Symphony, Antal Dorati, conductor, have been increased this season from seven to ten. The series will contain a Gershwin-Grofe program, a program of Broadway show tunes, and one of Latin-American music . . . The Buffalo Philharmonic, which has already gone on record for instituting free admission for children up to fourteen, and for providing a baby-sitting service to subscribers, now has thought up a plan for installment buying of season tickets. The report is that subscription tickets this year have "surpassed by far the all-time record established last year" . . . Six free afternoon concerts for school children are being presented this season by the El Paso Symphony, conducted by Orlando Barera. Besides these, the regular adult series consists of eight concerts, seven of which feature eminent soloists.

(Continued on page fifty-one)

INTERNATIONAL MUSICIAN



CHAMBER MUSIC POINTS NEW PATHS

THE very special roles chamber music plays in this age of bustle and tussle are illustrated by the schedules of several enterprising groups. The Candlelight Concerts of the Peabody Conservatory of Baltimore emphasizes the intimate and personal aspect of this type of music. These concerts, begun in 1952, are offered (six programs the season) in the Concert Hall of the Peabody Conservatory illuminated solely by candlelight. The programs, presented by the Little Orchestra under the baton of Reginald Stewart (he is also director of the Conservatory) are made up to a large extent of seventeenth and eighteenth century scores. These, played in so restful a setting, accentuate the primary appeals of chamber music: its naturalness, its delicacy and subtlety.

This group gives modern works their in-nings, too. Last season, for instance, it presented the chamber cantata, "The Limping Devil," by the modern French composer, Jean Francaix, as well as works by Hindemith, Virgil Thomson and Peter Mennin. The Little Orchestra is composed in the main of Peabody faculty members. Jan Tomasow is its concert master.

Other instances come to mind of chamber orchestras and smaller groups making special contributions to our musical life. The Eastman Chamber Orchestra (conductors Howard Hanson and Frederick Fennell) presents regular concerts and emphasizes modern works by Americans. The St. Louis String Orchestra, conducted by Leigh Gardine, goes on record for a performance this year of Bela Bartok's "Divertimento for String Orchestra." The American Chamber Orchestra, organized by Robert Scholz in 1950, and originally called The Mozart Orchestra, has as its aim the performance of classical and preclassical works in the authentic manner of their period. The Northwest Sinfonietta, conducted by Henry Denecke, has toured now for ten successive seasons. The Philharmonic Chamber En-

semble, made up of members of the New York Philharmonic-Symphony Orchestra, presents compositions of unusual scoring and unconventional combinations of strings, woodwinds and brasses. The Krasner Chamber Music Ensemble of Syracuse devoted one of its programs during the past season completely to works by composers of Central New York.

Trios are offering their usual distinct contributions. For their tenth anniversary concert, presented as the first in its season's series, October 29, the Albeneri Trio—Erich Itor Kahn, piano; Giorgio Ciampi, violin; Benar Heifetz, cello—included in their program the Trio in E Minor by Walter Piston, dedicated to the late Elizabeth Sprague Coolidge. The Trio da Camera of Minneapolis (Eric Wahlin, cellist; Richard Zgodava, pianist, and Walter Targ, violinist and leader), in their recent season of concerts in St. Paul, performed, along with well-chosen classics, works by Honegger and Shostakovich.

Wind ensembles are coming increasingly into prominence. The Eastman Symphonic Wind Ensemble (Rochester) presents, via an arrangement with Local 66 of which all its players are members, concerts both in the city's schools and in outside engagements, the latter on a purely professional basis. It will present its first Chicago concert, December 17, as part of a tour which will begin in Ashtabula, Ohio, early that month. The organization, which is composed of reed, brass and percussion players in the Eastman School, performs great music written for wind instruments from the sixteenth through the twentieth centuries. Other such ensembles now

functioning in the United States are the Symphony Woodwinds of the Northwest Sinfonietta (Minneapolis), the Woodwind Choir of the St. Louis Philharmonic Orchestra, the Philadelphia Woodwind Quintet, the New Art Wind Quintet of New York and the Cincinnati Conservatory Brass Ensemble.

The string quartet, always a favored form of chamber music, gives evidence of another healthy round of concert giving in the 1954-55 season. Universities are often their sponsors, witness the Griller String Quartet (see page eleven), and the University of Texas String Quartet, founded by Horace Britt and made up of Angel Reyes, and Eduardo Fiorelli, violins; Albert Gillis, viola; and Horace Britt, cello. The Flor String Quartet—Samuel Flor, Harold Levine, Alan Iglitzin, Leo Rosansky—now in its fifth season, also under the protecting wings of academic sponsorship, is this season presenting a series of chamber music concerts at Macalester College, St. Paul. The Juilliard String Quartet—Robert Mann, Robert Koff, Raphael Hillyer, Arthur Winograd—opened the Juilliard Concert Series on October 22 with a program of works by Verdi, Hindemith and Schubert.

How are these chamber music groups supported? As we have noted, colleges and universities are often at least partly their sponsors. Other groups make ends meet by touring widely and long. However, what with the necessary smallness of the halls where they perform and the very special appeal of these groups, they rarely pay their own way. Nor should they be expected to. If they are to maintain their high standards, these groups must be supported via philanthropy or by civic grant.

A solution has been reached by at least one such group. The Cleveland Chamber Music Society is now branching out via a bequest in the amount of \$150,000, left it by Grover Higgins, corporation lawyer of that city, who passed away in December, 1951. Through this gift, it has been able to reach out in a number of directions. The adult concerts of the group have increased to seven a season; school concerts have been started; a new quartet composition has been commissioned, with its composer, Arthur Shepherd, promising its completion in 1955; a public score and record-lending library is being established; a prize is to be awarded every three to five years for original chamber works. In fact, \$1,500 of the society's income each year is being put aside toward the encouragement of composers to turn out more compositions for small instrumental groups.



ABOVE: The Hollywood Harp and String Ensemble, directed by John Roy Weber. Back row, left to right: Jacob Heiderich, Mildred Hill, Roland Hill and Kathleen Risch. Front row, left to right: Louise Clew, Cheryl Scott, Stella Castellucci and Nancy Youngman. The harp soloist, Mary Jane Barton, does not appear in this photograph.

RIGHT: The Little Orchestra of Baltimore. Reginald Stewart conducting a Candlelight Concert.



MUSIC
IN
SOUTH
CAROLINA

Here music and everyday activities are so very closely interwoven that one does not pause to consider where one begins and the other ends

streets—music in half-formed syllables trailing out of the windows of academies, public schools and residences to mingle with street cries and the periodic chiming of St. Michael's Church bells. These boys and girls grown up are now presenting Bach and Brahms and Mendelssohn, Prokofiev, Ravel and Shostakovich authentically and skillfully.

After the concert, listeners saunter home along the streets with their iron gateways, wide porticos, rose-twisted balconies, and great oaks bearded with Spanish moss, and know—Beethoven or Barber, Symphony Ninth or symphony nineteenth—they have listened to an evening of music which is spun of the very threads of their life.

It is difficult to get music—even Beethoven's—disassociated from this locality, once it has been played there. For the surroundings give an aura, put a character, a stamp, on it, make it part and parcel of the daily life. These Carolinians would not have it otherwise. The Charleston Symphony Orchestra, for instance, played Kleinsinger's *Baseball Cantata* (at a concert held at 7:30 instead of the usual 8:30 to tie in with the sport's schedule) on the very day the "Utica Utes" were playing the "Charleston Rebels." Both teams attended in uniform, and 350 picked high school voices, with narrator and soloists, all baseball fans, took part in the performance. Incidentally, the audience listened on the same program to a Brahms Symphony. The report is that they liked it.

This dovetailing of music and living goes through all phases of the art. A violin teacher of Charleston tells me

that when a 'teen-ager lagged in his violin study he (the teacher) promised him, in return for a perfect lesson, a horseback riding jaunt on a thoroughbred. That brought the pupil to his toes, all right—Young ladies in Ashley Hall learn music—and learn it well—as part of the inherited type of education. For Ashley Hall was founded by Dr. Vardrine McBee "in the conviction that South Carolina and her sister states were ready to welcome a school for girls of high intellectual standing, while cherishing still those amenities of feminine culture which give Southern life its distinctive charm."

Opera, where human life and music must meet, if it is to be successful, has always found grateful environment in South Carolina. For not only did this State put on the

first opera ever heard in America—more of that later—and not only are opera workshops a feature of most of the State's campuses, but it has also stood nurturing ground for what might be called our first folk opera, that is, *Porgy and Bess*. This opera came out of the State, moreover, not because someone sharpened pencils and sat down with an eye-shade on and the blinds drawn down, but because its composer, George Gershwin, took the trouble to come right to Charleston and rent a shack on the waterfront near the town, in the very setting DuBose Heyward had described when he had written the play. Here Gershwin listened to the "shouting"—complicated rhythmic patterns beaten out by feet and hands as an accompaniment to the spirituals—on which the Gullah Negro so prides himself. But long before Gershwin had come there—through 250 years, in fact—Porgies and Besses have been praying and fighting and loving in song—in Catfish Row, or Cabbage Row (as it is currently called)—everywhere, in fact, along the murky waterfront district.

The Old Is Ever New

Little wonder that there is a "Society for the Preservation of Spirituals" in Charleston.* The members of this society do not go around with recording tape machines and little black notebooks. Instead they visit plantations and churches in the Santee country, on Beaufort, Edisto and James Island, where the older Negroes are still singing the religious songs, and learn the airs so that they themselves after many repetitions can sing them exactly as heard. Moreover, since only those are accepted into the society who have plantation backgrounds—a Mammy, for instance, who sang the old songs, and taught the children to sing them as soon as they could lisp the words—the members have spirituals in their very blood and can therefore render them with the proper devotion.

This society gives concerts not only in South Carolina but throughout the whole United States, in fact, went to Carnegie Hall not so many years ago. The women and men—the former wear simple blue and pink dresses and the latter add a touch of the old-fashioned by their ruffled shirt-fronts and stocks—sit in a group, and, with no accompaniment save the patting of hands and the stomping of feet as they sway in mesmeric rhythm, sing the old songs one after another with a simplicity that strikes direct to the

*The fact that the spirituals in "Porgy and Bess" ring true may be more than a little attributable to Mr. and Mrs. DuBose Heyward having been active members of the Charleston Society for the Preservation of Spirituals.

SOUTH Carolinians believe that music exists to serve human beings, that it is to be loved and valued for its human aspects. When a particularly noteworthy work is played by the Charleston Symphony, for instance, the audiences cheer the musicians' efforts not alone because such great works have been included in expert rendition in the repertoire of the orchestra, but also because some seventy-nine of their local musicians have put in enough study on violins, cellos, flutes, kettledrums and other instruments to make this experience possible.

For here is no visiting group of instrumentalists with the lint of Carnegie Hall still on their trousers. Here is music which citizens have heard in the making—wisps and fragments of it as they walked along the

heart. Then, suddenly, one of them will rise and launch a new melody, which the others will catch up and weave into the harmonic whole.

Music in South Carolina serves human beings in the most mundane activities. Early mornings is when the rhythmic calling of Negro hawkers is heard in a gradual *crescendo* coming up the street. Shrimp tastes better, so goes the saying, when it is bought from a peddler who sings:

Ro-ro-swimp
Ro-ro-swimp
Roro-ro-ro-swimp!

and the small fish called porgy is hawked for sale:

Porgy walk
Porgy talk
Porgy eat with knife and fork,
Porgie-e-e.

A street-criers' contest is a feature of the nine-day Azalea Festival in Spring—Charleston's biggest annual event.

South Carolina's more sophisticated music also partakes of the human quality.

Spartanburg, where music and municipal doings achieve a happy merging, has a symphony orchestra, formed forty years ago as a direct outgrowth of that annual folk affair, the South Atlantic States Music Festival. For fifteen years it had a touch-and-go existence, then in 1929 got into its stride and began giving regular series of concerts. Last year it celebrated the twenty-fifth *consecutive* year of playing. The eighty members who now form the orchestra are culled both from the community and from Converse College (founded because textile manufacturer D. E. Converse believed "that the well-being of any country depends on the culture of the

LEFT: Jean Baynon, piano instructor at Furman University. RIGHT: Leon Frode, director of Citadel Band and Omar Temple Shrine Band.

BELOW, right: Pedro Sanjuan, conductor, Greenville Symphony Orchestra, organized in 1948 under the direction of Robert Cantrick. It gives four concerts a season.



women") and thus represents both aspects of the town's life. The 1954-55 schedule of events includes two "pops" concerts; two symphonic concerts; two children's concerts; a Christmas program; a full-length opera. The opera and one of the symphony concerts occur during the festival in May. Think of this festival as a time when the whole population—textile workers, college students and faculty, rural inhabitants, children (there's a concert especially for them)—takes part either in the listener's or in the performer's capacity. The Spartanburg Symphony is sponsored by the Music Foundation of that town, which is also donor of twelve to fifteen annual music scholarships for study at Converse College.

Another link between orchestra and school: its conductor, Henry Janiec, is also a member of the Converse Music School faculty.



"Gianni Schicchi," presented last May at Spartanburg Music Festival with producer-director John Richards McCrae in the title role.



In the extreme western part of the State, Greenville—where range on range of the Blue Ridge Mountains loop the sky and winding streets cross and recross Reedy River—has a symphony orchestra, organized in 1948 under the direction of Robert Cantrick, at that time professor of music at Furman University. It presents four concerts a season. One of its services to the community is rendered via the Greenville String Ensemble which presents a series of concerts at local schools to stimulate interest in chamber music. The orchestra's present conductor, Pedro Sanjuan, was founder of the Havana Symphony in Cuba.

Adopted Son

It is impossible to discuss the symphonic situation in South Carolina's capital, Columbia, in the center of the State, and in Charleston, in the extreme eastern portion, without encountering the name of J. Albert Fracht. His activities seem to extend through every field of music in the two cities. He is conduc-

(Continued on page twenty-six)

WHERE THEY ARE PLAYING



EAST

"The Three Tones" (Sigi Aletkin, guitar and vocals; Artie Sayers, piano and electric accordion; Dave Young, bass and drums) offer their services for dining and dancing at The Neck Inn, located in Throggs Neck, Bronx, N. Y. . . . Miles Werner's Orchestra is playing a steady engagement at the Fallsview Country Club in Ellenville, N. Y. The aggregation is composed of Rolf Goldstein, piano; Bert Davis, bass; Walter Pattern, drums; Miles Werner, saxophone and leader; Tony Stevens, trumpet . . . The MAC Trio (Mario A. Centofanti, guitar; Lou Preuster, piano; Paul Ianni, drums) still going strong at the Prospect House Hotel, Niagara Falls, N. Y. . . . Duke Spinner and his Orchestra are in their sixth consecutive year at the Edgewater

in Rochester, N. Y. Personnel consists of Lou DeRose, tenor sax; Pat Capizzi, alto sax; Art Perri, trumpet; Dick Stevens, piano; Jim

Stewart, drums; Duke Spinner, alto sax and vocals.

Tony Pandy and The Trio recently celebrated their second year at the "Parisian Room" of The Old Town Hall in East Hartford, Conn., where they play six nights per week. Besides Tony Pandy, leader, trumpet, bass trumpet and vibes, there are Mickey Milardo, string bass; Merrill Doucette, piano, clavoline and arranger; Jimmy Carrington, drums . . . The Johnny Dee Trio—Al Strong, Eddie Walters and Johnny Dee—complete their six-week stay at The Holiday Inn, Elizabeth, N. J., on November 16 . . . "The 3 Jacks" (Paul Kline on saxophone, Bill Abrenethy on the keyboard and Joe Burch on drums) remain at Romano Inn, Colmar

(Continued on page forty-nine)

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

Left to right: Hammond organist **FRANKIE DRUMMY** has renewed her contract at the Golden Reoster in Odessa, Texas . . . **JOE JAROS** is entertaining at Brown's Hotel in Loch Sheldrake, N. Y. . . . **ERNIE HARPER** is in his second year at the Gold Key Club of The Chez Paree in Chicago, Ill. . . . **LARRY MALLON** is making his third appearance at the keyboard of the Turn Inn Hotel in Harman, Maine, and will be held over indefinitely . . . Western guitarist and vocalist **BILL CARTER** is currently playing the Mitchon Post in Oakland, Calif., with his Western band.

ALONG TIN PAN ALLEY

ALL I WANT IS ALL THERE	Frank	IN AN INN IN INDIANA	Pickwick
BASEBALL, BASEBALL	Garland	IN THE CHAPEL IN THE MOONLIGHT	S. B.
CARA MIA	Feist	LITTLE SHOEMAKER	Bourne
COUNT YOUR BLESSINGS	Berlin	LITTLE THINGS MEAN A LOT	Feist
FANNY	Chappell	LOVESOME POLECAT	Robbins
GOOD NIGHT, SWEETHEART, GOOD NIGHT	Arc	MAN THAT GOT AWAY	Harwin
HAPPY WANDERER	Sam Fox	MUSKRAT RAMBLE	Simon
HEAVEN WAS NEVER LIKE THIS	Famous	SH-BOOM	H. & E.
HEY THERE	Frank	SOBBIN' WOMEN	Robbins
HIGH AND MIGHTY	Wilmark	SWAY	Peter
HOLD 'EM JOE	Folkways	THAT WAS MY HEART YOU HEARD	Valando
HOLD MY HAND	Raphael	THEY WERE DOING THE MAMBO	Mayfair
IF YOU LOVE ME	Duchey	THIS OLE HOUSE	Hamblen
I'M A FOOL TO CARE	Peter	TO EVERY GIRL, TO EVERY BOY	Godday
I NEED YOU NOW	Miller	WHEN I NEED YOU MOST	Pingus

CONGRESSIONAL RECORD

(Continued from page eleven)

chestras in our own country, or for that matter, for any other division of music on this continent, apart from the government-supported units in Mexico. We note with sadness the passing of the famed NBC Symphony, eliminated with the retirement of Toscanini.

One of the finest commentaries on the importance of music to a nation was expressed not so long ago by Korea, cradle of one of the oldest civilizations. James Michener tells in *Reader's Digest* how:

"In December, 1950, the half-destroyed city of Seoul was about to be captured by the Communists for a second time. Only a few hours remained to salvage precious national treasures, and a government ship stood by for one last-minute cargo. What could be evacuated that would be of most value to the nation? Machinery? Engraved plates for printing money? The government chose to rescue the Seoul Symphony Orchestra. For without music there could be no Korea."

This example of national concern for a basic culture is a challenge to America. Surely it is the duty of our country to make certain that music and the arts prosper, as does the farmer, our commerce, industry, and transportation, all of which are kept healthy through material Government support.

State, County, and Community Responsibility

Several State and local governments in the United States—apart from the Federal—have recognized their responsibility to foster and perpetuate the cultural arts, including music, as necessary adjuncts of the American way of life. In many sections of the country, public-spirited citizens, the Federated Music Clubs, legislators, and leaders of A. F. of M. locals have long been active in promoting grants-in-aid or specific legislation at State, county, and community levels to support music and the arts.

These examples of public concern and action are found in widely scattered geographies. For instance, Vermont and North Carolina are among those States which have long appropriated funds for the support of symphony orchestras. Other States are Massachusetts, Rhode Island, and Arkansas. Some of these supports are of long standing. Others have been the more recent result of spirited public demand on behalf of symphonies, opera, chamber music, festivals, and folk music.

Counties making such appropriations either currently or in the recent past include areas embracing San Francisco, Los Angeles, Atlanta, Tampa, and New Orleans. As indicated in the State appropriations, these are not the result of a regional pattern but have come about through spontaneous action by interested individuals and public-spirited organizations.

Among cities giving grants are Philadelphia, which sets aside \$50,000 to be supple-

mented by public and private gifts, and which support is reflected in the fine Philadelphia Symphony. Sioux City, Iowa, has levied an orchestra tax of between \$10,000 and \$12,000 which forms the basis for heightened musical interest in that progressive midwestern city. Among other cities voting grants are: Chicago, Los Angeles, St. Louis, Indianapolis, Salt Lake City, Houston, Baltimore, Buffalo, San Francisco, Detroit, Raleigh, N. C., and Rochester, Minn.

Such support does not come spontaneously from indulgent governmental bodies. It springs, almost without exception, from determined, planned campaigns by groups wise enough to recognize that cultural arts are part of the pulse-beat of a model American community. Coupled with this has been the desire to create an atmosphere in which music and the arts would be virile enough to support their hand servants.

The activating forces in most cases have been committees numbering the area's solid citizens, the owners of music stores, local church groups, people interested in curbing juvenile delinquency, music clubs, teacher groups and members of Federation of Musicians' locals.

The pattern generally has been for these committees to draft enabling legislation or to force by public petition a voters' referendum on special millage assessments. These legislative requests have been supported by campaign committees able to demonstrate to elected officials the community's real determination in the cause. Some groups engaged in such quests for funds have been fortunate enough to find existing legislation which had been conveniently forgotten. Brought to light and dusted off, such laws have served as shortcuts to arduous campaigning for new legislation.

Community impetus for music can also be sparked through cultural organizations by means of free public concerts financed by the Music Performance Trust Funds. Since the funds are dedicated to the cause of music, this is a useful and legitimate means of sampling the delights of live music in a community, especially if these free performances are matched by local sponsors of paid concerts.

A few examples of varied types of concerts and musical presentations now being offered through the Music Performance Trust Funds and matching community support include: A thirty-member national symphony group playing in the Washington, D. C., National Gallery of Art; children's concerts at the Toledo Museum of Art; chamber music at the Baltimore Museum; Indian and Spanish concerts at the Los Angeles Southwest Museum under the auspices of the Los Angeles Music Commission; concert series at the Jewish Museum, the Museum of Natural History, and the Museum of Modern Art in New York City; at the Walker Art Center in Minne-

apolis; the University Museum of Pennsylvania; the Delaware Art Center, Wilmington; the Toledo Museum's Instrument Collection and Instruction Group; and chamber music at the Richmond, Va., Museum of Fine Arts.

These examples of organized support for music and the cultural arts prove the existence of a genuine desire for musical expression in our major cities. The desire is no less pronounced in smaller communities, but the facilities and the knowledge of how to provide it often are lacking there.

In any movement that promotes music appreciation there is the promise of employment for competent instrumentalists and music teachers. Therefore the Federation local has both a selfish interest and a public obligation to foster and support such activity.

The so-called Mississippi pilot plan is a case in point. Two years ago, the University of Mississippi's extension division found there were 135 students in State schools studying stringed instruments yet only one public school in the entire State had a full-time instructor for strings. As in most places, the Mississippi school system favored bands studded with brass and other wind instruments.

Difficulties were encountered in recruiting student talent for a symphony orchestra at Mississippi University in the fall of 1952; heroic efforts were required to keep an all-State Teachers College orchestra intact. It became necessary to turn to teachers and adult performers to balance the meager group of student string instrumentalists.

The University extension department noted this trend with alarm; it selected eleven towns in four sections of the State as remedial test centers. Professional instructors are now teaching about 400 youngsters, most of them boys and girls from the fourth grade up. Local and visiting musicians have encouraged and worked in this project.

Most of the Federation's 700 locals are equipped to work with such groups all over the country and many of them are taking the lead in organizing such training. Such programs will, over the long run, do much to spark interest in live music, create an appetite for music of professional quality, and thereby make jobs for musicians.

Music, Business, and Resultant Prosperity

There are encouraging signs that business, industry, and labor are becoming aware that music is a potent promoter of sound public relations, and a useful link in employee-management relations.

Plant orchestras, industrial bands, small opera groups, and community symphonies have been born of the joint sponsorship of local merchants, industry, and labor. On this common meeting ground there has likewise been born a new rapport between these groups. Large corporations have found it is good business to be generous in supplying music for their plant communities. Newspapers, department stores, even night club syndicates and public-service companies become regular or occasional sponsors of live community music.

A large Southern textile mill buys memberships in the North Carolina Symphony Association to the tune of \$10,000 annually for its workers. The Chattanooga *Times* sponsors student concerts of the Chattanooga Symphony. A Dallas department store sponsors

"date nite" concerts and dances for teen-agers. One midwestern dance hall and night club syndicate pays for a series of summer "pop" concerts for the benefit of the city symphony in its section. A Grand Rapids department store contributes \$1,500 a year to promote concert music. A national soft-drink concern sponsors square dances each summer in the nation's largest city, and the world's largest electric utility has received a plaque from the New York musicians' local for its series of summer block dances which employ top name bands. More than 100 tickets were purchased by the United Auto Workers, CIO, for the final concert of the Detroit Symphony Orchestra last March, and were sold to UAW members at a reduced rate. Nationally known labor leaders, as well as State and county heads of labor unions, serve on symphony boards and other music sponsoring groups. As in Detroit, A. F. of M. locals in many communities make cash contributions to support serious and popular music.

An outstanding example of cooperative labor, industry, and civic sponsorship occurred last year in the underwriting of the Pittsburgh Symphony for a series of concerts held in mill town areas where steelworkers, miners, and their families, heard this renowned symphony at a cost of only \$1.50 a seat. Cooperating were the A. F. of L., the CIO, the UMW, and Allegheny County mill, mine, and factory managements.

Added incentive for such public music entertainment is that Federal tax laws permit deductions up to fifteen per cent of corporation profits for such public service contributions. Whatever their source, these funds promote music for everyone and employment for musicians.

Such use of music in industrial and community public relations is worthy of serious attention by locals of the Federation.

Organized promotion efforts in these directions, through standing committees or other means, afford local members opportunities to become better acquainted with the business community, to further enlighten their fellow citizens on the public service of the local through its free music program, and to preach and demonstrate the gospel of live music.

A Boston newspaper owner and member of the A. F. of M., who has become one of the financial wizards of his day, was not content with using the facilities of the Music Performance Trust Funds alone. He established his own chamber music group which he retains permanently for public service in furthering charitable, social, and community affairs. The publicity given to this unit has proved invaluable to the cause of music in New England and the good deeds of the group and its sponsor have become widely known.

A survey by a large A. F. of M. local revealed a surprising number of card-holding doctors, lawyers, dentists, architects, and leaders of industry and Government. Most of these successful men are happy to credit music as the means by which they earned money for their schooling and helped them to launch their professional careers. An example is former California Governor and now Mr. Chief Justice Earl Warren of the United States Supreme Court, a former member of the Bakersfield, California, local who helped pay his way through college by playing in a dance band.

Upon receiving congratulations from President Pettrillo on his appointment as Chief Justice, Mr. Warren replied in a hand-written postscript to his formal letter as follows: "My regards to the brothers of the Federation. Their kindness to me has always been more than a one-time poor clarinet player deserved."

It is to the advantage of A. F. of M. locals and other music-minded groups to poll the prominent citizens of their community who once were active, card-carrying musicians. Herein is a nucleus of understanding persons who are in position to help the cause of music.

A local orchestra, symphony, or chamber music group is not the only means by which music and music employment can be increased. Interest in ballet and small opera groups is again pronounced in many parts of the country, with numerous communities presenting music dramas of smaller and less expensive format.

Music, business, and a sound economy may very well go hand-in-hand, provided the effort to meld them is expended by those sufficiently interested. The opportunity exists in almost every community. It needs only to be explored, business by business, industry by industry, and profession by profession to bring about a renaissance of live music in hundreds of large and small cities of the United States and Canada.

Full Support for Our Symphonies

The number of small symphony orchestras in the United States and Canada has increased since the end of World War II, despite the fact that none of them makes money and few sustain themselves on paid admissions alone. This growth in music appreciation and live music activity must be attributed to two known factors—a sound economy and a growing national appetite for good music. Today, there are thirty-two major symphony orchestras and 129 secondary ones, plus some 300 non-professional and school orchestras. The majority of the professional units earn only about fifty per cent of their aggregate \$19 million of annual income per year through sales of tickets, radio, and recording fees. The remainder comes from contributions by music-minded citizens, appeals to the public for individual donations, scattered municipal and county grants, and frenzied drives each year end to make up annual deficits.

The travesty of canned music is that while approximately thirty-five million people last year attended recitals, concerts, opera and ballet performances, as well as symphony-orchestra presentations, and spent a total of \$50 million to do so, classical-record manufacturers reaped a harvest of \$60 million, only a minute part of which went to the support of these cultural productions, or to the musicians who make the classical recordings possible.

For example, the thirty-two major symphony orchestras played approximately 2,560 concerts in 1952, to audiences totaling about six million people at an overhead cost of about \$19 million. Their deficit was around \$6,500,000, which means that this top strata of music is but two-thirds supported by direct income. Similar averages prevail, generally, through the 129 secondary symphonies and the 300 school orchestras. Thus the support of all symphony orchestras in the United

States and Canada annually amounts to around \$22 million, serving ten million people, at an annual deficit of \$8 million or nearly 33 1/3 per cent of its cost.

The thirty-two orchestras described as "major" are so called because they employ musicians at a regular weekly salary. Approximately 2,669 musicians are so employed for regular seasons of from eight to thirty-two weeks. A total of 804 musicians are employed in eleven orchestras in summer seasons of from three to sixteen weeks. The average regular concert season is 22.4 weeks. The average summer season is eight weeks. The average weekly minimum scale for the regular season is \$81.00. Thus the average annual wage for the major symphony season is \$1,814.

It is plain that it is the loyalty of the musician and his dogged desire to practice his chosen profession that is responsible for the life of the symphony rather than the tiny emolument he gets for a lifetime of study.

It is the history of the symphony that audience attendance cannot alone pay the cost. Death and taxes take a heavy toll these days of the wealthy patron. Realistically the only businesslike approach to guaranteeing the life of serious community music appears to be established, continuing subsidies at community, county, State, or Federal levels, or some combination of these grants.

Nowhere is the loyalty of the musician to his art better expressed than in the recent rebirth of Detroit's symphony orchestra, which, after a silence of 2 1/2 years, came back with its bills paid, its musicians engaged for three years, more than \$450,000 in the bank, and a guarantee of community support to assure its continued operation through 1954. More than half of the 4,800 seats in Detroit's Masonic Auditorium were subscribed for the first year's full eighteen-concert series before the orchestra had run through its first rehearsal.

Behind this success story lies an idea, which could be adapted to other cities desiring to refinance their symphonies. The approach was new only in its application to music. It was a modification of the so-called Detroit plan devised some years ago to assure broad community participation in the United-Foundations Charities Drive and the Greater Detroit Hospital Fund.

Two civic leaders, Jerome H. Remick, Jr., and John B. Ford, Jr., adapted this plan to recreate the symphony. They reasoned that no orchestra could long survive as a plaything of the wealthy, chiefly because increased inheritance and income taxes had sharply reduced the scale of private philanthropy. Their approach was through the large corporations, educational and charitable foundations, and labor unions, of which the musicians' union was one.

The method used was to limit contributions to \$10,000 a year by any donor except the city of Detroit, which contributed \$25,000. Without advance publicity, and before the new symphony had filed incorporation papers, the two men raised, in twelve days, \$250,000, receiving from most of the contributors pledges of equal donations for each of the succeeding two years. Each sponsoring organization named one member to the symphony's board of directors, a group now enlarged to sixty, including leaders of industry, finance, labor,

and minority groups. Sponsors' gifts amounted to \$282,333 altogether.

The president and officers of the Detroit Musicians' Union Local No. 5, A. F. of M., gave solid evidence of their loyalty and support when they approved a three-year contract, providing twenty-two weeks' employment, at a minimum of \$100 a week for ninety musicians.

With its financial future secure and its professional talent intact once again, the Detroit Symphony's morale is such that it welcomes the opportunity to compete with the best of the major orchestras. It proved its worth in its first New York appearance, January 17, 1954, under the baton of Paul Paray. The success story of the Detroit Symphony is an

inspiring lesson in how a large city can support a creditable symphony.

Another example of community-wide determination to rescue a famous symphony from bankruptcy was the formation of the San Francisco Symphony Foundation to widen and intensify interest in the San Francisco Symphony throughout the area, and to provide music, long-range financial security for the orchestra.

The start was made in January, 1954, with a concert in the California Palace of the Legion of Honor. More than 900 volunteer workers carried on the fund campaign which was spurred by the enthusiastic support of twenty-two district business associations, num-

bering over 3,000 neighborhood merchants and their families.

Foundation memberships were set at \$10.00, and on March 2, Chairman Philip S. Boone reported that the symphony, which suffered a heavy deficit in 1953, was "in business for good." A total of 6,207 members, more than double their goal of 3,000, had been enlisted. The previous year 1,771 people had contributed to the support of the orchestra. During the 1954 campaign, 5,624 bought memberships in addition to those who contributed \$25.00 or more to the symphony association, and thereby automatically became foundation members.

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appears to Chairman Boone that the symphony foundation will be able to contribute \$25,000 to the orchestra's operating fund and \$25,000 to its permanent endowment fund. Because the symphony foundation so far exceeded its goal, three special concerts for members have been scheduled instead of the one promised them originally. Special divisions which made up the 900 volunteers, apart from the merchants' group, included lawyers, physicians, junior chamber of commerce members and a general business group.

Theirs is the story of a great symphony and a cherished civic asset restored by an aroused community. It is a memorable example of what can be done by determined citizens.

Space does not permit detailed accounts of other worthy symphonies fighting determinedly for survival, but the Louisville adventure, whereby a Kentucky symphony undertook to find and play forty-odd new works each year under a \$400,000 grant from the Rockefeller Foundation is worthy of mention.

Under the terms of the grant, which must be matched by community support, the Louisville Philharmonic guarantees to commission and perform thirty original compositions, two of them 1-act operas, each year for four years. It agrees to find in each of the four years at least ten acceptable compositions by student composers who will receive cash awards as well as performances of their works. It arranges for forty-six Saturday afternoon concerts devoted to these new works each year for four years. It undertakes to make twelve long-playing recordings each year, to sell them on a subscription basis. It broadcasts these concerts, and makes its performance of new works available for relay abroad. Thus a forty-six-week season, instead of the relatively short one of the past, guarantees almost year-around music employment for musicians who heretofore had earned only part of their living by playing with the orchestra.

It must be pointed out that the \$400,000 Rockefeller grant, spread over four years, is definitely not to be applied in any manner to the operational expense incurred during the normal concert season. The project did not originate with the Rockefeller Foundation. It was conceived and presented to the Foundation by the orchestra itself under the urging of Louisville's dynamic mayor and live music enthusiast, Charles Farnsley. If the Louisville adventure works as well as expected it will provide America with an exhilarating example of idealism in practice.

These noteworthy examples of awakened community conscience in action are forerunners of other, but less spectacular, efforts under way in scores of cities and towns. Some will succeed, others will fail, but in no case will the activity do other than help the cause of live music.

How much better if our Federal Government would lend its broad powers to the common task. If our symphonies are to remain a source of national pride, they seem no less worthy of national support. Happily, there is a growing realization in official Washington that music and the arts must be given realistic and continuing Federal support if they are to survive as healthy props to our civilization.

Numerous pieces of pending legislation—backed by such statesmen as Senators James E. Murray, Montana; Hubert H. Humphrey,

Minnesota; Herbert H. Lehman, New York; Paul H. Douglas, Illinois; Estes Kefauver, Tennessee; Wayne Morse, Oregon; and equally prominent Members of the House—now propose to Congress various forms of aid for cultural pursuits and the people who practice them.

Implicit in the language of these several House and Senate bills and resolutions is the awareness of these lawmakers that our civilization must not neglect the culture upon which it is founded. Made clear in this legislation also is the plight of the professional musicians. This was ably and eloquently stated by Senator Murray in his remarks before the Senate. Not only does he recognize the inroads by mechanization upon the live musician, but he applauds the efforts of the Federation and President Petrillo to cushion these blows. Senator Murray said, in part:

"In this connection it is interesting to note that while the plight of the musician in these United States is equally serious, he and his Canadian neighbor have done something affirmative to help themselves. Theirs is an interesting experiment that began several years ago when Mr. James C. Petrillo, President of the American Federation of Musicians of the United States and Canada, was able to cushion somewhat the effects of mechanical music by creating, in agreement with the recording and transcription industry, a royalty fund that spends about \$1,500,000 annually for the employment of live musicians in hundreds of localities to perform free music for the public.

"I was particularly interested last May when I was in Geneva as a United States delegate to the International Labor Organization to find that organization studying the Petrillo formula in working toward a world-wide convention that would establish the rights of artists to a payment for work done when their performances are multiplied mechanically for profit. Unlike the author and composer, these entertainers have no protection under the copyright laws, and I sincerely hope such a convention will be adopted."

Strong support from other fields of the arts, it is hoped, will rally to the aid of this legislation which would benefit all. It is no secret that President Petrillo has been instrumental in initiating the introduction of some of the current legislation and the Federation's members are actively and vocally supporting it.

There is opposition, of course, as there usually is, to most forms of legislation. But President Petrillo already has ordered a staff study of the legislation now pending, so that when these bills and resolutions are subjected to final committee study and writing, the Federation can move to its support promptly and effectively in the interest of musicians and their fellow artists.

How A. F. of M. Locals Can Help

In the average community there is no organized group that gives so much time and effort to civic interests as the A. F. of M. musicians. Scarcely a week goes by that some drive or civic program does not seek out musicians to contribute services.

It is fortunate that both the A. F. of M. locals and the communities have a facility such as the Music Performance Trust Funds to rely upon in many such circumstances. The

free public music programs, first administered wholly by the A. F. of M. through its recording and transcription fund, and subsequently through the trustee-administered Music Performance Trust Funds, has become the Nation's chief backlog of live music available for public services.

This monument to a union's sense of public responsibility is made possible through a small royalty on recordings and transcriptions made by the A. F. of M. members. It is paid directly by the manufacturers and is expended solely to bring free, live music to the people of the United States and Canada. A similar royalty pact between the A. F. of M. and TV film producers was also established. These latter accruals are now beginning to contribute substantially to the fund.

Under the trust agreements, the trustee receives semi-annual contributions from the signatories based on their volume of sales at retail price levels. The funds are not permitted to accumulate but must be spent currently. They are allocated for expenditure among 654 geographical areas covering the United States and Canada, according to a fixed table of percentages.

The procedure of bringing the funds into action follows a simple pattern. The funds' office in New York City is notified, either by the local or organization in the area where the performance is desired. Approval usually follows, providing the occasion meets the requirements of the funds that no admission may be charged and that fixed allocations for the area are not already exhausted. Three results are obtained. The organization gets the kind of music it has asked for, the musicians playing for the function are paid at prevailing scale, and the community receives the benefit of the free live music program.

The Music Performance Trust Funds concerts have sparked whole series of paid performances by business, civic, or municipal groups. The funds are providing free rehearsals, music rallies, and public forums which encourage the development of small opera groups, community bands, children's music, and sometimes the creation of self-supporting symphony groups.

MPTF concerts may even serve as the key to promoting legislative campaigns to obtain grants-in-aid for live music. A symphony concert planned and executed before legislators at the State capitol or in the county courthouse would be a certain means of commanding the interest of those who control legislation.

Free live music concerts can also be utilized as the basis of public relations drives to aid the cause of live music and to obtain the support of merchants, newspapers, radio and TV stations, music and civic clubs. Sample concerts continue to be the best means of promoting paid concerts. Salesmanship thrives when practiced under conditions where both parties are happy in the thought that they are cooperating in a worthy cause. It presents an opportune time for the orchestra leader or manager to discuss with the merchant or manufacturer the benefits to be derived from an employees' dance or for a lively orchestra to play for a sales convention.

Active press relations can be maintained and favorable publicity obtained for the A. F. of M. local through the proper handling of

free live music performances. Editors like news items referring to public service in their community. The account of such a concert furnished the press or radio often plants the idea on the part of a reader or listener to recommend a concert or dance for some organization of which he or she is the entertainment chairman. Newspaper, radio, and television public-service promotions should not be overlooked although broadcast performances pose special considerations.

For complete public-relations exploitation of a free public music program locals have found it wise to make use of both advance and immediate press and radio releases. Excellent use can be made of the publicity channels of co-sponsors and the published en-

dorsement of officials and other prominent people participating in the program.

Honest editors are in the majority. Too many of them simply know too little about the problems concerning the survival of live music. These difficulties and the steps taken by the Federation's international officers in meeting them should be discussed factually with editors when the opportunity presents itself.

Every editor should have the answers to three important questions vitally affecting the A. F. of M. He should know that the conflict of school bands with professional employment has been handled satisfactorily by President Petrillo's espousal of a music code of ethics now widely accepted by educators everywhere:

that the record ban was ended through a formula devised by your union; and that organized musicians have been far-sighted enough to encourage the entertainment industry through fair and considerate wage negotiations. The answers to these and other controversial questions will be effective providing they are backed up with detailed knowledge furnished A. F. of M. members in publications provided by the Federation.

Favorable public opinion, sparked by a friendly press and community relations, is vital to the cause of live music and musicians. It may mean an added vote in the city council when the appropriation for summer concerts is considered. Or it may mute the protests against a misunderstood insistence on a local



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LOCAL HIGHLIGHTS



The annual picnic of local 693, Huron, South Dakota, August 29, included a three-legged race. A good time was had by all. After their picnic jamboree, the members and their guests danced to the music of Johnnie Beacher and his Orchestra, from Omaha, Nebraska.

IN BEHALF OF LIVE MUSIC

Something new has been added to the school department in Norwood, Massachusetts. When past President John F. Reynolds of Local 343, Norwood, was appointed as a member of the Board of Education in Norwood, he insisted as a condition of his taking office that a clause be inserted in the form filled out for rental of school department property. Added to the items regarding prohibition of intoxicating liquors and smoking and rules for proper use of the hall came the item: "‘Canned’ music (so-called) is not permitted for dancing." Ever since Mr. Reynolds has held office—that is, for ten years—this clause has been carried out to the letter, a worthy precedent which could well be followed by all school departments.



Todd Park Band, which has just concluded a summer session of six concerts presented at Todd Municipal Park each year for the past eight years, is composed of members of Local 746, Austin, Minnesota, and operates under the Music Performance Trust Funds of the Recording Industry. The band is heard and appreciated by thousands from Minnesota, Iowa and Wisconsin.

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THE GREAT CHORAL OFFERING

Second in a series of articles on choral organizations in the United States and Canada

DURING the 1954-55 season, practically every symphony orchestra of professional status will feature, as the highlight of its season, a great choral work, with a chorus hundreds-strong and soloists of Metropolitan calibre. Already we have received word of the scheduled performances of Verdi's *Requiem* by the Tulsa Philharmonic and the Sacramento Philharmonic, of Debussy's cantata *L'enfant Prodigue* and Bach's *St. Matthew Passion* by the Minneapolis Symphony, of Brahms' *Requiem* by the Cleveland Orchestra, and the world premiere of *Nativitas Christi* by Guerrini by the Indianapolis Symphony. On December 3 Charles Munch will conduct the Boston Symphony in the first performance in Boston of Samuel Barber's new oratorio, *Prayers of Kierkegaard*.

Last season Prokofiev's cantata, *Alexander Nevsky*, was the feature of the Philadelphia Orchestra at its March 1 concert; the Minneapolis Symphony under Antal Dorati put on an elaborate production of *Jeanne d'Arc au bucher*, with the stage occupied by 300 members of the University of Minnesota Chorus; the National Symphony Orchestra performed Beethoven's *Ninth* and *The Messiah*; the New York Philharmonic-Symphony, Beethoven's *Missa Solemnis*; the Chattanooga (Tennessee) Philharmonic, Honegger's *King David*.

So nicely dovetailed are symphony orchestras and choral organizations today that it is

hard to realize that the latter existed in America for at least a hundred years without benefit of instrumental groups of anything like symphonic proportions. In the eighteenth and most of the nineteenth centuries, even the largest choral organizations—at least those north of Philadelphia—functioned with only token orchestras, often with only organ accompaniment. The Handel and Haydn Society of Boston started out in 1815 with its one hundred singers assisted by an orchestra of but twelve pieces plus an organ: the New York Choral Society at its first concert in 1824 had an orchestra of twenty players. The New York Sacred Music Society, when it presented *The Messiah* in 1831, had an orchestra unusually large for the times: thirty-eight instrumentalists as against the choir of seventy-four voices. In 1882 the Bach Society of Cleveland consisted of eighty voices with a string "band" of twelve pieces and an organ.

However, since Handel, Haydn and Mendelssohn, not to say such moderns as Honegger, Bloch and Prokofiev, have scored in their choral writing for full orchestra as an integral part of the whole, choral organizations, as soon as they began to grapple with the larger forms, were forced, in the interest of authentic performance, to annex orchestras of symphonic proportions. If the community could not supply a symphony orchestra, the choral group borrowed one from a neighboring town. It wasn't long, though, before they

began to build their own. Thus the St. Louis Symphony traces directly to the St. Louis Choral Society founded in 1880; the Minne-

ABOVE, left: Sir Ernest MacMillan, conductor, The Toronto Mendelssohn Choir. BELOW: Alden Hammond, director, New Haven Chorale.



INTERNATIONAL MUSICIAN

apolis Symphony began as a supplement to the "Filharmonix" Choral Society in that city; Cincinnati's orchestral precociousness — its symphony orchestra came into being in 1895 — is directly referable to its need of having a full-scope orchestra to serve for its choral festivals.

Less often orchestras have stimulated the formation of choral groups. After his return from directing the Cincinnati Festival in September, 1880, the famous orchestra conductor, Theodore Thomas, issued a prospectus announcing his intention of forming a chorus worthy to cooperate with his orchestra. The result was the founding of the New York Choral Society which gave regular concerts for five years. In the present day the Indianapolis Symphonic Choir was organized primarily to sing with the Indianapolis Orchestra. The New Jersey Symphony, after presenting Verdi's *Requiem* a few years ago, so stimulated choral activities in Essex County and environs that now a plan is under way to form into one large choral group the many choruses of the region.

The large number of choral groups which contribute to the yearly "feature offering" of symphony orchestras come in a variety of guises. There are, for instance, such community projects as the Flint Choral Union with its May Festival and its December *Messiah* presentation; the St. Cecilia Society of Grand Rapids with its own building and its women's chorus giving monthly performances; the Philadelphia Symphonic Chorale, frankly a voice-training project; the Mobile (Alabama) Community Chorus, which provides choral material for the Mobile Opera Guild; the Louisville Philharmonic Chorus, Inc., a municipal group formed to give local singers a means of expression and residents a chance to hear great choral works. Other societies which are excellent media for the projection of new works are the Ogden (Utah) Oratorio Society which next Summer will present Pierre's *The Children's Crusade*; the Schenectady Choral Society which performs one contemporary work a year; the Oratorio Society of Vancouver which last fall performed

the *Eleventh Psalm* in the setting of its conductor, Dr. Allard de Ridder; the Handel Choir of Baltimore which has given Purcell's *Dido and Aeneas*, Honegger's *King David* and other major choral works; the Easton (Pennsylvania) Oratorio Society which during the twenty-three years of its existence has performed at least fifteen of the world's great oratorios in addition to *Messiah*, which it gives every Christmas; the Baldwin-Wallace College a *Cappella* Choir which has, besides its Christmas *Messiah* and its Spring Concert, an annual Bach Festival.

Most choral societies of prominence have close affiliations with local symphony orchestras. The New Haven Chorale has twice performed Beethoven's Ninth with the New Haven Symphony. It was in cooperation with the Pittsburgh Symphony Orchestra that the Downtown Chorale of Pittsburgh in 1952 presented Igor Stravinsky's *Symphony of Psalms* and, in 1954, Ernest Bloch's *Sacred Service* and Britten's *Spring Symphony*. The Bach Society of St. Louis has for the past fourteen seasons given annual performances either of the *B minor Mass*, the *St. Matthew Passion* or the *St. John Passion*, several of the presentations in collaboration with the St. Louis Symphony Society. It is traditional with the Sacramento Philharmonic Orchestra to have at least one concert in its series augmented by the Sacramento Choral Society. The Mendelssohn Choir of Pittsburgh (founded in 1908) has performed with numerous major symphony orchestras, of late usually the Pittsburgh Symphony. The Pueblo Community Chorus gives most of its concerts with members of the Pueblo Symphony Orchestra. The Brown Memorial Church Choir has appeared with the Baltimore Symphony. The Minneapolis Symphony used the three-hundred-voiced University of Minnesota Chorus, as well as at times the city's Cecilian Singers. The Apollo Club (formed in 1872) of Chicago gives its performances with an orchestra comprised of men of the Chicago Symphony. The choruses of the University of Miami appear with the Cincinnati Symphony. The Houston Chorale once each year puts on a



Edwin Billcliffe, associate director, Indianapolis Symphonic Choir

program with the Houston Symphony. The Indianapolis Symphonic Choir has the distinction of having a symphony orchestra all its own. In 1937, when Fabien Sevitzyky assumed the task of reorganizing and enlarging the then semi-professional Indianapolis Symphony, he also initiated the formation of a choral affiliate.

We have received report of one choral organization at least which has affiliated with a concert band! The York (Pennsylvania) Chorus was organized in 1938, as a civic concert choir and a choral unit of the Spring Garden Band of York.

The Toronto Mendelssohn Choir since 1935 had been in close association with the Toronto Symphony. Since this choir is representative of the more progressive choral units on our continent, a word regarding its history is in order.

It was in 1894 that Augustus Stephen Vogt founded the Toronto Mendelssohn Choir — on an idea. If choral music is to survive, he decided, it must create a tonal quality and expression approaching that of a fine orchestra. Further, he reasoned, the only way to develop

(Continued on page thirty-one)

The Philadelphia Symphonic Chorale, Oscar Eiermann, director





Charleston
Symphony
Orchestra,
J. Albert Fracht,
conductor

MUSIC IN SOUTH CAROLINA

(Continued from page 15teen)

tor both of the Charleston Symphony Orchestra and the South Carolina Philharmonic, director of the Ashley Hall Glee Club, head of the music department at Ashley Hall, lecturer in fine arts at the College of Charleston and for businessmen's clubs, organizer and conductor of the South Carolina Symphonette, teacher of music appreciation courses at the Y. W. C. A., director of the Azalea Festival—all this besides being co-author of a very readable textbook for singers, "Sing Well and Speak Well" and record critic on the Charleston newspaper, *News and Courier*. It is interesting, in view of the name for aloofness which has got around in connection with South Carolina, that Mr. Fracht hails from Massachusetts, studied in New York with Franz Kneisel, went to Berlin and then to Bohemia (Sevcik was his teacher there), and after concertizing in America taught at Upsala College in New Jersey. He came first to Charleston as guest conductor some ten years ago, fell in love with the place (and it with him, so it seems) and stayed on.

Let us see what Mr. Fracht found when he came to Charleston in 1942. The town was not orchestra-less. In fact there had been symphonic groups in Charleston on and off since 1852—and even before, as we shall see. The beginnings of the present orchestra, how-

ever, are traceable back to 1920 when Maud Winthrop Gibbon organized the Charleston String Symphony, and Martha Laurens Patterson became its first conductor. The career of this string orchestra was successively furthered by conductors Madame Swoboda, Sandor Harmati, Toni Hadju and Charles Blackman. Then, in the late thirties, David Sackson developed it into a full-scope symphony orchestra.

Wider Horizons

The orchestra's purpose has always been to give citizens of Charleston and the surrounding countryside an opportunity to play together and to provide the community with living music. With the advent of Mr. Fracht, increase in membership, heightening of musicianship and launching of new projects have not only given new dimensions to this aim but have also given the orchestra a professional status not heretofore attainable. Music was brought to the schools by ensemble groups. The orchestra began sponsoring local and state contests, with the winners playing in the orchestra as soloists. Special programs featured the Charleston Choral Society* (direc-

* The Charleston Choral Society gave on November 9th a concert celebrating its tenth consecutive season as this city's official singing group. Its founder-conductor, Vernon Weston, leads it annually in three programs, one of which is *The Messiah*, this given at Christmas time. Composed of a chorus of approximately 125 men and women, the Society represents a good cross-section of the community. Its president is Leon R. Culler, its business manager, Mrs. Weston, who also doubles as mezzo soprano.

tor, Vernon Weston), as well as school choral groups of three and four hundred and rhythmic bands of several hundred children. Orchestra members who were engaged as teachers in the school system were encouraged to bring their better students to sit in during rehearsals and thus learn orchestral routine.

Also, under Mr. Fracht's guidance, the orchestra organized a Charleston Symphony Orchestra chamber group, which gives concerts in the Golden Room at the Francis Marion Hotel "Sunday Nights at Nine," an hour chosen as immediately following church services in the town. These concerts are free, and refreshments are served afterward so that guests and musicians may come to know each other better and exchange ideas about music and matters pertinent thereto. Lectures given by the conductor himself are also offered on these programs.

Such are the activities that have been launched by Mr. Fracht, man from Massachusetts, welcomed with open arms by Charlestonians, become, indeed, one of themselves.

The Human Touch

Mr. Fracht has no doubt achieved this end because, like Charlestonians, he is sensitive to human values, as he is sensitive to music. His lectures, even his conversations with friends, make music seem a very intimate, a very living, thing. Telling of an important concert which looked as though it would not reach the stage of actual rendition, he made it clear

Spartanburg Symphony Orchestra, Henry Janiec, conductor



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that to him the situation was one of individuals and their personal efforts: "My second flute had laryngitis. He could not talk but he could blow. My first trombone had slashed his thumb and bled all night. Too weak from loss of blood and fatigue, he could not play, but he begged to sit next his substitute, to make sure that there would be no errors. The former first flute came down from Washington, D. C., at his own expense to play with us. My tympanist had a broken foot in a cast. Somehow she played, and played better than ever before!"

Where There's a Will

Discussing a dark period, when it seemed as though the orchestra would have to fold, Fracht put it, "Ashley Hall closed for the day and the young ladies sold over \$2,500 in tickets in three hours. One girl, when quizzed, said that she had no intention of losing her teacher, her conductor nor her orchestra. Twenty-five people kept busy on the telephone; five radio stations were on the air; the newspapers went all out. The orchestra was saved."

Also the handiwork of Mr. Fracht is the South Carolina Philharmonic Orchestra formed in 1951 in Columbia—it filled the gap left by a former "Southern Symphony Orchestra" which had existed for some ten years under the conductorships of Hans Schwieger, Edwin McArthur and Carl Bamberger. Made up of members from Columbia, Charleston, Spartanburg, Camden, Sumter, Florence, Walterboro, Summerville, Greenville and other towns, it gives five concerts yearly (two "pop" and three "regular"), as well as chamber concerts with local and state soloists. The high school chorus of 375 has appeared with the orchestra. Its president is Louis Racz, who fills as well the role of concert master for this and the Charleston orchestras.

The members of the South Carolina Philharmonic lead almost as busy musical lives as their conductor: they help make up memberships of the University Orchestra, the Columbia Youth Symphony, the Little Symphony of Schneider Grammar School; they perform with the Choral Society and are accompanying body for the Carolina Ballet Company and the South Carolina Opera Workshop.

Civic Hobby

As in all states in which music forms an integral part of life, bands in South Carolina function as an important aspect in city and town activities. The Greenville Municipal Band, organized in 1946 by a group of civic-minded musicians under the direction of Vernon Allen, operates as a civic hobby, being used for town functions and parades. During the summer months Tuesday evening concerts are presented alternately at the city's two major parks.

The Newberry Concert Band of Newberry, dating back to 1906, is said to be the oldest continually functioning organization of its kind in the State. Though the faces of the band complement have changed down through the years—one original member, Frank K. Jones, serves today as the band's manager—its spirit and intent have remained constant. Sponsored from the start by the Newberry Cotton Mills, the band has had three managers and four directors. With J. Boyd Robertson, its present director, it concentrates on special engagements, local and out-of-town.

Greenville Symphony Orchestra. Pedro Sanjuan, conductor



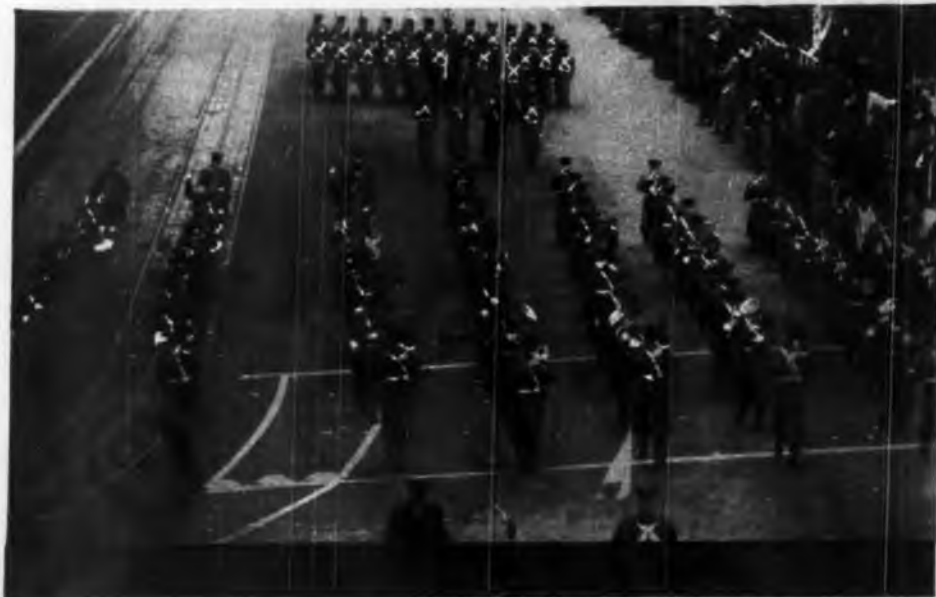
Greenville Municipal Band, Vernon Allen, director



Newberry Concert Band, J. Boyd Robertson, director



The 110-piece Citadel Band marches down Pennsylvania Avenue in Washington, D. C. Bandmaster Lieutenant Leon Freda, USMC, Ret., marches at head of the band, in foreground of the picture.



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One of the highlights of the band's colorful history was the Georgia-Carolina Fair engagement, which was attended by the then President of the United States, William Howard Taft. The band has played for most of the state's fairs and festivals, as well as in parades. It has never missed the yearly Santa Claus parade in home town Newberry.

Local 502, Charleston, gives free concerts in Hampton Park and the Battery Park, also at the Veteran's Hospital. It sends dance bands and entertaining units to the Navy Yard and the local hospitals. It also gives free dances for young people at the Local 502 meeting hall. These projects are made possible from monies received from the Music Performance Trust Funds of the Recording Industry.

Representative of the many excellent bands in South Carolina schools and colleges is the Furman University Band of approximately fifty pieces, which, since 1952 under the direction of Sam H. Arnold, has played for college functions and made annual spring tours each year. Clemson College Marching Band consists of 120 members directed by Robert E. Lovett, head of the Music Department. It participates in Christmas parades, and in school pageants around the State. Clemson College Concert Band, also directed by Mr. Lovett, is made up of selected instrumentalists from the marching band.

Bands in the Spartanburg area include those of Wofford College and those of each of the seven school districts of Spartanburg County.

Universities have done yeoman service also in developing choral and operatic activities in the State. The Clemson Community Chorus (140 members) organized under the direction of Mr. Lovett, presented as part of the Easter celebration in 1952, to audiences throughout west South Carolina, J. H. Maunder's sacred cantata *Olivet to Calvary*. Over 3,500 persons attended. Stimulated by this effort the Clemson Community Chorus joined the College Music Department in the production of *The Student Prince* in 1953. This same choir participated with the chorus, glee club, concert band, and high school chorus in the presentation in 1952 of the Christmas show, *The Song of Christmas*.

The Converse College Opera Workshop puts on its own productions each season and cooperates with the Music Festival in the production of a spring opera. John Richards McCrae is the producer-director and Henry Janiec the musical director. Slated for 1954-55 are Merotti's *The Medium* and Wilder's *Sunday Excursion*.

Strings in Tune With the Times

Colleges have encouraged orchestral growth, principally through encouragement of string study. Converse College's School of Music introduced in 1953 (according to a plan set in motion by Superintendent of Public Schools Joseph McCracken) three of its faculty members as part-time instructors in the city's schools. Thus was offered a complete string instruction program from the fourth grade through high school. During the past Summer, Gilbert Carp conducted an orchestral group, comprised of Spartanburg Symphony players and prospective players who were eager for experience in orchestral work.

The Converse College Trio composed of Peggy Thomson Gignilliat, violin; Joan Marie Mack, cello; and Dean Edwin Gerschefski, piano, present regular chamber music concerts.

South Carolina is proud of her outstanding instrumentalists: Richard Cass of Greenville who in June of this year won the *License*

INTERNATIONAL MUSICIAN

de concert from the *Ecole Normale de Musique* in Paris where he studied with Jules Gentil, an award which entitled him to a Paris debut recital during the 1954-55 season; Jean Beynon, piano instructor at Furman University, who appears periodically as soloist with the Greenville Symphony Orchestra; pianist Martha Webb of Spartanburg. Thomas Brockman, pianist, born in South Carolina, has scored success in three New York recitals.

Paul Dahlgren of Charleston has the distinction of having appeared with the Charleston Symphony as violin soloist and piano soloist at the same concert. He is also assistant organist at the Scotch Presbyterian Church of Charleston and plays trombone in the high school band. His sister Joyce Dahlgren has appeared with the Charleston Symphony as pianist, and also plays the cymbals in that organization. Another pianist on whom the city prides itself is Joan Geilfuss—she is also tympanist in the orchestra. She has appeared as piano soloist with the Charleston Symphony, the South Carolina Philharmonic, and the Charlotte Symphony in North Carolina. Marguerite Siegling, a Charleston pianist, has toured throughout the neighboring states. She is a member of the Siegling family who manages the "oldest music house in the United States," that is, the Siegling Music House in Charleston.

Which brings us to another aspect of this State: its rich historical background.

The Aura of Past Years

When Chicago was no more than an outpost of a few scattered huts, when Florida was still Spanish territory and the thirteen colonies were still chafing under British rule, Charleston, besides being "gayest, politest and richest metropolis in America," was music center of the New World. In fact, the first opera to be presented in this country, *Flora, or Hob in the Well*, by Colley Cibber, was given in Charleston, the date, February 18, 1735. From December, 1773, to May, 1774, to name a typical season, eighteen performances of thirteen ballad operas were presented there. Tolerant, luxury-loving, gracious, tactful, this city's opera-goers were at one with the local theater manager of the day, who said, "I never would present any piece with a view to gratifying one part of the audience at the expense of wounding the feelings of any party whatever."

But Charlestonians were also devoted to that purest of all forms of music, chamber music. It thus fostered music because it not only had relatively greater wealth and leisure than the other cities of the day, but also because its society was more varied and more receptive. In 1742, Charleston's 6,800 inhabitants (about one-third of whom were white) were augmented during the malarial summer months by well-to-do planters from the Carolina low country. It was not unusual to have (as in the Summer of 1732, when the town boasted about 600 houses with a few lordly mansions scattered thereamong) a concert of vocal and instrumental music, after which there were country dances "for the diversion of the ladies." The *South Carolina Gazette* records a song recital there for February 26, 1735—and this in an era when public performance of music was rare even in Europe and practically unknown in the rest of America.

By 1762 (the town now consisted of some eleven hundred dwellings) the time was ripe for music of a more regularized nature. Thus it was that Charleston gave birth to the first musical organization in our country (excepting a small instrumental group in Bethlehem, Pennsylvania), the St. Cecilia Society. This organization instituted

Clemson Community Choir, Robert E. Lovett, director



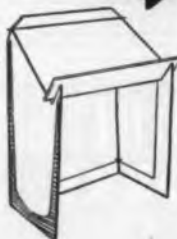
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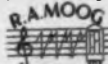
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EMIL SCHMACHTENBERG—First Clarinetist, Cincinnati Symphony.

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REGINALD STEWART—Conductor, Director of Peabody Conservatory, Baltimore.

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Left: Richard Cass, concert pianist; right: Edwin Gerschofski, Dean of the Converse College School of Music and director of the Spartanburg Music Festival.

the custom of actually paying its group of instrumentalists (unheard of procedure until then!) by the season. In order to obtain the best players available in the country, moreover, it advertised in newspapers as far away as New England. In the *Boston Evening Post* of June 17, 1771, appeared an advertisement for a first and second violinist, two hautbois (oboes) and a bassoonist. Instrumentalists "properly qualified" were to be given a contract for from one to three years. By 1773, when the St. Cecilia Society had rounded out its personnel, Bostonian Josiah Quincy, who happened to be guest at one of its select soirees—it was really a private club with annual dues—wrote back home, "The concert-house is a large, inelegant building, situated down a yard . . . The music was good—the two bass viols and French horns were grand. One Abercrombie, a Frenchman just arrived, played the first violin, and a solo incomparably better than any one I have ever heard. He cannot speak a word of English, and has a salary of five hundred guineas a year from the St. Cecilia Society. There were upwards of two hundred and fifty ladies present, and it was called no great number." Quincy further describes a banquet he attended during his stay there: "While at dinner six French horns in concert:—most surpassing music. Two solos on the French horn, by one who is said to blow the finest horn in the world. He has fifty guineas for the season from the St. Cecilia Society."

When semi-monthly concerts were instituted in 1776 the personnel was regularly four first violins and three second, two violas, two cellos, two bassoons, one harpsichord, two clarinets (or oboes), two flutes and two horns.

That harpsichord mentioned above, however, had its days numbered. In 1792 the St. Cecilia Society wrote to Major Thomas Pinckney, then Minister to England, to procure and send out to them "one grand pianoforte and twenty pounds' worth of the best modern concert music."

The St. Cecilia Society, with a rounding out of its instrumentation, by the turn of the nineteenth century came pretty near to approximating a symphony orchestra. Gradually, though, as other musical organizations became established in the city, providing music-lovers with public concerts, the St. Cecilia Society became more and more the exclusive club, less and less the purveyor of music. It exists still today, but with its musical activities confined to the very excellent instrumental groups it engages to play for its dances.

Columbia also early evinced a musical disposition. On August 30, 1799, was presented the city's first opera, *The Devil to Pay*, and in 1807 the first commencement program of South Carolina College (now University) featured instrumental music.

With such a background, it can be seen that South Carolina comes naturally by her musical festivals, her singing conventions (such as that held in Greenville in August with several thousand voices taking part), her opera and her symphony orchestras. With the excellent musical departments in the various colleges, moreover, it looks as though the State were on the verge of experiencing a renaissance in music, which will once more put her in the forefront among music-loving communities.

Whatever happens, one thing is certain: the music South Carolinians do create will be created as part of their rich and storied culture, will be music of a special and a very human cast.—H. E. S.

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THE GREAT CHORAL OFFERING

(Continued from page twenty-five)

such a chorus was through training in which the singers were forced to rely on themselves *sans* instruments—in a word, a *cappella* singing. Curiously enough, he was turning back to early practices in America, to achieve the most modern of modern standards. His idea proved good, and the chorus has benefited by it ever since.

Still, it needed something besides an idea. It needed courage. Vogt had that, too. In 1897, to the amazement of everyone but himself, he disbanded the chorus. He disbanded it so that he could start again—as he did in 1900—with voices chosen for that season. Many of the voices were the same as those used before, but their quality as of that date had to be ascertained by direct examination. Since the turn of the century the Toronto Mendelssohn Choir has had as its second unalterable rule "selection by the season." The Choir members must re-apply each year and if necessary submit to a new test.

Other highlights of the organization:

From 1902 the Pittsburgh Symphony, then under Victor Herbert, and later under Emil Paur, joined forces with the Choir for performances of accompanied works. It was with this body that the visits to American cities began—to Buffalo in 1905, to New York's Carnegie Hall in 1907. After 1909, with the Chicago Symphony, Chicago, Cleveland and Boston were added to the itinerary.

On February 6, 1917, after the Choir had completed its twentieth season of actual performance and had sung its seventy-eighth concert under his baton, Dr. Vogt* retired and Dr. Herbert A. Fricker took his place.

After 1918, in cooperation with the Philadelphia Orchestra, the Choir gave concerts in Buffalo, New York, Philadelphia, Baltimore, and, in 1923, in Kingston, Montreal and Ottawa. From 1926 to 1931 it appeared with the Cincinnati Orchestra under Fritz Reiner, giving concerts in Cincinnati and Detroit. After 1935, as we said, the Toronto Symphony was associated with the Choir.

In 1942, Sir Ernest MacMillan became the conductor of the Mendelssohn Choir with which was merged the Toronto Conservatory Choir. In 1948, true to the old tradition, a *cappella* concerts were presented in both Ottawa and Montreal. In addition to its regular concerts the Choir organized a three-day's Bach Festival in 1950. In 1954, together with a large part of the Toronto Symphony Orchestra, it reappeared in Carnegie Hall, New York, presenting Handel's *Messiah* and Bach's *St. Matthew Passion*. These works have for many years past been given annually in Toronto and are broadcast in full over the network of the Canadian Broadcasting Corporation. Mendelssohn's *Elijah*, Beethoven's Ninth Symphony and other works are broadcast from time to time.

In the Age of Hurry

Choral organizations tend to suffer from competition with distractions and temptations of the modern world. In the heyday of vocal enterprise, in 1890, it was stated by the historian Ritter of that period, "Amateur vocal societies, such as male, female and mixed choruses, are now to be found all over the United States. One hundred and thirty-five small and large cities report over four hundred singing societies; Philadelphia alone is the home of over sixty societies . . ." Since then the trend has been toward orchestras rather than choruses.

However, the old attraction of choral work persists, namely the urge not only to *hear* the voice in a great surge of sound but also to be one of the performers. For, though the orchestras assembled on the platforms for oratorio performances are professional down to the last cymbals player and the last piccolo, the singers are most of them amateurs—bank clerks, butchers, postmen, high school students, housewives—ordinary folk who, even in these days of specialized leisure and synthetic entertainment, still want to feel and make themselves felt through music.

So, come Christmas or Easter, come great and impressive events, towns go festive, footlights cease to be barriers, and song by the people and for the people bursts forth. It will happen in the 1954-55 season as it has happened before—choruses made up of all religions, races, sects, ages and social strata crowding the platforms, raising their voices in one glorious outpouring of song, ennobled by vast orchestral accompaniment.

—H. E. S.

*This great choral leader passed away in 1926. His successor, Dr. Fricker, died in 1943.



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The Blue Blazers recently started their third year at the Peterborough Golf and Country Club in Peterborough, Ontario, Canada. Left to right: Dave Fenning, bass; Don Barrick, piano, clavichord and leader; Sam Kingdon, drums. They are members of Local 191, Peterborough.

MUSICIANS' GUIDE TO THE MUSIC

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



"The Three Cavaliers" (Vince Swider on guitar, Stan Jajko on string bass, Chet Mackowiak on accordion) are entertaining in the Webster, Massachusetts. They are members of Local 494, Southbridge, Massachusetts.



Kinney's Barn Dance Gang of Snohomish, Washington, play for dancing at Kinney's Barn. Front row: Curt Furr, Pop Kinney and Marty Daholgren. Back row: Val Crawford, Guy Rinn, Harold Hubbard and Betty Lou Steele.

"The Merryman" are appearing for their fourth year at Henry's Bay View Inn, Bronx, New York. Left to right: Charlie Theisinger, saxophone; Eddie Kovarik, drums; Ernie De Pasquale, bass and Mike Russoniello, piano.



The Amp-Aires of Local 16, Newark, New Jersey, doing club dates in and around Newark for the past three years. Left to right: Joe Palmucci, steel guitar; Lou Tobie, accordion; Frank Cook, drums; Joe Aldi, guitar.



Duke Dudley and his Blue Notes have played for the American Legion Post No. 113 at Granite City, Illinois, for the past five years, plus one-night engagements in this territory for weddings and other social gatherings. Left to right: H. Wesley (Duke) Dudley, leader and drums; Don Williams, trombone; Frank Shipper, tenor sax and vocals; Phil Youngberg, piano. All are long-time members of Local 717, East St. Louis, Illinois.



Jerry Sobiek and his Radio and Recording Orchestra are working throughout the Green Bay, Wisconsin, area. Front row, left to right: Walter Schoepke, sax and clarinet; Jerry Sobiek, sax and clarinet; Jerry Smith, tenor sax and clarinet; Ronnie Marto, accordion. Back row, left to right: Ray Sobiek, trumpet; Orville Carlson, trumpet; Tony Dornar, tuba; Eddie Deschane, drums. They are all members of Local 205, Green Bay, Wisconsin.



Walt Gamache Trio (Walt Gamache, piano; Larry Kniveton, baritone sax, tenor and clarinet; Mike Rucci, drums and vocals) is in tenth year at Oak Manor, Tiverton, Rhode Island. All hail from Local 216, Fall River, Mass.



Eddie King Trio is at the Asbury Main Tavern for its fourth consecutive year. Left to right: Bill Avdoulos, drums; Myron Lee Bove, saxophone and Eddie King, piano. All are members of Local 399, Asbury Park, New Jersey.



Andrew Shirley and his Orchestra entertain at the V. F. W. in Irwin, Pennsylvania. Front row, left to right: Ike Scheuerle, trumpet; Walter Scheuerle, trumpet; Amado D'Angelo, saxophone. Back row, left to right: Rudy Scheuerle, trombone; Andrew Scheuerle, leader and drummer; and Charles Helman, piano and vocals. All are members of Local 339, Greensburg.



Frank Fitch and his Orchestra have been performing single engagements around Hudson and Albany, New York, for the past four years. Front row, left to right: Fred Brignull, Hewitt Shafer, Fred "Doc" Wyatt, Billy Connors, Frank Fitch, Henry "Bud" Duntz. Back row, left to right: Harold Fredericks, Carl Mayo, Jr., Jack Wilkins, Lou Pettinichi, John Clapp. All of Local 676.



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TECHNIQUE

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by George Lawrence Stone



TRAP DRUM

"What is a trap drum," inquires a curious reader, and the answer is that there ain't no such animal.

Years ago, when men were men and women didn't smoke, the popular but rather sketchy term for a dance drummer's outfit was *double drums*. The double drum outfit, in addition to snare drum and bass drum, comprised all the necessary accessories to make it go. From bass drum pedal to canary bird whistle. These accessories were known as *traps*, hence the term *drums and traps*.

I know of no such thing as a *trap drum*. This term was probably coined somewhere along the line by some misguided character who, not knowing much about it, jumped to the conclusion that any drum was a trap, or vice versa. Indeed he might have got it from a dictionary. One I have informs us that a trap is a *percussion instrument or plural, a group of them*.

However, among the informed, the term trap drum, if and as used, has long since fallen into the discard, together with *skiddoo*, *twenty-three* and *oh you kid*, without which profound expressions the boys in the back room of twenty years ago would have been unable to carry on an intelligent conversation.

Bee in the Bonnet?

L. B., Duluth, Minn., complains that, while he feels completely relaxed while playing on his snare drum with his sticks, it is another story when he uses brushes. Could it be, he ventures, on account of the shorter length of the brushes?

It could possibly be, but more likely it is what we call a *mental hazard*. You have made up your mind, L. B., that when you pick up your brushes you are going to encounter trouble, and automatically, old man, trouble looms up and forthwith you get the jitters.

There are many problems in the manipulation of a drum set that can be explained away by a careful delineation of the "whys" and "wherefores" involved, but this particular one may be disposed of. I think, with just two words—*forget it*.

Music of the Caribbean

An illuminating letter received from brother Jerry Putnam, San-turce, Puerto Rico, which I reprint in part, with thanks to the writer.

"It's quite an order being a dance drummer in Puerto Rico, for you must play the music of Cuba (Rumba, Mombó, Danzón, Bolero, Cha-Cha), that of Spain (Paso Doble, Jota), that of Santo Domingo (Merengue), plus all the American tempos.

"Here, to most 'drummers,' a set of timbales and a cymbal constitute a drum set, but this is changing. The younger progressive men are using the bass and snare drum now.

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VIEWS AND REVIEWS

By SOL BABITZ

DISAGREEMENT ON EXTENSION FINGERINGS

Dr. Frederick Neumann, author of an excellent thesis, violin left-hand technique—*A Survey of Basic Doctrines*, recently sent me the following letter taking exception to one of my fingering problem solutions:

"Dear Mr. Babitz:

"Today I got the August number with the solution of two fingering problems which I had not seen before. The extension fingerings you print for the first one are very ingenious but I am not sure that they are the most practical. Fingerings of this type are very useful when it is a question of eliminating shifts that are *musically* undesirable. In such cases the greater difficulty of a succession of extensions is a price to be paid for a better aesthetic result.

"There might be occasions on which such fingerings are actually easier to perform, but these occasions are very rare, I believe. Almost always they are much more difficult, mainly for two reasons. One is that extensions always involve a strain and I wonder how many times in succession anybody can play the arpeggio with the lower fingering without getting a cramp in the hand? The other reason is that a sequence of extensions as shown in the lower fingering carries always a great hazard for intonation, because the fingers have to hit the right places from a moving hand. Now a steady hand is perhaps the most important single factor for intonation security because it provides a solid basis for the action of the fingers, a reliable point of reference from which they can find their bearings. It is like shooting at a target which is much easier to hit when you are standing still and much harder when you try to hit it while on the run. As long as the question is one of easy execution—and this, I believe, is the issue—I should like to propose the upper fingering for the arpeggio:



"The same solution has probably been sent in by many of your readers. It is neither original nor modern, but it is very easy, can be perfectly sightread by any good violinist. In addition, it lies comfortably in the hand.

"With best wishes,

Sincerely,

Frederick Neumann."

Reply

Dear Dr. Neumann:

Thanks for your interesting letter. Although I do not agree with it, I think that your case against extensions is put about as well as can possibly be done.

INTERNATIONAL MUSICIAN

FAMOUS BUESCHER ARTISTS

FRANK SERING
"BEST IN THE BAND," SAYS MERLE EVANS

Frank Sering, for nearly 20 years a Chicago theatre and concert artist and now solo trumpet with the Ringling Bros. and Barnum & Bailey Circus band, gets a high note of praise from bandmaster Merle Evans—and sounds one himself for his Buescher "400". Sering says, "It has power, range, intonation, flexibility, all the requirements to play a long, hard circus program." Have you tried a Buescher "400"?

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TRUMPET TALK
 by Dan Tetzlaff

CONSIDERATIONS FOR BETTER TRUMPET INTONATION

While helping young students solve their playing problems this Summer, certain aspects of trumpet performance came to mind for periods of long consideration. Thus developed an extensive chain of thought around the subject of intonation and why one hears such a wide variety of pitch, not only among students, but among professionals as well. It probably always has been thus—and always will be, but it is still fun to think of what we can do about it. There is no magic formula in common knowledge that will solve all the intonation problems we meet; but at least we can investigate and contemplate. An all-around discussion can create more awareness of the problems, and although some things cannot be changed, they can at least be explained. And along the way some individuals will discover a solution to their own personal problems, mainly through a stimulating of their own thinking processes.

In a broad discussion of some length some convenient divisions could be made, such as: (1) the player, (2) his equipment, (3) the science of acoustics, (4) job situations, (5) "non-musical" problems. Let us start with number two.

Choice of Equipment Affects Intonation

Previously we discussed mouthpieces mainly in regard to tone quality. Now the emphasis is on intonation. If you are compiling a mental check-list, note down:

1. Mouthpieces that are very deep or too open tend to make the instrument go flat. The effort required to compensate for this tendency can be put to better use elsewhere.

2. Mouthpieces that have a shallow cup and/or a small throat invariably cause the tone to go very sharp in (a) high register, (b) any fortissimo passage. It is a shame so many players seem not to care, though, just so long as the high notes come out a little easier.

Expect intonation troubles from any "trick" or "fad" mouthpiece. The only mouthpieces that are an aid to better intonation vary but slightly from the average. With careful investigation and expert advice from several sources, it is possible for any interested trumpeter to satisfy himself that his mouthpiece is not a detriment to accurate intonation. It is a more difficult problem, however, with the instrument itself.

Any player looking for an instrument "absolutely in tune" might as well give up now. There is no such miracle horn. But if you think there is some instrument that has better intonation than the one you now play, here is a suggestion that may save a lot of time and grief and fruitless experiment: look for the instrument with the fewest flat notes—or, of course, the one that needs the least correction of any sort. In general, the average player can more easily correct sharpness than flatness.

Most professional-type trumpets come with a slide device on both the first and third valve slides, thus giving the player a mechanical control for lowering the pitch of any note where the fingering involves use of that valve. Players who ignore the use of these devices probably also ignore accurate intonation. Note also, that no slide raises pitch. This function is mainly the duty of the lips. Some tones the player must "lip in tune," but the less of this the better. Lip strength is more wisely conserved for endurance and control in the high register. Again in general, most players can lip down both further and

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easier than they can lip up). Few players can do much lipping around when the embouchure is tired, or when playing a real pianissimo, or when they are under pressure "on the job," or when they are up in the high register where "the groove" is pretty small—and hard to hit, *period!* Most of the "bloops" a pro makes are accidents resulting from trying to humor the intonation under these conditions or poor odds for success. That is why he will take every opportunity to lower the pitch mechanically. It is much safer.

Another aid is alternate fingering. Here are some suggestions I have found useful, especially on a medium-bore trumpet with a medium-size bell.

Try "bottom line e" with the third valve, not the first and second. For e-flat extend the back slide one-eighth inch, for d about one-quarter inch, and for d-flat about one-half inch. Locate the true slide position for each tone: don't expect one extension to properly adjust all three notes.

Between "top space g" and "high c" make a conscious effort to hold the pitch down to avoid going sharp. See if "high a" is better in tune with the third valve. Extending the proper trigger about one-eighth inch when playing a-flat and b-flat can be a life-saver when sustaining a muted tone, or one open and soft.

Some (larger) instruments can be improved by shortening the valve slides by cutting off one-eighth to one-quarter inch of the tubing, especially where the slide is equipped with a trigger. What is removed can be easily "put back" by just extending the slide.

Each player must investigate for himself his own instrument, seeking whenever possible the opinions of serious players and teachers who are willing to stop and listen. A top-notch repairman, who is preferably a former brass man, also will be very helpful. No rule or guide applies to a large number of cases. Every manufacturer has his own different opinion of just how long the slides and tubes should be. And most of them—in a sincere effort at improvement—change their minds from year to year and model to model. The trumpet is built to a "tempered scale" that is further "tampered with" in hundreds of (slightly) different ways. Attempts at improvement mostly seem to "rob Peter to pay Paul." To cure one note, another is ruined.

A specific case comes to mind. I had a group of students (all from the same band) all of whom used the same model cornet. All were better than average players. One was outstanding. Yet none of them ever played any a-flat in any octave in tune. All were horribly flat. This was more than coincidence. Investigation led to only one answer. This particular model instrument was constructed with the third valve slide much too long—probably in the effort to make low d and c-sharp in tune without recourse to the trigger. This is just shifting pain from one place to the other, and is hardly an exemplary attempt at a real cure. The hack saw is the real answer—plus a little reminder that the trigger could better elongate that slide, just as it does on other instruments with a third valve slide of more practical length. Several models of cornets, and also many new models of large-bore trumpets bear investigation along this line.

The bell of the trumpet is about one-third of the instrument. Its size and shape have great influence upon intonation. Many of the intonation improvements of modern day instruments are due to new bell tapers. In the past few years almost every manufacturer has developed a new model large-bore trumpet (and cornet) I suppose in quest of a rounder, fuller, more pleasing tone—perhaps where the instrument is supposed to compensate for the disappointingly thin tone that comes from the too popular peashooter mouthpiece.


So, at best, and after much trial and error, time and expense, the trumpeter still ends up with an imperfect instrument, but at least he is reasonably satisfied that he is as close as he can get: that now the instrument is as efficient as he can expect, and that its minor, minimized defects will not be beyond control.

That control he will expect from the practice and study that develop his own playing procedures, now free from any serious stymie (we hope) that can be blamed directly on his equipment.

Those who seek better intonation will investigate every possibility, for they will believe that "everything makes a difference," everything affects intonation one way or another. Contributions to improvement will come from many sources. Paul Hindemith in his "Craft of Musical Composition" says it so perfectly, "A musician believes only what he hears." This leads us ahead to the realization that after all other sources of improvement are exhausted and we are still short of the mark, the only hope left is "in the ear" and in training it to be more alert—to better intonation.

(To be continued.)

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● by Alfred Mayer

guide to accordion playing



AMPLIFICATION

After guitars were made stronger and more powerful through amplification and, in fact, took on a different quality of tone, it was an ultimate outcome that the accordion should follow suit. Of course, the accordion isn't exactly a soft-sounding instrument; accordions, though, are built with more resonance and brilliance than others. The difference in *wet* and *dry* tuning has had much to do with the power of accordions to a great degree. In a small room the weakest accordion will sound loud; play the same instrument in a large room or in a room with many people (whose bodies will absorb the sound) or put the same instrument outdoors and you just won't hear a thing! I can recall days when I played in a large band; after a brass section had played a strain or two, the leader would point to me to play the next strain on an accordion. Those were woeful days; after all this brass, the accordion sounded like an awful let down. It just didn't carry. Today, thanks to amplification, one can now play as loud and strong as any brass section. This, too, without straining the reeds of the accordion or one's left arm!

Amplification need not only be used for intensity. There's also the factor of deepness. Of all the shortcomings of the accordion, the one that bothers me most, *personally*, is the lack of *depth*. Listening to an organ play, I'm simply thrilled by the low, deep, vibrant, pedal bass tone; I can feel the vibrations through my body and something sympathetic wells up within me. The accordion has something of this organ, reed sound; however, the bulk of the sound to my ears is treble, high and more *leggero* in character; I think of the accordion as light and capricious and the organ as majestic, elephantine and awesome (as well as reverent.) I like the lightness of the accordion but I sorely miss this something *underneath* it. With my Concert Ensemble, I made up for this by having a string bass play our bass lines, doubling the accordion an octave lower. As a solo instrument, though, the accordion has lacked depth. To make reeds that low would entail larger reeds, reeds which in turn would make the accordion larger in size and greater in weight. Amplification can deepen and stabilize the bass register. The accordionist can now play in the register of a string bass and can play well in tune, and can change easily from *pizzicato* to *arco* without picking up and laying down a bow. Most amplifiers have an automatic tremolo switch. This can be modified in speed to be more or less prominent. I don't particularly care to have this automatic vibrato constantly sounding as they do in organs, too; however, when doing a background at a wedding ceremony, or for light dinner music I think they're ideal. For a solo selection, I prefer the hand and wrist vibrato.

As for the selection of an amplifier, that is a personal taste. It's much like *hi-fi* equipment: we all hear things differently. I think the item of greatest importance in amplifiers (and this is how I bought my television set, too) is to be concerned with the size of the speaker. Bass tones are produced by large reeds, longer strings, longer pipes and passages, etc.; so, too, if we're going to reproduce low sounds,

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we must have the *largest* speaker possible to do the job. If you're going to play your left hand with an amplifier (in dance bands, many men play only their right hands) I'd suggest getting nothing smaller than a ten-inch speaker; today there are sets available with twelve-inch and fifteen-inch speakers. Of course, larger speakers mean greater weight. I used a four-wheel dolly at first to transport my set around on club dates. Today I use a *Portable Porter*, which helps relieve the load when carrying the accordion, too. One must be careful in rolling the amplifier to keep it from hitting ruts, curbs and other obstacles in the road or sidewalk. All these rolling devices don't help much ascending or descending stairs. They're marvelous on the straightaway, though.

I, at first, had an amplifier with a cable that was *screwed* on to the outlet in the amplifier. This did not work out too well; if, perchance, I had my foot on the cable and happened to stand up, *snap!* would go the cable. Today I use a telephone jack which will come loose if necessary. Another item of great concern is the pick-up. At first all pick-ups required a hole being drilled through the casing of the accordion; then there were pick-ups that required no holes — this was an advantage for individuals who changed accordions frequently.

With the various controls on an amplifier, much care must be used in the way the various dials are set. I like to set my gain way up on the amplifier and keep it down on the volume control on my accordion. I also find it to best advantage to concentrate the power on the *low* register. I keep my tone control turned to the bass side and I like to play my accordion with as little high registers as possible. I prefer the bassoon reed for my keyboard and for increased volume add one middle reed. For the left hand I prefer the three lower reeds with the higher register cut out. In rhythmic tunes I like to play the left hand with few, if any, chords. If chords are necessary, I prefer them in the right hand.



These lower registers are also excellent for sustaining and add a lot of depth to a band.



Another excellent device with an amplifier is to play both hands in unison with another instrument with depth such as the saxophone:



For simulating a tenor band section, the low reeds make a nice three-way play:



(Continued on page forty-eight)

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• BANDS • MAKE • HISTORY

Continued from the October issue

Now came the era of great bandmasters and flourishing town bands. In the latter part of the nineteenth century, the so-called military band was undoubtedly the most popular form of group instrumental music. Writing at the turn of the century, the historian W. L. Hubbard estimated that there were in the United

States "over eighteen thousand bands, ranging all the way from the little company of village amateurs to the finest concert associations."

Patrick Sarsfield Gilmore, who built up a new concept of the band—he was the father of the concert band as we know it today—after playing as a boy in home-town bands in Ireland transferred to a regimental band, Canada-bound, and in no time at all had found his way to Boston. This was in 1848. By 1856, through a series of leaderships in smaller Massachusetts bands, he had become leader first of the Boston Brigade Band and then of the Salem Band for "a thousand a year and all you can make." With this band as his tool, he went to work in earnest. Regular Fourth of July concerts were instituted on the Boston Common. In 1857 he marched down

Pennsylvania Avenue in Washington, D. C., at the inauguration of James Buchanan as President.

The success of this appearance made it possible for Gilmore to form in 1859 a band of his own—uniform them, provide them with music and music stands, pay \$200 for

hearsal room for the season. The Civil War which might have shattered his plans did in fact boost them. His band offered its services as a recruiting unit, and made quite a show parading the streets of Boston, ribbons in their hats. In October of 1861, the band enlisted *en masse*, and before departing gave two farewell concerts in Boston Music Hall, to that city's great elation. In New York Dodsworth's Band met their regiment and there was an emulatory parade to City Hall Park. During the reconstruction period, when Gilmore was stationed by the government in New Orleans, he gave a series of concerts there which included one in the square in which 5,000 voices and 500 bandmen were massed, the whole backed by a huge drum and trumpet corps. "Hail Columbia" was sung with a battery of cannon booming on each beat of the drum, all reinforced by the pealing of bells in neighborhood churches. In appreciation New Orleans accorded him a banquet, at which the city fathers presented him with a silver goblet brimful of gold coins. In a word, Gilmore had come into his stride.

Just before the war closed, Gilmore established himself as a composer by bringing out "When Johnny Comes Marching Home," which became a hit tune of the day. When he returned to Boston he went into the band instrument manufacturing business—Gilmore and Wright—as a side line.

Stegmaier Gold Medal Band, sponsored by the Stegmaier Brewing Company of Wilkes-Barre, Pennsylvania, is the outgrowth of the old 109th Field Artillery Band founded in 1916 under the leadership of Sergeant Thompson H. Rowley. During World War I, the band members were used as telephone troublemen and couriers and, at the end of hostilities, toured Europe with the 109th Field Artillery minstrel show.



Now began his visions. He had his first one—this anent the National Peace Jubilee—when he happened to be in New York one warm June day in 1867. But let him describe it himself:

"A vast structure rose before me, filled with the loyal of the land, through whose lofty arches a chorus of ten thousand voices and the harmony of a thousand instruments rolled their sea of sound, accompanied by the chiming of bells and the booming of cannon, all pouring forth their praises and gratifications in loud hosannas with all the majesty and grandeur of which music seemed capable."

These were the days when, to have a vision—at least given Gilmore's personality—was to realize it. It took exactly two years for him to work out this one, with a few extra embellishments. They were years concerned with mailing thousands of circulars throughout the country, assembling 103 choirs from Maine to Illinois (proportion established, eight sopranos, seven altos, five tenors and six basses), erecting a "temple of harmony" requiring over two and a half million feet of lumber and costing a hundred twenty thousand dollars, constructing the largest pipe organ ever built and the largest drum ever put together, training 20,000 school children, engaging strong-lunged Euphrosyne Parepa-Rosa as soloist and Ole Bull as first violinist, commissioning a new national anthem (words by Oliver Wendell Holmes), pitting a chorus of 10,000 voices against an orchestra of 1,000 and inviting as honored guests President Grant and his Cabinet and a whole galaxy of Army and Navy brass.

In 1872, Gilmore put on another, much bigger, peace festival, The World Peace Jubilee, with thousands upon thousands jamming the building five hundred fifty feet long and three hundred fifty feet wide, with a chorus of twenty thousand, and an orchestra of two thousand. One hundred and sixty-five choral societies pledged their support. J. Thomas Baldwin was appointed by Gilmore to assemble two hundred first violins, a hundred and fifty second violins, a hundred violas and other instruments in proportion. Twenty-six cities of the United States contributed bands. All these forces combined under the baton of Gilmore on the opening day of the jubilee to render "Old Hundred."

Today when we begin to sense that the spirit's quickening can be achieved through the single perfect phrase performed by an ensemble sized just to its requirements, we are apt to ridicule effects achieved through forests of beams, vistas of rafters and oceans of human beings. However, in that day the vast continent, still but half peopled, seemed to call for a form that expressed limitless space and human power to match. So, when red-shirted firemen, a hundred strong, pounded on anvils lined at the sides of vast orchestras, and the great organ, military bands, drum corps, bells in the city's church towers and cannon supplemented their efforts, the thousands there gathered sensed through their tortured eardrums and their palpitating nerves that here, if a goal was not attained, there still had been brought out of the void a huge lump of sound, shapeless, yet something future generations might whittle down, fashion into a thing of balance, perhaps even of beauty.

These jubilees were beneficial in quite practical ways, too. For one thing, they brought choirs together from all parts of the country, put them under highly competent leadership and gave them a sense of unity of effort that no mere community program could have accomplished. However unwieldy the final achievement, the working out required weeks and months of painstaking practice on the part of small groups. And, remember, this meant musical stimulus in small communities; 400 or so persons actively participating and carrying their enthusiasm into 400 homes. It was impossible to be an active participant in the peace jubilees without gaining a belief in music as a social force.

Moreover, a healthy spirit of emulation was brought about by comparison with the visiting European bands and European leaders: the Grenadier Guard Band of London, the *Garde Republicaine* Band of Paris, the Grenadier Regiment Band of Germany—and, as a final drawing card, the Waltz King, Johann Strauss.

At the close of the jubilee a grateful Boston presented Gilmore with two gold medals and fifty thousand dollars.

The next year Gilmore put on a gigantic show in Chicago, this to celebrate that city's recovery from its great fire.

The jubilees had taught Gilmore something, too. He had seen and heard the superiority of European bands over those in America, and he resolved to form a military band that would stand comparison with any other in the world. So in New York in 1873 he assembled sixty-five instrumentalists, among whom was the cornetist Arbuckle, the saxophonist E. A. Lefebre and others of like attainments, and started to train them as a group. By 1875 he was touring the country with his band with, as soloist, eighteen-year-old Emma Thursby, whose voice could stir heaven itself. The same year he gave at the old Hippodrome in New York a hundred and fifty consecutive concerts to crowded houses.

Without quite knowing how it came about, the New World had accepted a new concept—that of the concert band. No longer was the balanced wind instrument ensemble to figure merely as an accessory to picnics, torch parades and side-show concessions. Here was a band which didn't parade before concerts, which had no bandwagon, which wore the soberest of uniforms and had only a speaking acquaintance with the fire department, yet one which drew crowds steadily, and paid its way entirely by gate receipts.

By 1876 the band was touring the Pacific Coast, giving concerts in the Mormon Tabernacle (with special consent of Brigham Young), in Salt Lake City, in Mechanics Pavilion in San Francisco, and, on the way



The photograph above: John Philip Sousa and the late Eugene E. Waldner, director of the Ringgold Band, the Rajah Temple Band of Reading and the Pottstown Band of Pottstown, Pennsylvania, was taken on March 5, 1932, the day before Sousa died. At a reception held in his honor that evening, John Philip Sousa had led the Ringgold Band in rehearsal of "Stars and Stripes Forever" on a guest conductorship. He passed away on March 6, shortly after midnight. Every year since, the Ringgold Band has held a Sousa Memorial Concert.

home, in the new Exposition Hall in Chicago, and in the Centennial Exposition building in Philadelphia. In 1878 it sailed for Europe, where Gilmore was recipient of a medal from the French government, and where his band was feted by the citizens of Berlin.

In America again, Gilmore obtained Jules Levy as cornet* soloist (introduced to America by Jullien) and carried on a sort of duel (Levy vs. Arbuckle) by featuring the country's two great cornetists on the same programs.

In the 'eighties the Gilmore Band began its long tenure as summer attraction at Manhattan Beach, in fact, kept a battery of cannon on hand for climaxes when ordinary percussive measures proved inadequate. His anniversary concerts were likewise gauged toward the spectacular, for instance, the one in which on midnight of December 31, 1891, he welcomed in America's quadro-centennial year and thirty thousand persons gathered to hear his band at New York City Hall.

Even in death Gilmore was allowed the climactic gesture. During what had been indeed announced as his "farewell" tour and the day after a concert in which he had been presented a floral globe of the world as a tribute to his eminence, he passed away. Two days after, as his body lay in state in St. Louis, a young bandmaster called John Philip

* Cornetists and latterly trumpet players, long favored soloists in bands, have always formed excellent material for graduation into the ranks of conductor. Herman Bellstedt, after serving as a member of several bands—Michael Brand's in Cincinnati, and then as soloist in Gilmore's Band in 1899 and 1900—became conductor of the Bellstedt-Ballenberg Military Band famous around the turn of the century; Liborati combined the roles of cornet soloist and conductor in the early 1900's. Featured soloist and leader were the two-pronged career also of Pietro Satriano in Denver, Colorado, in the early part of the century. Jules Levy, Herbert L. Clarke, and, latterly, Leonard Smith, have been other famous cornetists and trumpeters turned conductors.



Quakertown Band (Pennsylvania). Ralph R. Moyer, director

Sousa, also not deficient in dramatic sense, played on the program of the first concert of his newly formed band, indeed as the first number ever played publicly by this band, Gilmore's "The Voice of a Departed Soul."

This "the-King-is-dead-long-live-the-King" gesture came so naturally to Sousa that it might be called inadvertent. Not quite so inadvertent was his taking into his organization of nineteen of Gilmore's best players, including Herbert L. Clarke, Gustave Stengler, Herman Conrad, Joseph Raffiyla, William Wadsworth and Albert Bode. These, together with Arthur Pryor, famous trombonist who had already become a member of Sousa's Band, gave him a head start which determined him from the beginning as winner in the race for eminence.

Never was banner more auspiciously passed from one great leader to another, and never was better advantage taken of such transfer. From 1880 to 1932 Sousa was the country's symbol, if not its symptom, representing its bustle, its intensity, its push, its determination. Born in Washington, D. C., in 1854, of a Bavarian mother and a Portuguese father, he entered the United States Marine Band as an instrumentalist at thirteen, became its leader at twenty-six, before a year was up had begun to be Washington's current events reporter in music. When the government announced a return of specie currency, Sousa wrote "The Resumption March." To celebrate the bestowal of a prize (by a Washington newspaper) for an essay among the school children, he composed "The Washington Post."

"Yorktown Centennial," "A Century of Progress," the official march of the Chicago Exposition; "Washington Bicentennial," "Daughters of Texas" and "Presidential Polonaise" were inspired by and named for particular events. At the death of President Garfield, he presented his "In Memoriam." His "Semper Fidelis" was adopted as the official march by the United States Marine Corps.

After terminating his Marine affiliations—he had served under five Presidents—Sousa extended his range. In the forty years of the existence of his band, through all its metamorphoses, while it traversed the North American Continent dozens of times, made five tours of Europe, and one tour of the world (in all, 1,200,000 miles), John Philip Sousa

was the voice of the American people, its conscience, its public relations bureau. When he played "Dixie" in the South, hymns in the backwoods, "Annie Rooney" in Pittsburgh; when his "Stars and Stripes Forever" (copied, as he said, note for note from tones heard ringing in his head when he was homeward bound from one of his European band tours) became the second national anthem, when he was decorated by King Edward VII and given the Palm of the Academy by the French government, when he and his band officially represented the United States at the Paris Exposition in 1900, he was in a singular way the very epitome of our current ideals, our outlook, our self.

Europe rightly held Sousa America's representative composer. The Belgium Academy of Arts, Science and Literature bestowed on him the Cross of Artistic Merit. The French government conferred on him the ribbon of an Officer of the Academy. All this, long after a small journal in England had, to the world's satisfaction, given him the title of "The March King."

His compositions are supremely suited to the band medium. He said, "No matter how refined and cultured we may be, we all have an element of the savage, the man of the wilds and the steppes in us. We like the clashing of cymbals, the roar of drums, the intoxicating rhythms and the blare of the brass that carries us off our feet whether we will or not. All this I try to put into my marches."

Sousa gained his fame through his showmanship and his musicianship. The continuity of his fame as band leader rested on his skill in selecting and training his men. The hundreds of men who through the years sat under his baton, by becoming conductors and key members of other bands, as well as teachers of music in schools and colleges throughout the country, have given an immense impetus to band music in the United States. Peter Buys as Municipal Director of Music in Hagerstown, Maryland, and conductor of the excellent band there; Russ Henegar as director of the Sioux Falls Municipal Band; Paul Christensen as director of the Municipal Band in Huron, South Dakota; August Helmecke, drummer extraordinary; the late Herbert L. Clarke, long a leader of the Long Beach Municipal Band; Eugene LaBarre, since 1950

director of the Long Beach Band; Major Francis Sutherland, bandmaster of the Seventh Regiment Band; Colonel Howard C. Bronson, Music Advisor for the War Department and supervisor of the Army Music School; William Bell, member of the New York Philharmonic-Symphony—all these and scores of others, in key musical posts in the country, have carried on the Sousa tradition. In the current month, since it is the one hundredth anniversary of Sousa's birth (Nov. 6, 1854), bands all over the country are staging concerts in his memory.

Sousa Clinics are held throughout the United States, mostly at universities. Originated by the University of New Hampshire Symphony Band, such clinics by annual programs aim to revive the traditions of the Sousa Band. With bandmasters in attendance and ex-Sousa members demonstrating, a chance is given visiting conductors to note the special effects used by Sousa.

Gilmore and Sousa happened to have in superlative degree the characteristics that make for the perfect bandmaster. But they were not by any means the only outstanding leaders of wind ensembles. Giuseppe Creatore, who toured the United States and Canada with his own band in the early part of the present century, and Arthur Pryor, Sousa trombonist and later master of his own band for over thirty years, are perhaps the better known of a long list who dominated local and regional musical affairs in the first quarter of this century.

The role of conductor—much more intimate in the band than in the symphony orchestra—is brought out in the long-term tenure of many band leaders, and the tendency to pass the baton along in one family. Smittie's Band of Cincinnati—the official band of the Cincinnati Reds—has been directed by George Smith II, III, and IV since its founding as the First Regiment Band of the Spanish-American War. From its beginning on October 10, 1888, the family Stambaugh has been closely connected with the Keystone Band of Lebanon. One of its founders and its solo cornetist for many years, H. C. Stambaugh, is the father of the present conductor, John L. Stambaugh.

Present-day directors of bands who have held the post for twenty-five years or over have been Fred Batty of the Gloversville Band (New York); Cleveland Dayton of the Ottumwa Municipal Band (Iowa); Alois Hrabak of the Grand Army Band of Pittsburgh; F. O. Reinert of the Egypt Band (Pennsylvania); Angelo Fonecchio of the Spring Valley Municipal Band (Illinois); Michael Usifer of Usifer's Beacon City Band (New York); Dominic Greco of the Dover Concert Band (Ohio); Peter Buys of the Hagerstown Municipal Band (Maryland); Karl L. King of the Fort Dodge Municipal Band (Iowa); Lorenz F. Lueck of the Hamilton Band (Two Rivers, Wisconsin); Henry Everett Sachs of the Denver Municipal Band (Colorado); Herman Scheffler of the Staunton Municipal Band (Illinois); James W. Humphrey of the Taylorville Municipal Band (Illinois); Thomas Restivo of the Cheyenne Municipal Band (Wyoming); Salvatore Castiglione of the Kingston Concert Band (New York); Albertus L. Meyers of the Allentown Band (Pennsylvania); and Leo Kucinski of the Monahan Post Band (Sioux Falls, Iowa).

In the seventy-six years of its existence

the Arion Band of Frostburg, Maryland, has had only five directors.

Even more pertinently band conductors influence their bands as composers. Gilmore composed the popular "When Johnny Comes Marching Home" and hundreds of other stirring tunes. David Wallis Reeves, called by Sousa, "the father of band music in America," composed more than 100 military marches for the use of his own band, the Providence Brass Band. His "Second Connecticut Regiment" is a staple band repertoire. Sousa was dubbed the March King because he wrote some of the best marches the world has ever known. Arthur Pryor composed over 300 works. Roland Forest Seitz, one-time leader of the Glen Rock (Pennsylvania) Band, wrote, among some sixty works, "The University of Pennsylvania March," and the "Brooks Chicago Marine Band March." J. J. Richards, former conductor of the Long Beach Municipal Band, has over 300 published compositions for band to his credit. Karl King, conductor of the Fort Dodge Municipal Band, is particularly famous for his "Monahan Post Band March" which became a part of the Barnum and Bailey routine. Dr. Everett Allyn Moses, former director of the Daytona Beach Municipal Band, is a prolific composer for band, as are Peter Buys of Baltimore, Maryland, and John Bromell Marshall of Topeka, Kansas. Edwin Franko Goldman's compositions are nationally played, as well as locally, by his own New York band.

Often compositions are written in a commemorative mood. Leonard Smith, conductor of the Belle Isle Concert Band, composed his latest march, "The March King," to honor Sousa. All proceeds from its sale will go to the Sousa Band Fraternal Society. It will be featured in a special concert in New York on Sousa's birthday, November 7, 1954. When the Meriden City Band in that Connecticut town recently lost one of its members, clarinetist Robert Gazaniga, the director, Walter F. Angus, wrote a march, "The Spirit of Meriden," dedicating it to him and scheduling its premiere at a memorial concert.

Herein lies the very root of the difference between band and symphony orchestra, namely the roles taken by the two groups as interpretative media. The symphony orchestra is a precision instrument, "standard" in instrumentation, gauged (in its ideal state) to project into audibility great works, accurate down to the last up-bow marking and the minutest

divisi sign. The band with its arrangements, its varied set-ups, and its composer-leader combination, remains part creative, puts its own stamp on every work presented. Arrangements of "standard" works come in the dozens. The "Blue Danube" as performed appears in dozens of shadings and channelings, and there are almost as many "poets and peasants" as there are bands.

Thus, composers who know how to make allowances for divergencies in instrumentation and in style find great satisfaction in writing for band. Arnold Schoenberg, in his "Theme and Variations for Wind Band," Opus 43a, premiered by the Goldman Band on June 27, 1946, used the percussive and wind effects to the full, thus producing something that no symphony orchestra could possibly emulate. Mr. Goldman is to be cited particularly for his work through almost forty years (since 1918 when he started his summer concerts at the Green in Columbia University to the present when he presents a summer series to around a million music lovers each season) in which he has consistently raised the status of his programs, giving particular emphasis to modern American composers.

School bands have already a standard repertoire and standard instrumentation. This has been made possible because, however spontaneous the choice of the instruments may seem to the students themselves, there is always that judicious selective principal operating in the background—a suggestion from the teacher, a notice on the bulletin board, a hint from a friend, a prize in a contest, a solo part in an overture. When one considers that the school band movement is sweeping the nation—approximately 75,000 full-sized bands, three to nearly every high school, are in training today—and that all of these bands are balanced in instrumentation, one can see what vast new outlets are being opened for composers.

In school and civic bands alike, improvements in instruments—more varied battery section, pedal-tuned tympani, mutes for cornets, trumpets and trombones, not to speak of valves and pistons—all have enabled instruments to negotiate nuances and realize shadings impossible in the old bands.

Because bands today are more standardized, because their members are more skilled and because their instruments are more accurate and full-scaled, practically all great composers are writing now for band. And it works both



Edwin Franko Goldman,
leader of the Goldman Band



Leonard B. Smith, former
cornet soloist with the
Goldman Band, now
leader of his own band
in Detroit.

ways. The fact that composers are beginning to avail themselves of these opportunities has helped to give bands today the contemporary quality they enjoyed when Gilmore, Reeves and Sousa were playing to audiences from coast to coast works they themselves had penned.

Huge band libraries attest to this widened repertoire. The Long Beach Municipal Band has accumulated more than 30,000 band arrangements: the Cleveland Municipal Band's library is valued at over \$35,000, and that of Sioux Falls at some \$10,000. The Racine Park Board Band handles 15,000 separate sheets of band music in a single season.

Also tending to give bands a place on the contemporary map is a series of band laws passed in the twenties and early thirties, principally by the midwestern States, for these have enabled towns such as Baltimore, Long Beach, St. Petersburg, Galveston, Sioux Falls, Allentown, to name a few, to reap the benefit of a tax levy for band maintenance.

So, for all radio has tidied up massed audiences almost to extinction, and the auto has put a stop on excursion steamboats and closed amusement parks,* still the band today, because it is hardy, peripatetic, weather-proof and adjustable, because it still can set feet marching and spines tingling, because it is a social as well as a musical outlet, is the favorite ensemble to point up civic events, to highlight civic amusements, and to mark milestones in our country's history. —Hope Stoddard.

* The amusement parks still using bands can almost be counted on the fingers of one hand: one of them is Olympic Park, Irvington, New Jersey, where Joe Baile's Band has been playing two concerts daily for twenty-two years. In September 13, 1953, Olympic Park closed its season with a Joe Baile day, celebrating his fifty years in the music business.

Close cooperation between the state and city administrators and the trustees of the Music Performance Trust Funds of the Recording Industry insures the residents of Boston and neighboring cities many hours of enjoyable listening to band music throughout the summer concert series. The Band of the Commonwealth shown below, which is conducted by Arthur J. Bizier, is one of the bands which provides Boston and its neighboring cities with summer music. It is made up entirely of members of Local 9, Boston, Massachusetts.





Theodore Thomas, from a snapshot taken at Music Hall, Cincinnati

Theodore Thomas

... Johnny Appleseed of Music

WHEN Theodore Thomas passed away fifty years ago, come January 4, 1955, the whole nation went into mourning. Newspapers the country over carried editorials on his achievements; schools gave assembly time to dissertations on his life-work; choral groups, orchestral societies, gave programs in his memory. In New York, Boston, Chicago, Minneapolis, Cincinnati, St. Louis, Philadelphia, Baltimore and a score of other cities, concert halls were draped in black.

Today, our nine hundred orchestras of symphonic calibre—count college and community, as well as "major" orchestras—have Thomas to thank in large part for their existence. To understand why this is, let us trace the career of this remarkable man.

The Age of Decision

When Thomas made the decision "to devote my energies to the cultivation of the public taste for instrumental music in the United States," it was 1862 and he was twenty-six years old. Already he had left years of musical activity behind him. As the son of a poor immigrant couple from Essen in Hanover, Germany, he had been catapulted at the age of nine onto the shores of this country, and, as the eldest of five children, had been expected even at that age to help out. Since he already played skillfully on the violin, this was the means he took. The New York of that day—three miles of Broadway, from Battery to cow-path, with smaller streets, ankle-deep in mud, extending to left and right—had, like every other community, weddings, funerals and dances. These he played for as chance offered. At one crisis in the family affairs, he walked into a saloon, played a tune or two on his violin and passed the hat. At fourteen he played horn alongside his father in the Navy Band, on board the old ship *Pennsylvania*, anchored at Portsmouth, Virginia. At fifteen he made a one-boy tour of the Southern States—just packed a small valise, had a few posters printed up, "Concert by Master T. T." and was off. His procedure was simple. Arriving in a town, he would engage the dining room of the main hotel, tack up the signs at conspicuous points, then stand at the door and collect the money until an audience of suffi-

cient size had arrived, when he would run around to the "hall," and, instrument in hand, appear as "Master T. T." When the spirit of adventure got the upper hand, he would freight his valise on ahead and travel horse-back at night, with his violin in a bag in front of him on the saddle, and a pistol at his side, hoping to be attacked on the road by bandits!

Back in New York, after holding a variety of positions as violinist in small theater orchestras, he was asked, one evening in 1860, to substitute for an ailing conductor. The newspapers the next day commented warmly on this earnest youth conducting "venerable, bespectacled bald-headed men, cellists and trombonists, old enough to be his grandfather."

From then on, Thomas knew what he was to be.

Now that he realized his instrument was to be the baton, Thomas did not waste any time. He collected about himself a group of instrumentalists, trained them, and, on May 13, 1862, presented a concert which included the American premiere of Wagner's *The Flying Dutchman* and which featured for the first time in any symphonic group in America the harp and the English horn.

First Professional Orchestra

This orchestra of Thomas's was to develop into an organization different from any yet formed in America: a group of men who actually derived their support from the orchestra—did not need to be daytime clerks, or waiters, or cashiers, or barbers, did not need to fill out their incomes by playing in dance halls or for weddings, for funerals, for military processions or at mass meetings. The living wage which Thomas managed by hook or by crook to supply his men allowed him to insist on the essentials of orchestral efficiency: frequent rehearsals, strict discipline, stable personnel. The nearest approach anywhere in America to the Thomas orchestra in that year 1862 was the New York Philharmonic, and it was little more than a social club, with its cooperative ventures in the concert field bringing the members around \$18 a year.

In view of these conditions, Thomas, conducting that pick-up orchestra of his through the intricacies of *The Flying Dutchman* that May 13, 1862, may have been forgiven a qualm or two. If he had such, however, he gave no sign. Instead, he elaborated his plans. Through a series of summer concerts given in New York from 1864 to 1866, he gradually assembled around him instrumentalists he could depend on, and, by the time he inaugurated his famous series in Central Park Garden, he had established the first highly trained body of men in this country, an orchestra on a level in musicianship with those of Europe. With this group he presented from May, 1868, to October, 1875, in this auditorium-plus-garden in the vicinity of Central Park, 1,127 concerts of the best in music. If the air was filled with tobacco smoke, if beer and light refreshments were served at the tables scattered about, if the audience was assembled as much to enjoy the *Gemutlichkeit* as to listen to the music, still this small area had become the most important music center in New York and in the nation. Here was first evidenced Thomas's skill in program-building: a nice balancing of the familiar with the new, with a gradual heightening in standards, as his audience responded. Here was evidenced, too, his understanding of human nature. He allowed two intermissions so that the audience might eat and drink, take short walks among the tubs of palms and potted plants.

The audiences loved it. They loved it so much that enterprising entrepreneurs caught on and copied it—and unfortunately cheapened the idea in the copying. Small "gardens" began to sprout up all over town. The band music they purveyed might be second-rate and the performances slipshod, but one could talk as much as one liked during the music, and, besides, these new parks were neighborhood affairs. No more traveling via five-mile-an-hour horsecars. No more having to take along a box supper to eat on the way.

Now was evidenced another of Thomas's good attributes: patience. As his audiences began deserting him, he gave up his Central Park Garden concerts and concentrated on other projects. Fortunately he had not been

INTERNATIONAL MUSICIAN

caught unawares. Already in 1859 he had come to the realization that "to retain a permanent organization, there is only one thing we can do and that is to travel." So that very year he had begun those twenty-two years of touring, of paving a "Highway" to culture which was forever to be a memorial to his name.

This highway, and the round of cities which it traversed, he covered twice and often thrice a year. On the very first tour in 1869, the orchestra played on its outward journey New Haven, Hartford, Providence, Boston, Worcester, Springfield (Massachusetts), Albany, Schenectady, Utica, Syracuse, Rochester, Buffalo, Cleveland, Toledo. Detroit and Chicago, and, on its homeward journey, St. Louis, Indianapolis, Louisville, Cincinnati, Dayton, Springfield (Ohio), Columbus, Pittsburgh, Washington, Baltimore, Philadelphia. By 1872-73 he was giving eighty-five concerts outside New York City, journeying between Chicago and that city four separate times. From September 26 to March 30—six months—without a halt!

A General's Campaign

So, through a quarter of a century, like soldiers on some never victorious yet never defeated campaign, back and forth, round and round, he and his men maneuvered. At intervals they were permitted to return to the home base, but were kept busy even there with rehearsals, with concerts, with suburban forays. Then off again for more sooty trains, more one-night stands, more concert-giving in dank halls, in iron-girdered gymnasiums, in clapboard structures with percussive tin roofs. Thomas had a growing family now, but "home" to him was a parlor car and his welcome to it. "Carry your bag, sir?"

At the beginning of every season, Thomas had to go heavily in debt (he had no capital to fall back on), and trust to good going to balance accounts. If a rainy night caused a small turn-out in one town, he would have to make it up in the next. If that concert was a rainout, the whole project would be endangered. Three small audiences in succession might mean a stranded orchestra. In those early years, he had to limit his troupe to the number that box-office takings would warrant.

But this pioneer would not or could not give in. "I have gone without food," he once said, "and I have walked when I could not afford to ride. I have played when my hands were cold. But I will succeed, for I shall never give up my belief that at last the people will come to me, and my concerts will be crowded. I have undying faith in the latent musical appreciation of the American people."

It must have given him a lift, then, to hear what they were saying about him: Boston's "We thank Mr. Thomas for setting palpably before us a higher ideal of orchestral execution"; Chicago's "The finest musical event this city has ever known"; Pittsburgh's "Our people will ever owe a debt to the artists who have given us so rare an exposition of the loftiest orchestral music. We will now have a standard by which we can judge critically hereafter." In New Orleans Thomas's arrangement of Schumann's *Traumerei*, strings muted and the sound dying away in the all but inaudible *pianissimo* at the end, was hummed on the streets as citizen greeted citizen the morning after the concert.

Then there was the wry satisfaction of knowing Thomas-inspired orchestras were offering him competition on the road. The Boston Symphony which his orchestra had urged into existence began to travel his highway, and, since it was richly subsidized and could give concerts for less, in some cases to edge him off. Other cities, striving to support orchestras, started in emulation of his, found they could no longer finance a visiting orchestra. Thomas's answer to all this was to forage further West, where, if hotel accommodations were poorer, concert halls colder, trains joltier, new audiences were waiting and enthusiasm was running high. The 1882-83 season saw them reaching San Francisco, going one way, coming back another, in a route which comprised seventy-four concerts in thirty cities, with music festivals—large local choruses to be trained, orchestras to be procured and amplified, new works to be rehearsed—in twelve of the cities.

After 1887, when the interstate transportation laws were passed, preventing traveling troupes from getting reductions in their railroad expenses, Thomas steadily lost money. Still he kept going, this Flying Dutchman, condemned to be lashed about by the winds of chance, until one city should give him the kiss of constancy.

Thomas's tours, moreover, were only a part of his activities during these years.

The Endless Round

In 1866, he had been elected conductor of the Brooklyn Philharmonic, a post he held until 1891. In 1872 he had helped start the Cincinnati Festivals, and year by year thereafter continued to conduct them. During the summer from 1877 to 1891, he had conducted concerts in Chicago's Exposition Building, one which in spite of its vast cavernous depths—it was two blocks long—he managed to make hospitable, with tables, greenery, promenade arcades along the sides, and a sounding board constructed to his specifications.

Theodore Thomas conducting "The Chicago Orchestra"



In 1882, in a gigantic festival in Chicago, he brought people in thousands from cities and towns west, northwest, southwest, to hear great music nobly performed. In newspaper reports, in personal reminiscences, in diaries, the programs of this festival have been described as the first great sensation in the realm of music vouchsafed to a whole segment of our population. The same year he presented a festival of even greater calibre in New York City.

Opera in English

Then in 1886, Thomas conducted the newly formed American Opera Company, its purpose to present opera in English, sung by Americans. The press praised the project. It led many to a new appreciation of opera. But it was too far ahead of the times. It was not a success. The sponsors backed down. It collapsed on tour, and Thomas was hard put to it even to get the stranded company home. "The most dreadful experience of my life!" he wrote on the back of the program in Buffalo.

It is a commentary not on his abilities but rather on the eternal insolvency of projects artistic that, for all his festivals and summer series, New York conductorships and vast tours, Thomas found, in 1888, that he and his orchestra could not go on.

Now that it had become a thoroughfare also for other orchestras, his highway could no longer support him and his men. To maintain an orchestra, he saw, he would have to have a suitable building—a home for his men where they could rehearse, store their instruments, house their library. This was beyond his means. At the final rehearsal of the Chicago season, August 2, 1888, therefore, he laid the whole matter before his men. "A permanent orchestra seems to me to be no longer possible," he told them. He asked them to keep him posted as to their addresses and prospects. It was a general's sad farewell to his troops.

That year, 1888, when in America, Fritz Kreisler made his debut at Steinway Hall, Victor Herbert became associate conductor of the Worcester Festival and Artur Nikisch came from a successful tour in Europe to conduct the Boston Symphony. Theodore Thomas felt that destiny's finger had ceased to point him anywhere at all. He was a broken man. "The world is only a combination against any kind of elevation," he wrote. "It combines to pull everyone down to its level, and one must fight daily, and every moment, for a respectable standard in anything. I cannot fight any more; so I have renounced. For I would rather take my fiddle and play on the streets

(Continued on page fifty)

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GUIDE TO ACCORDION PLAYING

(Continued from page forty-one)

With trumpets, one must play higher to be in the proper range:

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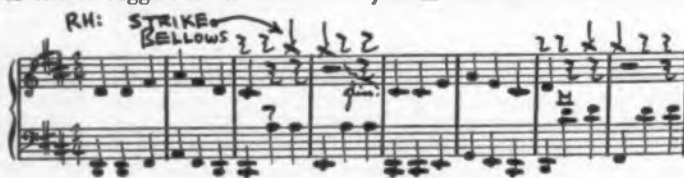


These amplifiers sound well when used in accordion bands; particularly, for bringing out the bass register. I'm not certain as to whether I like them for legitimate performances. I haven't heard anything that registers well with these ears. However, in dance bands, they're quite excellent; they add depth and can bring the accordionist up to the levels of other band instruments. They allow us to play with a minimum of bellowsing in a more relaxed manner. The best example of an accordionist who prefers an amp is Mat Matthews, who always records and appears with one. Reviewers have complimented him on his "sound"; this is not only caused by his unusual accordion, but by his amp, too.

One point I think might be added about the use of the bellows in making the accordion a *percussion* instrument! Many of us have seen and heard fine guitarists who bang on their instruments with their hands to get a drum-like sound to contrast with that of the strings. A few accordionists in vaudeville days banged on their bellows with their hands—this a trick more for laughs than anything else. In fact, the sound wasn't too audible and it made more of a visual effect than aural effect. However, today with amplification, a striking of the bellows with the *right* hand (the left hand is confined by the bass strap) can cause to be sounded a very audible drum-type sound. Here's an example of a Dixieland-type beat:



The right hand plays the drum beat while the left hand plays a trombone or bass-type figure. The air inside the bellows can make a good-sized ring in an execution of this type. Here in *Chiapenecas*, the striking of the bellows can be used to good advantage almost melodically or else to suggest to an audience to join in with their hands or feet.



VIOLIN—views and reviews

(Continued from page thirty-seven)

With this method the hand is so relaxed that it is impossible to get a cramp such as you describe in your letter. A cramp would result only if one tried the fingering while using orthodox stretching and position shifting.

Finally, I find a great shortcoming in your upper fingering—a shortcoming which renders it unacceptable. I find that I cannot play the passage at the indicated tempo—seventy-six quarter notes per minute. I doubt that anyone can do it with the upper fingering.

Yours sincerely,

Sol Babitz.

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Where They Are Playing

Memo, Md., until November 14. They then move into Myriad in Washington, D. C., on November 15.

Tony Louis on piano, Benny Andrews on bass and Hank Nanni on drums, who make up the Tony Louis Trio, visit up a four-week stint at the Broadway Club in Philadelphia, Pa., on November 6.

NEW YORK CITY

John Ratney Trio (Johnny Raymond on piano, Johnny Rafferty on trumpet and Gene Hadden on drums) is back supporting the musical entertainment at the Glass Hat of the Belmont Plaza Hotel. . . . George James Lantini moved into the Club Carousel on October 5 for an eight-week stay. Members comprise Louis Swift, piano and vocals; Benny Dixon, drums and tuba; Thomas Barrow, electric bass; George James, bassoon, alto sax and vocals. . . . The Paul Bley Trio is signed for a November 26 opening at Birdland.

MIDWEST

The Stardusters are booked in Iowa, Illinois and Missouri until December 18, at country clubs, Elks clubs and Masonic clubs. Making up the group are Eddie Long, drums and leader; Paul Tushaus, saxophone and violin; Harvey Lebig, trombone; Glenn Tushaus, piano.

The Esquires (Louise, soprano; piano and vocals; Art Jackson, bass; Chuck Reilly, guitar) specialize in moving spot jobs for dinners and receptions in Jackson, Mich. A saxophone, clarinet, trumpet and drums are added for some occasions. . . .

The "Swing Kings" (Pete Gorthe, piano; Shorty Brunet, drums; Art Fugate, tenor sax; Al Adams, tenor sax; Fritz Kasun, trumpet) remain at The Terrace Gardens Ballroom in Escanaba, Mich., after one year's stay there. . . . Now doing club work in Northern Wisconsin and Upper Michigan are the "Music Moods"—Jack McKenzie, tenor sax and vocals; Wally Johnson, piano and Hammond organ; Bill Carroll, vibraphone and drums.

SOUTH

After working twenty weeks at Ted Johnson's Armatu Room in Lawnside, N. J., "The Fly Guy," a versatile vocal and instrumental group, opened re-

cently at the Parkway All Lounge of the Vanderbilt Hotel in Miami. The . . . Martin, Martin and Henry Martin is booked and will be continued on playing one-night stands at leading hotels in and around St. Petersburg, Fla.

WEST

Tommy Sharp and the Melody Masters are currently playing Los Angeles in Texas. . . . Gene Taylor and The Gene Taylor Trio are currently playing in San Antonio, with Gene Taylor, Melody Masters. . . . The California Swing Orchestra is doing one-night stands every week and will play at the end of the San Antonio. . . . Eddie and Gene Taylor's Trio is currently playing in Houston for his fourth consecutive year as organist of the Dallas All-Star Club in Houston, Texas.

Ann Jordan and her Women Swindlers are performing for dances throughout the State of Oregon.

Paulie Jack Hyatt continues at the Embassy House in Los Angeles, Calif. . . . Rejoice! Jimmy Butler (guitar) and vocalists are presently broadcasting six nights a week over radio station KTA, San Francisco, and is attracting entertainment for western areas throughout Northern California. . . . Benji and Billy Marquis is touring Northern California playing night clubs, hotels and television stations. . . . "Dinky Gird" and his Texas Tune Twisters continued their tour of army, navy, marine and Veterans' Administration hospitals, as well as playing leading western ballrooms and television shows throughout the State of California. . . . Bob Wild and his Texas Playboys also are operating for dances in California.

ALL OVER

Bob Anthony, former Harry James, Gene Gray and Eddy Duchin vocalist, is touring the country with "Tim Holt" and his show. . . . Don Baker and his Moon Melons (Don Baker, saxophone, solo and clarinet; Ray Hamilton, bass and guitar; George Fields, piano; Al Camp, trumpet and accordion; Joe Manno, drums) are currently at the El Pavane Hotel in Pasadena for a three-week engagement along with the vocalists, Louis Jordan.



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Theodore Thomas

(Continued from page forty-seven)

for a living than sell my honor as a man or an artist."

He came back to New York, but seemed unable to pick up the loose ends there. One afternoon, sitting in old Delmonico's, he spilled out his soul to his friend, Charles Norman Fay, a Chicago businessman. "They treat me," he said bitterly, "as a music merchant, a commercial proposition, subject to the laws of supply and demand." Fay fixed Thomas with a keen glance. "Would you come to Chicago if we could give you a permanent orchestra?" he asked. Like a flash came back the answer, "I would go to hell if they gave me a permanent orchestra!" And so, in Delmonico's, in April, 1889, was born the Chicago Orchestra.

Minneapolis also had a hand in shifting Thomas's tide toward good fortune. Since 1883, that city had been enjoying his concerts. Its home orchestra was conducted by Frank Danz, Jr., who for many years had been concert master in the Thomas orchestra. Now a group who signed themselves "music lovers," wrote to the *New York Tribune*, suggesting that "a grand triumphal march" be arranged for him—to give people all over the land a chance to show their appreciation. This country-wide Testimonial Tour which began October 9, 1889, in Brooklyn, and ended November 6, 1890, in New York, surpassed for enthusiasm and for financial returns any Thomas tour so far projected. The receipts averaged \$2,000 a night.

A Conductor Honored

Culmination of this journey was his last concert as director of the New York Philharmonic. From floor to ceiling, tier on tier, every inch of space in the Metropolitan Opera House was filled. The cheering, the waving handkerchiefs, the weeping of the multitude calling and recalling him to the platform, must have come near persuading him that New York, stronghold of commercialism, had been conquered for music.

So off to Chicago, city of stockyards and grain elevators, of slums and swirling traffic and big business—Chicago, "laughing the stormy, husky bawling laughter of Youth"—went Thomas, taking with him those sixty faithfuls who had trouped with him through almost a quarter of a century. He chose thirty more instrumentalists in Chicago, and was all set.

But Chicago in those days had no outlying towns, such as New York City had, with its Jersey City, its Newark, its Oranges. With the exception of Milwaukee, there was no place to give extra concerts, to fill out the season—and the budget. So now Thomas set his face toward the open road again, touring St. Paul, Omaha, Kansas City, St. Louis, Nashville, Cincinnati, Cleveland, Milwaukee. Year in, year out, chilly hotel rooms, haphazard washing arrangements, cold potatoes, tough steaks. "Take your bag, sir? . . . Windows down for the tunnel! . . . Last stop—All out!"

On and on. Securing soloists; inspiring local committees; adjusting rows; dealing with audiences. "The public and I have our little fallings-out, but we always meet again." When

nine thousand people roared and stamped, he shouted to his trumpets to blast it and drown them out. "I will give you five minutes to leave the hall. Then we shall play this waltz (Liszt's *Mephisto*) from the beginning to the end. Whoever wishes to listen without making a noise may do so. I ask all others to get out. I will carry out my purpose if I have to stand here until two o'clock in the morning. I have plenty of time."

On and on, he trouped. His letters tell the tale. "The hotel is an old house . . . never was heated before, and the walls are chilled through and through. So I did not take off my underclothing or socks from Sunday morning till Monday night" . . . 1894: "My stomach is all out of order from the bad food . . . This traveling *must* stop for me . . . the weather here in Iowa is summer heat. Next week in Minnesota it will probably be winter cold . . ." 1896: "The valve (brass) instruments were all frozen, and the hall was cold, so it was quite a time before we started with the concert . . ." 1897: "The car was overcrowded and filled with bad odors and crying children." . . . 1900: "Last night we had another damp hall . . . I have a cold and a sore throat." . . . 1901: (Now Thomas is sixty-six years old.) "I simply fight for my existence. The heat, dirt and noise are beyond all description, and all we can do is to practice the virtue of the mule—patience."

He took on his shoulders the difficulties of his men. Getting wind of some particularly revolting condition in one hotel, he bore down on the management. "What do you mean by lodging these men in those sties?" he demanded. The proprietor mumbled something about their being the less important men in the orchestra. "Important!" shouted Thomas. "Who's important? Every man in this orchestra is as important as every other, and entitled to the best we can give him, and I don't care a damn whether he plays the first violin or the twenty-second triangle!"

West, northwest, far west, citizens welcomed this orchestra as they would have welcomed a visitation of angels. Mail order furnishings, get-rich-quick schemes, gingerbread architecture, clashboard depots, drabness, crassness—these sank into the background while beauty came and walked serenely among them.

For all it toured a good two months along its new highway, the Chicago Orchestra still showed enormous deficits which that city's businessmen—save for a few patrons who did a fadeout—stepped forward each year and paid without a murmur. The concert auditorium, far too big for its purpose, showed great stretches of empty seats. To get rid of the hollow reverberation Thomas tried sounding boards, raised seats, shut-in spaces, different kinds of background, various orchestral seating. Still that hollow echo! Still those deficits.

"We Must Have a Home!"

Finally Thomas issued his ultimatum: "It is useless to attempt to make an orchestra permanent without its own building . . . We have here in Chicago a large and cultivated public . . . I announce to the general public that, unless in the next six months a sufficient endowment can be raised to provide a suitable building in which to carry on the work of our institution, I shall resign my position here and go elsewhere."

Chicago built an auditorium for its orchestra—a permanent home which neither depression nor lassitude, neither boom nor bust, could affect—built it from the pennies and the dollars of its clerks and its policemen, street-cleaners, draymen, school teachers and businessmen, from its stockyard workers, its postmen and printers.

So now at last this flying Dutchman, this wanderer on the face of the earth, was to have a home. He who had gathered his first orchestra about him in a beer garden and played Beethoven for the delectation of pipe-smoking burghers, had finally persuaded the most turbulent and obstreperous city of the nation to build a home suited to the greatness of orchestral music. As stone on stone was reared and Orchestra Hall assumed shape, it seemed at last that Thomas was to realize his dream.

Fate Steps In

Yet there was destiny still to be dealt with. Always sensitive to the printed word, Thomas became aware that tongues were murmuring via newspaper articles of faulty acoustics and other inadequacies in the new hall. Its first concert, he knew, must be perfect. So day in and day out, while the cement and plaster were still damp, doors and windows only partially constructed, the air still charged with dust and heavy with steam; in drafts, in alternating heat and cold, this sixty-nine-year-old man drilled his men, meticulously, tirelessly, fiercely. He tested out the seating arrangements, placing the timpani now here, now there, collecting the double bass players in the center, and then stringing them along the back, advancing the violins out on an apron built over the front seats. He contracted a severe cold and refused to nurse it. At the dedication ceremonies December 14, 1904, he was already ill. At the first regular concert, December 16, he was struggling to keep going. Still that famous back stood stalwart, that beat continued steady.

The concerts of December 30 and 31 were led by his assistant Frederick Stock. It was rumored that pneumonia had set in. Now the public became alarmed. On January 4, 1905, word went around that Thomas had set his face toward the sun of the last Highway, and had merged himself forever in its glow.

At his death a shiver went through the nation. Newspapers, clear at last on what he had meant to its musical life, called his death a national calamity. The *New York Times* ran the following editorial as an obituary: "It is hard to estimate the debt that this country owes to Theodore Thomas. It is the debt of a pupil to a teacher; it is the debt of a people led out of the wilderness to the prophet who has shown them a sight of the promised land . . . To an amazing persistency in the face of repeated discouragement and piled-up difficulties he joined the fine and catholic taste, and, most of all, the willingness to make his propaganda gradually, that were precisely the qualities necessary for his success."

Concerts continued on schedule at Chicago's Orchestra Hall, now pronounced perfect as to acoustics, as to size, as to design. Concerts continued in halls over the nation—concerts which in large part would never have been given but for the work of this great man.

—Hope Stoddard.

INTERNATIONAL MUSICIAN

SYMPHONY AND OPERA

(Continued from page twelve)

COMPOSERS. At least one contemporary composer will appear on each of the four programs making up the 1954-55 season of the Town of Babylon Symphony, Long Island, New York. The orchestra's conductor is Christos Vrionides . . . Thomas Scherman, conductor of the Little Orchestra Society, will continue his policy this season of holding hearings of the works of contemporary composers, this with a view to selecting those best suited to the needs and standards of the Society. For appointments, composers should write to Mr. Scherman, care of the Little Orchestra Society, 35 West 53rd Street, New York 19, New York . . . The United States premiere of Werner Egk's *French Suite* will be one of the offerings of the Houston Symphony Orchestra under Ferenc Fricsay this season . . . On October 25th, the Norfolk (Virginia) Symphony gave the first performance of *Unison of Nations*, written in honor of United Nations Week by the Norfolk composer, Ludwig Diehm . . . The first novelty of the New York Philharmonic this season was Dimitri Shostakovich's Tenth Symphony. It was conducted by Dimitri Mitropoulos on October 14th and 15th in the orchestra's second week.

NEW. Six new faces appear among the 104 members of the Philadelphia Orchestra this season. Harry Zaratzian, formerly of the New York Philharmonic-Symphony Orchestra, and Carleton Cooley, one-time member of the Philadelphia Orchestra and more recently solo viola with the NBC Symphony, have joined the viola section. Charles Morris has been appointed assistant first oboe. Charles E. Owen a member of the percussion section. Leonard Hale, of the horn section. Samuel Gorodetzer, brother of the orchestra's cellist, Harry Gorodetzer, has become a member of the contrabass section. Irving Ludwig, on military leave of absence since 1950, has returned to the violin section . . . Ten new members appear in various sections of the Chicago Orchestra this season: Victor Aitay, assistant concert-master; Rolf Persinger, assistant principal viola; Wilfred Kujala, assistant principal flute; Laurence Thorstenberg, assistant principal oboe; and Robert Rada,

assistant principal trombone. Ben Gaskins will be the new third flute and piccolo; Joseph Saunders has been added to the cello section; and Wayne Barrington has filled the post of third horn. James Ross and Sam Denov are new to the percussion section . . . The New York Philharmonic has acquired Elias Lifshay, viola; William Berman, viola; and Robert Lehrfeld, oboe . . . There are eight new members of the Minneapolis Symphony Orchestra this year: Francis Akos, Mr. and Mrs. Kensley Rosen, and Robert Anderson, violinists; Steven Zellmer, first trombonist; Morton H. Klanfer, bass; Wolfgang Granat and Charles Pinto, viola players. Mrs. Tetzlaff returns to the cello section after a year's absence. She and her husband, Mr. Daniel Tetzlaff (he is trumpet player in the orchestra, and also contributes a department to the *International Musician*), are the proud parents of a baby boy.

CURTAIN CALLS. The Portland (Oregon)

Civic Opera Association presented Mozart's *Don Giovanni* at the Portland Civic Auditorium September 24th, this the company's twelfth presentation since its incorporation on July 18, 1951 . . . Immediately following their New York season, the New York City Opera Company, which is under the general direction of Joseph Rosenstock, set out on a four-week tour, opening November 1st in Worcester, Massachusetts, and including in the ten leading cities on its route, two as yet unvisited, namely Boston and Cleveland. Nine performances will be given at the Masonic Temple in Detroit. Other cities visited will be Philadelphia, Hershey, Pittsburgh, East Lansing, Grand Rapids and Kalamazoo . . . For its opening night concert, October 24, the Inglewood (California) Symphony Orchestra included the last act (in English) of *La Traviata* in concert form. The orchestra is conducted by Ernst Gebert . . . Marian Anderson will sing at the Metropolitan Opera this season . . . The recent season of the San Francisco Opera Company was outstanding for its forays into new fields. Cherubini's *The Portuguese Inn* and the Claudel-Honegger *Joan of Arc at the Stake* had their first American stage performances. The Paul

Planer system of projected scenery—said to open up almost "cinematic" possibilities—was utilized by Harry Horner in his staging of *Joan* . . . Richard Strauss' *Electra* was presented as a concert offering of the Minneapolis Symphony at the second concert of its season, November 5th . . . For its series from November 1st to 20th at the Chicago Civic Opera House, the Lyric Theatre of Chicago brought Maria Meneghini Callas back to her own country to sing the title roles of *Norma*, *Traviata* and *Lucia di Lammermoor* . . . The Dallas Symphony is including concert performance of four operatic scores in its present season: *Salome* and the final scene of *Capriccio*, these both Strauss works; and a "synthesis" of Wagner's *Tristan and Isolde* and Strauss' *Arabella* . . . The Waukesha Symphony will stage Smetana's *The Bartered Bride* this season . . . The Newark Chamber Opera Company presented Purcell's *Dido and Aeneas* at the Newark Public Library on November 15th.

TRAINING ORCHESTRA. The "Y" Symphony Orchestra of Boro Park, Brooklyn, is this year celebrating its twenty-fifth year under the direction of Myron Levite. Approximately 800 musicians have at one time or another benefited from its rehearsals, many of them having graduated into professional orchestras.

FEATURES. The Philadelphia Orchestra this year is presenting a Bach series of five programs, the first of which, heard at the pair of concerts October 29th and 30th, opened with Ormandy's new transcription of the organ Prelude and Fugue in C minor, "scored," in the words of Ormandy, "as I think Bach would write if he had our Philadelphia Orchestra at his disposal" . . . As a feature of its November 9th concert the Minneapolis Symphony Orchestra presented the First Piano Quartet in Dukas' fanfare from *La Peri* and Gould's Four Piano Concerto called *Inventions*. This is, by the bye, the seasonal Security Fund Concert which insures payments for men of the orchestra after they have reached the age of retirement . . . In honor of the one hundredth anniversary of "The March King," John Philip Sousa, who was born on November 6, 1854, Rudolph Ringwall led the Cleveland Orchestra in three of the composer's most famous marches at the concert of October 24th . . . The Philadelphia Orchestra's fourth pair of concerts in the Academy of Music, November 5th and 6th, was devoted to music of Sergei Rachmaninoff. Eugene Ormandy conducted.

Los Angeles Philharmonic Orchestra, Alfred Wallenstein, conductor



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SOUTHERN CONFERENCE MID-YEAR MEETING

The mid-year meeting of the Southern Conference of Locals will be held in the White Plaza Hotel, Corpus Christi, Texas, Saturday and Sunday, November 13-14, 1954.

Delegates are requested to make reservations directly with the White Plaza Hotel.

CHANGE IN CONFERENCE OFFICERS

Conference of Eastern Canadian Locals—President, Carmont T. Adams, 379 McEwan Ave., Windsor, Ont., Canada.

International Upper Peninsula Conference—President, Gordon A. Lawry, 407 Baraga Ave., Marquette, Mich. Phone 2448. Secretary, H. L. Sargeant, 1068 Queen St., East, Sault Ste Marie, Ont., Canada. Phone AL 3-0362.

Kansas Conference of Musicians—Secretary, Larry Phillips, 1017 Washington, Kansas City, Mo. Phone 6934.

New York State Conference—President, Carl Dispenza, 320 Deer St., Dunkirk, N. Y. Phone 2772.

WANTED TO LOCATE

Oliver English, member Local 662, Laramie, Wyo.

Guss Hencir, former member Local 20, Denver, Colo.

Bill O'Connell, former member Local 10, Chicago, Ill., and Local 67, Davenport, Iowa.

Phil Wills (Zwilling), member Local 655, Miami, Fla.

Anyone knowing the whereabouts of the above named are requested to com-

municate with Leo Clueemann, Secretary, A. F. of M., 220 Mt. Pleasant Ave., Newark 4, N. J.

WANTED BY THE FBI



ROSS MASTROBERTI, with aliases Frank Marcella, Rossi Mastroberti, Joe Rose, John Russi, and "Tony, the Wop."

Unlawful flight to avoid confinement (burglary).

Ross Mastroberti is wanted by the FBI for unlawful flight to avoid confinement for burglary. On June 17, 1950, he escaped from the Ohio State Penitentiary, Columbus, Ohio, where he was serving a sentence of five to thirty years after conviction for a burglary in Cleveland, Ohio, on January 8, 1944.

A Federal complaint was filed at Columbus, Ohio, on June 29, 1950, charging Mastroberti with unlawful interstate flight to avoid confinement for burglary. Mastroberti is a musician and reportedly is a skilled trombonist, qualified for employment with a dance orchestra. In addition to previous employment as a fireman, he is capable of performing secretarial work, including typing and shorthand, and has exhibited an interest in writing short stories.

An American of the white race, this fugitive was born on September 11, 1906, at Ashtabula, Ohio. He is five feet eight inches tall, weighs 137 pounds, has a medium build, black hair, brown eyes, and a dark complexion. He has a burn scar on the left ring finger, cut scars on the fingers of the left hand and left wrist, a red burn scar on the right forearm and a small blue scar on the forehead above the left eyebrow.

Mastroberti may be armed and should be considered extremely dangerous.

Any person having any information concerning the whereabouts of this individual is requested to contact immediately the Director of the FBI, Washington, D. C., or the Special Agent in Charge of the FBI Office nearest his city.

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IMPORTANT NOTICE

It has come to the attention of the President that some unauthorized person has been selling bogus membership cards purporting to come from Local 47, Los Angeles, Calif., which cards have been accepted by some locals of the Federation.

A look at the card would clearly indicate that it is not bona fide. The usual local membership card merely carries the name of the Financial Secretary of the local or other dues collecting official. This card bears only the name of James C. Petrillo, President, and—as should be known to all local officials—the local cards do not carry the name of the President of the Federation. A replica of the card follows. (It should be noted that the name Petrillo is misspelled on the card.)

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A. F. of M. LOCAL 47

This will allow JAMES H. BURTON who is a Partial Member of this Local to play engagements until expiration date below.

Duplicate

December 31st, 1954 Los Angeles California
JAMES C. PATRILLO, President

Officers and members are warned not to accept such cards as evidence of membership in any local of the Federation and members should not be permitted to perform with any person submitting such a card.

FORBIDDEN TERRITORY

White House, and Joe Weijis, owner, Niles, Mich., is declared to be Forbidden Territory to all but members of Local 278, South Bend, Ind.

MISSING VIOLIN

The violin described below was taken from the shop of violin maker V. C. McMurray in San Jose, the latter part of 1952. Color: light golden brown. The four corners of the back are decorated with words "J. N. Silvia," "Viva Silvia," "Jam Mor" and "Tua Cano." The words are inlaid same as purfling. Across the back of the violin is the word "Canora."

Please mail any information to P. D. Durling (owner), 62 South 15th St., San Jose 12, Calif.

DEFAULTERS

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

Bob Savage, Beverly Hills, Calif., \$350.00.

Beacon Inn and Tommy Henderson, Cardiff, Calif., \$85.00.

Artists Booking Corporation, and Craig Smith, President (San Francisco, Calif.); Wilford Hobbs, Vice-President (Dallas, Texas); Claude V. Smith, Secretary-Treasurer (Phoenix, Ariz.), Hollywood, Calif., \$395.00.

Crown Club, and Wm. E. (Bill) Wilson, San Diego, Calif., \$75.00.

Rancho Cafe, and Frank Bompensiero, San Diego, Calif., \$38.44.

Champaign Supper Club, and Mrs. Mildred Mosby, San Francisco, Calif., \$1,425.80.

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Flamingo Room of the Montecito Hotel, Santa Barbara, Calif., \$554.80.

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Royal Peacock Club, and S. A. Slaughter, manager; Mrs. Carrie Cunningham, owner, Atlanta, Ga., \$165.00.

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IT'S IN THE NEWS!



Stan Kenton

San Francisco and Portland, from there to proceed to Denver, Salt Lake City, and points east. Scheduled appearances include Carnegie Hall in New York, the Chicago Civic Opera House and Boston's Symphony Hall.

PRIZE-WINNER

Kenneth Gordon, violin virtuoso, was recently notified that he had won two first prizes at the music school in Fontainebleau, France: the "Durand Prize" of 100,000 francs, in violin, and the "Dinu Lysati Prize" of 25,000 francs in chamber music.

At the age of twelve Gordon made his debut, when, as a student of Mishel Piastro, he performed with the NBC Symphony Orchestra under the direction of Leopold Stokowski. He has performed in more than 850 concerts since that time—including 400 concerts for GI's and Koreans, during his military service. He entertained President and Madame Syngman Rhee, General Van Fleet and other high dignitaries in special concerts.

More recently he has given a concert over radio accompanied by the head of the school, Nadia Boulanger. In October he gave a concert at the U. S. Embassy in Paris and concerts in France, Monte Carlo, Germany and England. January 28 brings him back for a recital at Town Hall.

Stan Kenton is currently on the ten-week national tour of his second annual Festival of Modern American Jazz for which he acts as bandleader and emcee.

In addition to the twenty men in his band, he is presenting a number of top-flight jazz artists, including pianist Art Tatum, trumpeter Shorty Rogers and his Giants, featuring drummer Shelly Manne, guitarist Johnny Smith, bongoist Candido, and the Charlie Ventura combo with vocalist Mary Ann McCall.

Solidly booked for one-nighters in seventy cities from Coast to Coast, the Kenton troupe is heading north from Los Angeles for

CONFERENCE OF EASTERN CANADIAN LOCALS

On October 10, 1954, the fourteenth meeting of the Conference of Eastern Canadian locals was held in the city of Toronto, Ontario, Canada, at the Royal York Hotel. The attendance, recorded as the largest yet, comprised some ninety delegates and guests who came from all over the Eastern Provinces, including far-away Quebec City and Halifax, Nova Scotia. Canadian Executive Officer Walter M. Murdoch represented President Petrillo. The main topic of discussion, the AGVA controversy, ended with every local pledging support to the cause. Carmon Adams of Local 566, Windsor, was elected president, and C. Harry Bell of Local 384, Brockville, vice-president; Secretary Ed Charette of 406, Montreal, was re-elected to the same office. During the banquet tendered delegates and guests, a twenty-five-piece orchestra under the direction of Sam Hersenhoren presented some excellent music.

Alfred Pinkerman (Slim), Paul K. Snow, Thomas Spafford, William Tustin, David Ross Wilson. Ithaca, N. Y., Local 132—Robert Johnson, Kenneth Kwie. Lafayette, Ind., Local 143—James H. Clark, Nelda Rhoton.

Miami, Fla., Local 65—Anthony James Antonio (Tony Dec), Trane Raymond Atkins, Ramon Baronda, Robert Edgar Bedwell, Otto Boliva, Jack Louis Caple, Ross Cefalu, Margarita Chiesa, Joseph D'Alvia (Johnny Mack), Mihael Drabek (Michael Drake), Leon Feldman, John B. Fisher, Eliseo Grenet, Jr., Robert J. Hartline, Bela Horvath, Wm. Lawrence Lafferty, Jr., Lon Lake, Jr., Jeanne Sorden Lopez, Henry Ramon Lopez, Charles Stanley Malotte, Ana Marquez, Hector Martinez, Billy Miller, Philip W. Molasky (Phil Henry), William James Moore, Jack Richard McCollim, Theodore Pasco McCully (Ted Pasco), John E. McLaughlin, Eladio A. Nanaica, Richard O'Brien, Francisco Perez, Alfonso Reyes, Hector Rivera, Arsenio Rodriguez, Charles Isadore Sanders, Donald Edwin Shaw, Albert Said Shoucar (Mr. "88"), Fred John Senalls, Charles Franklin Sprague, Theodore A. Steele, William Marilyn Wendt, Elaine Rouse Whitehurst (Elaine Gay), Frances Maddaford Whitney.

Minneapolis, Minn., Local 73—Carney N. Anderson, Willie H. Brewer, Suzanne B. Cargill, Gordon G. Cooke, Richard A. Herrala, Donald Hixon, Robert G. Jones, Clifford A. Labere, Ernest E. McLaskey, Edward A. Robinson, Wm. A. Roeth, William Sly, John F. Spczyanski, Wm. W. Stearns.

Meadville, Pa., Local 344—Les Roberts. Montreal, Que., Can., Local 406—Marcel Bouchard, Bob Martin, Tina Gomez, Paul Mahoux, Harvey Ross, Raymond Faulkner, Andre Desjardins, Armando Gomez, Carl Hellman, Vickie Raymon, Mac Scully.

Mt. Vernon, Ill., Local 465—Elize Hickey, Stanley C. Locke, Richard McCoy, David McCreynolds, Charles Poney, Eddie James, Wm. C. Renter, George Irwin, Patricia Karch, Walter Kent, Gale Eller, Norman Gibbs, Ray Russell, Billie Wilson Stunnett.

Memphis, Tenn., Local 71—Everett Booth, Paul Brazile, Jack Brooks, Clyde Cox, Fred Ford, Lucille Saller.

Milwaukee, Wis., Local 8—Ray Graff, Ray Harriman, Wm. Humphrey, Robert Kuchon, Geo. Lewandowski, Ray Morris, Wm. Steinhauf, Roman Thelen, James Boerner, Art Greenlee, Wm. Herbst, Elmer Jack, Mikred Kujac, Lloyd Lombness, Casimir Rewolinski, Thos. Straetz, Warren Wirth, Ray Gimler, Esther Guthrie, Thos. Hilpert, Richard Kranz, Lorna Lane, Gerald Meyer, Thos. Shackton, Ross Stueburgald.

Norwood, Mass., Local 343—John A. Carter, J. Levine. Pittsfield, Mass., Local 109—Chandler Vincent, Jr.

Portland, Me., Local 364—Armand Beaulieu, Maynard Dixon, Wilbur Foster, Clifford Oberg, Elwin Sawtelle, Frank Shields, Arthur Frank.

Peoria, Ill., Local 26—Clara Benson, James M. Sheehan, Margaret M. Taylor, William A. Taylor, Morgan E. Thompson, Pauline B. Ebersole, Robert L. Bushman, Margaret A. Hunt, Carl J. Krakel, Jr., Irene E. Parkhurst, Alvin A. Smith, Donald E. Wagner, Ronald G. Weaver, Frank Fogliano, Clarence B. Griffin, Donald E. Hohnstreiter, H. Ward Maxwell, Irma Mayhall, Thos. McCabe, Edward D. Banna, Jr., John T. Howe, Loren J. Knapp, Wilfred E. Nelson, Delbert Benson, William J. Von Brethorst, Lawrence E. Washington, Jack E. Dankey, George F. Delaney, Jr., Glenn W. Doss, H. Russell Graham, Walter H. Nagar, Harold Hardesty, Jr., Maurice L. Hinshaw, Angelo Karagiannis, Donna R. Nelson, Earl F. Ramsey, Eugene M. Thompson, Edward Ross Walraven, James S. Williams.

St. Paul, Minn., Local 90—Walter E. Anderson, Donald F. Barber, David R. Burton, Willie H. Brewer, Jr., John C. Bullard, Rita Carrillo, Gordon G. Cooke, Gordon E. Duder, Ronald Finney, Nicholas A. Fitzgerald, Jerry J. Freppert, Wm. J. Gallas, Earl Jensen, LeRoy J. Karg, Kenneth W. Krenz, Paul Lau, Jr., Geo. S. Lewis, Carol E. Lowe, Joe R. McGilinch, Allyn B. Ornes, Lyle H. Perry, Ray E. Peterson, Marvin R. Rauen, Wesley I. Reed, Sheldon G. Rockler, Paul Schultz, Edw. A. Slipka, Oliver Smith, Jr., Jean E. Steiler, Arthur A. Tietz, Loren R. VanDeusen, William Vaughn, Ronald S. Wagner, R. Walkosz, J. Winterbauer.

Augusta, Ga., Local 408—Wm. J. Allen, John Bedingfield, Claude Casey, John F. Dotzauer, Fred Fisher, Kenneth W. Goodier, John M. Hull, III, Curtis L. James, Claude W. Johnson, Jr., Harry Jordan, Lynnwood Scott, Jr., Errol V. Whitaker. San Francisco, Calif., Local 669—Madison Little, Universal James.

EXPULSIONS

Tyroses, Pa., Local 660—Jon. V. Alessandro, John E. Baney, Thos. H. Black, Jr., Tyson Brown, Jr., Robert A. Dickmann, Warren W. Fortune, William Falk, Albert D. Farrell, Glenn M. Grove, Robert Goss, Leo Johnson, S. Paul Kanaay, Edwin W. Kuhn, John S. Lester, Frank McAdams, Arthur K. Moore, Lorraine Parker, Max Shofastah, Donald R. Smith, John M. Snyder, Joe Speranza, Donald R. Storch, Brian Stinson, Norman Woodhall, Alice P. Wergz.

Lester Hayes, Calvin Jones, Neal Newell, Roger Whobrey, Frank Williams, Kathleen Donoho, Mary Elma Hutchins, George Perry, Jimmie Sledge, Moss Sledge, Stanley E. Ceglinski, Orda Markham, Mattio Markham, Claude Ralston, Andy Cameron, Clarence Orr.

ERABURES

New York, N. Y., Local 902—John Spiecl, Richard N. Phelan, Philip Edward Scala, Robert Levy.

Anbura, N. Y., Local 239—Robert Riley, James Newcomb, James Mulford, Stuart MacKay, Frank Fisher, Donald Dodd, Albert Colella, Wm. L. Clarke, Earl Gunnalus, Jr., Ivan Licht.

Boston, Mass., Local 9—Jack Crown, Carl E. Strynar (Charlie Baron).

Cleveland, Ohio, Local 4—Vernon Smolik. Greenville, S. C., Local 694—H. S. Fleming, Jr., Harry Frazer, T. W. Moose, Furman Neal, Fred Payne, Walter Ragsdale, Art Watson.

Indianapolis, Ind., Local 3—William Abbott, Jr., Andrade Amorez, John Convertino, Rudolph Craig, Forrest R. Isaacs, Wayne W. Kelly, Marie Martin, Birch Monroe, Robert H. Moore, Burnell Roberts, Frederick Francis Schmitt, Allen F. Sutherland.

Los Angeles, Calif., Local 49—Leo E. Navarrete, Darrell W. Fischer, Virginia Garberg, Dacita McCormick, Gene O'Quin, Bob Pennington, Mark A. Traversino, T. Texas Tyler, Ali Hy Webb, James Witherspoon, Nat Young, Jack Eugene Berry, Joseph S. Brocato, Ross Brunetto, George A. Carr, John L. Dunck, Leland J. Gillette, Lola L. Hooping, R. D. Hopwood, Bill M. Lyon, Howard A. Phillips, Buddy Rich, Carl A. Shannon, Jerry Stronky, Thos. J. Yedison, Eddie Williams.

Leanington, Ky., Local 65—J. B. Edwards, Russell Hill, Clyde Higgins, Anthony James Haynes, Clarence Martin, Samuel Miller, Oscar Pate, George Ann Paul, William E. Webster, Herbert Woodson, John W. Hawkins.

Long Beach, Calif., Local 353—Wanley Browne, Allan P. Hull, Jr., Don Guthrie, Myki Guthrie, R. E. Stanton, Quilla Freeman, Jack Tom. Miami, Fla., Local 655—Rosa Behrens, Joseph L. Gascone, Albert A. Euse, Jr., Joseph M. Santanello.

Marionette, Wis., Local 39—Paul Paquette, Jack Elchroth.

Newark, N. J., Local 16—Gus Young. Provo, Utah, Local 272—Douglas C. Bardley, Carl N. Grandall, Don Gravett, Don M. Grimes, Rosalind Luke, Keith McHenry, Clifford Phipps, Manuel H. Romo.

San Francisco, Calif., Local 6—Gertrude B. Lee, Ernest R. Ross, Marjorie Thodas.

San Leandro, Calif., Local 510—Jack Owen, Chas. Pashan, George L. Peck, Harold Rigby.

San Francisco, Calif., Local 669—Norman Section, Gerald Wilson.

New York, N. Y., Local 902—Andrew Liguori, Eli Thompson, Jr., Leonardo Torres, John Richard Ware, Elaine Sloane, Ralph Melendez (Santago), Al Morgan, Isabelle Launer, Arthur Ford, Erskine Ramsay Hawkins, Victor Lombardo, Ralph Melendez, Sidney Gross, Estill Covington, Aloha Lucas.

TERMINATIONS

New York, N. Y., Local 902—Catherine Rogers, Gordon Powell, Bernice Lombardo, David Kuttner, Francisco F. Reyes.

Headlines and Footnotes

The Southern California Chamber Music Society's series, called Monday Evening Concerts, started September 20.

Boyd Neel has founded an all-Canadian ensemble known as the Hart House Orchestra, in honor of the community center in the University of Toronto.

A commission of \$2,000 has been awarded Samuel Barber by the Chamber Music Society of Detroit for a septet for woodwinds, strings, and piano. This society hopes to present the work next fall, performed by the first-desk players of the Detroit Symphony.

Heiter Villa-Lobos has been commissioned to write a string quartet by the University of Michigan, for its quartet-in-residence, the Stanley Quartet, which will introduce the work in April.

The New Chamber Orchestra of Philadelphia, Ifor Jones, conductor, performed, at its concert of October 17th, the Quintette in F major by Frances McCollin. It was played by Vladimir Sokoloff, pianist, and the Curtis String Quartet.

Concert Band with a HISTORY

Alfonso D'Avino conducted his original band of fourteen pieces at Revere, Massachusetts, when he was seventeen years old. The band, within a short period of time, was built up to concert band size, when it started to give public concerts for the City of Boston, the State of Massachusetts and throughout New England up until 1910.

In 1911, Mr. D'Avino took his band of fifty members to Atlantic City, New Jersey (playing the Million Dollar Pier), and other resorts of this type, this covering the following two seasons.

During the next three years, a season was spent at Newport, Rhode Island, Springfield, Massachusetts, and Manchester, New Hampshire.

In 1916, an entire season's engagement was played in Montreal, Canada, and in 1917 a season at Saratoga Springs, New York.

From 1918 until 1924, D'Avino toured the country extensively, particularly the states of Connecticut, New York, New Jersey, Pennsylvania, Maryland and Ohio. The band was known as "Boston's Only Traveling Concert Band." In a more recent appearance the band, now titled "D'Avino and His Symphonic Band," played at the Boston Garden on the occasion of President Roosevelt's visit there October 30, 1940.



Alfonso D'Avino

Bookers' Licenses Revoked

CALIFORNIA		Pensacola		Webster City	
Beverly Hills		National Orchestra Syndicate 3134	KANSAS		Bightol, D. A. 1280
Gervis, Bert 783		St. Petersburg		Bonsall, Jace 1859	Continental Attractions 508
National Booking Corp. 2409		Atkins, L. E. 2691	Atchison		
Hollywood		West Palm Beach		Wichita	
Ainsworth-Box Agency 2512		Squire, Lawton N. 3771	Midwest Orchestra Service 118		
Americana Corp. (Steve Stebbins) 45		GEORGIA		KENTUCKY	
Artists Corp. of America 4244		Augusta		Paducah	
Deapster, Ann 776		Minnick Attractions 4842	Vickers, Jimmie 2611		
Finn, Jay 3977		Joe Minnick	Shreveport		
Federal Artists Corp. 5091		Neely, J. W., Jr. 3224	Tompkins, Jasper 2750		
Fishman, Ed 3557		ILLINOIS		MAINE	
Herring, Wil 3302		Beardstown		Kittery	
Lening, Evelyn, Agency 741		Stocker, Ted 2902	New England Entertainment Bureau 1688		
Montague, Percival S. 1922		Bloomington		MARYLAND	
Rinaldo, Ben, Agency, Inc. 389		Four Star Entertainment Co. 1024	Baltimore		
Skelsa, Lloyd L. 2010		Calumet City	Associated Colored Orchestras 1254		
Taylor, Harry S., Agency 262		Janaa, Peter 3240	Barton, Jack 61		
Los Angeles		Wayne, Ted, Associated Services.. 67	Dixon's Orchestra Attractions Corp. 378		
Bonded Management Agency 783		Carlinsville		Forty Club, Inc. 1173	
Bozung, Jack 2074		Lutger, Ted 1280	Nation-Wide Theatrical Agency... 3768		
Daniels, James J. 4663		Centralia			
Gustafson, Ted, Agency 1565		Owen, Mart 361	MASSACHUSETTS		
Lara, Sidney 4474		Chicago		Boston	
McDaniels, H. P. 1790		Chicago Artists Bureau 465	Baker, Robert R. 2849		
Pollard, Otis E. 3463		Donaldson, Bill 1341	Brudnick, Louis J. 5873		
Roberts, Harold William 1906		Graham Artists Bureau, Inc. 1305	Hub Theatrical Agency,		
Smart, H. Jose 5153		Lewis, Mable Sanford 2668	Gertrude Lagoules 3698		
Strauss Theatrical Productions... 1438		Ray, Ken, and Associates 56	Leonard, Lou, Theatrical Enterprises 4131		
Young, Nate 778		Vagabond, Charles 1582	Shepherd, Buddy 2456		
San Diego		Effingham		Sullivan, J. A., Attractions 150	
Johnson, Frank 1754		Greuel, E. A. 319	Danvers		
Stutz, Walter R., Enterprises... 1275		Joliet		Larkin, George 2614	
Willis & Hickman 3919		Universal Orchestra Co. 1411	Hatfield		
San Jose		Devlyn, Frank 582	Newcomb, Emily L. 1218		
Fuller, Frank H. 5895		Kankakee		Holyoke	
Hamilton, Jack 1020		Mounds		Cahill, Robert J. 2352	
COLORADO		Murphysboro		Donahue, Charles E. 1977	
Denver		Paramount Orchestra Service 976	New Bedford		
Jones, William 139		Peoria		Farmont Booking Office 3496	
Grand Junction		Wagner, Lou 6794	Pittsfield		
Harvey, R. S. 1857		Princeton		Bannick, Paul 5944	
Sterling		Russell, Paul 999	Marcella, N. 307		
Southwestern Orchestra Service... 2133		Rockford		Salem	
CONNECTICUT		Harry G. Cave 214	Larkin, George J. 3337		
Bridgeport		INDIANA		Springfield	
McCormack and Barry 50		Bloomington		Hagan Theatrical Enterprises 2806	
Rex Orchestra Service 1386		Camil Artists Bureau 3207	MICHIGAN		
Bristol		Evansville		Bridgman	
Wilks, Stan 4682		Universal Orchestra Service 554	Hillman, Bill 6099		
Danbury		Indianapolis		Detroit	
Falzone Orchestra Bookings 1037		Elliott Booking Co. 75	Austin, Shan (Amusement Book- ing Service) 558		
East Hartford		Ferguson Bros. Agency 3168	Benner, William R. 395		
American Artist Association 3469		Greater United Amusement Service 3294	Colored Musicians & Entertainers' Booking & Service Bureau..... 1336		
Hartford		Powell, William C. (Bill) 4150	Detroit Artists Bureau, Inc. 23		
Doollittle, Don 1850		Hammont		Gladstone	
McClusky, Thorp L. 718		Stern's Orchestra Service, Paul Stern 3154	Foster, Robert D. 648		
New England Entertainment Bureau 4680		Kokomo		Grand Rapids	
Vocal Letter Music Publishing & Recording Co. 4193		Hoosier Orchestra Service 256	Seth, Don, Theatrical Attractions 5238		
Manchester		Knox		Jacob Donald Beth	
Broderick, Russell 4641		Helms, Franky 4654	Jackson		
New Haven		South Bend		Roach, Robert E. 1942	
William Madigan (Madigan Entertainment Service) 821		Redden, Earl J. 281	Kalamazoo		
New London		United Orchestra Service of South Bend 2263	Osborne Theatrical Booking Exchange 2500		
Thames Booking Agency (Donald Smitkin and Frederick J. Barber) 6422		IOWA		Pontiac	
Stratford		Council Bluffs		Bowes, Arthur G. 694	
Pickus, Albert M. 1161		Continental Booking Service 1413	Fine Arts Producing Co. 267		
DISTRICT OF COLUMBIA		Des Moines		MINNESOTA	
Washington		Howard, Toussaint L. 632	St. Paul		
Alliance Amusements, Inc. 339		Radio and Theatre Program Producers 863	Clausen, Tomy 4406		
LaMarre, Jules 323		Mason City		Conlon, Thomas J. 4354	
FLORIDA		Bierkamp, Kermit 3078	Fleck, Ed 3196		
Fort Lauderdale		Red Oak		Raynell's Attractions 2022	
Chamberlin, Geo. H. 4103		Cox, Lea, Enterprises 955	Vilندر, Lawrence A. 4357		
Jacksonville		Winona		Interstate Orchestra Exchange L. Porter Jung 624	
Associated Artists, Inc. 3263		Kramer Music Service 856			
Earl Newberry 3400					
Foor, Sam, Enterprises 3400					
Miami					
Chrisman Productions 1831					
Mason, Lee 3858					
Steele Arrington, Inc. 1451					
Miami Beach					
Interstate Theatrical Agency 2914					

MISSISSIPPI		Baldwin, C. Paul	2283	Pomeroy		Dallas	
Jackson		Berney, Paul L., Productions.....	3099	Wildermuth, Ted	3042	Beck, Jim	1517
Perry, T. G.	2516	Berna, Harry B.	2338	Salem		Portia, Cal	4246
Vicksburg		Bradley Williams Entertainment		Gunesch, J. B.	1217	Southwestern Amusement Service	283
Delta Orchestra Service	3429	Bureau, R. Bradley Williams.....	1415	Steubenville		Watson, S. L.	2397
MISSOURI		Brown, Harry	2635	Di Palma, Charles	1109	Windsor, Walter, Attractions.....	1144
Columbia		Bryson, Arthur	3507	Toledo		Houston	
Missouri Orchestra Service	1735	Campbell, Norman E.	2844	Trippoli, Joseph A.,		Orchestra Service of America.....	151
Kansas City		Carlson, Ralph T.	2266	Entertainment Bureau	5400	Kingville	
Cox, Mrs. Evelyn S.	638	Chartrand, Wayne	1530	OKLAHOMA		Cole, Roy	2466
Drake, Tom	354	Coffee, Jack	4238	Tulsa		San Antonio	
Municipal Booking Agency	3151	Continental Amusements	1775	Connor, Louis W.	2685	338	
Southland Orchestra Service	1180	Cooper, Ralph	5223	PENNSYLVANIA		UTAH	
Stevens, V. Thompson	275	Crane, Ted	217	Allentown		Salt Lake City	
Wayne's Theatrical Exchange	638	Croydon's Theatrical Agency.....	297	Bahr, Walter K.	511	Coast-to-Coast Agency	3194
North Kansas City		Cubamerica Music Corp.	2840	Carbondale		Intermountain Theatrical	
Schulte-Krocker Theatrical		Curran, Tommy	123	Battle, Marty	330	Exchange	883
Agency	5956	Currie, Robert W.	2595	East McKeesport		Schultz Booking Agency	2354
St. Louis		Dauscha, Billie	2082	Ravelia, Peter J.	2053	VERMONT	
Associated Orchestra Service	1115	Durand & Later	425	Hokendauqua		Barre	
Bellevue Music Service	926	Eaton, Robert H., Inc.	667	Zerosh, John	1237	Freeland, John	
Cooper, Ted	333	Eva Artists Assoc., Hi Steger.....	2325	Jeannette		1907	
MONTANA		Evans & Lee	1896	Lancaster		VIRGINIA	
Butte		Finck, Jack, Agency	3663	Lebanon		Richmond	
J. B. C. Booking Service	2041	Fillamill Enterprises, Inc.	2357	Zellers, Art	544	Hicks, Roy M.	2399
NEBRASKA		Galt, John R.	99	McKeesport		Hill, Lindley B.	3990
Alliance		Gill, Howard	3013	Ace Reigh, Inc.	1227	Roanoke	
Alliance Booking Agencies, Paul		Gillman Artists	1120	Newcastle		Radio Artists Service	
E. Davee, Harold D. Hackor.....	5420	Godfrey, George A.	2132	Thos. A. Natale (Natale Theat-	942	1480	
Lincoln		Greene, Beverly, Theatrical		Philadelphia		WASHINGTON	
Central Booking Service	1064	Agency	500	Berle, Bernard	509	Bellingham	
Omaha		Griffenhagen, Wilber H.	1648	Coopersmith, Joseph	1511	Portias, George	
Amusement Service	229	Harlem Musical Enterprises, Inc.	3603	Creative Entertainment Bureau.....	3402	Seattle	
George, Gabriel	5126	Hart, Jack	114	Dupree, Reese	379	Casura-Leigh Agency, James L.	
Swanson, Guy A., Midwest		Howard, Lu, Radio Productions....	3900	Gould, Hal, Theatrical Agency.....	5383	Casura (alias Jimmie Leigh).....	
Booking Agency	2083	Johnson, Don	5425	Hammer, Godfrey	2738	Field, Scott, Enterprises	
Tri-States Entertainment Service	5124	Kaplan, Eddie and		Keeley's Theatrical Agency	4636	Harvison, R. S., & Assoc.	
NEVADA		Miller, Lou, Agency	1744	McDonald, Chris	4289	Thomas, B. Miles	
Las Vegas		King, Gene, Theatrical Agency.....	3444	Mears, W. L.	441	Wheeler, Bob	
Gordon, Ruth	4383	Lastfogel, Daniel T., Agency		Muller, George W.	430	Spokane	
NEW HAMPSHIRE		Lia (Daniel T. Lastfogel)	2100	Nashville		Lyndel Theatrical Agency,	
Manchester		Lipekin, Jerry	2287	Pawtucket		Lynn Lyndel	
Knickerbocker Agency,		Lustman, J. Allan	381	Providence		6077	
Edw. F. Fitzgerald	2574	Teddy McRae Theatrical Agency.....	2352	SOUTH CAROLINA		WEST VIRGINIA	
Lou Pratt Orchestra Service	1061	Mel Theatrical Enterprises	1544	Beaufort		Huntington	
NEW JERSEY		Morales, Crus	1561	Dilworth Attractions,		Brewer, D. C.	
Abury Park		National Entertainment Service....	849	Frank A. Dilworth, Jr.		4532	
Hagerman, Ray	2434	National Swing Club of America...	2322	Charleston		Kingwood	
Atlantic City		Nat Nasarro Management		Folly Operating Co.		Hartman, Harland, Attractions.....	
Universal Enterprises Co., Inc.	703	(Personal Mgr.)	953	TENNESSEE		478	
Williamatos, Jimmie	1949	Navarro Theatrical Enterprises		Clarksville		Martinsburg	
Belleville		(Esther Navarro)	2002	Clarksville		Miller, George E., Jr.	
Matt, John	5483	Parker & Ross	293	Clarksville		1129	
Jersey City		Pearl, Harry	6	Clarksville		Parkersburg	
Daniels, Howard J.	4031	Perch, Billy, Theatrical		Clarksville		Lowther, Harold R.	
Newark		Enterprises	1577	Clarksville		3753	
Mandala, Frank	4526	Rheingold, Sid, Agency		Clarksville		WISCONSIN	
Paterson		Robinson, Thomas (Atlas Theat-	3274	Clarksville		Fond Du Lac	
Joseph A. Clamprone (New Jer-		rical Agency)	69	Clarksville		Dowland, L. B.	
sey's Music Agency)	960	Rogers and Ruggerio, Trizie		Clarksville		1187	
NEW YORK		Rogers, Rose Ruggerio	1964	Clarksville		Madison	
Albany		Rogers, Max	3513	Clarksville		Stone, Leon B.	
Jack O'Meara Attractions	2816	Romm, Gene	4098	Clarksville		1474	
Bob Snyder	1904	Scanlon, Matt	2043	Clarksville		Milwaukee	
Auburn		Silvan Entertainment Bureau	1774	Clarksville		Bethia, Nick Williams	
Dickman, Carl	503	Singer, John	3336	Clarksville		5914	
Buffalo		Summers and Tennebaum		Clarksville		Shobogyan	
Axelrod, Harry	2202	Harry Weissman	1306	Clarksville		Schmidt, Frederick W., Jr.	
Empire Vaudeville Exchange	830	Talbot, Wm.	2467	Clarksville		601	
Farrell, Ray J., Amusement		Talent Corporation of America,		Clarksville		Stevens Point	
Service	2275	Times Square Artists Bureau.....	1801	Clarksville		Central State Music Association...	
Gibson, M. Marshall	238	Trent, Bob	4345	Clarksville		507	
King, George, Productions	1667	United Artists Management	4198	Clarksville		Tomahawk	
Smith, Carlyle "Tick"	549	Universal Amusement Enterprises		Clarksville		McClernon Amusement Co.	
Smith, Egbert G.	524	Wells, Abbott	149	Clarksville		276	
Fort Plain		White, Lew, Theatrical		Clarksville		Watertown	
Union Orchestra Service	1539	Enterprises	1526	Clarksville		Nielsen's Entertainment Mart.....	
Lindenhurst		Rochester		Clarksville		3039	
Fox, Frank W.	1815	Barton, Lee	924	Clarksville		CANADA	
New Rochelle		Utica		Clarksville		Calgary, Alberta	
Harris, Douglas	3945	Niles, Benjamin E.	5140	Clarksville		Simmons, G. A.	
New York City		NORTH CAROLINA		Clarksville		4090	
Alexander, Morley	623	Charlotte		Clarksville		Ottawa, Ontario	
Allen Artists Bureau	3711	T. D. Kemp, Jr.,		Clarksville		Carrigan, Larry L.	
Poch P. Allen		Southern Attractions	1237	Clarksville		4369	
Allied Entertainment Bureau, Inc.	4698	Pitmon, Earl	1759	Clarksville		Edmonton, Alberta	
OHIO		Greensboro		Clarksville		McKenzie, Blake	
Akron		Trianon Amusement Co.		Clarksville		(Prairie Concerts)	
Trapas, T. A.	4214	487		Clarksville		5106	
Cambridge		OHIO		Clarksville		Toronto, Ontario	
Emery, W. H.	164	Akron		Clarksville		4004	
Celina		Akron		Clarksville		Whetham, Katherine and	
Martin, Harold L.	1493	Akron		Clarksville		Turnbull, Winnifred	
Cincinnati		Akron		Clarksville		4013	
Anderson, Albert	2956	Akron		Clarksville		Montreal, Quebec	
Carpenter, Richard	53	Akron		Clarksville		Artistes de Montreal, Reg'd. (Ma-	
Rainey, Lee	915	Akron		Clarksville		dame Albert Gosselin)	
Sive and Acomb	891	Akron		Clarksville		63	
Cleveland		Akron		Clarksville		Montreal Artists Bureau,	
Manual Bros. Agency	3566	Akron		Clarksville		Michel Leroy	
Columbus		Akron		Clarksville		900	
Askins, Lane	165	Akron		Clarksville		Vancouver, B. C.	
Dayton		Akron		Clarksville		Gaylorde Enterprises	
Hixon, Paul	552	Akron		Clarksville		5540	
Wills, Tommy, Midwest		Akron		Clarksville		L. Gaboriau	
Entertainment Service	882	Akron		Clarksville		R. J. Gaylorde	
Elyria		Akron		Clarksville		4181	
Jewell, A. W.	4766	Akron		Clarksville			
(Dance Theatre, Inc.)		Akron		Clarksville			

Defaulters List of the A. F. of M.

This List is alphabetically arranged in States, Canada and Miscellaneous

CALIFORNIA

ALAMEDA: Sheets, Andy
ANTIOCH: Village, and Wm. Lewis, Owner
ARTESIA: Carver, Ross Keene, Gene (Eugene Schweichler)
AZUSA: Pease, Vance Rose, Joe
BAKERSFIELD: Bakersfield Post 808, American Legion, and Emanuel Edwards
Conway, Stewart
Curtner, George
BENICIA: Rodgers, Edward T., Palm Grove Ballroom
BERKELEY: Bur-Ton, John Davis, Clarence Jones, Charles Wilson, Jimmy, Promoter
BEVERLY HILLS: Beverly Hills Agency
Mettus, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
Savage, Bob
BIG BEAR LAKE: Gressman, Harry E.
BURBANK: Elbow Room, and Roger Coughlin, Manager
Irvin, Frances
CARDIFF: Beacon Inn, and Tommy Henderson
CATALINA ISLAND: Club Brazil, and Paul Mirabel, Operator
COMPTON: Vi-Lo Records
COULTON, SAN BERNARDINO: Kennison, Mrs. Ruth, Owner
Pango Pango Club
DECOTO: Howard, George
DUNSMUIR: McGowan, J. B.
EUREKA: Paradise Steak House, and O. H. Bass
York Club, and O. H. Bass
FAIRFIELD: Guardhouse Tavern, and Walter Jarvis, Employer
FONTANA: Seal Bros. Circus, Dorothy Anderson, Employer
FRESNO: Plantation Club, and Joe Cannon
Valley Amusement Association, and Wm. B. Wagon, Jr., President
GARVEY: Rich Art Records, Inc.
HOLLYWOOD: Alison, David
Artists Booking Corp., and Craig Smith, Pres. (San Francisco, Calif.), Wilford Hobbs, Vice-Pres. (Dallas, Tex.), Claude V. Smith, Sec.-Treas. (Phoenix, Ariz.)
Babb, Kroger
Birwell Corp.
Bocage Room, Leonard Vannerson
California Productions, and Edward Kovacs
Coifure Guild, and Arthur E. Teal, and S. Tex Rose
Encore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gayle, Tim
Gray, Lew, and Magic Record Company
Haymes, Dick
Kappa Records, Inc., Raymond L. Kraus
Kolb, Clarence
Murro, Boris
National Booking Corporation
Patterson, Trent
Robitschek, Kurt (Ken Robey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Universal Light Opera Co., and Association
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: Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Verman, Assistant Director, May Filippo, Sec., Evelyn Binsch, Asst. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDougall, Owen
Sullivan, Dave, Crystal Ballroom
Turner, Morley
LOS ANGELES: Americana Corporation
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club,
Roger Rogers, Pres., and Frank McBowell, Treasurer
Blue Light Ballroom and Bill Ivory
Brak Enterprises
Coifure Guild, Arthur E. Teal and S. Tex Rose
Coleman, Fred
Cosmos Club, and Stanley Amusements, Inc., and Harold Stanley
Dalton, Arthur
Edwards, James, of James Edwards Productions
Fontaine, Don & Lon
Gradney, Michael
Halfont, Nate
Henneghan, Charles
Maxwell, Claude
Merry Widow Company, and Eugene Hasbell, Raymond E. Mauro
Milton Recording Co., and War Perkins
Moore, Cleve
Morris, Joe, and Club Alabama
Moody, Evan
New Productions Institute of America, and Joseph H. Schulte
Pierce, Papa
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Pugh, Archie Gayer, co-owners, and L. F. Stolts, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Cargile
Wishnie Bowl
LOS GATOS: Fuller, Frank
MARIN CITY: Pickins, Louis
MONTREY: Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY: National Club, and Al Irby, Employer
NEWHALL: Terry, Tex
N. HOLLYWOOD: Hat and Case Supper Club, and Joe Wood and J. L. Peader, owners
Lohmuller, Bernard
OAKLAND: Arrow Club, and Joe Bronk, Frank Merion and Joy Shect, owners
Bill's Roadvca Cafe, and Wm. Matthews
Moore, Harry
Morkin, Roy
Pedroni, Frank
Trader Horn's, Fred Horn
OCEAN PARK: Frontier Club, and Robert Moran
OROVILLE: Rodgers, Edward T., Palm Grove Ballroom
OKNARD: McMillan, Tom, Owner Town House
PALM SPRINGS: Bering, Ler W., Lee Bering Club
Hall, Donald H.
PASADENA: Hazelton, Mabel
Ware, Carolyn E.
PERRIS: McCaw, E. E., Owner Horse Follies of 1946
PITTSBURG: Delta Club, and Barbara Bliss
RICHMOND: Downbeat Club, and Johnnie Simmons
Jenkins, Freddie
SACRAMENTO: Casa Nello, Nello Malerbi, Owner
Leung, George
O'Connor, Grace
SAN DIEGO: Blues and Rhythm Attractions Agency
Brigham, Proebel Astor

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CANON: Cannon, and Jack Millspaugh
Cotton Club, Benay Curry and Otis Wimberly
Crown Club, and Wm. E. Wilson (Bill)
Hudson, Aline
Logan, Manly Eldwood
Miller, Warren
Mitchell, John
Passo, Ray
Rancho Cafe, and Frank Bompensiero
Tricoli, Joseph, Operator Playland
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO: Blue Angel
Brown, Willie H.
Cable Car Village Club, and Benary DeSenn, owner
Champsupe Supper Club, and Mrs. Mildred Mosby
Club Drift In, and Dan McCarty
Deary, J. B.
Fox, Eddie
Giles, Norman
Pago Pago Club, and Laq Layman and Kellock Catering, Inc.
Paradise Gardens, and John A. Gentry and William Carthen
Reed, Joe, and W. C. Rogers and Chase Co.
Say When Club, and G. J. Nieman
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Smith, Craig, Pres., Artists Booking Corp. (Hollywood, Calif.)
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Waldo, Joseph
SAN JOSE: Ariotto, Peter and Peggy
McAfee, Mr. and Mrs. George
Melody Club, Frank and Theresa Oliver, Employers
Faz, Fred
SANTA BARBARA: Briggs, Don
Canfield Enterprises, Inc.
Costello, Mario
Flamingo Room of the Montecito Hotel
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: Gilson, Ozzie
Kraft, Lee
SIGNAL HILL: Moeller, Al, Signal Hill
SOUTH GATE: Silver Horn Cafe, and Mr. Silver
STOCKTON: Sunset Macaroni Products, Fred Stagnaro
VAN NUYS: Lehr, Raynor
VENTURA: Cheney, Al and Lee
WATSONVILLE: Ward, Jeff W.
WINTERHAVEN: Mueller, J. M.

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COLORADO
DENVER: Bennell, Edward
Jones, Bill
Turk Club and Bill Bayers, Manager
JULESBURG: Cummins, Kenneth
MORRISON: Clarke, Al
TRINIDAD: El Moro Club, and Pete Laagoon
CONNECTICUT
BRIDGEPORT: Lusia, Edward
EAST HAMPTON: Hotel Gerramaugus
EAST HAVEN: Carnevale, A. J.
HARTFORD: Dubinsky, Frank
NEW HAVEN: Madigan Entertainment Service
NEW LONDON: Andreoli, Harold
Bisconti, Anthony, Jr.
Marino, Mike
Schwartz, Milton
Williams, Joseph
NIANTIC: McQuilian, Bob
Russell, Bud

POQUONNOCK BRIDGE: Johnson, Samuel
STAMFORD: Glenn Acres Country Club and Charlie Blue, Pres., Mr. Soumers, Sec.-Treas.
STONINGTON: Hangar Restaurant and Club, and Herbert Pestron
Whitwell, Arthur
WESTPORT: Goldman, Al and Mary
DELAWARE
DOVER: Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, LeRoy Rensch, Commander
Williams, A. M.
GORGETTOWN: Gravel Hill Inn, and Preston Hitchens, Proprietor
MILFORD: Fountain, John
NEW CASTLE: Lamson, Edward
Murphy, Joseph
WILMINGTON: Burt, Mrs. Mary (Warren)
Cooper, Mr. and Mrs. Alexander

FLORIDA
BRADENTON: Strong, Merle, Bernice and Ronald
CLEARWATER: Barton, Vance
CLEARWATER BEACH: Normandy Restaurant, and Fay Howe
DANIA: Paradise Club, and Michael F. Slavin
DAYTONA BEACH: Bethune, Albert
Trade Winds Club, and Virgil (Vic) Summers
DELAND: Club Aloha and E. C. Phillips, Owner
FLORENCE VILLA: Dan Laramore Lodge No. 1097, Garfield Richardson
FORT MYERS: Bailey, Bill—All Star Minstrels, Inc., and Si Rubens
McCutcheon, Pat
GULF BREEZE: Surf Club and Ernest W. Wright, Operator
HALLANDALE: Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE: Blanc, Paul
Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Faye Club
Florida Food and Home Show, and Duval Retail Grocers Association, and C. E. Winter, President; Paul Bica Managing-Agent
Forrest Inn, and Florida Amusements, Inc., and Ben J., Mary and Joel Spector, and Joe Allen
Jackson, Vance
Newberry, Earl, and Associated Artists, Inc.
Zumpt Huff Associates
KEY WEST: Club Mardi Gras, and A. G. Thomas, Employer
Regan, Marge
Weavers Cafe, Joseph Bucks and Joseph Stabinski
LAKELAND: King, R. E.
MIAMI: Brooks, Sam
Club Irwel Box, Charles Nasio, owner, Danny Brown, president
Donaldson, Bill
Flame Club, and Frank Coubit, Owner
Prior, Bill (W. H. P. Corp.)
Robert Clay Hotel, and Fred T. Quinn, Manager, Nicholas Girard, Promoter
Smart, Paul D.
Talavera, Rctmon
36 Club, Tony Aboyous, Employer
MIAMI BEACH: Amron, Jack, Terrace Restaurant
Caldwell, Max
Chex Perez, Mickey Grasso, and Irving Rivkin
Circus Bar, and Charles Bogdan
Edwards Hotel, and Julius Nathan, Manager
Fielding, Ed
Friedlander, Jack
Haddon Hall Hotel
Harrison, Ben
Island Club, and Sam Cohen, Owner-Manager
La Rue Restaurant, and Howard and Jerry Brooks
Lesback, Max
Macomba Club

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MUCAMBA RESTAURANT: and Jack Freudlander, Irving Miller, Max Lesback, and Michael Rosenberg, Employers
Miller, Irving
Morrison, M.
Pato Restaurant, and Howard and Jerry Brooks, Owners and Operators
Perlmutter, Julius J.
Poinciana Hotel, and Bernice Pransani
Roosevelt Theatre
Scott, Sandy
Straus, George
Weills, Charles
ORLANDO: Club Cabana, and Elmer and Jake Gunther, Owners
Club Surrocco, Roy Baladen
Flamingo Sho Club (Club Flamingo), and Albert Blumberg of Jacksonville, Fla.
Fryor, D. S.
Kedman, Arthur J.
Rhythm Club, and Arthur J. Kedman, former Proprietor
ORMOND BEACH: Jul's Club, and Morgan Jul
PALM BEACH: DeManio, Mrs. J.
Leon and Eddie's Nite Club,
Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY: Daniels, Dr. E. E.
PENSACOLA: Hodges, Est. of the Top Hat Lunge Club
Keeling, Alex (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
QUINCY: Monroe, Reg
ST. PETERSBURG: Ciro's, and John A. Davis, Employer
SARASOTA: Colony Restaurant, and Fred Muller, Manager
SMYRNA: Kent County Democratic Club, and Solomon Thomas, Chairman
STARBUCK: Camp Blending Recreation Center
Goldman, Henry
STUART: Sutton, O. W.
TALLAHASSEE: Gaines Patio, and Henry Gaines, Owner
Two Spot Club, Caleb E. Hannah
TAMPA: Brown, Russ
Carousal Club, and Abe Berkow, 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: Balkerina Club, and Bill Harris, Operator
Larocco, Harry L.
Parriah, Lillian F.

MIAMI BEACH: Amron, Jack, Terrace Restaurant
Caldwell, Max
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Circus Bar, and Charles Bogdan
Edwards Hotel, and Julius Nathan, Manager
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Let. W. C. Seabe, Leslie
SAVANNAH:
 Cebu Club, and Andrew Brady
 Hayes, Gus
 Model Shows, Inc., and David
 Endy, Owner, Charles Barnes,
 Manager
 Thompson, Lawrence A., Jr.
ST. SIMONS ISLAND:
 Golden Isles Club, and Clayton
 Vance (Vanclette), Mgr.,
 and Guale Corporation
 (Albany, Ga.)
THOMASVILLE:
 Club Thomas, and Terry
 Massey, Operator
VALDOSTA:
 Dye, J. D.
VEDALIA:
 Pal Amusement Co.
WAYCROSS:
 Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE:
 Grandall, Earl
 Luchman, Jess
IDAHO FALLS:
 Griffiths, Larry, and Big Chief
 Corp., and Uptown Lounge
LEWISTON:
 Casser, Sam
 Roseberry, Mrs. R. M.
 Via Villa, and Fred Walker
MOUNTAIN HOME:
 Club Alibi and Mr. J. T. Jeffers,
 Owner and Operator
 Gem Cafe, and Mr. J. T. Jeffers,
 Owner and Operator
POCATELLO:
 Borch, Rulon
 Cummings, Bob
 Hvarha, Stan
 Pultcos, Dan
 Reynolds, Bud
SPIRIT LAKE:
 Fireside Lodge, and R. E. Berg

ILLINOIS

BELLEVIEW:
 Davis, C. M.
BLOOMINGTON:
 McKinney, James R.
 Thompson, Earl
CAIRO:
 Sergeant, Bill
CALUMET CITY:
 Mitchell, John
CHAMPAIGN:
 Robinson, Bennie
CHICAGO:
 Adams, Delmore and Eugene
 Brydon, Ray Marsh of the Dan
 Bee 3-Ring Circus
 Chicago Casino, and Harry
 Weiss, Owner
 Cole, Elmer, General Manager,
 and Chicago Artists Bureau
 Colono's Theatre Restaurant,
 Inc., Mrs. Anna Hughes,
 Owner
 Daniels, Jimmy
 Donaldson, Bill
 Elders, Cleo
 Evans, Jess
 Fine, Jack, Owner "Play Girls
 of 1938," "Victory Pollies"
 Gayle, Tim
 Gien, Charlie
 Hale, Walter, Promoter
 Hill, George W.
 Knob Hill Club, and Al Penston
 Mackie, Robert, of Savoy Ball-
 room
 Majestic Record Co.
 Mason, Leroy
 Mays, Chester
 Mickey Weinstein Theatrical
 Agency
 Music Carlo Lounge, Mrs. Ann
 Hughes, Owner
 Moore, H. L.
 Musaris Concert Management,
 and George Wildeman
 Music Bowl, and Jack Perez
 and Louis Cappanola, Em-
 ployers
 Music Bowl (formerly China
 Doll), and A. D. Blumenthal
 Nob Hill Club, and Al Penston
 O'Connor, Pat L., Pat L.
 O'Connor, Inc.
 Old Hickory Hotel Syndicate
 Sibouette Club, and Joe Salento
 Stoner, Harlan T.
 Teicher, Charles A., of T. N.
 T. Productions
 Whitehead, J. Preston
 Ziggy's Gridiron Lounge, and
 Ziggy Casarohi, Owner
DECATUR:
 Foca, James (Buster)
EAST ST. LOUIS:
 Davy, C. M.
 Playdium, and Stuart Tambor,
 Employer, and Johnny Pur-
 kins, Owner
FREDEPORT:
 Marabel, George
KANSAKIA:
 Havener, Mrs. Theron
LA GRANGE:
 Hart-Van Recording Co., and
 H. L. Hartman
MOLINE:
 Adler'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 Room, and Fred
 Romanc
PEORIA:
 Humane Animal Association
 Rutledge, E. M.
 Susson, Eugene
 Street, Paul
 Thompson, Earl
 Wagner, Lou
PRAIRIE VIEW:
 Green Duck Tavern, and Mr.
 and Mrs. Stiller
ROCKFORD:
 Palmer House, Mr. Hall, Owner
 Trocadero Theatre Lounge
 White Star Corp.
ROCK ISLAND:
 Barnes, Al
 Greyhound Club, and
 Tom Davalus
SPRINGFIELD:
 Face, James (Buster)
 Shrum, Cal
 Wirtz, Plaza, and Elmer Bartolo
 Employer
WASHINGTON:
 Thompson, Earl
ZIGLAL:
 Zeiglar Nite Club, and Dwight
 Allsup, and Jason Wilkes,
 Owners

INDIANA

ANDERSON:
 Lussner, Bob and George
 Levitt's Supper Club, and Roy
 D. Levitt, Proprietor
BEECH GROVE:
 Mills, Bud
CENTREVILLE:
 Hagen-Wallace Circus, and
 Frank Martin, Owner
EAST CHICAGO:
 Barnes, Tiny Jim
 East Chicago American Restau-
 rant, and James Dawkins
ELWOOD:
 Yankee Club, and Charles
 Sullivan, Manager
EVANSVILLE:
 Adams, Jack C.
FORT WAYNE:
 Mummel, Emmett
GARY:
 Johnson, Kenneth
GREENSBURG:
 Club 56, Charles Holzshoe,
 Owner and Operator
INDIANAPOLIS:
 Barber, William, and his All-
 American Brownskin Models
 Carter, A. Lloyd
 Dickerson, Matthew
 Donaldson, Bill
 Entertainment Enterprises, Inc.,
 and Frederick G. Schatz
 Harris, Rupert
 Lazar, Eugene and Alex
 Roller Rondo Skating Rink,
 and Perry Plick, Operator
 Sho-Bar, and Charles Walker
 William C. Powell Agency
LAFAYETTE:
 Club 53, Charles Gibson, Prop.
MUNCIE:
 Basley, 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 Makar
 Charles E. Thompson Post 9733,
 V.P.W., H. A. Johnson,
SPENCERVILLE:
 Kelly, George M. (Marquis)
SYRACUSE:
 Waco Amusement Enterprises

IOWA

CARROLL:
 Brown Derby and Mabel Brown
CLARION:
 Miller, J. L.
CLINTON:
 Abbe, Virgil
 Larby Ballroom, and Curtis
 Larby, Operator
DES MOINES:
 Brookins, Tommy
HARLAN:
 Gibson, C. Rex
POWERSVILLE:
 Dancer Hall, and Henry Pen-
 nibell
SHENANDOAH:
 Apinwall, Hugh M. (Chick
 Martin)
SPENCER:
 Pres, Ned
VAIL:
 Hollywood Circus Corp., and
 Charles Jacobson

WATERLOO:
 Steptoe, Beama L.
WOODBINE:
 Danceland, J. W. (Red) Brun-
 ner, Manager

KANSAS

BREWSTER:
 Whirlwind Ballroom, G. M.
 Dunkel, Operator
COFFEYVILLE:
 Ted Blake
DODGE CITY:
 Graham, Lyle
MOLDOMB:
 Golden Key Club, and H. R.
 Allen (also known as Bert
 Talon, Bert Talon, Bert Allen)
KANSAS CITY:
 White, J. Cordell
LIBERAL:
 Liberal Chapter No. 17, Dis-
 abled American Veterans, and
 H. R. Allen
LOGAN:
 Graham, Lyle
MANHATTAN:
 Stuart, Ray
FRAIT:
 Clements, C. J.
 Wisby, L. W.
RUSSELL:
 Russell Post 6240, VFW, Gus
 Zercher, Dance Manager
SALINA:
 Brown, Harry E.
 Kern, John
TOPEKA:
 Mid-West Sportsmen Association
WICHITA:
 Apinwall, Hugh M. (Chick
 Martin)
 Holiday, Art
 Key Club, and/or G. W.
 Moore

KENTUCKY

BOWLING GREEN:
 Rountree, Upton
TAYLOR, Roy D.
LEXINGTON:
 Harper, A. C.
 Rankin Enterprises, and Pres-
 ton P. Rankin
LOUISVILLE:
 Brander, Charlin
 Imperial Hotel, Jack Woolcum,
 Owner
 King, Victor
 Spaulding, Preston
PADUCAH:
 Vickers, Jimmie

LOUISIANA

ALEXANDRIA:
 Smith, Miss Lawrence, Proprie-
 tor Club Plantation
 Stars and Bars Club (also known
 as Brass Hat Club), A. R.
 Conley, Owner, Jack Tyson,
 Manager
 Weil, E. L.
CROWLEY:
 Young Men's Progressive Club
 and J. L. Buchanan, Employes
GOZALES:
 Johns, Camille
LAFAYETTE:
 Hadacol Caravan
 LeBlanc Corporation of
 Louisiana
 Veltin, Toby
 Venables Cocktail Lounge
LAKE CHARLES:
 Village Bar Lounge, and
 C. L. Barker, Owner
LEESVILLE:
 Capell Brothers Circus
MONROE:
 Club Delicia, Robert Hill
 Keith, Jessie
 Thompson, Son
NATCHITOCHE:
 Burton, Mrs. Pearl Jones
NEW ORLEANS:
 Barker, Rand
 Berns, Harry B., and National
 Artists Guild
 Callico, Caro
 Dog House, and Grace Mar-
 tinez, Owner
 Gilbert, Willie
 Hurricane, The, Percy Suvall
 LeBlanc, Dudley J.
ORLEANS:
 Cedar Lane Club, and Milt
 Delmas, Employer
SHREVEPORT:
 Reeves, Harry A.
 Ropolo, Angelo
 Stewart, Willie
SPRINGHILL:
 Capers, C. L.

MAINE

BIDDEFORD:
 Old Orchard Beach Playhouse,
 and Edward Gould
PORT FAIRFIELD:
 Paul's Arena, Gibby Seaborn
MILFORD:
 Birchmere Inn, and Charles
 Anastos, Prop.
BACON:
 Gordon, Nick

MARYLAND

BALTIMORE:
 Blue Danube, and Wm. Kasar-
 sky, Proprietor
 Byrd, Olive J.
 Carter, Charles
 Coa, M. L.
 Forbes, Kenneth (Shin)
 Gay 90's Club, Lou Belmont,
 Proprietor, Henry Epstein,
 Owner
 Greber, Ben
 Jolly Post, and Armand
 Moezingler, Prop.
 LeBlanc Corporation of
 Maryland
 Sam and Louis Berastein,
 Owners
 Bibb, Allen
 Blake, David R.
 Briggs, Edgar M.
 Claybrooks, Adolphus
 Club 48r, and Oscar Pruitt
 Connors Lounge, and Joe Palla-
 zolo, Operator
 Daniels, James M.
 Dustin Steamship Company, N.
 M. Coastans
 Gay Social Club, and
 Eric Scriba
 Green, Goldman
 Hoffman, Sam
 Johnson, Ivory
 Kotman, Hymen
 Minando, Nono
 Papadimas, Babis
 Payne, Edgar
 Pyle, Howard D., and Savoy
 Promotions
 Robinson, Wm. H.
 Thomas, Matthew B.
DOUGLAS:
 Harding's Resort, and
 George B. Harding
FERNDALE:
 Club Plantation, and Doc
 Washington
FLINT:
 Platter Lounge, and Earl West
GRAND RAPIDS:
 Club Chez-Ami, Anthony
 Scalice, Proprietor
 Powers Theatre
 Universal Artists, and
 Phil Simon
KAWKAWLIN:
 Old Mill Dance Hall, Ernes
 Fortin, Owner
MUSKOGON HEIGHTS:
 Griffen, James
 Wilson, Leslie
PONTIAC:
 Henry's Restaurant, and Charles
 Henry
SISTER LAKE:
 Rendezvous Bowl, and Rendes-
 vious Inn (or Club), Gordon
 J. "Buzzy" Miller
TRAYBES CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew
 Saeed
WAYLAND:
 Macklin's Dixie Inn, and
 Wm. and Laura Macklin

MASSACHUSETTS

AMHERST:
 Murphy, Charles
 Russell, William
BLACKSTONE:
 Stefano, Joseph
BOSTON:
 Bay State News Service, Bay
 State Amusement Co., Bay
 State Distributors, and James
 H. McIvaine, President
 Broadman, James J.
 Crawford House Theatrical
 Lounge
 L. J. B. Productions, and Lou
 Brudnick
 E. M. Loew's Theatres
 Hargood Concerts, and Harry
 Goodman
 Regency Corp., and Joseph R.
 Weiser
 Sunbrock, Larry, and his Rodeo
 Show
 Waldron, Billy
 Walker, Julian
 Younger Citizens Coordinating
 Committee, and George
 Mouton
BUZZARDS BAY:
 Blue Moon, and Alexander and
 Chris Byron, Owners
 Mutt's Steak House, and Henry
 M. K. Aronovski, and Canal
 Enterprises, Inc.
CAMBRIDGE:
 Salvato, Joseph
FALL RIVER:
 Royal Restaurant (known as
 Riviera), William Andrade,
 Proprietor
FITCHBURG:
 Bolduc, Henry
HAVRHILL:
 Assas, Joe
HOLYOKE:
 Holyoke Theatre, Bernard W.
 Levy
HYANNIS:
 Case Madrid, and Pat Particelli
LOWELL:
 Carney, John P., Amusement
 Company
 Francis X. Crowe
MILLERS FALLS:
 Rhythm Inn, and R. M.
 Thabcault
MONSON:
 Caneallo, Leo
NEW BEDFORD:
 The Derby, and Henry Correis,
 Operator
NEWTON:
 Thibault, Dorothy (Miss
 Chastler)
SALEM:
 Larkin, George and Mary
SHREWSBURY:
 Veterans Council
WAYLAND:
 Steele, Chauncey Dewey

MICHIGAN

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

RAY CITY:
 Walther, Dr. Howard
BRIGHTON:
 Blue Lantern, Rex Charles
 (Rex C. Emmond), Employer
DETROIT:
 Adler, Caesar
 Bel Aire (formerly Loc 'N Ed-
 die's), and Al Wellman,
 Ralph Wellman, Philip Plas,
 Sam and Louis Berastein,
 Owners
 Bibb, Allen
 Blake, David R.
 Briggs, Edgar M.
 Claybrooks, Adolphus
 Club 48r, and Oscar Pruitt
 Connors Lounge, and Joe Palla-
 zolo, Operator
 Daniels, James M.
 Dustin Steamship Company, N.
 M. Coastans
 Gay Social Club, and
 Eric Scriba
 Green, Goldman
 Hoffman, Sam
 Johnson, Ivory
 Kotman, Hymen
 Minando, Nono
 Papadimas, Babis
 Payne, Edgar
 Pyle, Howard D., and Savoy
 Promotions
 Robinson, Wm. H.
 Thomas, Matthew B.
DOUGLAS:
 Harding's Resort, and
 George B. Harding
FERNDALE:
 Club Plantation, and Doc
 Washington
FLINT:
 Platter Lounge, and Earl West
GRAND RAPIDS:
 Club Chez-Ami, Anthony
 Scalice, Proprietor
 Powers Theatre
 Universal Artists, and
 Phil Simon
KAWKAWLIN:
 Old Mill Dance Hall, Ernes
 Fortin, Owner
MUSKOGON HEIGHTS:
 Griffen, James
 Wilson, Leslie
PONTIAC:
 Henry's Restaurant, and Charles
 Henry
SISTER LAKE:
 Rendezvous Bowl, and Rendes-
 vious Inn (or Club), Gordon
 J. "Buzzy" Miller
TRAYBES CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew
 Saeed
WAYLAND:
 Macklin's Dixie Inn, and
 Wm. and Laura Macklin

MINNESOTA

DETROIT LAKE:
 Johnson, Allan V.
EASTON:
 Hansen, John
HARMONY:
 Niagara Ballroom and Manford
 Carson, Operator
MANKATO:
 Rathkeller, and Carl A.
 Becker
MINNEAPOLIS:
 International Food and Home
 Shows
 Northwest Vaudeville Attrac-
 tions, and C. A. McEvoy
PIPESTONE:
 Coopman, Marvia
 Stolsman, Mr.
RED WING:
 Red Wing Grill, Robert A.
 Nybo, Operator
ROBINSDALE:
 Crystal Point Terrace
ROCHESTER:
 Co. B., State Guard, and Alvin
 Casella
SLAYTON:
 E. E. Iverson
 Iverson Manufacturing Co., Bud
 Iverson
WINONA:
 Interstate Orchestra Service, and
 L. Porter Jung

MISSISSIPPI

BILOXI:
 Joyce, Harry, Owner Pilot
 House Night Club
 Ralph, Lloyd
 Thompson, Bob
 Wesley, John (John W. Rainey)
CLEVELAND:
 Hardin, Drexel
GREENVILLE:
 Pollard, Flenord
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
 K. Head, Employer
 Smith, C. C., Operator, Rob-
 las Bros. Circus (Pine Bluff,
 Ark.)
KOSCIUSKO:
 Fisher, Jim S.
LELAND:
 Lillo's Supper Club and Jimmy
 Lillo
MERIDIAN:
 Bishop, James B.
NATCHEZ:
 Colonial Club, and Ollie
 Koerber
VICKSBURG:
 Blue Room Nite Club, and
 Tom Wisce

MISSOURI

BOONEVILLE:
 Bowden, Rivers
 Williams, Bill
CHILLICOTHE:
 Hayes, H. H.
FORT LEONARD WOOD:
 Lawhon, Sgt. Harry A.
INDEPENDENCE:
 Casino Drive Inn, J. W. John-
 son, Owner
INOLIN:
 Silver Dollar, Dick Mills. Man-
 ager-Owner
KANSAS CITY:
 Am-Vets and Bill Davis, Com-
 mander
 Babbitt, William (Bill) H.
 Canton, L. R.
 Esquire Productions, and Ken-
 neth Yates, and Bobby Hen
 show
 Main Street Theatre
 Red's Supper Club, and
 Herbert "Red" Drpe.
 Zelma Boda Club, Emmett J.
 Scott, Prop., Bill Christian,
 Manager
MACON:
 Macon County Fair Association,
 Mildred Sanford, Employer
NORTH KANSAS CITY:
 Schult-Krocher Theatrical
 Agency
OAKWOOD (HANNIBAL):
 Club Belvedere, and Charles
 Matlock
POPULAR BLUFF:
 Brown, Merle
ST. LOUIS:
 All American Speed Derby and
 King Brady, Promoter, and
 Steve Kelly
 Barnabois, Mac
 Beaumont Cocktail Lounge, Ella
 Ford, Owner
 Brown Bomber Bar, James
 Caruth and Fred Guinay, co-
 owners
 Caruth, James, Operator Club
 Rumbouge, Cafe Society,
 Brown Bomber Bar
 Caruth, James, Cafe Society
 Chesterfield Bar, and Sam Baker
 D'Agostino, Sam
 Graf, George
 Markham, Doyle, and Tuse
 Town Ballroom
 New Show Bar, and John W.
 Green, Walter V. Lay
 Nickers, Sam
 Shapirus, Mel
VERSAILES:
 Trade Winds Club, and Marion
 Buchanan, Jr.

MONTANA

ANACONDA:
 Reno Club, and Mrs. Vidich,
 Owner
SUTTE:
 Webb, Ric
GREAT FALLS:
 J. & A. Rollerstead, and
 James Austin

NEBRASKA

ALEXANDRIA:
 Alexandria Volunteer Fire Dept.,
 and Charles D. Davis
FREMONT:
 Waco Club, and Tanya
 June Barber
KEARNEY:
 Field, H. E.
LODGEPOLE:
 American Legion, and Amer-
 ican Legion Hall, and Robert
 Sprengel, Chairman
MCCOOK:
 Gayway Ballroom, and Jim
 Corcoran
 Junior Chamber of Commerce,
 Richard Gruver, President
OMAHA:
 Louis's Market, and Louis
 Papety
 Suchart, J. D.
PENDER:
 Pender Post No. 55, American
 Legion, and John P. Kai,
 Dance Manager

INTERNATIONAL MUSICIAN

LAS VEG
 Gordon
 Holton
 Lastra
 Patis 6
 Sid 5
 Bay's
 Soney,
 Warner
LOVELL:
 Fischer
PITTMAR:
 All-Am
 Casino
MENO:
 Blackm
 Twome:
NEW
PABIAN:
 Zaks (2
JACKSON:
 Nelson,
 Sherr,
NE
ABECON:
 Hart, (4
 Easter
ABURY:
 Gilmore
 Richards
ATLANTI:
 Bobbin,
 Casper,
 Chetha
 Goodcum
 Koster,
 Lockman
 Morocco
 American
 Olsson,
 Pilgrim,
BAYUNNE:
 Club 21
BLUMFILL:
 Thompe
BURLING:
 American
 Oscar
CAMDEN:
 Embassy
 E. Chi
 Operat
CAPE MAY:
 Anderson
CLIFTON:
 August 1
 Mike and
 Mike C
DENVILLE:
 Interview
 Acklin
EAST ORA:
 Hutchins
EAST RUT:
 Club 199
 Owner
PORT LEE:
 Bell Club
 Bauer,
HOBOKEN:
 Red Roa
 Monto,
 Sportame
HARSEY CT:
 Bonito, B
 Barco, P
 Triumph
 Quegan,
 G. St
 Bernie,
LAKE HOP:
 Dunham,
LAKEWOOD:
 Seldin, S
LITTLE FE:
 Scarce, Jc
 LODI:
 Cortez,
LONG BEA:
 Hoover, F
 Kitay, Ms
 Rappapor
 Room
 Wright, J
MCKEE CI:
 Turf Club
 Owner
MONTCLA:
 Cos-Hay 6
 Haynes,
MORRISTO:
 Richard's
 E. Rich
NEWARK:
 Coleman,
 Graham,
 Hall, Em
 Harris, G
 Holiday
 Foster,
 Johnson, J
 Jones, Cal
 Levine, J
 Loyds Ma
 Allister
 Mariano,
 "Fanda,"
 Pecos City
 Inc., P
 Charles
 Prestwood
 Red Mir
 Grande

NEVADA

LAS VEGAS: Gordon, Ruth; Holzinger, Baby Lawrence, Robert D. Petic Club, and Max Siettaer, Sid Slag, Joe Cohen; Ray's Cafe; Stony, Milo E. Warner, A. H. LOVELOCK: Fischer, Harry; PITTMAN: All-American Supper Club and Casino, and Jim Thorpe

NEW HAMPSHIRE

FABIAN: Zala (Zachary), James; IACSON: Nelson, Eddy; Shurt, James

NEW JERSEY

ASBICON: Hart, Charles, President, and Eastern Mardi Gras, Inc.; ASBURY PARK: Gilmore, James E.; Richardson, Harry; ATLANTIC CITY: Bobbia, Abe; Casper, Joe; Cheatham, Shelby; Goodleman, Charles; Koster, Henry; Lockman, Harvey; Morocco Restaurant, G. Passa, and G. Dantzer, Operators; Olton, Max; Pilgrim, Jacques; RAYUNNE: Club 21; SLOUMFIELD: Thompson, Paul; BURLINGTON: American Legion Home and Oscar Hutton, Chairman; CAMDEN: Embassy Ballroom, and George E. Chips (Geo. DeCerialano), Operator; CAPE MAY: Anderson, Charles, Operator; CLIFTON: August E. Bucher; Mike and Nick's Bar, and Mike Olivieri, Owner; DENVILLE: Riverview Tavern, and Robert Ackland, Employer; EAST ORANGE: Hutchins, William; EAST RUTHERFORD: Club 199, and Angelo Pacci, Owner; FORT LEE: Bell Club, and Lillian Newbauer, Pres.; HOBOKEN: Red Rose Inn, and Thomas Monto, Employer; Sportsmen Bar and Grill; JERSEY CITY: Bonito, Benjamin; Burco, Ferruccio; Triumph Records, and Gerry Queen, present Owner, and G. Statira (Grant), and Bernie Levine, former Owners; LAKE HOPATONG: Dunham, Oscar; LAKEWOOD: Seldin, S. H.; LITTLE FERRY: Seane, John; LODI: Cortez, Tony; LONG BRANCH: Hoover, Clifford; Kitay, Marvin; Happort, A., Owner The Pines Room; Wright, Wilbur; MCKEE CITY: Turf Club, and Nellie M. Grace, Owner; MONTCLAIR: Cos-Hay Corporation, and Thos. Haynes, and James Costello; MORISTOWN: Richard's Tavern, and Raymond E. Richard, Proprietor; NEWARK: Coleman, Melvin; Graham, Alfred; Hall, Emory; Harris, Earl; Hays, Clarence; Holiday Corner, and Jerry Foster, employer; Johnson, Robert; Jones, Carl W.; Levine, Joseph; Loyds Manor, and Smokey McAllister; Mariano, Tom; "Panda," Daniel Straver; Pecos City, Olde Pecos City, Inc., Philip Cortazzo and Charles Politano; Prestwood, William; Red Mirror, and Nicholas Grande, Proprietor

Rullison, Eugene; Simmons, Charles; Tucker, Frank; Wilson, Leroy; Zaracard, Jack; Galant A. A. NEW BRUNSWICK: Andy's Hotel, and Harold Klein; Jack Ellet; NORTH ARLINGTON: Petrusi, Andrew; ORANGE: Cook, Wm. (Bill); OSTLEY: Loyal Order of Moose Lodge 399, and Anthony Checchia, employer; PASSAIC: Tico Tico Club, and Gene DiVirgilio, owner; PATERSON: Hatad, Sam; Pyatt, Joseph; Ventimiglia, Joseph; PENNSAUKEN: Beller, Jack; PENNS GROVE: Club Mucho, and Joe Rizzo, Owner; PLAINFIELD: McGowan, Daniel; Nathanson, Joe; SOMERVILLE: Harrison, Bob; SPRING LAKE: Broadcasters and Mrs. Josephine Ward, Owner; SUMMIT: Ahrons, Mitchell; TEANECK: Suggia, Mrs. Joseph; TRENTON: Crossing Inn, and John Wyrick; Embury, G. F.; UNION CITY: Ambassador Club, and A. F. Biancamano; Torch Club, and Philip Mastelani, Employer; VAUX HALLS: Carillo, Manuel R.; VINELAND: Gross, David; WEST NEW YORK: B'Nai B'rith Organization, and Sam Nate, Employer, Harry Boorstein, President; WILLIAMSTOWN: Talk of the Town Cafe, and Rocco Pippo, Manager

NEW MEXICO

ALBUQUERQUE: Mary Green Attractions, Mary Green and David Time, Proprietors; Halliday, Pina; Laloma, Inc., and Margaret Ricardi, Employer; White, Parcell; CLOVIE: Denton, J. Earl, Owner Plaza Hotel; HOBBS: Devonian Supper Club and Pete Strataface, Employer; REYNOSA: Monte Carlo Gardens, Monte Carlo Inn, Ruben Gonzales; ROSWELL: Russell, L. D.; RUIDOSO: Davis, Deany W.; SANTA FE: Emil's Night Club, and Emil Miguardo, Owner; Valdes, Daniel T.

NEW YORK

ALBANY: Johnson, Floyd; O'Meara Attractions, Jack Richard's Bar-B-Que, David Richards; Snyder, Robert; Slaters, Jonathan; ALDER CREEK: Burke's Manor, and Harold A. Burke; AUSABLE CHASMS: Antler, Nat; Young, Joshua P.; BINGHAMTON: Stover, Bill; BRONX: Aloha Inn, Pete Mancuso, Proprietor and Carl Raniford, Manager; Atman, Martin; Club Delmar, Charles Marcelino and Vincent Delostia, Employers; Jugarden, Jacques I., Kate, Murray; Metro Anglers Social Club, and Aaron Murray; Miller, Joe; New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques I. Jugarden; Perry Records, and Sam Richman; Santoro, E. J.; Sinclair, Carlton (Carl Parker); Williams, J. W.; BROOKLYN: Aurelia Court, Inc.

Borriello, Carmino; Bryan, Albert; Ferdinando's Restaurant, and Mr. Ferdinando; Globe Promoters of Hucksbech Revue, Harry Dixon and Elmo Obey; Hall, Edwin C.; Johnson, Clifford; Kingborough Athletic Club, George Chandler; Morris, Philip; Ocean Grotto Restaurant, and Albert Santarpio, Proprietor; Reade, Michael; Rosenberg, Paul; Roiman, Gus, Hollywood Cafe; Steurer, Elliot; Susman, Alex; 1024 Club, and Albert Friend; Thompson, Ernest; Villa Antique, Mr. P. Antico, Proprietor; Williams, Melvin; Zaslou, Jack; BUFFALO: Bourne, Edward; Calato, Joe and Teddy; Cosmano, Frank and Anthony; Harmon, Lina (Mrs. Rosemary Humphrey); Jackson, William; Nelson, Art and Mildred; Ray's Bar-D, and Raymond C. Twentieth Century Theatre; DRYDEN: Dryden Hotel, and Anthony Vavra, Manager; FAR ROCKAWAY, L. I.: Town House Restaurant, and Bernard Kurland, Proprietor; FERRISLE: Gross American House, and Hannah Gross, Owner; Pollack Hotel, and Elias Pollack, Employer; Stier's Hotel, and Philip Stier, Owner; FLEISCHMANN: Churz, Irene (Mrs.); FRANKFORT: Reile, Frank; Tyler, Leady; GLENS FALLS: Gottlieb, Ralph; Newman, Joel; Sleight, Don; GLEN SPEY: Glen Acres Hotel and Country Club, Jack W. Rosen, Employer; GLENWILD: Glenwild Hotel and Country Club, and Mack A. Lewis, Employer; GRAND ISLAND: Williams, Osnias V.; HUDSON: Goldstein, Benay; Gutro, Samuel; ILION: Wick, Phil; ITHACA: Bond, Jack; JACKSON HEIGHTS: Griffith, A. J., Jr.; LAKE PLACID: Carriage Club, and C. B. Southworth; LIMESTONE: Steak House, and Dave Oppenheim, Owner; LOCH SHELDRAKE: Chester, Abe; Mardenfield, Isadore, Jr., Estate; LONG BEACH: Rusty's, and Sal Rocco; MALONE: Club Restaurant, and Louis Goldberg, Manager; MT. VERNON: Rapkin, Harry; NEW YORK CITY: A-40 Recording Co., and Thomas Yoseloff; Alexander, Wm. D., and Associated Producers of Negro Music; Allegro Records, and Paul Pines; Andu, John R. (Indonesian Consul); Arnold, Sheila; Bachelor's Club of America, and John A. Talbot, Jr., and Leonard Karmzar; Bamboo Room, and Joe Bura; Bearubi, Ben; Beverly Beach Agency; Blue Note, and J. C. Clarke, Employer, 227 Restaurant Corp.; Bradley Williams Entertainment Bureau; Broadway Hofbrau, Inc., and Walter Kirsch, Owner; Broadway Swing Publications, L. Frankel, Owner; Browne, Bridget; Brucy, Jesse; Cafe La Mer, and Phil Rosen; Calman, Carl, and the Catman Advertising Agency; Camera, Rocco; Carne, Raymond; Castleholm Swedish Restaurant and Henry Ziegler

Chanson, Inc., Monte Gardner and Mr. Rodriguez; Charles, Marvin, and Knights of Magic; Coffey, Jack; Cohen, Marty; Collectors' Items Recording Co.; Maurice Spiess and Katharine Gregg; "Come and Get It" Company; Common Cause, Inc., and Mrs. Payne; Cook, David; Ralph Cooper Agency; Courtney, Robert; Crochert, Mr.; Cross, James E.; Cross, Ken, and Ken Crossen Associates; Michael Croydton Theatrical Agency; Currie, Lou; Delta Productions, and Leonard M. Burton; Dubois-Friedman Production Corporation; Dubonnet Records, and Jerry (Jerome) Lipkin; Dynamic Records, Ulyses Smith; 85 Club, Keat Restaurant Corp.; Anthony Kourtos and Joe Russo; Fontaine, Lou & Don; Fraternity House, and John Pica; Goldberg (Garrett), Samuel; Golden Gate Quartet; Goldstein, Robert; Gordon, Mrs. Margaret; Granoff, Budd; Gray, Lee, and Magic Record Company; Gross, Gerald, of United Artists Management; Hemingway, Phil; Howe's Famous Hippodrome; Circus, Arthur and Hyman Sturmak; Inley, William; Johnson, Donald E.; Kaye-Martin, Kaye-Martin Productions; Kenny, Herbert C.; Keat Music Co., and Nick Keatros; Kessler, Sam, and Met Records; King, Gene; Knight, Raymond; Kushner, Jack and David; La Rue, James; Lastofgel Theatrical Agency, Dan T. Lastofgel; Law, Jerry; Lelbow, Carl; Levy, John; Lewis and his "Blackbirds"; Little Gypsy, Inc., and Ross Hirschler and John Lobel; Manhattan Recording Corp., and Walter H. Brown, Jr.; Manning, Sam; Markham, Dewey; "Pigment" Mapo, Melvin E.; McCaffrey, Neill; McMahon, Jess; Metro Coat and Suit Co., and Joseph Lupia; Meyers, Johnny; Millman, Mort; Montancz, Pedro; Moody, Philip; Monument to the Future Organization; Murray's; Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler; and Clinton P. Sheehy; Navarro Theatrical Agency and Esther Navarro; Neill, William; New Friends of Music, and Horstme Month; Newman, Nathan; New York Civic Opera Company, Wm. Reutemann; New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners; Orpheus Record Co.; O'Shaughnessy, M'g; Ostend Restaurant, Inc.; Pargas, Orlando; Parmentier, David; Phillips, Robert; Place, The, and Theodore Costello, Manager; Prince, Hughie; Bain Queen, Inc.; Regan, Jack; Ricks, James (leader of The Ravens); Riley, Eugene; Robinson, Charles; Rogers, Harry, Owner "Prison Follies"; Rosen, Philip, Owner and Operator Penthouse Restaurant; Sandy Hook S. S. Co., and Charles Gardner; Sawdust Trail, and Sid Silvers; Schwartz, Mrs. Morris; Singer, John; Sloyer, Mrs.; Smails, Tommy; Southland Recording Co., and Rose Santos

South Sea, Inc., Abnet J. Rubien; Spottite Club; Steve Murray's Mahogany Club; Stromberg, Huan, Jr.; Strouse, Irving; Sunbrock, Larry, and his Rodoc Show; Tackman, William H., and Domino Club, and Gloria Palm Corporation; Talent Corp. of America, Harry Weissman; Teddy McEan Theatrical Agency; 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, Massachusetts Social Club; Wanderman, George; Watercapers, Inc.; Wee and Leventhal, Inc.; Wilder Operating Company; Zala (Zachary), James; NIAGARA FALLS: Greenc, Willie; Kliment, Robert F.; Palazzo's (formerly Flory's Melody Bar), Joe and Nick Flory, Props.; NORWICH: McLean, C. P.; OLEAN: Old Mill Restaurant, and Daniel and Margaret Petraro; PATCHOGUE: Kay's Swing Club, Kay Angelo; RAQUETTE LAKE: Antlers Hotel, Abe Weinstein, Employer; ROCHESTER: Quonset Inn, and Raymond J. Moore; Valent, Sam; Willows, and Milo Thomas, Owner; ROCKAWAY PARK: Wilner, Leonard; ROME: Marks, Al; SABATTIE: Sabattis Club, and Mrs. Vera V. Coleman; SARANAC LAKE: Birches, The, Mose LaPonatin, Employer, C. Randall, Mgr.; Durgans Grill; SARATOGA SPRINGS: Clark, Stevens and Arthur; SAYVILLE: Sayville Hotel and Beach Club, Edward A. Horowitz, Owner, Sam Kalb, Manager; SCHENECTADY: Edwards, M. C.; Fretto, Joseph; Ruidis Beach Nite Klub or Cow Shed, and Magau E. Edwards, Manager; SILVERMAN, Harry; SOUTH FALLSBURGH: Seldin, S. H., Operator (Lake-wood, N. J.), Grand View Hotel; SUFFERN: Armitage, Walter, President, County Theatre; SYRACUSE: Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer; TANNERSVILLE: Germano, Basil; UTICA: Block, Jerry; Burke's Log Cabin, Nick Burke, Owner; VALHALLA: Twin Palms Restaurant, John Masi, Proprietor; WATERTOWN: Duffy's Tavern, Terrace Duffy Show; WATERVLIET: Cortes, Rita, James E. Straus Shows; Kille, Lyman; WHITEHALL: Jerry and Loretta, and Jerry B. Masala; WHITE PLAINS: Brod, Mario; WOODBRIDGE: Waldorf Hotel, and Morris Signer; YONKERS: Bahner, William; St. Clair, Carl

LONG ISLAND (New York)

ASTORIA: Hirschler, Rose; Lobel, John; ATLANTIC BEACH: Bel Aire Beach and Cabana Club (B. M. Management Corp.) and Herbert Month, President

Normandie Beach Club, Alexander DeCico; BAYSHORE: 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.; Karston, Joe; Southern Attractions, and T. D. Kemp, Jr.; DURHAM: Gordon, Loudis; FAYETTEVILLE: 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, Therman; Wilson, Sylvester; HENDERSONVILLE: Livingston, Buster; KINSTON: Hines, Jimmie; Parker, David; RALEIGH: Club Carlyle, Robert Carlyle; REIDSVILLE: Ruth, Therman; WALLACE: Strawberry Festival, Inc.; WILSON: McCann, Roosevelt; McCann, Sam; McEachon, Sam; NORTH DAKOTA: BISMARCK: Dome Nite Club and Lee K. (Bucky) Andrews; Lefor Tavern and Ballroom, Art and John Zenker, Operators; DEVILS LAKE: Beacon Club, Mrs. O. J. Christianson; WARREN: Wragg, Herbert, Jr.; OHIO: AKRON: Basford, Doyle; Buddies Club, and Alfred Scrutshings, Operator; Names, Robert; Pullman Cafe, George Subrin, Owner and Manager; Thomas, Nick; CANTON: Huff, Lloyd; CINCINNATI: Alexander, James; All Star Boosters Club, and James Alexander; Anderson, Albert; Bayless, H. W.; Charles, Mrs. Alberta; Meadows, Burnett; Smith, James E.; Sunbrock, Larry, and his Rodoc Show; Wallace, Dr. J. H.; Wonder Bar, James McPartridge, Owner; CLEVELAND: Atlas Attractions, and Ray Gray; Bender, Harvey; Bonds, Andrew; Club Ebony, and M. C. Style, Employer, and Phil Gary; Club Ron-day-Voo, and U. S. Dearing; Dixon, Forrest; Ludday Shybar, and Phil Bash, Owner; Lowry, Fred; Manuel Bros. Agency, Inc.; Salanci, Frank J.; Spero, Herman; Struz, E. J., and Circle Theatre; Tucker's Blue Grass Club, and A. J. Tucker, Owner; Walters, Carl O.; COLUMBUS: Askas, William; Bell, Edward

Beta No Bldg. Association, and Mrs. Emerson Check, Pres. Charles Bloch Post No. 157, American Legion Carter, Ingram Mallory, William McDade, Phil Paul D. Robinson Fire Fighters Post 957, and Captain G. W. McDonald

Turf Club, and Ralph Stevenson, Proprietor

DAYTON: Blue Angel, and Zimmer Abian, Owner Boucher, Roy D. Carrousel Team Club, Inc., and Dan Stevens, Trustee Daytonia Club, and William Carpenter

REX: Club, and Wm. L. Jackson, James Childs and Mr. Stone Taylor, Earl

ELYRIA: James Theatre, Inc., and A. W. Jewell, President

EUCLED: Rado, Gerald

FINDLAY: Wilson, Mr. and Mrs. Earl, Operators Paradise Club

GERMANTOWN: Beechwood Grove Club, and Mr. Wilson

LIMA: Colored Elks Club, and Gem Hall

PIQUA: Sedgewick, Lee, Operator

PROCTERVILLE: Plantation Club, and Paul D. Reese, Owner

SANDUSKY: Eagles Club Mathews, S. D. Salice, Henry

SPRINGFIELD: Jackson, Lawrence Terrace Gardens, and H. J. McCall

STREUBENVILLE: Hawkins, Fritz

TOLEDO: Barrett, W. E. Durban, Henry (Hank) Lucas Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary

VIENNA: Hull, Beas Russ Hull

WARREN: Wrang, Herbert, Jr. **YOUNGSTOWN:** Dosty Freeman Summers, Vargil (Vic) **ZANESVILLE:** Clarendon Hotel, and Old Hickory Hotel Syndicate (Chicago, Ill.), and Ralph James Venacer, Pierre

PORTLAND: Acorn Club Lounge, and A. W. Denton, Manager Harry's Club 1500 and Wm. McClelland Ovars Supper Club, and Fred Baker

ROGUE RIVER: Arnold, Ida Mae

ROSEBURG: Dugy, E. J.

SALEM: Laps, Mr. **SHERIDAN:** American Legion Post No. 75, Melvin Agen

ALBUQUERQUE: Guian, Ouis

ALLENSTOWN: Hugo's and George Fidler and Alexander Altieri, Props.

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

BLAIRSVILLE: Moon Club, and A. P. Sundry, Employer

BRANDONVILLE: Vanderbilt Country Club, and Terry McGovern, Employer

BRYN MAWR: K. P. Cafe, and George Papiain

CARLISLE: Grand View Hotel, and Arthur Nydick, Employer

CHESTER: Blue Heaven Room, Bob Lager, Employer

DEVON: Jones, Martin

DONORA: Bedford, C. D.

ERIE: Hamilton, Margaret 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.)

RAYMOND: Don G., of Creative Entertainment Bureau

STANLEY: Frank Stridel, Alexander Ubranian Junior League, Branch 93, and Helen Strait, Sec., Victoria Melnick, Chairman of Music

WARWICK: Lee W.

PHOENIXVILLE: Melody Bar, and George A. Mele

PITTSBURGH: Picklin, Thomas Matthews, Lee A., and New Artist Service Oasis Club, and Joe DeFrancisco, Owner

REIGHT: C. H. Sala, Joseph M., Owner, El Chico Cafe

POTTSTOWN: Schmoey, Mrs. Irma

SCRANTON: McDonough, Frank

SHENANDOAH: Mikita, John

SLATINGTON: Flick, Walter H.

STRAFFORD: Ponette, Walter

TANNERSVILLE: Toffel, Adolph

UNIONTOWN: Polish Radio Club, and Joseph A. Zelasko

WASHINGTON: Athens, Pete, Manager Washington Cocktail Lounge

WEST CHESTER: 202 Musical Bar, and Joseph A. Barone, owner (Glenolden, Pa.), and Michael Iessi, co-owner

WILKES-BARRE: Kahan, Samuel

WILLIAMSPORT: Pinella, James

WORTHINGTON: Conwell, J. B.

HAYES: Billie and Floyd, Club Zantbar

JACKSON: Dr. R. B. Roberts, John Porter

CAVETTE: Eugene

AMARILLO: Mays, Willie B.

AUSTIN: El Morocco

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 E. N. Leggett and Chas. D. Wright

CORPUS CHRISTI: Kirk, Edwin

DALLAS: Beck, Jim, Agency Embassy Club, rieten Ashew, and James L. Dixon, Sr., owner

HOLLYWOOD: Wilford, Vice-President, Artists Booking Corp. (Hollywood, Calif.)

LEE: Don, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"

LINKS: (Shippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"

MAY: Oscar P. and Harry E. Morgan, J. C.

DENISON: Club Rendezvous

EL PASO: Bowden, Rivers

MARLIN: Coyal J. Walker, C. P. Williams, Bill

FLORENCE: Clemons, James E. Famous Door, and Joe Earl, Operator

UTAH: Singers Rendezvous, and Joe Sore, Frank Balotriero and Peter Orlando Weinberger, A. J.

SALT LAKE CITY: Sutherland, M. F.

VERMONT: Brook Hotel, and Mrs. Erelle Duffie, Employer

ALEXANDRIA: Commonwealth Club, Joseph Barbo, and Seymour Spelman

BUENA VISTA: Rockbridge Theatre

DANVILLE: Fuller, J. H.

EXMORSE: Downing, J. Edward

HAMPTON: Mazy, Terry

LIGHTFOOT: Yagkie's Tavern and Chauncey Batchelor

LYNCHBURG: Bailey, Clarence A.

MARTINSVILLE: Hutchens, M. B.

NEWPORT NEWS: Isaac Burton McClain, B. Terry's Supper Club

NORFOLK: Big Truck Diner, Percy Simzon, Proprietor

CASHVA: Irwin Meyer, Morris

ROHANNA: George Winfree, Leonard

PETERSBURG: Williams Enterprises, and J. Harriell Williams

PORTSMOUTH: Rountree, G. T.

RICHMOND: American Legion Post No. 151

NEOPIT: American Legion, Sam Dickson, Vice-Commander

RACINE: Miller, Jerry

RHINELANDER: Kendall, Mr., Manager Holly Wood Lodge

ROSHOLT: Abavichan, Edward

SHENYOJAN: Sicilia, N.

SUN PRABIE: Hulizer, Herb, Tropical Gardens

TOMAM: Veterans of Foreign Wars

CASPER: S & M Enterprises, and Sylvester Hill

CHEYENNE: Kline, Hazel

EVANSTON: Jolly Roger Nite Club, and Joe D. Wheeler, Owner and Manager

ROCK SPRINGS: Spoke House Lounge, Del E. James, Employer

ADELMAN: Ben

ALVIN: Ray C. Archer, Pat

CABANA CLUB: and Jack Staple

CELEBRITY CLUB: and Lewis Clark Cherry Foundation Recreation Center and Rev. Robert T. Cherry, Pres., and Oscar Russell

CHINA CLIPPER: Sam Wong.

CLORE'S MUSICAL BAR: and Jean Clore

CLUB AFRIQUE: and Charles Liburd, employer

CLUB CIMMARRON: and Lloyd Von Blaine and Cornelius K. Powell

NOVA SCOTIA**GLACE BAY:**
McDonald, Marty**ONTARIO****CHATHAM:****CHATHAM:**
Taylor, Dan
COBOURG:
International Ice Revue, Robt. White, Jerry Rayfield and J. J. Walsh
GALT:
Daval, T. J. "Dubby"**GUELPH:****GUELPH:**
Naval Veterans Association, and Louis C. Janke, President**HAMILTON:****HAMILTON:**
Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)**HASTINGS:****HASTINGS:**
Bastman, George, and Riverside Pavilion
LONDON:
Merrick Bros. Circus (Circus Productions, Ltd.), and M. R. Nutting, President**SOUTH SHORE:****SOUTH SHORE:**
Glendale Pavilion, Tedingham
MUSSELMAN'S LAKE:
Glendale Pavilion, Tedingham**NEW TORONTO:****NEW TORONTO:**
Leslie, George
OTTAWA:
Parker, Hugh**OWEN SOUND:****OWEN SOUND:**
Thomas, Howard M. (Doc)
PORT ARTHUR:
Curtis, M.**TORONTO:****TORONTO:**
Ambassador and Monogram Records, Messrs. Darwyns and Sokoloff
Habler, Peter
Keston, Bob
Langbord, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mitford, Bert
Radio Station CHUM
Weinberg, Simon
Wetham, Katherine

Moore, Frank, Owner, Star Dust Club

WEST TORONTO:**WEST TORONTO:**
Ugo's Italian Restaurant
WINCHESTER:
Blouw, Hillarie**QUEBEC****CHICOUTIMI:****CHICOUTIMI:**
Chicoutimi Coliseum, Ltd., and Roland Hebert, Manager**DRUMMONDVILLE:****DRUMMONDVILLE:**
Grenik, Marshall
GRANDY:
Ritz Hotel, and Mr. Fontaine, Owner**HUNTINGDON:****HUNTINGDON:**
Peters, Hank
MONTRÉAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufoir**"Auberger du Cap" and René Descamps, Owners****"Auberger du Cap" and René Descamps, Owners**
Auger, Henry
Beriau, Maurice, and LaSociété Artistique
Canfield, Spizzio
Carnel, André
Coulombe, Charles
Daoust, Hubert and Raymond
Edmond, Roger
Gypsy Cafe
Hakett, Don (Martin York)
Lussier, Pierre
Sunbrook, Larry, and his Rodeo Show**Vic's Restaurant****Vic's Restaurant**
POINTE-CLAIRE:
Oliver, William**QUEBEC:****QUEBEC:**
Sunbrook, Larry, and his Rodeo Show
QUEBEC CITY:
LaChance, Mr.**ST. EMILIE:****ST. EMILIE:**
Monte Carlo Hotel, and René Lord
THREE RIVERS:
St. Maurice Club
Station CHLN**SASKATCHEWAN****REGINA:****REGINA:**
Judith Enterprises, and G. W. Haddad**CUBA****HAVANA:**

Sans Souci, M. Triay

ALASKA**ANCHORAGE:****ANCHORAGE:**
Capper, Keith
Olyn House Club, and Bill Brown and L. D. McElroy, Owners**FAIRBANKS:****FAIRBANKS:**
Casa Blanca, and A. G. Muddown
Cowtown Club, and Thornton R. Wright, Employer
Glen A. Elder (Glen Alvin) Johnson, John W.**HAWAII****HONOLULU:****HONOLULU:**
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake**WAIKIKI:****WAIKIKI:**
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar**SOUTH AMERICA****BRAZIL****SÃO PAULO:****SÃO PAULO:**
Alvarez, Baltasar**MISCELLANEOUS****MISCELLANEOUS**
Abernathy, George
Alberta, Joe
Al-Dean Circus, P. D. Freedland
All American Speed Derby and King Brady, Promoter, and Steve Kelly
Andros, George D.
Anthe, John
Arnett, Eddie
Arwood, Ross
Auger, J. H.
Augur Bros. Stock Co.
Bacon, Paul, Sports Enterprises, Inc., and Paul Bacon
Ball, Ray, Owner All Star Hit Parade
Baugh, Mrs. Mary
Blumenfeld, Nate
Bologhino, Dominick
Bolster, Norman
Boserman, Herbert (Tlay)
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) Gross, Owners and Managers
Burns, L. L., and Partners
Bur-Ton, John
Capell Brothers Circus
Carlson, Ernest
Carroll, Sam
Cheney, Al and Lee
Cherney, Guy
Chew, J. H.
Collins, Doc
Conway, Stewart
Dale Bros. Circus
Doris Clarence
deLys, William
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Edwards Productions
Feehan, Gordon P.
Ferris, Mickey, Owner and Mgr. "American Beauties on Parade"
Field, Scott
Finkeltine, Harry
Forrest, Thomas
Fox, Jesse Joe
Fretch, Joe C.
Friendship League of America, and A. L. Nelson
Garner, C. M.
George, Wally
Gibbs, Charles
Goldberg (Garrett), Samuel
Goodenough, Johnny
Gould, Hal
Gutire, John A., Manager Rodeo 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.
Horns, Irsh
Horn, O. B.
Hoskins, Jack
Howard, LeRoy
Howe's Famous Hippodrome
Sturmak
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Jarrett, W. C.
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Dode (or Romalae)
Kirch, Edwin
Kline, Hazel
Kosman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Levin, Harry
Lew Leslie and His "Blackbirds"
Mach, Bee
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigmet"
Matthews, John
Maunroe, Ralph
McCarthy, E. J.
McCaw, E. E., Owner Horse Follicles of 1946
McGowan, Everett
Meeks, D. C.
Merry Widow Company, Eugene Haskell, Raymond E. Mauro, and Ralph Paonessa, Managers
Miller, George E., Jr., former Boston's License 1129
Ken Miller Productions, and Ken Miller
Miqueton, V.
Montalvo, Santos
New York Ice Fantasy Co., Scott Chalfant, James Blizzard and Henry Robinson, Owners
Olsen, Buddy
Osborn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Piau, William H.
Pinter, Frank
Poole, Marion
Rainer, John W.
Rayburn, Charles
Rayfield, Jerry
Rea, John
Reid, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Map Roberts or Doc Mel Roy)
Robertson, T. E.
Robertson Roden, Inc.
Rogers, C. D.
Ross, Hal J., Entertainers
Salzmans, Arthur (Art Henry)
Sargent, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Bert Smith Revue
Smith, Ora T.
Specialty Productions
Stevens Bros. Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, Bill (also of Birmingham, N. Y.)
Stover, William
Straus, George
Summerlin, Jerry (Marra)
Sunbrook, Larry, and his Rodeo Show
Tamm, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Walters, Alfred
Walton, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weilla, Charles
Wesley, John
White, Roberts
Williams, Bill
Williams, Cargile
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
Parks, Arnold**ARIZONA****DOUGLAS:**
Top Hat Club
PHOENIX:
Plantation Ballroom
TUCSON:
El Tanque Bar
Gerrard, Edward Barrow**ARKANSAS****HOT SPRINGS:**
Forest Club, and Haskell Hodge, Prop.**CALIFORNIA****BAKERSFIELD:**
Juarez Salon, and George Benton
BEVERLY HILLS:
White, William B.
BIG BEAR LAKE:
Crestman, Harry E.
CARLSBAD:
Carlsbad Hotel
ONE:
Watts, Don, Orchestra
JACKSON:
Watts, Don, Orchestra
LAKE COUNTY:
Cobb Mountain Lodge, Mr. Montmarquet, Prop.
LONG BEACH:
Cinderella Ballroom, John A. Burley and Jack P. Merrick, Proprietors
Red Mill Cafe, and Dale C. Workman, Prop.
Tabone, Sam
LOS ANGELES:
Fouce Enterprises, and Million Dollar Theatre and Mayan Theatre**MARTINEZ:**
Copa Cabana Club
NATIONAL CITY:
National City Maytime Band Revue
OCEANSIDE:
Town House Cafe, and James Cusenza, Owner**PINOLE:**
Pinole Brass Band, and Frank E. Lewis, Director
PITTSBURG:
Iittrens, Bennie (Tiny)
PORT CHICAGO:
Bank Club, and W. E. Williams, Owner
Bungalow Cafe**RICHMOND:**
Galloway, Kenneth, Orchestra
SACRAMENTO:
Capps, Roy, Orchestra
SAN DIEGO:
Black and Tan Cafe
Cobra Cafe, and Jerome O'Connor, Owner
Creole Palace
Town and Country Hotel
SAN FRANCISCO:
Freitas, Carl (also known as Anthony Carl)
Jones, Cliff
Kelly, Noel**SAN LUIS OBISPO:**
Setton, Don
SANTA ROSA, LAKE COUNTY:
Rendezvous
TULARE:
T I F S Hall
UKIAH:
Forest Club
Vichy Springs
VALLEJO:
Vallejo Community Band, and Diana C. Glaze, Director and Manager**COLORADO****DENVER:**
Fraternal Order of Eagles, Aerie 2063
LOVELAND:
Westgate Ballroom
RIFLE:
Wiley, Leland
CONNECTICUT**DANIELSON:**
Pine House**HARTFORD:**
Buck's Tavern, Frank S. DeLucco, Prop.**MOOSUP:**
American Legion Club 91
NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A. Bernier, Owner**SOUTH LYME:**
Colton's Restaurant
WATERBURY:
Loew's Poli Theatre
State Theatre**DELAWARE****WILMINGTON:**
Brandywine Post No. 12, American Legion
Cousin Lee and his Hill Billy Band**FLORIDA****CLEARWATER:**
Crystal Bar
Flynn's Inn
Sea Horse Grill and Bar
SEAWATER BEACH:
Sandbar
DAYTONA BEACH:
Martini Club
Taboo Club, and Maurice Wagner, Owner
DALAND:
Lake Berezford Yacht Club
HALLANDALE:
Ben's Place, Charles Dreien
JACKSONVILLE:
Lounge
Standor Bar and Cocktail
KEY WEST:
Bahama Bar
Cecil's Bar
Duffy's Tavern, and Mr. Stern, owner
Jack and Bonnie's
Starlight Bar
MIAMI:
Calypto Club, and Pasquale T. Meola
MIAMI BEACH:
Fried, Erwin
PARKER:
Fuller's Bar
PENSACOLA:
Stork Club, and P. L. Doggett, owner**PINECASTLE:**
Scotchman's Beach
ST. PETERSBURG:
St. Petersburg Yacht Club**SARASOTA:**
"400" Club
TAMPA:
Diamond Horseshoe Night Club
Joe Spicola, owner and manager
Grand Oregon, Oscar Leon, Manager**GEORGIA****Macon:**
Jay, A. Wingate
Low, Al
Weather, Jim**SAVANNAH:**
Shamrock Club, and Gene A. Dean, owner and operator**IDAHO****BOISE:**
Simmons, Mr. and Mrs. James L. (known as Chico and Connie)**LEWISTON:**
Bolling Hotel, and Sportsman's Club**MOUNTAIN HOME:**
Hi-Way 30 Club
OROFINO:
Veterans of Foreign Wars Club
TWIN FALLS:
Radio Rendezvous**WEISER:**
Sportsman Club, and P. L. Barton and Musty Braun, Owners**ILLINOIS****BENTON:**
(lover Club, and Sam Sweet, owner)
CAIRO:
The Spot, Al Tennis, Prop.
CHICAGO:
Kryl, Bohumir, and his Symphony Orchestra
Samczyk, Casimir, Orchestra
CHICAGO HEIGHTS:
Swing Bar
DARMSTADT:
Sian's Inn, and Sylvester Sinn, Operator**EAST ST. LOUIS:**
Sportsman's Night Club
FAIRFIELD:
Eagles Club
GALSBURG:
Carson's Orchestra
Meeker's Orchestra
Townsend Club No. 1**JACKSONVILLE:**
Chalet Tavern, in the Illinois Hotel
MARIETTA:
Triefenbach Brothers Orchestra
MT. VERNON:
Jet Tavern, and Frank Bond**NASHVILLE:**
Smith, Arthur
OLIVE BRANCH:
44 Club, and Harold Babb**ONEIDA:**
Rosa Amari Hall
SCHELLER:
Andy's Place, and Andy Kryger
Bowman, John E.
Sigman, Arlie**INDIANA****ANDERSON:**
Adams Tavern, John Adams, Owner
Romany Grill
INDIANAPOLIS:
Udell Club, and Hardy Edwards, Owner**MISHAWAKA:**
VFW Post 360
SOUTH BEND:
Bendis Post 284, American Legion
Chain O'Lakes Conversation Club
Downtown Cafe, and Richard Cogan and Glen Lutes, Owners
PMA Group B3 (Polish National Alliance)
St. Joe Valley Boat Club, and Bob Zaff, Manager**KANSAS****MANHATTAN:**
Fraternal Order of the Eagles Lodge, Aerie No. 2468
SALINA:
Rainbow Gardens Club, and Leonard J. Johnson
Wagon Wheel Club, and Wayne Wise
Woodman Hall, and Kirk Van Cleef**TOPEKA:**
Boley, Don, Orchestra
Downs, Red, Orchestra
Vincewood Dance Pavilion**KENTUCKY****BOWLING GREEN:**
Jackman, Joe L.
Wade, Golden G.
PADUCAH:
Copa Cabana Club, and Red Thrasher, Proprietor**LOUISIANA****LEESVILLE:**
Capell Brothers Circus
NEW ORLEANS:
Forte O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al Brennan, Prop.
Fun Bar
Happy Landing Club
Opera House Bar
Treasure Chest Lounge**IOWA****BOONE:**
Minor's Hall
BURLINGTON:
Der Moines County Rural Youth Organization
4H Quonset Building, Hawkeye Fair Grounds

SHREVEPORT:
Capitol Theatre
Majestic Theatre
Strand Theatre

MAINE

LEWISTON:
Festive Club

WATERVILLE:
Jefferson Hotel, and Mr. Shiro,
Owner and Manager

MARYLAND

BALTIMORE:
Knowles, Nolan F. (Acton
Music Corp.)

BLADENBURG:
Bladenburg Arena (America
on Wheels)

EASTON:
Startt, Lou and his Orchestra

MASSACHUSETTS

CHICOPPEE:
Palais D'Or Social and Civic
Club

FALL RIVER:
Duffee Theatre

GARDNER:
Florence Ranger Band
Heywood-Walshfield Band

GLOUCESTER:
Youth Council, YMCA, and
Floyd J. (Chuck) Farrar,
Secretary

HOLYOKE:
Wick's Inn

LYNN:
Pickfair Cafe, Rinaldo Chevo-
ni, Prop.

METHUEN:
Central Cafe, and Messrs. Yana-
hoasis, Driscoll and Gagon,
Owners and Managers

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

SHIRLEY:
Rice's Cafe, and Albert Rice

SOUTHBRIDGE:
Pibudski Polish Hall

SPENCER:
Spencer Pair, and Bernard
Reardon

WEST WARREN:
Quabog Hotel, Ernest Dron-
ald, Operator

WORCESTER:
Godymia, Walter
Theatre-in-the-Round, and Alan
Grey Holman

MICHIGAN

ALGONAC:
Sid's Place

INTERLOCKEN:
National Music Camp

IRMINGHAM:
Congress Bar, and Guido
Benetti, Proprietor

MARQUETTE:
Johnson, Martin M.

MUSKOGON:
Circle S. Beach, and Theodore
(Ted) Schmidt

NEGAUNKE:
Bianchi Bros. Orchestra, and
Peter Bianchi

MINNESOTA

DEER RIVER:
Hi-Hat Club

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

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

MISSISSIPPI

VICKSBURG:
Rogers' Arb

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) Rab-
ison

POPULAR BLUFF:
Law, Duke Doyle, and his Or-
chestra "The Brown Bombers"

ST. JOSEPH:
Rock Island Hall

MONTANA

HELENA:
Alibi Club, and Alan Turk

NEBRASKA

HASTINGS:
Brick Pile

HEARNET:
Fraternity Order of Eagles

LINCOLN:
Arcata Roller Skating Club
Dance-Mor

OMAHA:
Sachman, Ray
Dick Walters Attractions
Famous Bar, and Max DeLough,
Proprietor
Pochek, Frank
Marib, Al
Melody Ballroom
Palace Bar, and Irene Bolecki

NEVADA

ELY:
Little Casino Bar, and Frank
Pace

NEW HAMPSHIRE

BOSCAWEN:
Colby's Orchestra, Myron Colby,
Leader

PITTSFIELD:
Community Band,
Pittsfield
George Prose, Leader

WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Mooseman Cafe
Surf Bar

BAYONNE:
Sonny's Hall, and Sonny
Montana

SARAZ:
John and his Orchestra

CAMDEN:
Polish American Citizens Club
St. Lucius Choir of St. Joseph's
Parish

CLIFTON:
Boeckmann, Jacob

DRYVILLE:
Young, Buddy, Orchestra

HACKENSACK:
Manciano Concert Band,
M. Manciano, leader

HACKETTSTOWN:
Hackettstown Fireman's Band

MOOREHEAD:
Swing Club

HERSEY CITY:
Band Box Agency, Vince Ol-
cinto, Director

MAPLEWOOD:
Maplewood Theatre

MONTCLAIR:
Montclair Theatre

NETCON:
Kieranan Restaurant, and Frank
Kieranan, Prop.

NEWARK:
Palcon Ballroom
House of Brides
Liberty Hall
Slovak Sokol Hall

NEW BRUNSWICK:
Carlino, John
King, George S.

OLD BRIDGE:
Circle Inn
Van Brunt, Stanley, Orchestra

ORANGE:
Savoy Plaza

PASSAIC:
Blue Room, and Mr. Jaffe
Haddon Hall Orchestra,
J. Baron, leader

PATERSON:
American Legion Band,
B. Sellitti, leader
PaterSON Symphonic Band
St. Michael's Grove

ROCHELLE PARK:
Swiss Chalet

NEW MEXICO

ANAPRA:
Sunland Club

CARLSBAD:
Lobby Club

RUIDOSO:
Davis Bar

NEW YORK

BINGHAMTON:
Regni, Al, Orchestra

BRONX:
Aloha Inn, Pete Mancuso Pro-
prietor and Carl Banford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.

BROOKLYN:
All Ireland Ballroom, Mrs.
Paddy Griffin and Mr.
Patrick Gillespie

BUFFALO:
Hall, Art
Jesse Clipper Post No. 418,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Oeslan

CATSKILL:
Innes, Stevie, and his Orchestra

COBOS:
Sports Arenas, and Charles
Guptill

COLLEGE POINT, L. I.:
Muehler's Hall

ELMIRA:
Hollywood Restaurant

ENDICOTT:
The Casino

FIRKILL:
Cavacinni's Farm Restaurant,
Edw. and Daniel Cavacinni,
Managers

GENEVA:
Alons Bar

HARRISVILLE:
Cheesman, Virgil

HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor

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Bail Bros. Theatre Circuit, in-
cluding Colvin Theatre

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Killmer, Paul, and his Orches-
tra (Lester Marba)

MAMARONECK:
Seven Pines Restaurant

MECHANICVILLE:
Cole, Harold

MOHAWK:
Hurdic, Leslie, and Vineyard

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NEW YORK CITY:
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(Arch Recordings)
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tate, Vice-Pres., East 57th St.,
Amusement Corp.
Norman King Enterprises, and
Norman King
Moor Record Co., and Irving
W. Berman
Morales, Cruz
Paramount Theatrical Agency,
and A & B Dow
Richman, William L.
Solidaires (Eddy Gold and
Jerry Isacson)
Willis, Stanley

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

OLEAN:
Wheel Restaurant

RAVENA:
VFW Ravenna Band

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

SALAMANCA:
Lime Lake Grill
State Restaurant

SCHECTAGO:
Top Hats Orchestra

SYRACUSE:
Miller, Gene

UTICA:
Russell Ross Trio, and Salva-
tore Coriale, leader, Frank Pi-
cars, Angelo Picaris

VALAITE:
Martin Glynn High School
Auditorium

VESTAL:
Vestal American Legion Post 89

WATERVILLE:
Iron Kettle Inn, John Conley,
Owner

NORTH CAROLINA

ASHEVILLE:
Prope, Fitzhugh Lee

KINGSTON:
Parker, David

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

OHIO

AKRON:
American Slovene Club

ALLIANCE:
Lezington Grange Hall

AUSTINBURG:
Jewel's Dance Hall

CANTON:
Palace Theatre

CINCINNATI:
Cincinnati Country Club
Highland Country Club
Steiner Avalon
Summit Hills Country Club
Twin Oaks Country Club

DAYTON:
The Ring, Maura Paul, Op.

ELYRIA:
Palladium Ballroom

GENEVA:
Blue Bird Orchestra, and Larry
Parks

Municipal Building

HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club

JEFFERSON:
Larko's Circle L Ranch

LIMA:
Billger, Lucille

MARSHILLON:
VPW

MILON:
Andy's, Ralph Ackerman Mgr.

NEW LYME:
Fawn Ballroom

PIERPONT:
Lake, Danny, Orchestra

RAVENNA:
Ravenna Theatre

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

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

YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stuphar

OKLAHOMA

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

OREGON

GRANTS PASS:
Fruit Dale Grange

SALEM:
Swan Organettes

SAMS VALLEY:
Sams Valley Grange, Mr. Pe-
lley, Grange Master

PENNSYLVANIA

AMBRIDGE:
Loyal Order of Moose No. 77
VFW Post 165

ANNVILLE:
Washington Band

ASHLAND:
Eagles Club
VFW Home Association,
Post 7654

BADEN:
Byersdale Hotel

BEAVER FALLS:
VFW Post No. 48
White Township Inn

BIG RUN:
Big Run War Memorial
Gymnasium

BRADFORD:
Evan's Roller Rink, and
John Egan

CARBONDALE:
Lofrus Playground Drum Corps,
and Max Levine, President

CENTERPORT:
Centerport Band

CLARIFONT:
Schmidt Hotel, and Mr. Harris,
owner, Mr. Kilgore, mgr.

FALLSTON:
Bradys Run Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

NEW BRIGHTON:
Bradys Run Hotel

NEW CASTLE:
Gables Hotel, and
Frank Giammarino

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Allen, James, Orchestra
Dupree, Hiram
Hortense Allen Enterprises

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

READING:
Bae, Stephen S., Orchestra

ROCHESTER:
Loyal Order of Moose No. 331

ROULETTE:
Brewer, Edgar, Roulette House

SHAMOKIN:
Maize Fire Co.

NGEL:
Sigel Hotel, and Mrs. Tillie
Newhouse, Owner

SUNBURY:
Shamokin Dam Fire Co.

WILKINSBURG:
Lunt, Grace

YORK:
14 Karat Boom, Gene Spangler,
Prop.
Beliance Cafe, Robert Klim-
binat, Prop.

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRITOL:
Knights of Templar

NASHVILLE:
Hippodrome Roller Rink

TEXAS

ALICE:
La Villica Club

CORPUS CHRISTI:
Brown, Bobby, and his Band
Santikos, Jimmie
The Lighthouse
Tinas, T., and his Band

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

FORT ARTHUR:
DeGruise, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
Hancock, Buddy, and his
Orchestra
Rodriguez, Oscar

UTAH

SALT LAKE CITY:
Avalon Ballroom
Sutherland, M. F.

VIRGINIA

ALEXANDRIA:
Alexandria Arena (America on
Wheels)
Nightingale Club, and Geo.
Davis, Prop., Jas. Davis,
Manager

BRISTOL:
Knights of Templar

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

RICHMOND:
Starlight Club, and William
Edleton, Owner and Oper-
ator

ROANOKE:
Krich, Adolph

WASHINGTON

SEATTLE:
Tuxedo Club, C. Batten, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Plop" Thompson
and Louise Rink, Operators

FAIRMONT:
Arvets, Post No. 1
Pireaside Inn, and John Boyce
Gay Spot, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ullom

KESWONE:
Calkins, Franklin
MORGANTOWN:
Prateral Order of Owls

WISCONSIN

APPLETON:
Koehne's Hall

ARKANSAW:
Arkansas Recreation Dance
Hall, George W. Bauer,
Manager

AVOCA:
Avoca Community Hall

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

BLOOMINGTON:
McLane, Jack, Orchestra

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

BROOKFIELD:
Log Cabin Cafe, and Ball Room

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

CUSTER:
North Star Ballroom, and John
Bembenek
Truda, Mrs.

DURAND:
Weiss Orchestra

BAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and
John Stone, Manager

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

MILWAUKEE:
Moede, Mel, Band

MINERAL POINT:
Midway Tavern and Hall,
Al Laverly, Proprietor

NORTH FREEDOM:
American Legion Hall

OREGON:
Village Hall

PARDESVILLE:
Post River Valley Boys Orchestra

REWEY:
High School

SOLDIER'S GROVE:
Gorman, Ken, Band

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

TREVOR:
Stork Club, and Mr. Aide

WESTFIELD:
O'Neil, Kermit and Ray,
Orchestra

DISTRICT OF COLUMBIA

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

ALASKA

ANCHORAGE:
Golden Nugget Club

HAWAII

HONOLULU:
49th State Recording Co.
Kewalo Inn
Kaneda's Food, and Seishi
Kaneda

CANADA

BRITISH COLUMBIA

VANCOUVER:
International Musicians Book-
ing Agency, Virgil Lane

MANITOBA

BRANDON:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Centre
Hayseed Orchestra

BRANTFORD:
Silver Hill Dance Hall

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Prop.

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

NIAGARA FALLS:
Radio Station CHVC, Howard
Bedford, President and
Owner

OSGOODE:
Lighthouse

OWEN SOUND:
Scott, Wally, and his Orchestra

ST. CATHARINES:
Polish Hall
Polish Legion Hall

SARNIA:
Polish Hall
Polymet Cafeteria

TORONTO:
Crest Theatre
Lambert, Laurence A., and Na-
tional Opera Co. of Canada
Midford, Bert
Three Hundred Club

WOODSTOCK:
Capitol Theatre, and Thomas
Naylor, Manager
Pelkow, Ross, and Royal Vaga-
bonds Orchestra

QUEBEC

BERTHER:
Chateau Berthelet

BERTHERVILLE:
Manoir Berther, and Bruce
Cady, Manager

GRANBY:
Windor Hotel

MONTREAL:
Gagnon, L.
Gaucher, O.
Gypsy Cafe
Mexico Cafe
Moderne Hotel

QUEBEC:
Canadian and American Book-
ing Agency

ST. JEROME:
Maurice Hotel, and Mrs. Bles,
Prop.

MEXICO

MEXICO CITY:
Marin, Pablo, and his Tropic
Orchestra

MISCELLANEOUS

Capell Brothers Circus
Kryl, Bohumir and his Symphony
Orchestra
Marvin, Eddie
Wells, Jack

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FOR SALE—Viola, Gaspar da Salo reproduction, 17 $\frac{1}{2}$ inch model, reddish brown varnish. Ted Wadhl, 1878 Fairmount Ave., Cincinnati, Ohio.

FOR SALE—Two used Trumpets—one Buescher 400, \$75.00; one King, \$45.00. D. Rosenthal, 829 Longfellow Ave., Bronx 59, N. Y. Tel. DAYton 9-8650.

FOR SALE—French Horn, Alexander, F and Bb; gold brass, used, recently replated, \$325.00. Ralph Parr, 94-16 40th Road, Elmhurst, Queens, N. Y. Tel. HAVemeyer 4-8875.

FOR SALE—Used Virgil Clavier practice keyboard, tension control and up-and-down clicks, \$40. H. Wilson, 1529 Spring Garden St., Philadelphia, Pa.

FOR SALE—Ant. and Hier. Amati Violin. Excellent tone, appearance, condition. Length 14". Two certificates. Considering less valuable old Italian or French violin as part payment. Frank Barbary, 63 Washington St., Taunton, Mass.

FOR SALE—Bach Stradivarius model Bb Trumpet with case, \$100. Pedler Eb alto Clarinet with case, covered holes, \$150. Both are used. Will Simmons, Mount Hawley Road, Peoria, Ill.

FOR SALE—Buffet A Clarinet, with case, serial No. 1C-271; both are used, \$35.00. Joe Palka, 3139 Sloan St., Flint 4, Mich.

FOR SALE—German orchestral and solo Bass, $\frac{3}{4}$ flat back, cover, both used. Owned by late Waldemar Giese. George Torke, 166 Grand Ave., Apt. 4-C, Englewood, N. J. Tel. LOwell 9-9256.

FOR SALE—Cello, Neimedd Antonio Mantagra, Venezia 1720, \$155.00; also string bass, round back (loud tone), Czechoslovakian make, \$225.00. Louis Zinn, 1420 Collins Ave., Miami, Fla.

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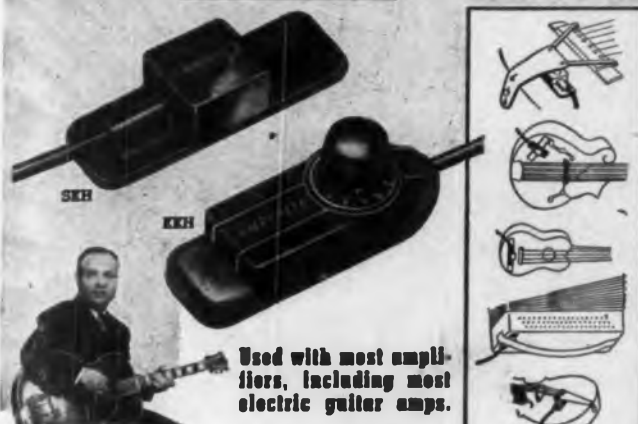
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