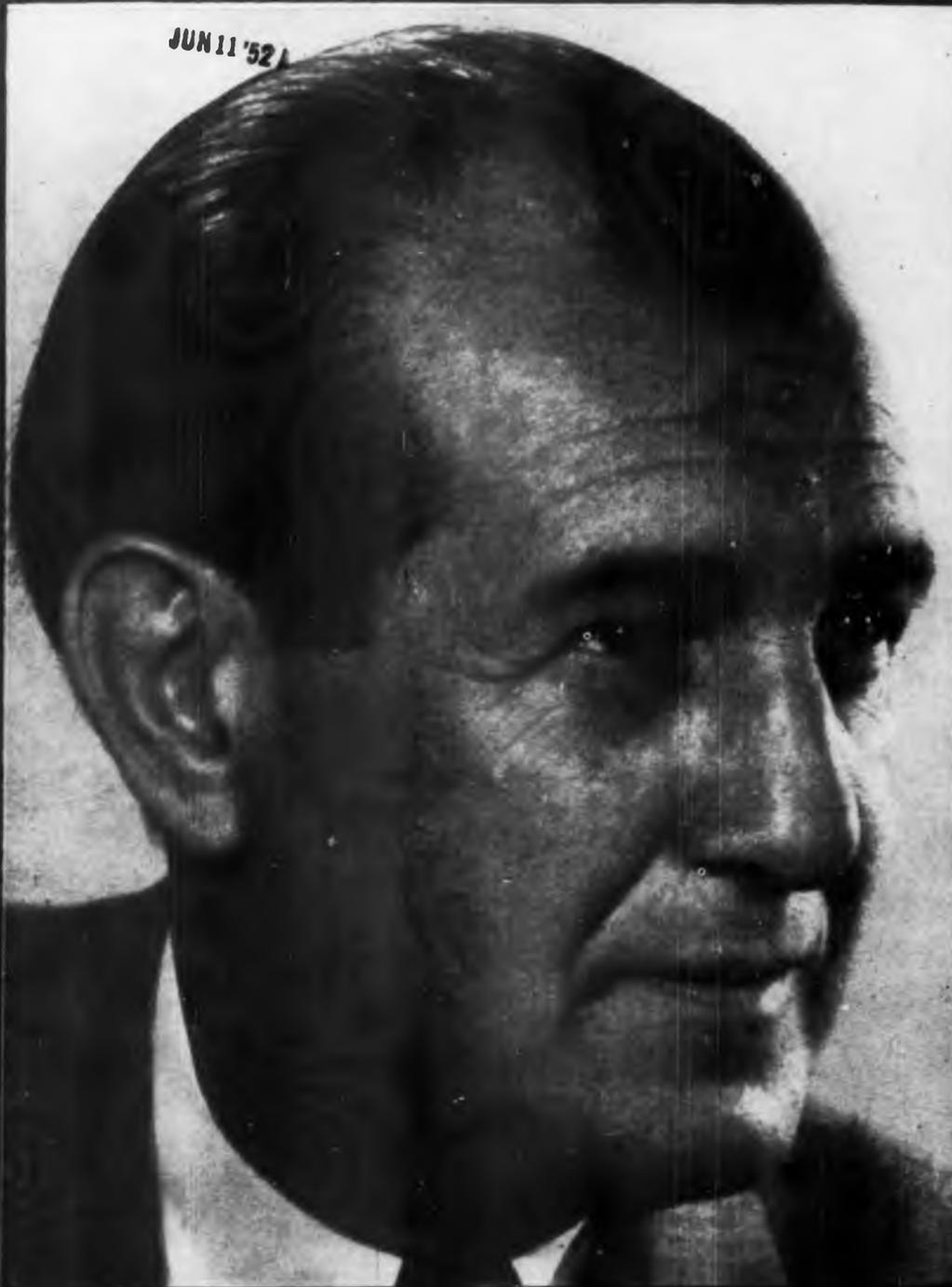


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JUN 11 '52

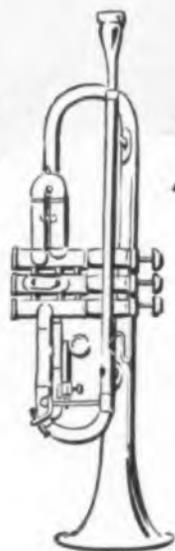


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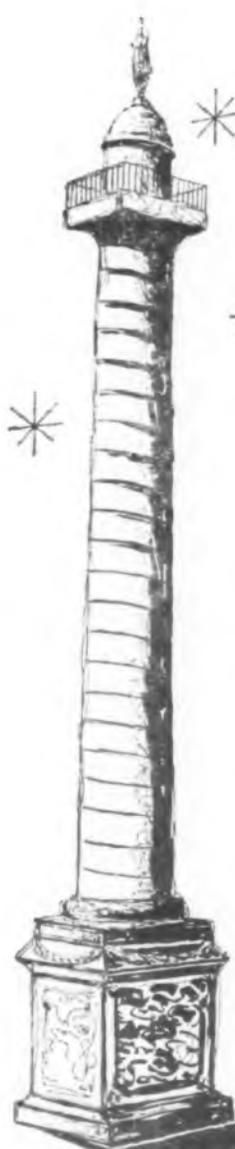
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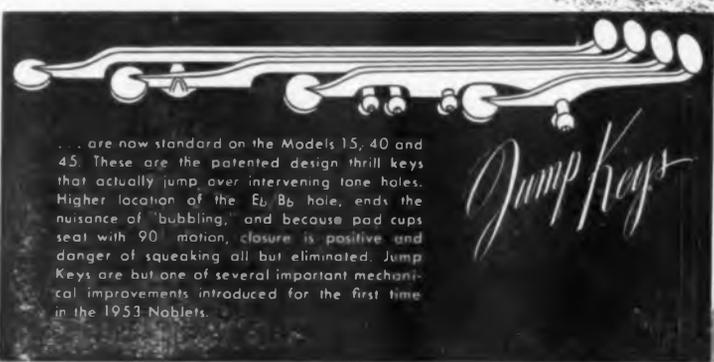


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OF THE UNITED STATES AND CANADA

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## AMALGAMATION

Local 804, Fort Wayne, Indiana (colored) has amalgamated with Local 58, Fort Wayne, Indiana.

## FORBIDDEN TERRITORY

Playhouse and Mr. Marion (Mike) Manzello, Kansas City, Mo., is declared to be Forbidden Territory to all but members of Local 627, Kansas City, Mo.

## CHANGE IN CONFERENCE OFFICER

Northwest Conference of Musicians—President, Howard Rich, 359 S. W. Morrison St., Portland 4, Ore.

## CHANGES OF OFFICERS

Local 28, Leadville, Colo.—Secretary, Alvin Webb, 132 E. Tenth St.  
Local 76, Seattle, Wash.—Secretary, Ed. J. Carey, 309 Cedar St., Seattle 1, Wash.

Local 256, Birmingham, Ala.—President, Ted Brooks, 509 Brookhaven Ave., Birmingham 11, Ala. Phone: 6-4850.

Local 305, San Luis Obispo, Calif.—Secretary, Ross E. Sears, P. O. Box 29. Phone: 3088.

Local 308, Santa Barbara, Calif.—Temporary Secretary, Virginia Cushman, 1320 Panchita Place.

Local 457, Attleboro, Mass.—President, Hyman Fine, Smith St.

Local 551, Muscatine, Iowa—President, Al. Bair, Lettis, Iowa.

Local 605, Sunbury, Pa.—Secretary, Edward J. McCormick, 310 S. Fourth St.

Local 650, Anchorage, Alaska—President, Randolph A. Ball, 811 Eighth Ave. Phone: 34824

Local 655, Miami, Fla.—Secretary, Porter Thomas, 542 N. Miami Ave.

Local 761, Williamsport, Pa.—Secretary, Marian Berdan, 1812 Vesta St.

## CHANGES IN ADDRESSES OF OFFICERS

Local 225, Coeur d'Alene, Idaho—Secretary, Charles A. Best, 1502 N. Fourth St.

Local 242, Youngstown, Ohio (colored)—President, Henry Williams, 3652 Lanterman Road. Phone: 9-5019.

Local 285, New London, Conn.—Secretary, Mrs. Florence Tibbals, Fourth Ave., Riverside Beach, Waterford, Conn.

Local 501, Walla Walla, Wash.—President, Carl B. Brittain, 7½ S. First St.

Local 538, Baton Rouge, La.—Secretary, W. T. Crews, 3056 Scenic Highway.

Local 656, Minot, N. D.—President, Selmer Larson, 528 12th St., S. E. Phone: 29-108.

## DEFAULTERS

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

Casino, and A. R. D. Thompson, Pine Bluff, Ark., \$213.00.

Arizona-New Mexico Club, and Roger Rogers, President, and Frank McDowell, Treasurer, Los Angeles, Calif., \$400.00.

Brad's Cafe, Santa Monica, Calif., \$20.00.

Bill and Harry's Cabaret, and G. W. (Bill) Prince, Augusta, Georgia, \$655.96.

Hymie Friedman, Savannah, Ga., \$104.50.

Jimmy Daniels, Chicago, Illinois, \$1,200.00.

Flame Bar, and Harry Greene, St. Paul, Minn., \$300.00.

Joe Franklin, New York, N. Y., \$250.00.

Herbert C. Kenny, New York, New York, \$75.00.

Eagles Club, Sandusky, Ohio, \$135.00.

Temple Theatre, and Carl E. Temple, Lewistown, Pa., \$500.00.

Clear Pool Night Club, and Tom Kearney, Manager, Memphis, Tenn., \$95.00.

Royal Palms Ballroom, and C. H. Pilz, Beloit, Wis., \$140.00.

Palomar Supper Club, and Sandy DeSantis, Vancouver, B. C., Canada, \$3,000.00.

Peter Habler, Toronto, Ont., Can., \$229.76.

Michel LeRoy, Montreal, Quebec, Canada, \$40.00.

Judith Enterprises, and G. W. Haddad, Regina, Sask., Canada, \$2,000.00.

Charles Coulombe, Montreal, Quebec, Canada, no amount given.

## WANTED TO LOCATE

Ted Towner, member of Local 47, Los Angeles, California.

Anyone having information as to the whereabouts of the above is requested to advise Secretary Leo Cluesmann, 220 Mt. Pleasant Ave., Newark 4, N. J.

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Chicago, Ill., Local 10—Peter A. Cavallo, Anthony Vander Voort, Ione O'Donnell, Elmo Mack, Wm. J. Walsh, 1st, Ludwig Corell.

Detroit, Mich., Local 5—James A. Allen, Hiram H. Gilbo, Abe L. Jacobson, Jacob F. Koits, Leon A. Woodruff.

Elizabeth, N. J., Local 151—Louis Palge, Sal Mazzel.

Fitchburg, Mass., Local 173—Fred Bernhardt, Sr.

Los Angeles, Calif., Local 47—James V. Ayres, Angelo DeMichele, Richard C. Estep, Robert Byrd, I. Crosby Curtis, Charles W. Merrill, Giuseppe Rucci, Joseph B. Ruhland, Umberto Slatarelli, Alois L. Gardner, Charley E. Tatsuaph, Leonard J. Walker, George E. Thome.

Milwaukee, Wis., Local 8—Uldene O'Shea.

Minneapolis, Minn., Local 73—Leo Burton.

Meriden, Conn., Local 55—Edward Culver, Alvin Bruenn.

Montreal, Quebec, Canada, Local 406—Corone Greaves-Snow, Richard H. McKeown.

Miami, Fla., Local 655—Stephen Fuzy, David Bolster.

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MOUNTAIN

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LOVE LETTERS IN THE  
SAND  
BACK IN YOUR OWN  
BACK YARD  
CECILIA  
GIMME A LITTLE KISS,  
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# Affairs of the Federation

## Salute to the Boston Symphony

Bon voyage send-offs were given by the American Federation of Musicians to Europe-bound members of the Boston Symphony Orchestra and their wives on April 28, prior to departure from New York and Boston for a concert tour of the Continent. There the famed orchestra lived up to its name as one of the world's finest, by presenting sixteen concerts in twenty-one days in eleven cities, to receive the accolade from music lovers all over the Continent, including royalty and presidents.

Because of President Petrillo's absence from New York, George Gibbs, of the International Office and former president of Local 9, delivered the Federation president's "good wishes" to the group leaving on the Ile de France, and presented each lady with a gift from the A. F. of M. He was assisted by Jack Ferentz and Charles Bufalino of the Federation headquarters staff.

Similar gifts and refreshments from the A. F. of M., and President Petrillo were given a smaller group in the Air France lounge of the Boston Airport, by Bert Nickerson, president of Boston's Local 9, Musicians' Protective Association, upon their departure by chartered plane.

Musical Director Charles Munch made the Symphony flight from Boston, while Associate Conductor Pierre Monteux accompanied the Symphony players aboard the Ile de France.

The Boston Symphony's first European appearance was at the month-long International Arts Festival program titled "Masterpieces of the Twentieth Century," sponsored by the Congress of Cultural Freedom, in which they played before a capacity audience of notables, including President Auriol of France.

Congress of Cultural Freedom officials were enthusiastic over the public response to the program designed to show European intellectuals how culture has flourished under a democracy during the last half-century.



This is a post-convention gathering in Puerto Rico, symbolizing true friendship and brotherhood among musicians all over the country. From left to right: Jaime Bosch, Jr., Local 468, Puerto Rico; Joseph Zito, Vice-President, Local 499, Middletown, Connecticut, and Guillermo Pomares, President of Local 468, Puerto Rico.

**THE FOLLOWING IS FOR THE INFORMATION OF THE OFFICERS AND MEMBERS OF THE AMERICAN FEDERATION OF MUSICIANS.**

**The Lester Petrillo Memorial Fund, which was created at the last Convention in June, 1951, has not as yet reached its goal of \$50,000.**

## Commentator Frank Edwards

Six million people listen to AFL-sponsored news commentator Frank Edwards over the Mutual network, according to the Nielsen ratings. And though he has been on the air on a nationwide hookup for only two years and a half, the polls by experts rate him among the top three—along with Ed Murrow and Lowell Thomas.

One reason for Edwards' remarkable vogue is that he gives a great deal of news that the other commentators skip over. You might say that for about half his quarter hour he begins where the others leave off. He covers in a lively, personal way Congressional and state legislation that affects the prices of items in the housewife's market basket. He keeps track of moves to steal from the consumer—such measures as the Kerr natural gas bill, vetoed by President Truman, the gas rate frauds; efforts to turn the Tideland and offshore oil back to the states—and hence to the big oil companies; the knifing of health insurance by the American Medical Association; and a host of other issues of vital concern to Labor and the consumers. Edwards made clear how the Caphart amendment weakened price control. Manufacturers are allowed not only their increases in cost but their usual profit mark-up on the increase—all this on top of their already swollen profits.

When it comes to labor news, Edwards handles it in straight factual style, giving facts and figures on the profits of the industry which is holding out against workers' demands. He knows that the truth speaks louder than propagandist advocacy.

So far as relations with his sponsor go, Edwards has complete freedom to say what he wants to. According to Morris Novik, AFL radio consultant, no one reads his scripts before his broadcasts.

If a newscaster is known by the enemies he  
(Continued on page eight)



Bon voyage party is held in the Air France lounge at the Boston Airport for Boston Symphony Orchestra members with the compliments of the American Federation of Musicians and President Petrillo. Bert R. Nickerson, President of Local 9, A. F. of M., shown in the center, conveyed the greetings of President Petrillo, who could not be present, and delivered gifts to all the ladies from the A. F. of M. prior to their flight to Paris on April 28.



Boston Symphony Orchestra members, their wives and well-wishers, in a holiday mood aboard the Ile de France, prior to sailing for Europe where the Symphony gave a series of sixteen concerts. To the left center, in the front row, on Assistant to the President George Gibbs' left, is Pierre Monteux, who shares conducting honors with Musical Director Charles Munch. George Gibbs, who was formerly President of Local 9, Boston, did the honors for President Petrillo.

# ELECT YOUR FRIENDS IN 1952

**E**LECT your friends and defeat your enemies is the way Sam Gompers put it. That political philosophy is as good today as it was when Gompers was elected first President of the AFL seventy years ago.

There are both good and bad Democrats and both good and bad Republicans. There is no point in looking at the party label to tell which candidate will do the best job. You have to check the record of each man running and then vote for the one who has proved in action that he will protect your interest.

Needless to say, labor's enemies are prepared to spend millions this year in confusing the issues and preventing the voters from comparing the true records.

## The Task Before Us

That is the job of Labor's League for Political Education . . . to present the record to AFL members so they can make an intelligent choice. Right now, the local and state Leagues throughout the country are screening the various candi-

By **JAMES L. McDEVITT, Director,**  
Labor's League for Political Education.

dates. The voting records of each incumbent are being studied and recommendations for endorsement being adopted. Registration drives, organization of precinct committees and the collection of voluntary contributions to help elect labor's friends are going forward. This year, more than 90 per cent of the affiliated International Unions are backing the LLPE fund raising campaign.

Experience has taught us not to make wild predictions of success. There are 97 million potential voters of which only 8 million are AFL members. Obviously, labor votes are not the only ones that will affect the outcome this year.

However, experience has taught us how much political action has benefited AFL members. In 1947, we had only twenty-five friends in the Senate and only eighty-three of 435 in the House

of Representatives who would vote for labor. Since 1938, not one liberal law was passed by Congress. But after the successful 1948 election, we had almost enough friends in Congress to repeal Taft-Hartley. We did have enough votes to pass the first social welfare legislation in a decade. Congress raised minimum wages to seventy-five cents, increased social security, passed the first public housing law and enacted the union shop for railway workers.

Even after the 1950 election setback, we were short only nine seats in the Senate and thirty-two in the House of having a liberal Congress. So in this Congress, there is little chance of our enemies hurting us again as they did in 1947.

There is a good chance of electing a Congress friendly to labor this year. Labor's votes are the balance of power in many of the marginal seats that will decide this election.

But win or lose, every trade unionist owes it to himself to join LLPE, to register and to vote . . . and when he votes, to vote for the candidates who will vote for him on Capitol Hill.

## OLD TIMERS STILL GOING STRONG

**V**IOLINIST DICK LONG is not yet sixty, but he has acquired, during his career, seventy-seven years of steady employment. This Spring he celebrated his thirtieth anniversary at Dayton's Sky Room in Minneapolis where his trio plays for luncheon. His twenty-fifth anniversary at the Curtis Hotel where his orchestra appears at dinner time, and his fourth anniversary as director of the Lyceum house orchestra. Long does not remember the time when he held only one job.

Born in Minneapolis, he started with piano lessons at the age of twelve, but soon after switched to the fiddle. By the time he was fifteen he was playing dance jobs while attending high school, and when he was only seventeen, attained full professional status in the Minneapolis Musicians' Association. (Since 1940, Dick has been a member of the Board of Directors of Local 73. He will be one of the delegates at the coming convention in Santa Barbara.)

Long's working day starts at noon at Dayton's where he plays until 2 p.m. From 6:15

to 8:15 p.m. he leads the band at the Curtis, and when there's a show on at the Lyceum, he walks to the theater for an 8:30 p.m. start.

At Dayton's, Long plays with a trio that includes Eddie Fortier, pianist, and William Rusi-



Dick Long (standing), George Bina (seated)

nak, an Eastman school graduate who plays the violin, sax, and clarinet. Fortier also plays with Long at the Curtis. In addition, there is Mervyn Elefson, drummer, arranger, and vibraharpist, who has been with Long for twenty-seven years and who teaches at the MacPhail school; Wendell Swanson, sax, clarinet, and flute, who teaches at the Minneapolis School

of Music; Don Stoyke, trumpet, who teaches in the public schools; Huck Holman, who alternates sax and clarinet with vocals; George Bina, violin, sax and clarinet; and Jess Meltzer, bass and cello, a former Minneapolis Symphony player. During showtime at the Lyceum, Long recruits the extra men needed for musicals, and within four hours or so will get up as many as forty numbers.

Dick Long is not only known for his gift for management, but is recognized as a fine musician. He plays strictly middle-of-the-road music, picking well-known tunes which will not surprise or confuse his listeners.

## Commentator Frank Edwards

(Continued from page seven)

makes, Edwards has the right ones. Senator Taft threatened to boycott the Mutual network unless something was done about Edwards. When asked to appear on the Mutual Reporters' Roundup, he refused, so long as Edwards stayed on the air. Edwards and the Mutual news executives were able to prove, however, that all Edwards' statements about Taft came direct from Taft's own utterances in the Congressional Record. The fact Taft made confused and conflicting statements was not Edwards' doing. He simply practiced the art of ruinous quotation.

Edwards has not been afraid to tackle "hot" subjects. He exposed Senator McCarthy's ten-thousand-dollar fee from Lustron years before it became common talk.

Certain it is that every member of organized Labor should listen to Frank Edwards' broadcasts, which come over a country-wide Mutual hookup Monday through Friday, at 10:00 p. m. Eastern Daylight Time. He gives material that can be had no place else on the air—and news that will enable us to vote more wisely, and spend our money to better advantage.

## CORRECTION

In our article "American Musicians at European Festivals," which appeared in the May issue, the Boston Symphony Orchestra, appearing under the auspices of the Congress for Cultural Freedom in Paris, was said to be the first American orchestra ever to be invited to perform at the Paris Opera. Actually, that distinction belongs to Walter Damrosch and the New York Symphony Orchestra which played at the Paris Opera on May 6, 1920. This beautiful landmark of Paris was erected during the reign of Napoleon III.

# THE SPRING GARDEN BAND

**R**EDCOATS are on the march again in Pennsylvania with an invasion of Philadelphia planned for the Fourth of July! The red coats of 1952 are worn by the Spring Garden Band of York, Pennsylvania, one of the largest "home-town" professional bands in the country.

The band, under the direction of Martin L. Keller, plays a wide variety of engagements throughout the summer months in Pennsylvania and neighboring states, and the climax of the 1952 season is an invitation to present the evening concert at the Fourth of July celebration sponsored by the *Evening Bulletin* of Philadelphia in Fairmount Park.

In York, the Spring Garden Band is more than a musical organization; it is also an institution and the mainstay of Local 472, A. F. of M. The band traces its history back to the Spring Garden Silver Cornet band which was founded in 1855. The members of this early band volunteered as a unit during the Civil War, and today the band carries the emblem of the 87th Regiment of Pennsylvania Volunteers on its drum head.

## A. F. of M. Responsible for Growth

The band owns a \$150,000 building in downtown York which is the official headquarters for Local 472 and the chief musical rehearsal hall in the city. The hall is air-conditioned, soundproofed, and equipped with a permanent professional recording and broadcasting unit. The band has accumulated a library of more than one thousand concert selections. The present playing membership is 150. This is one-third of the membership of Local 472. The growth of the band to its present stature started in 1908 when the band members took a bold step and formed Local 472.

Member Stuart S. Heiges recalls that when the musicians realized that they could get two dollars a day playing an engagement with the Spring Garden Band under union contract, the

best musicians flocked to the band. This was in the days when six dollars a week was an average wage in the shops in the city.

At the present time the relationship between the Local and the band is stronger than ever. Local President Alvah E. Shirey and all the



The late Lester K. Loucks, Conductor-Manager of the band for 27 years.

Martin L. Keller, present Conductor, is also Secretary of Local 472.

other officers are members of the band. Vice-President Clair H. Brenner is assistant conductor. On the death of the late Conductor-Manager Lester K. Loucks on April 1, 1951, Martin L. Keller was unanimously elected as his successor. Mr. Keller has been Secretary of Local 472 for the past seventeen years.

The band continues to build for the future through a scholarship fund for local students, and when they become sixteen and are ready to play engagements the band stakes them to their initiation fees in Local 472.

## Records for RCA-Victor

The RCA-Victor album of "Band Marches," (P-204) recorded by the band under the direction of the late Lester K. Loucks in 1948, repre-

sents the band's top professional achievement. This four-record, eight-side album includes marches by Sousa, Alexander, King, J. C. Heed, and Roland F. Seitz, who was a native of York County.

Heed's seldom heard march "Fearless" was first used by the band in the parade for the second inaugural of President Woodrow Wilson. The band was in line of march for the inauguration of President Harry S. Truman and represented the Commonwealth of Pennsylvania with a concert in Washington, D. C., during the sesquicentennial of the capital city in 1950.

The Victor recording capped the twenty-seven-year career of Lester K. Loucks, who literally devoted his life to improving the band. Under his leadership the red and white uniforms of the band became known up and down the East Coast for presenting the finest appearance on parade and symbolizing a band versatile enough to shift with ease from Sousa to boogie-woogie and swing.

On parade the 110-piece Spring Garden Band has won innumerable first prizes while playing at Elks' conventions and for other fraternal groups. In concert, the band has played most of the major parks in eastern Pennsylvania and on tour has supplied, on the Hamid and Frank Wirth circuits, as many as four musical units at one time for county and state fairs from Florida to Maine.

## Old Timers

Eighty present and former members of the band belong to the Old Timers organization. To qualify for this select circle a member must have had twenty-five or more years service with the band. The president of this group is John H. Cochrane, a retired brass foundry owner, who was one of the founders of Local 472.

Martin L. Keller, the present Conductor-Manager, is intent on keeping this fine record intact and extending the influence of the band

(Continued on page thirty-six)

**SPRING GARDEN BAND OF YORK, PENNSYLVANIA:** This picture of the 110-piece Spring Garden Band was taken at the National Music Week Concert in York May 6th. The concert featured an entire program of the

works of Carl Frangklier and was sponsored by the York Recreation Department and paid for through a grant from the Music Performance Trust Fund of the Recording Industry. Martin L. Keller is Conductor-Manager.





# Louisiana

up like old-time gentry comes along bowing this way and that, crowds line the curbs and applaud. No one asks the "why" of it. Any collection of shiny horns and gold-braided uniforms is reason enough for festivity.

## Parade with Fanfare!

Bonanza for bands is the Mardi Gras, the yearly celebration wherein magnificent tableaux—floats that take months and months to build—lumber through the streets, each with its fanfare band. This is just before Lent. The Carnival itself begins in late December—with masked balls, dances, parties, receptions, dramatizations—all leading up to the grand finale.



Alexander Hilsberg, conductor, the New Orleans Symphony Orchestra

John Scheuermann, secretary of Local 174, describes the situation in New Orleans like this: "Beginning with the June Proms, extending through the summer conventions and closing with a rush during Carnival season some fifteen 'spot' bands are kept busy. Our Carnival has grown from about ten major balls to last season's total of over fifty major balls, besides numerous smaller ones." In 1949 this local sponsored and covered the cost of a Music Festival of its own, in which bands made up of young people from Louisiana, Alabama, Mississippi and Florida vied for honors. Each youngster participating was given a beautiful bronze medal.

"Little parades" down side streets, miniature festivals with men picking banjos and playing accordions; pianos on jolting trucks; popular songs sung through megaphones—these start the Mardi Gras off. Then comes the parade itself—miles long with around half a hundred bands

and the whole city deliriously cavorting about it. The air is filled with the tinkling of tiny bells; a giant hum hangs over the streets made up of thousands of voices punctuated by shrill cries, whistles, shouts, songs, cat-calls. The *Aida* grand march has for years been part of the Carnival season, but the real "theme song" of the carnival is the ditty:

*If ever I cease to love,  
If ever I cease to love,  
May the fish get legs and the cows lay eggs,  
If ever I cease to love!*

Mardi Gras is celebrated, also, in smaller communities in southern Louisiana, in Lafayette, Crowley and Jeanerette, for instance. Even in such outlying districts as Golden Meadow many a Cajun trapper on "Fat Tuesday" gets into some sort of gear—his wife's bonnet, a pair of rabbit skin gloves—in preparation for a spree.

New Orleans' love for processions was one of the factors that made it the birthplace of jazz. The more than one hundred Negro bands of all shapes, sizes and categories that held forth in uptown Negro New Orleans in 1900 and thereabouts were usually out-of-door bands—"spasm" bands they were called—made up of, say, a bass fiddle constructed of half a barrel, a soap-box guitar, a cheese-box banjo and a serving-tray mandolin, besides kettles and whistles—bands to march through the streets, to pause in front of saloons, to clamber onto passing wagons, to accompany funeral processions. Especially the latter. On the way to the cemetery, it would be blues they played—dirge-like moaning, the band members walking slowly and pausing every minute or so, feet scraping, shoulders drooping. (When a former Zulu King, the Negro Mardi Gras monarch, died in 1948, the procession took two hours to traverse a few blocks.) Following the "regular" musicians would be "second line" made up of spectators clustering about the favorite band. As the procession progressed, this group increased, but they would stay quiet till the burial. On the way back, though, both bands and second line would break loose. From then on the mood would be festive, frenzied, and the music very "hot."

## Curbstone Academy

Already in the early 1890's Buddy Bolden's band was the prize-winner for such occasions, and Bunk Johnson as a barefooted youngster would follow it along the curbstome. Joe Oliver later joined that curbstome training school in jazz, and, later still, Louis Armstrong. In fact Louis with three other youngsters of the neighborhood organized a quartet and marched down Perdido and Liberty Streets howling their primitive *motifs*. But when King Oliver and Kid



Louis Armstrong



Louis Prima

Oray came along with their band, the small Louis outfit just stood and gaped. "They cut the sound of other street bands like a sharp razor," is the way Louis remembers it. Thus did dozens of jazz players, Jelly Roll Morton, Tony Jackson, Tommy Ladnier, George Lewis, Jim Robinson, Louis and Leon Prima, Jack Laine, John Robichaux, Emile (Stale Bread) Lacoume—the list is too long to set down here—get their training in jazz in New Orleans.

Today the French Quarter's famous Bourbon Street is a hotbed of jazz. Around the corner from Canal Street and extending for six blocks on both sides of the street on any night one can hear familiar old melodies out of the past played by men who will not let the Dixieland beat be tossed by the wayside and by youngsters whose heritage is the true New Orleans jazz.

Searching back still further for sources of jazz, one notes that though drums were forbidden elsewhere in the ante-bellum South, in the fear they might carry messages summoning slaves to revolt, in Louisiana they were condoned if not encouraged. Plantation slaves were allowed to give balls on holidays, and in New Orleans Negroes were permitted to hold weekly dance sessions in Congo Square (now Beuregard Square). Moreover, "free men of color" of those days counted many musicians of high training and skill among their number. Then, in the period of reconstruction, when money was scarce and festivities at a low ebb, brass instruments were put on sale cheap. Many an eager hand fondled newly acquired battered trombones and trumpets before setting them to lips for that shrill, naked improvisation. Finally, there was Storyville, that curious section of New Orleans which made national headlines in early days and which catered so to the new music. Up until 1917, when it was shut down, up until the very last night and hour—on November 12th, midnight—the trumpets lifted their wailing notes, the trombones sobbed, the drums tattooed. Then came a mournful chant, "The good old days is gone—O papa, new times is on us!" The blues indeed!

Negro themes of New Orleans have found their way into the concert hall and the opera

## NEW ORLEANS SYMPHONY ORCHESTRA



house as well as into the dance hall and restaurant. Louis Moreau Gottschalk (he was born in New Orleans in 1829) used the sound of the primitive African drum for one of his most popular works, "Bamboula." Charles Cadman's *Dark Dancers of the Mardi Gras* takes its name from the Negro performers of the Festival. Henry Gilbert's ballet, *Place Congo*, given at the Metropolitan in 1918, is a tonal description of that Square where the slaves in early days were allowed a weekly dance: Creole tunes backgrounded by weird and fantastic slave dances—the frenzy, the booming of the great bell summoning the slaves back to their quarters, and, at the end, the cry of despair. *Swamp River Suite* by Jacques Wolfe was composed in Louisiana.

The folk idiom of Louisiana inspired works by Ferdinand Dunkley ("Street Cries," "Bayou Song"), Christian Jordan ("Danse louisianaise"), Helen Gunderson (Orchestral Variations on a Louisiana Folk Theme), Henri Wehrmann (Songs from Creole Land). An operetta, *Louisiana*, was composed by Ruth Carlton and Edith McLennan.

So numerous are the composers who have derived inspiration from Louisiana, however, that many names must be omitted. One interesting example is Puccini himself who has his heroic, Manon Lescaut, after being deported to America as an undesirable, end her sad life "on a plain near New Orleans."

#### Late but Lusty

Though whole symphonies have reached fruition through variations on the Louisiana theme, symphony orchestras themselves got off to a late start in that State. In fact, the New Orleans Symphony Orchestra, the oldest such organization in the State, has been in existence only sixteen years. (Symphonic groups have flared up and died down sporadically in New Orleans since 1902 when Ferdinand Dunkley organized his large festival there.) In 1836, Mrs. Joseph E. Friend, Lucy Benjamin and other public-spirited citizens, with \$35,000 as a meager stay against failure, launched a series of concerts under the baton of Arthur Zack. Ole Windingstad, who succeeded him in 1941, built up a solid interest in the orchestra, and, in 1944,

Massimo Freccia took over. During his eight-year tenure the orchestral budget increased from \$75,000 to \$220,000 and the orchestral personnel from sixty-five to eighty-five players. Since Dr Freccia's recent resignation to become conductor in Baltimore, Alexander Hilsberg has assumed leadership—with a budget of \$254,000 to hearten him and a twenty-week season to busy him. The orchestra will open its seventeenth season November 5th, its schedule: fifteen subscription concerts, eighteen youth concerts sponsored by the Department of Recreation, two concerts with Tulane University choral groups, as well as out-of-town concerts.

#### For Youth

All of four years old, the Shreveport Symphony Orchestra under the conductorship of John Shenaut has already given untold numbers of young music lovers their first adventure in symphonic listening. This orchestra of sixty-five musicians presented five concerts with guest artists during the 1950-51 season. Training students for future service with the Symphony is the Shreveport Youth Symphony, sponsored jointly by the Shreveport Symphony Society and the Board of Education. Four music scholarships for strings are offered annually by the Shreveport Symphony Society and the Centenary College, two for local students and two for out-of-town students. An imposing Christmas concert is presented each year in the vast Municipal Auditorium, with students from a dozen or so nearby high schools taking part to form a mighty chorus of about 500 voices. This concert constitutes the first introduction many of these boys and girls have had to a live symphony orchestra. The Shreveport Symphony Society enjoys the full approval and cooperation of Local 116 of that city. In fact, its secretary, Steve E. Grunhart, and many of its other members play in it. The curtain was brought down on its fourth and most successful season in late March when conductor John Shenaut and his musicians, with the help of A. C. Voran's fifty-voice Centenary Choir, performed Rossini's *Stabat Mater*.

#### To Bring Joy

The fifty-two-piece Baton Rouge Symphony Orchestra, its conductor, Richard Korn, completed a full music season in April to warm applause of the townspeople who had reason to be proud of it. Each of the six subscription concerts had one or more soloists. The orchestra is not only active in the home city. Last year it played the first symphony concert ever given at the only existing leprosarium in the United States, at Carville, Louisiana. This, under the sponsorship of Local 538, was made possible through the Music Performance Trust Fund of the Recording Industry. An enthusiastic audience of 500 heard the concert, including "ambulatory" patients and members of the staff, as well as bedridden patients who had music "piped" to their bedsides.

Strongly influencing the musical life of the State is the Louisiana State University at Baton Rouge. Its symphony orchestra under Dr. Everett Timm presents, as one of its annual programs, a concert in Spring at which graduating master students are featured as soloists. The University Chamber Orchestra, also under Dr. Timm's direction, and the University Concert Band, under L. Bruce Jones, are other popular



Izler Solomon

Richard Korn

organizations. The University Varsity Band, conducted by James Howard Reynolds, sometimes combines with the concert band to present football half-time shows. For many years the group "Louisiana State University Opera Productions" has presented opera in every category.

With an ear to the new in music, the University of Louisiana each year sponsors a week-long festival of contemporary music, wherein works by living composers all over the world are performed by visiting and local artists. Also sounding an encouragingly contemporaneous note is the report that the premiere of *The Snow Queen*, an opera by Kenneth Gaburo and Margery Wilson, occurred at Lake Charles on May 5th.

The stars that shine down on Beauregard Square these days may well twinkle amazement at the changes wrought there. Where voodoo dancing used to be a magnet for shocked yet thrilled citizenry (when it was still Congo Square) there now sound forth the gay and insouciant strains of Johann Strauss and Victor Herbert. In this, the tenth season of the New Orleans Summer Pop Concerts, the fifty-two-piece orchestra led by Izler Solomon will present in June and July guest soloists including pianist Sanroma, organist Ethel Smith and guitarist Tito Guizar.

#### Where Once They Danced!

Other changes are quite as startling. The Quadroon Ballroom, once sounding to seductive music, is now a convent. And, in the very heart of Vieux Carré (French Quarters), in the dignified old Brulatour Mansion, are housed the studios of one of the South's most streamlined radio stations—WDSU. New Orleans boasts, incidentally, being the source of the popular radio program, "Dawnbusters"—WWL—its orchestral personnel "those who have played with the great name bands and who have finally come back home to New Orleans to live." Many of the best of jazz's old-timers play in various spots about the city.

Yet, New Orleans is a city and Louisiana is a State which, for all of their changes, remain essentially the same. Which means that still everywhere—in Louisiana's rolling hill country, in its prairie lands, along the Mississippi wharves, in the reedy marshlands, in the winding bayous, within the white-columned plantations, in streamlined concert halls, in night clubs, on riverboats, within fountain-splashing patios, in saloon and cotton fields—singing is still heard. It is a singing land, Louisiana, and if citizen or farmer tells you, "We sing to keep from weeping of course!"—the song yet comes out tender and gay and from the very heart.

—Hope Stoddard.

INTERNATIONAL MUSICIAN



Carnival Day, Canal Street, New Orleans

# Hi Henry's Minstrels - Voice from the Past

**M**YRON L. FROST, an old-timer in music and show business, is a mine of information about a phase of American theater life now completely gone—the minstrel show.

Around the turn of the century, Frost traveled with one of the most colorful old-time minstrels—Hiram Patrick Henry, known as Hi Henry. He was a musician, composer, actor and manager all in one—a showman of the old school. He had one of the best equipped minstrel shows on the road and even owned the two cars in which the company traveled.

Hi Henry was quite an imposing figure as he led the 11:45 parade down the street. They sometimes ran out of streets to march on, but as Mr. Frost says, this is a big country. In the winter he wore a sealskin coat with a silk topper, and massive diamond jewelry completed his attire. Then there would be the usual concert in front of the theater before the performance. Hi Henry's baton was silver colored and of special design. But in reality it was a glorified bean shooter which was sure fire if Hi Henry espied one of his men taking forty winks during a performance.

The old route book tells the story of many one-night stands. It tells of an exciting one-week engagement at Cincinnati when the Civil War veterans were in town and the streets were crowded with the old boys in blue. There are also accounts of the days when the West was wild and gun-toting was still in fashion. One night a group of minstrels was returning to the cars after the show when bullets started crashing about their ears and smattering at the bass drums. Before the evening was over there were dead gunmen strewn all over town (not the

minstrels' doings, though). It all seemed like a nightmare, but there was the nick in the drum to prove that it hadn't been.

When the troupe got up into the Pacific Northwest they took on a new member by the name of General—a 185-pound Great Dane. The General was a great hit and thoroughly enjoyed the attention he attracted as he marched at the head of the parade.

This eventful season closed in Michigan and in '99 Frost joined William H. West's Big Minstrel Jubilee, an engagement that lasted three seasons. Billy West was known as the Beau Brummel of minstrelsy. Every season the route

extended from coast to coast, and about half the season was spent playing week stands in the large cities. Frequently seats would be all sold out in the orchestra pit and the boys would play standing in the wings.

In 1904 Frost made a tour with the famous Lew Dockstader and then said good-bye to a life which never had a dull moment. It doesn't seem as though Myron Frost leads a dull moment now either. He is still an active member of Local 117 of Tacoma, Washington, and when he wants to liven things up a bit he just pulls out a story of gay and colorful minstrel days from his vivid memory.



Hi Henry's Minstrels around the turn of the century. Myron Frost is second, from the left in the front row, next to the drummer.

## Podium and Stage

**OPERA** Four *al fresco* grand opera performances by the New England Opera Theater, under the artistic direction of Boris Goldovsky, during the week of August 25th, in the Outdoor Theater of Oglebay Park, just outside Wheeling, West Virginia, will constitute the first annual "Opera Week" to be sponsored by the Oglebay Institute as part of its regular summer entertainment series . . . The Philadelphia Civic Grand Opera Company closed its third season, which consisted of a series of ten performances, with a performance of *Aida*, May 14th. Giuseppe Bamboschek conducted . . . *Leonce and Lena*, by Eric Zeisl, had its premiere late in May when it was presented by the opera workshop of Los Angeles City College . . . The Oklahoma City Symphony Orchestra, Guy Fraser Harrison, conductor, completed its fifteenth season April 15th with a full concert performance (in English) of Puccini's opera, *La Boheme*, with seven soloists and the Oklahoma City Symphony Choral, directed by the concert master Robert Rudie.

**TOURS** With a total of 140 concerts, the North Carolina Symphony ended its seventh annual tour in Asheville, May 20th. Under the direction of Benjamin Swalin, the organization

carried music to sixty-eight communities this season, traveling 8,000 miles throughout North Carolina, Georgia, Tennessee, and Virginia.

**NEW** For the first time in its thirty years of performing, the New Jersey Symphony Orchestra, Samuel Antek, conductor, will present an outdoor "Pops" concert, this on June 15th, in Montclair, New Jersey . . . The Philadelphia Orchestra Association and the American Symphony Orchestra League, Inc., offer jointly an opportunity for conductors of community or non-professional orchestras to work with Eugene Ormandy and the Philadelphia Orchestra in a concentrated series of rehearsals and conferences to be held from September 30th through October 4th, 1952. Applications should be sent to American Symphony Orchestra League, Inc., P. O. Box 164, Charleston, West Virginia . . . For the first time in its history, the Baltimore Symphony Orchestra will present a twenty-week concert season during 1952-53, under the direction of Massimo Freccia, newly appointed conductor and musical director of the orchestra. Another innovation in the Baltimore Symphony Orchestra's schedule will be an increase from twelve to thirteen Wednesday evening subscription concerts.

(Continued on page thirty-seven)

### International Musician

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JUNE, 1952

# Music Festivals'



Ojal Festival, Colorado

**F**ESTIVALS, because they are usually timed to fall in vacation periods—or at least a time when they do not conflict with the usual seasonal activities—serve instrumentalists well. By affording them employment when they might otherwise be idle, such summer symphony organizations as Stadium Concerts (New York), Robin Hood Dell (Philadelphia), Hollywood Bowl (California), Grant Park and Ravinia (Chicago), Berkshire Festivals (Massachusetts) and Watergate Concerts (Washington, D. C.) assist large numbers of such musicians during the lean months, in a way which adds pleasure and inspiration as well as profit to their days.

The thirty programs in the six-week summer series of Stadium Concerts has an orchestra made up largely of New York Philharmonic-Symphony members. The Hollywood Bowl Orchestra borrows heavily from the Los Angeles Philharmonic Orchestra personnel. The twenty-three concerts presented at Robin Hood Dell use a ninety-one-member orchestra composed of musicians who perform for the Philadelphia Orchestra during the Fall and Winter season. The Red Rocks Music Festival (Colorado) uses the Denver Symphony Orchestra. The Berkshire Festival Orchestra is to all intents synonymous with the Boston Symphony. The personnel of the Chautauqua Orchestra (New York) is selected from the New York Philharmonic-Symphony, the N.B.C., the Pittsburgh, Cleveland, Minneapolis and Detroit symphony orchestras. The Ravinia Festival Orchestra employs the Chicago Symphony. The San Diego Symphony gives six summer concerts in Balboa Park Bowl, conducted by Fabien Sevitzky. The Twilight Time Summer Series (Oklahoma City) uses the members of that city's winter orchestra. The Watergate Concerts present twelve summer programs in Washington, D. C.,



Red Rocks Festival, near Denver

by the National Symphony under Howard Mitchell. The Grant Park (Chicago) Symphony is a full-fledged orchestra, employing musicians of the highest calibre. Any festival orchestra, in fact, diminishes by just so much the ranks of the summer unemployed.

The fact that the Cincinnati Summer Opera throughout the six weeks of its summer productions uses for its orchestral personnel members of the Cincinnati Symphony Orchestra reminds us that summer festivals pioneer in still another way. They are champions of opera. The Chautauqua Opera Association under the



Saul Caston,  
Denver



Richard Bales,  
Washington, D. C.

direction of Alfredo Valenti will present to Chautauqua audiences two performances of opera in English each week: *The Gondoliers*, July 11th and 14th; *La Traviata* July 18th and 21st; *Martha*, July 25th and 28th; *Lucia di Lammermoor* August 1st and 4th; *The Jumping Frog of Calaveras County* by Foss and *Amahl and the Night Visitors* by Menotti on August 8th and 11th; and *Carmen* on August 15th and 18th. *Christopher Columbus* by Alberto Franchetti will be presented July 26th for the first time in America, during the opera season of the Salmaggi Open Air Opera, New York. *Boheme* will be given nineteen performances and *The Marriage of Figaro* fourteen in Central City, the mining town not far from Denver. Both operas are being presented in Central City for the first time since the restoration of the seventy-five-year-old opera house twenty years ago.

Festivals serve not only symphonic and operatic personnel. Because they utilize every sort of instrumental category—chamber groups, symphonic ensembles, choirs—they are excellently suited as a try-out ground for composers. They highlight, as no other setting can, what is new and fresh in the musical meadows—a quartet by a composer just emerging from anonymity, a symphonic sketch sprouted from behind academic fastnesses, a song cycle written for a particular occasion. Thus, besides the usual fare of Schubert and Mozart and Bach,\* we see a

\* Such festivals built around works of the masters are of course not to be underestimated. The Bach Festival at Carmel, California, now in its fifteenth presentation, serves a high purpose not only through its Bach program but also through its unusual instrumental combinations. The Schubert Festival to be held in June in Charlottesville, Virginia, will have as soloist Paul Doktor, appearing as violinist in the "Arpeggione Sonata" and as violinist in the A-major Rondo. He will be accompanied by the festival orchestra.

large assortment of contemporary music festivals, where audiences are allowed to sit in on first performances of new compositions.

The Eastman School of Music's Twenty-second Annual Festival of American Music, presented from April 28th through May 8th, under the baton of Dr. Howard Hanson, was such an occasion. With the Eastman-Rochester Symphony, the Eastman School Senior Symphony, the Eastman School band and its Little Symphony Orchestra as performing bodies, the presentation of Gian-Carlo Menotti's *The Consul* and symphonies by Wallingford Riegger, Randall Thompson and Howard Hanson were made possible. Works by Samuel Barber, Thomas Canning, Ingolf Dahl, Carl Eppert, Morton Gould, Weldon Hart, Ulysses Kay, Peter Menin, Walter Piston, Alfred Reed and William Schuman were also performed. The Festival was preceded April 22nd through April 25th, by the Annual Symposium of Orchestral Music at which works of twenty-five graduate student composers of the Eastman School were performed by the Eastman-Rochester Symphony, Dr. Hanson conducting.

The works of contemporary composers were the chief concern of festivals held early in May at the University of Kansas and at Louisiana State University. In mid-May the University of Louisville, Kentucky, presented its sixth festival of contemporary music, and the University of Oklahoma presented the second of two programs by living composers. The April festival of



Grant Park Concerts, Chicago

American music at the North Texas State College of Denton, was so successful that it has been decided to make it an annual event.

An international festival of contemporary music is scheduled for Pittsburgh this Fall. Roy Harris is its executive director; the composers on the ten programs will be chosen on the basis of a questionnaire distributed among composers, conductors, critics and eminent musical scholars. The program committee which will have the say as to which compositions of the chosen composers are to be performed, will consist of Fredrick Dorian, Walter DuCloux, Herbert Elwell, Howard Hanson, Hans Rosenwald, William

# Far-Flung Sway

Schuman, Nicolas Slonimsky, William Steinberg and John Vincent. The festival will run from November 24th to 30th, and the orchestral programs will be played by the Pittsburgh Symphony.

On the smooth green lawns of Tanglewood in the Berkshires, thousands of music lovers who will foregather in late July and early August to hear some of the world's finest music, will be initiated also into the intricacies of actually creating music. For Tanglewood is a school as well as a festival. Thus, the ticket of admission entitles the owner to sit in on a rehearsal of Charles Munch in the morning, to pass the afternoon lying under the trees, listening to a choir sight-read a new work—perhaps composed by one of the students—and to fill the evening witnessing the finished product hot off the forge of creative endeavor.

To swing the focus to California, the highlight of the Memorial Day program presented as the opening event of the Ojai Festival was the West Coast premiere of an important work by an outstanding Southland composer. With Thor Johnson conducting the Ojai Festival Chamber Orchestra and Rose Bampton making her Festival bow as soloist, "Singing Earth," tone poem for voice and orchestra, inspired by four poems of Carl Sandburg, and composed by Elinor Remick Warren, was performed for the first time since its world premiere a year ago. Also Miss Bampton devoted the second half of her lieder recital, May 31st, to an interpretation of a song cycle of Arnold Schoen-

ber Orchestra by the young American composer, Homer Keller. It has always been John Bauer's idea (he is the moving spirit behind the Ojai Festivals) that "nothing is gained by the mere mass consumption of late Beethoven." Since the musical intelligentsia of Los Angeles, San Francisco and Santa Barbara turn out in force to be a part of these festivals, it is clear that others agree with him.

Again spanning the United States, we look in on the Ninth American Music Festival at the National Gallery of Art in Washington, D. C. (held in April). The whole program presented on April 13th by the Stringart Quar-



George Schick,  
Montreal



Nicolai Malko,  
Chicago

tet of Philadelphia was new: Ned Rorem's Quartet No. 2, Wallingford Riegger's Quartet No. 2, Harl McDonald's "Negro Quartettino" and Arthur Cohn's Quartet, No. 4 ("Historionics"). The other two premieres were Virgil Thomson's "Tango Lullaby" and David Diamond's "Elegy in Memory of Maurice Ravel."

A festival of a refreshingly contemporaneous character was the Washington Folk Festival, also held in the Nation's capital, May 1st, 2nd and 3rd. A miniature United Nations in song and dance, groups from at least seventeen nations—France, Switzerland, Scotland, Peru, the Ukraine, Colombia, Israel, Pakistan, Dominican Republic, Thailand, Indonesia, Bavaria, Mexico, Greece, the Philippines, Africa and Sweden—took part. Charles Lacombe (of Local 161), folk singer, offered a selection of Italian folk songs. Lacombe is a member of the Washington Folk Dance Group which organized the festival.

The Brevard Music Festival, held one mile north of Brevard, North Carolina, between August 8th and 24th, will include a performance of Paul Creston's Tone Poem, "Walt Whitman," under the direction of James Christian Pfohl. The festival orchestra is made up largely of personnel on vacation from various winter symphony orchestras.

Now for Canada, and a happy listing of new works there. The May Festival of the Little Symphony of Montreal, conducted by George Schick, presented the Canadian premiere of Tchernepnin's *Concerto da camera*, Op. 33, for Flute, Violin and Orchestra, as well as works by Bloch (*Concerto grosso for Piano and Strings*, Op. 6) and Ibert (*Capriccio for Ten Instruments*).

In Western United States modern composers will have their innings, too. Darius Milhaud



Hollywood Bowl, California

and Charles Jones will be composers in residence at the Aspen Festival (Colorado). The Red Rocks Theater (near Denver), to be held from July 3rd through August 8th, will feature the Denver Symphony Orchestra under Saul Caston. The programs of the latter have not been particularized yet; still, Mr. Caston's reputation as an encourager of new effort makes us hopeful of modern works being included in the concerts. The same hope seems well justified in the case of the Grant Park series in Chicago, since its resident conductor, Nicolai Malko, is well known as an advocate of modern music. Releases at hand indicate there will be a Cole Porter Night and that guest conductors will be Alfredo Antonini, Paul Breisach, Arthur Fiedler, Walter Hendl, Leo Kopp, Thor Johnson, and Joseph Rosenstock.

The Composers' Conference and Chamber Music Center will convene in Bennington, Vermont, the last two weeks of August, under the leadership of Alan Carter, conductor of the Vermont State Symphony—its aim to provide experienced criticism of scores, to increase the composer's understanding of his job and to offer candid and practical criticism.

New York City's Stadium Concerts Series proudly schedules an all-Menotti program, to be directed by Thomas Schippers, and the Chautauqua Season (Lake Chautauqua, New York) announces premieres by Roland Leich (*Concert Piece for Oboe and Strings*) and Roberto Caamaño (*Suite for String Orchestra*).

It is evident that festivals, where folk convene to hear works performed by instrumentalists culled from their own winter orchestras and written by their own composers, are indeed becoming the people's affairs—of them, by them, and for them—in a word, *folk* festivals.



Carmel Bach Festival, California

berg. "The Book of the Hanging Gardens," fifteen songs for voice and piano, was composed by Schoenberg in 1907 to poems by Stefan George. It was heard in Southern California only once before—some six years ago. Miss Bampton prepared the songs with Schoenberg himself.

Ojai Festival management believes in the unique presentation, even if on a small scale, of something current, something of this day and age, something that partakes of our time. In the 1948 season it presented as its stage attraction Stravinsky's *Story of a Soldier*. The 1949 season brought a *Concerto for Piano and Cham-*



Robin Hood Dell, Philadelphia



Herbie Fields



Olivette Miller



George Shearing



Lawrence Welk Visits the Chansonairens

WEST. After finishing a series of one-niters through the Midwest, Tiny Hill plays the Elks Club in Spokane, Washington, the week of June 23rd, and follows with more singles along the West Coast . . . Jack Teagarden opens at the Royal Room in Los Angeles July 1st for four weeks with options . . . Johnny Hodges now playing dates in Los Angeles.

The Chansonairens, Bud Doll, guitar, Phil Stewart, organ, and Ab Tagge, accordion, completed a record run of fifty-eight weeks at the Miramar Hotel in Santa Monica, and are currently appearing at the swank Sapphire Club in Los Angeles. They were recently visited by bandleader Lawrence Welk who contracted six of the Chansonairens' original compositions through the Champagne Music Publishers. The first to be released will be "Louella."

Spike Jones headed home to Beverly Hills for a rest after sixty one-night concert dates with his *Musical Depreciation Revue*. His City Slickers' treatment of "Deep Purple" and his Country Cousins' "Stop Your Gamblin'" and "There's A Blue Sky Way Out Yonder" have entered the hit market.

Dave Brubeck opened at the Black Hawk in San Francisco on May 27th for eight weeks . . . Earl Hines goes into the Hangover in Frisco on June 16th for two weeks.

Shell Walling and his nine-piece orchestra going into Cinderella Ballroom, Long Beach, Calif., Friday and Saturday nights indefinitely . . . among them the boys and vocalist Barbara Crystal play twenty-two instruments.

MIDWEST. Frankie Carle, now one-niting through the Midwest, goes into Peony Park in Omaha, Nebraska, on June 24th for one week . . . The four members of the

## WHERE THEY ARE PLAYING

Piano Parade, now that their successful tour is over, have each gone their own way. The Art Tatum Trio is booked for Angelo's Club in Omaha, Nebraska, from June 19th to 25th. On the 26th, the Erroll Garner Trio follows at this night spot until July 3rd. Meade Lux Lewis and Pete Johnson will be featured simultaneously at the Flame Show Bar in Detroit, Michigan, June 13th to 26th.

The Continental Trio returned to the Mayfair Lounge in Cleveland, Ohio, for an indefinite stay. The trio features Carl Paradiso on vocals and guitar, Joe Marino on bass, and John Sullivan on accordion . . . Pianist Eugene Smith will appear throughout the Midwest during the summer months . . . Tiny Davis featured at the Club Trocaveria in Columbus, Ohio, from June 9th to 22nd . . . Charles Brown moves into the Trocaveria on the 23rd for one week after completing a two-week run at Gleason's in Cleveland on June 22nd . . . Duke Ellington on one-niters through the Midwest . . . Les Brown also hitting this territory on single stints . . . Betty

McGuire and her Belle-Tones open at the Riverside Hotel in Sauk City, Wisconsin, June 27th for six weeks with options . . . George Shearing featured at the Blue Note in Chicago June 13th to 26th.

EAST. The Al Vega trio, featuring Sonny Tacaloff on drums and bongos, still held over at the Hi-Hat in Boston . . . Eddie Ames and his orchestra have been set to start at the V.F.W. new club in Adams, Mass., starting May 24th for a long-term run. The band has also been set for eight successive Thursdays at Mt. Park Ballroom, Holyoke, Mass., and all Fridays in May and June for prom dates . . . Joe Morris one-nites through the East.

Illinois Jacquet plays the Storeyville Paradise Club in New Haven, Conn., June 6th to 12th . . . On June 28th the Jeff Stoughton orchestra leaves the Parkway Restaurant, New Haven, and moves into the Lake Placid Club, Lake Placid, New York, for 13 weeks. The boys are rounding out their fourth year at this spot. Paul Jouard is featured at the piano . . . The Earl Melvyn Trio is featured nightly at Roger's Club Velvet in Lackawanna, New York. The trio includes Earl Melvyn, drums; Frank Maio, tenor and vocals; and Ed Crossen, piano . . . Al Postal has just signed as director of music and entertainment for the third consecutive season at the Toro Hill Lodge in Monroe, New York. Featured in the orchestra are Nelson Parker, piano, accordion, and vocals; Morris Liederman, trumpet, mellophone, and vocals; and Sam Steinberg, drums, timbales, and Latin-American specialties.

When the Dick Conrad Trio of Easton, Pennsylvania, finishes its six-week engagement at the Circlon in Allentown, Pennsylvania, they go on

(Continued on page thirty-five)

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

## ALONG TIN PAN ALLEY

ALL MY LIFE	Fox	PLL WALK ALONE	Mayfair
ANY TIME	Hill and Range	IT'S A SIN TO TELL A LIE	B. V. C.
AROUND THE CORNER	Frank	I UNDERSTAND	Feist
BE ANYTHING BUT BE MINE	Shapiro-Bernstein	JEANNINE	Feist
BE MY LIFE'S COMPANION	Norris	LADY LOVE	Cromwell
BLUE TANGO	Mills	MY HEART'S DESIRE	Lion
FOR THE FIRST TIME	Berlin	MY MOTHER'S PEARLS	Miller
GANDY DANCERS' BALL	Disney	SATURDAY RAG	Robbins
GLORITA	Life	SINGIN' IN THE RAIN	Robbins
GOIN' ON A HAY RIDE	Chappell	SLEEPY LITTLE COWBOY	Beacon
GOODY GOODY	De Sylva-Brown	TELL ME WHY	Signet
HOMING PIGEON	Shapiro-Bernstein	THAT'S THE CHANCE YOU TAKE	Paxton
HONEST AND TRULY	Lion	TO BE LOVED BY YOU	Remick
I COULD WRITE A BOOK	Harme	WALKIN' MY BABY BACK HOME	De Sylva-Brown
IF SOMEONE HAD TOLD ME	Witmark	WHAT GOOD IS A GAL	Miller
I HEAR A RHAPSODY	B. M. I.	YOU'LL NEVER WALK ALONE	Williamson

# Wallenstein in Los Angeles

**A**BOUT a dozen years ago, a leading New York music critic predicted that the musical Olympians would realize that in Alfred Wallenstein there existed one of the best conductors functioning in the orchestral foreground. That prophecy has since been more than fulfilled. As music director of the Los Angeles Philharmonic Orchestra for the past nine years, Wallenstein has guided the organization to a peak of symphonic virtuosity and established himself as one of the most sensitive interpreters of our day. While it is true that he inherited a major orchestra when he came to Los Angeles, it is equally true that he was faced with the task of reconstructing an orchestra whose morale and discipline had been badly broken by several seasons under guest conductors and severe competition from the movie studios. It took a few seasons to do, but with Wallenstein's durable talent for administration, the Los Angeles Philharmonic today has obtained strength in every section of the orchestra.

## Career as Cellist

Wallenstein, who was born in Chicago, is the first native American to attain preeminence as the head of a major symphony orchestra in the United States. He began his career as a cellist. At the age of twelve he was featured as a child prodigy throughout the country, and before he was out of his teens had appeared with the Los Angeles Philharmonic and San Francisco Symphony Orchestras and had toured South America as solo cellist with Anna Pavlova.

After studying cello with Julius Klengel in Leipzig, he returned to the United States to become solo cellist of the Chicago Symphony Orchestra under the late Frederick Stock. He held this position for seven years, during which time he concertized in other cities, and headed the cello department at the Chicago Musical College.

He accepted an invitation from Arturo Toscanini in 1929 to be principal cellist of the New York Philharmonic. In 1930 he conducted his first commercially sponsored radio orchestra and with the encouragement of the Maestro, Wallenstein soon began making regular appearances as guest conductor with other orchestras and on radio.

When Toscanini resigned in 1936, Wallenstein left the New York Philharmonic to become

music director of Station WOR of the Mutual Broadcasting System.

Within the next few years, Wallenstein did an outstanding job in bringing good music to the vast radio public. He won wide recognition for his two weekly programs, the Wallenstein Sinfonietta, and Symphonic Strings. He gave a series of Bach cantatas, sung on the Sundays for which they were composed, made the first presentation in America of all twenty-six Mozart piano concertos, staged a series of Mozart operas, and conducted the first American Opera Festival on the air.

## A Long List of Awards

Some hundreds of first performances of both new and classic works were presented by him on the Mutual network. In acknowledgement of his constructive efforts toward the advancement of music education in this country, he received in 1942 the coveted Peabody Award for "pioneering in a quiet way for good music." This was the first of many awards he received in the years to follow. These included the Musical America award, the National Federation of Music Clubs prize, first honors of the National Federation of Press Women, and the Ditson Award. Both the University of Southern California and Wooster College have conferred upon him the honorary degree of Doctor of Music, and the French government gave him its highest recognition in the field of arts, *Officier d'Academie*.

After guest appearances with major symphony orchestras in Canada, Mexico, and the United States, including the Philadelphia, Chicago, Cleveland, Montreal, and NBC Symphonies, he accepted the permanent post of music director and conductor of the Los Angeles Philharmonic Orchestra in 1943. Since that time he has devoted himself almost exclusively to the Philharmonic.

## Wider Scope for Philharmonic

From a season of less than fifty concerts he set up schedules of programs for Los Angeles and other Southern California cities totalling as many as ninety. These included concerts broadcast over the Pacific Coast network of the National Broadcasting Company and a series of Symphonies for Youth for which he is both conductor and commentator. Children's concerts had been given since the orchestra was founded in 1919, but Mr. Wallenstein increased

the number to fifteen, of which thirteen are broadcast nationally.

He has taken his orchestra to San Francisco in exchange visits with the orchestra of that metropolis and conducted a festival season of eight concerts on the campus of Brigham Young University in Provo, Utah, a few years ago, as a feature of the one hundredth anniversary of that State.

## Program-Builder

Wallenstein has a sure touch in program building. He knows how to build up soloists by giving them desirable spots. Wallenstein, incidentally, always manages to have a few local soloists appear during the season, particularly first chair people from the orchestra, in addition to visiting guest artists.

For several seasons he gave at least one modern work on each program. Many programs were entirely modern, including several "firsts." Wallenstein does brilliant readings of contemporary music and music of the French impressionist school. Yet one of the best performances of the Los Angeles Philharmonic at any time was the first performance in its history of Beethoven's *Missa Solemnis*, which closed their 1952 season. Some of the novelties Wallenstein gave this year were the Copland Clarinet Concerto, the Frank Martin Concerto for Harpsichord, Harp Piano and Strings, and the Berlioz *Romeo and Juliet* music.

In the 1951 opera season he conducted performances of *Fidelio* for the San Francisco Opera Company in its home season and in the Los Angeles series of the opera company. Outstanding choral performances presented by the Philharmonic have included the Brahms *Requiem*, the Verdi *Requiem*, Mahler's Second Symphony, Beethoven's Ninth Symphony, and works by Debussy, Wagner, and others calling for large choruses.

## To the Rescue of the Bowl

Wallenstein has conducted many times in Hollywood Bowl, but in the summer of 1951 he won national recognition for an exceptional achievement. The Bowl had closed after one week and a hastily organized emergency committee began to set in motion plans for re-opening. Mr. Wallenstein donated his services as

(Continued on page thirty-six)

## LOS ANGELES PHILHARMONIC ORCHESTRA





**FEM-TONES:** (Left to right) Jeannine Pinto, piano and vocals; Jean Zimmerman, bass and vocals; Marie Kemp, guitar and vocals.



**DANNY RAIMOND TRIO:** (Left to right) Danny Raimond, bass; Be Be Shopp, vibraharp; Tony Costa, piano.



**PAUL BIRNEY TRIO:** (Left to right) George Carder, guitar; Paul Birney, bass; Joe Conway, vibes. The boys all do vocals and novelties.

**Miami, Fla.** The Fem-Tones Trio are all members of Local 655, and concentrate on the hotels and cocktail lounges there. They are currently playing at the Versailles Hotel in Miami Beach.

**New York, N. Y.** The Danny Raimond Trio, which recently opened at the Suburban Supper Club in Brooklyn, has the beautiful Miss America of 1948 as a member of its trio. Miss Shopp doubles on the drums and Tony Costa does all the arrangements. The trio was recently featured at the Park Avenue Restaurant and has also appeared at La Crescendo Cafe in Bayside, Long Island. All three are vocalists and do three part harmonizing.

**Philadelphia, Pa.** The Paul Birney Trio of Local 77 is celebrating its sixth year together these days. They are now playing at the Four Bell Tavern, Prospect Park, Pa. They also like to sing and do a lot of vocal novelties.

**Miami, Fla.** Carlos and Melisa and their Latin American Band have been working at the Umbrella Room of the Delmonico Hotel in Miami Beach for the past year and it seems as



**CARLOS AND MELISA and their Latin American Band:** (Left to right) Jose Gina, trumpet; Irving Victor, piano; Melisa Campos, maracas; Carlos Campos, guitar.

**LARRY FESTA ORCHESTRA:** (Left to right) Lennie Laubach, piano; Larry Festa, leader, bass; Sal Rosell, vocalist. Second row: Charles Teale, guitar; Bill Stange, drums; Bob Hauser, trumpet; Paul Pennington, Ernie Pullicino, Vinnie Horn, saxes.



**PEDRO ALBANI ORCHESTRA:** (Left to right) Carmen Malafronte, piano, celeste; Pedro Albani, leader, Latin vocals, accordion; Jessie Barber, vocalist; Alan Sheldon, drums, vocals; Herb Byer, sax, clarinet, flute; Homer Muller, bass.



## Traveler's Guide

if they are staying on indefinitely. The group formed four years ago. They play all kinds of music with accent on the Latin, featuring vocal duos by Carlos and Melisa. Melisa also doubles on the bass and Carlos on the drums and timbales.

**Atlantic City, N. J.** Pedro Albani and his Orchestra have played all the leading Atlantic City hotels. Now they are working their fifth year at the Mayflower Hotel's Holiday Room. The band belongs to Local 661 of Atlantic City and features Latin and society music with solo and group vocals.

**Teaneck, N. J.** Larry Festa and his Orchestra were recently honored at a dinner dance at the Casa Mana. They have been playing there for thirteen years—which is quite a feat in show business.



**DANTE TRIO:** (Left to right) F. Versaci (Dante), leader, drums; Joseph Keesler, organ, solovox, electric chimes; Johnny Arndt, piano, celeste.



**THE THREE FLAMES:** (Left to right) Tiger Haynes, guitar; Roy Testamark, piano; Averill Pollard, bass. The boys are now going into their fifth month at the Bon Soir.

## to Live Music

**Washington, N. C.** The Dante Trio is currently appearing at the Neptune Room of the Earle Restaurant for twelve weeks after having come East from the Towne Room in Milwaukee where they played a five-week engagement. The trio played for over two years at Jack Dempsey's in New York and did a stint at the Shelton Hotel in New York. Dante and Joe played together in the Army Air Corps Band at Orlando, Fla., with Dante as Joe's sergeant.

**Enumclaw, Wash.** The Susanj family, who are all members of Local 360 in Renton, Wash., hold forth in their own dance spot at the Wishbone Inn, featuring folk music of Yugoslavia.

**New York, N. Y.** The Three Flames, an instrumental and comedy trio, have recently appeared at such places as Spivy's Roof, The Blue Angel, Wally's Paradise and Loew's State



**ANITA AND THE RHYTHM RASCALS:** (Left to right) Maurice Carguillo, accordion; Eddie Boudreau, guitar; Anita Boudreau, vocals; Andy Locanto, bass.

Theatre. They have had a thirty-nine week session on TV and have popularized a number of songs which include "Get Hep—Watch Your Step" adopted by the National Safety Council and "Obadiah, Put Out That Fire" adopted by the New York City Fire Department.

**Cape May, N. J.** Anita and The Rhythm Rascals are proud of their individual vocalizing and group singing, and have a repertory of almost two thousand tunes. At the present time they are working at the Shore Bar and are staying on indefinitely.

**Newark, N. J.** Breezy Smith and his boys have been together since 1945 and play Latin American, society and jazz. They are at the For-Hills Restaurant in Newark for an indefinite stay.

Pictures for this department should be sent to the Managing Editor, **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.

**SUSANJ FAMILY COMBO:** (Left to right) Walt Susanj, bisernica; Chuck Susanj, bass; Anton Susanj, bugarija; Sophie Susanj, brac. The Susanj brothers also have a combo, Chuck playing the drums and Walt tenor sax.

**BREEZY SMITH AND HIS MUSIC:** (Left to right) Marty Gottfried, drums; Gus Williams, sax, clarinet; Breezy Smith, leader, piano and accordion; Joe Manzie, trumpet and bass; Ed Isemann, vibes and piano; Al Costello, vocals (not present when photo was taken).



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## TECHNIQUE OF PERCUSSION



By **GEORGE LAWRENCE STONE**

### MEANDERINGS

It happened at an oratorio given here in Boston at Symphony Hall by the Handel and Haydn Society, Boston's biggest and best group of choralists. Emil Mollenhauer was presiding at the conductor's desk, and beneath him were seated the sixty-odd musicians comprising the Festival Orchestra. Above the musicians, seated on tiers of raised seats, were some three hundred singers, while down front, on the stage, were those who were taking the solo-voice parts.

The hall was filled to its capacity, and the audience was eagerly drinking in the music of *Samson and Delilah*. Dagon had shown his power, my heart had fluttered at thy sweet voice, and Samson was being inexorably prepared in the most musical manner for his celebrated haircut at the hands of Delilah, which was to rob him of his far-famed strength, and result in his eternal discredit. Suddenly the music stopped—a grand pause which was to precede a mighty climax of massed orchestra, chorus, and soloists. Through the dead silence there waited and spiraled on the air, in thin and piercing tones, the voice of a woman who sat far up in the balcony—a woman whose thoughts and those of her companions were dwelling on matters of far greater importance than the mere rendition of an oratorio—"I always fry mine in lard".

No slap-stick comedy in a burlesque theatre could have been more ridiculous, no comedy of any sort could have been more out of place; yet this is but a sample of what can happen in music of low or high degree. Yes, there is a funny side to the music profession, as any professional musician can testify; and it often happens that the musician finds a relief from the tension of continued rehearsals and concerts by sitting down in some music room, lighting up the old pipe, and exchanging reminiscences of this sort with his companions. They say that "misery loves company," and this is borne out by the fact that the average musician takes a keen delight in recounting his own particular set of tough luck stories. The fact that a joke may be on himself never seems in the least to affect his enjoyment in telling it.

Musicians, when off duty, like to talk shop. The proverbial sewing circle resembles in tone the subdued hum of insects coming from afar on a lazy summer afternoon, when compared to the racket set up by a group of musicians telling each other who's who in the profession and why. This doesn't mean that a musician has nothing on his mind except gossip. Such is not the case. A musician must have mental depth in order to be a musician at all, and where there is work to be done he does it. But when off duty it is natural for him to loosen up his intellectual collar band in order to balance up, and in these moments come the discussions which I must confess are a source of as much enjoyment to me as to the next one.

Leaders are an interesting study to any musician. They are all different. No two have the same personality, characteristics, or manner of directing any more than they have the same face, form, or voice. In all my many years of active experience as a professional musician, playing through the years under perhaps a thousand different musical conductors. I have yet to find a single one that I would refer to as a dead ringer for some one else. Playing under various leaders, and in the many lines that are embraced under the term *general business*, is a privilege for any musician who is sincerely desirous of learning all he can about his chosen art. Indeed this is the way in which we get our experience. The more severe and exacting a leader, the better for the aspiring musician; for in the profession of making music we learn quicker and more thoroughly if our mistakes are promptly corrected and our shortcomings mercilessly held up before the gaze of all concerned.

Some leaders are phlegmatic, others are temperamental. Some read from their scores, others memorize them. I have played under conductors who never even had the score on the stand, but who had every note and direction firmly fixed in their brain.

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You can tell a leader whose instrument is the violin by the way he sways his body and swings his bow arm in moments of distress. You can spot the temperamental leader even before he steps on the stand. He can't keep still. After he starts you can't keep still. You can tell the nervous leader in the same manner: his linen is damp from perspiration before the concert is under way. Occasionally (speak it in whispers) a leader gets lost, beats in circles, and when he finds his place again, scowls at the drummer. I played under one leader (and a fine one, too) who gave his initial down beat by throwing his arms straight up in the air (and Heaven help the poor substitute who didn't know about it in advance).

### INTERPRETING THE DOUBLE DRAG

The double drag is another of the traditional rudiments. It is particularly effective in the 6/8 rhythm of march tempo, brilliant in rudimental solos and appears in such Camp Duty drumbeats as *The Dinner Call* and *Dusky Night*. It is not so adaptable to the binary beat of jazz and, in traditional form, rarely if ever appear in art music. However, for the rudimental drummer it is a *must*, and, for others, it should be mastered if for nothing more than an accomplishment.

The combination of rhythm, graces and accents in a series of double drags presents the same problem to the drum writer as in the single drag, which appeared in the March issue. Similarly, therefore, the average writer approximates double drags in his drum parts and, similarly, we find ourselves given a wide latitude in their interpretation.

Example A below shows a common notation for the double drag applied to the 6/8 measure. Example B shows the rhythm-frame of the rudiment without the embellishing grace-notes. Example C shows the frame more fully developed, while in Example D the common interpretation of the rudiment appears, with the graces fully opened.

The traditional interpretation (Example E) includes the same slight hesitation before attacking the graces as that in the traditional single drag. This is the double drag of the "old timer"—one of the showiest and at the same time one of the most difficult rudiments in the book.

Example F illustrates a free-and-easy version of the rudiment, the graces here being played as normal notes, struck from the normal striking level.

**A**  
Common Notation

**B**  
Frame 1

**C**  
Frame 2

**D**  
Common Interpretation

**E**  
Traditional Interpretation

**F**  
Another Version

While the artificial accents marked over the third and sixth beats of the double drag call for stress in rudimental interpretation, the natural accents, which normally fall on the first and third beats of the 6/8 measure, must not be forgotten. Therefore, in rudimental style, stress the first and third beats slightly and the third and sixth beats decidedly.

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IEWS AND REVIEWS

By SOL BABITZ



### BOW COOPERATION IN PORTAMENTO

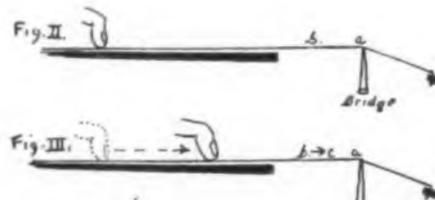
IN last month's column I pointed out that slow preparatory practice is essential for a quick and thorough acquisition of skill in *portamento*. The B *portamento* (with the beginning finger) is practiced while counting from 1 to 5 slowly and gliding at an even rate of speed.

Fig. I. Sevcik, op. 8, No. 16.



If the player should encounter some difficulty in gliding smoothly and slowly at first, he will overcome this by pressing the finger very lightly on the string while gliding. Afterward normal pressure should be applied.

As the finger moves upward on the string the bow moves in the same direction as the finger toward the bridge. In Fig. II, we see that as the contact of the string at the bridge (a) hinders string vibration the bow must play some distance from the bridge, at b. As the finger moves upward in Fig. III, the vibrating length of the string is shortened, and an even vibration is maintained by moving the bow toward the bridge from b to c.



Even without understanding this principle, many violinists are aware that, while playing in the higher positions, the tone is better when the bow is somewhat closer to the bridge. Actually the pressure of the left hand fingers in the higher positions changes the tension of the string so decisively that one can feel the bow being pushed toward the bridge automatically in large position shifts. It is advantageous, however, to practice this consciously even in shorter position shifts.

The bow can cooperate in *portamento* not only in moving toward the bridge in ascending and away from the bridge in descending *portamento* but also by changing dynamics to suit the musical expression. Care should be taken to avoid making a *crescendo-diminuendo* during the slide, as this can change a good *portamento* into an exaggerated old-fashioned one.

Just as important as the ascending *portamento* for the emotional expression of the violin, is the descending *portamento*; yet despite its importance it is completely lacking in the equipment of most violinists today. It is difficult to understand why the descending *portamento* is so neglected, since it is one of the most effective means of lending pathos to a performance.

In this forlorn little Gypsy melody





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the upper fingering with its descending *portamento* underlines the sadness while the lower fingering with its ascending slide introduces an element of passion and optimism. Perhaps some violinists prefer to use the optimistic ascending *portamento* instead of the sad one, because they are afraid that if they are not always cheerful they might make the listener sad and thereby lose some applause. However, the popular success of some sobbing singers today should convince us that always being happy is not a guarantee of success.

Another reason that violinists avoid the descending *portamento* may be the fact that it is much more difficult to perform beautifully. When carelessly performed it may have a whining quality. To avoid this the player should maintain a firm finger pressure during the slide, even firmer than in the ascending *portamento*, have a good vibrato before and after the slide, and be careful to move the bow away from the bridge as the finger descends. The slight *diminuendo* which accompanies this motion of the bow will also silence some of the whining so that even a fairly slow descending *portamento* will not be unpleasant.

Continuing to use Sevcik's opus 8, exercise 33, provides a good preparatory study for descending *portamento*, with a slow 5 count during the slide:



Only the B *portamento* can sound beautiful descending, the L *portamento* as seen in Fig. VI., is ugly.



### PRACTICING ASCENDING L PORTAMENTO

The L *portamento* (that performed with the last finger) may be performed in many different ways. In Fig. VII. we see the normal and two extended positions of the gliding finger:



Fig. VII. can, of course be played with different fingerings and with different types of extensions, each capable of its own expression—depending on the speed of the slide, dynamic shading of the bow, character of the vibrato, etc., etc.

The chief problem to be mastered is the placement of the gliding finger (shown in parentheses) at the beginning of the *portamento*. If the placement of the finger is audible the voice-like effect is destroyed and the sound is mechanical instead of emotional. To avoid this, the finger must begin to glide at the same moment as it touches the string. In slow practice this skill can be learned much more quickly than in attempting to imitate the sound of another player's successful *portamento*.

This should be practiced in conjunction with a Sevcik exercise as are the other *portamentos*, and also with separate bows. It is easier at first to practice with the first note up-bow and the second down because in this way the motion of the finger on the string and the down-bow (see Fig. VIII.) are in the same direction and easier to synchronize:



### CONCLUSION

I should like to say in conclusion, that, after the basic work described in this column has been mastered, the most important work begins, namely the application of the skill in the performance of a slow piece. In an actual composition the player is confronted with the crucial artistic problem of the *portamento*: where to use it, and what kind to use.

I think it fitting to close with Carl Flesch's statement: *A portamento is the more convincing the less frequently it is employed.*

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# MUSIC MAKES



Merle Evans is the second oldest employee at present with Ringling Brothers Circus. He has directed the band for thirty-four years, two performances a day, and never missed a performance. Since he plays to an estimated 25,000 people a day, it is not too much to say that he has probably played to a larger number of actually-present persons than any other single performer in history.

with the precision of a huge machine—and it is music that makes the machine go. As long as acts and music synchronize, all goes well. If rhythms of acts and music deviate by ever so little, disaster strikes. Obviously, circus band members have to be trained to instant obedience—a note held so long and no longer, just enough sound and not one decibel more; the jump through the hoop precisely measured, the gigantic crash just at the moment of achievement.

## Point of Vantage

It was to discover just what role the circus band plays that I attended the performance of the Ringling Brothers and Barnum-Bailey Combined Shows, at Madison Square Garden in New York on April 16th. The bandstand was located in the extreme northwest corner of the upper tier or circle of the audience seats, close to the main performance entrance to the hippodrome track. The leader's band-box overlooked the

**F**IVE giant rings in sawdust; pigmy-size figures whirling through space; tight-rope walkers dancing blindfold; riders standing astride barrel-round horses; hawkers crying their wares; hoof-beats; shrill whistles from the ring; a long *a-a-h* from the audience; lights, red and blue and yellow; clowns grimacing a foot away; thousands of eyes travelling in a blur, begrudging even a moment's focus; sea lions, bears, dogs, horses, elephants: in fact, a dream sequence come true.

What holds all this together? What makes it a show rather than a hodge-podge? Not the



Band of the Ringling Brothers and Barnum and Bailey Circus.

Lower row: (Left to right) Frank Siminer, Howard Johnson, Everett Gavin, John Horak, Clarence Woods, Fred Dini, Frank Sering, Otis Jones, Nick Altroth. Back row: (Left to right) Tommy Thompkins, Frank Sullivan, Ramon Escorcica, Emil Stango, Joe Woeckener, Kenny Baldwin, Gene Morse, Merle Evans, Andy Grainger, Rex Ronstrom, Ray Cassell, Henry Kulik, Lew Bader, Joe Browning, Harvey Phillips. Members not in this photograph are: Orlando DeFabia, Max Ring, Johnny Evans, Bill Schweiger, Ray Floyd, Bill Browning.

miles of canvas. Not the acres of sawdust. Subtract the aerialists and the show goes on. Leave out the horses, elephants, jugglers, lion tamers, clowns, and the circus still functions. Omit the hawkers, the cotton candy, the fat woman, the midgets—there's still a show. But take away the music—the drum's roll, the brasses' shout, the great chord played crescendo, the tingling march, the fanfare—and the acts fall apart, the animals go wooden, the "fliers" miss the trapeze, the jugglers fumble, the wire-walkers misstep, the gags don't come off. In short, the circus is run

entire arena. The thirty bandmen wore grey-blue uniforms with gold-braid trimmings. Their leader was dressed in white.

At intervals of forty-five minutes and fifteen minutes before show time Jimmy Armstrong blows a trumpet call to summon actors and audience. Armstrong is also midget and clown for the circus. He took up the trumpet for sheer love of it. He's a good Local 802 member now—sleeps in the band car with the musicians. Now for the band: I noted first of all that it is the clock of the circus. Just by listening to it, a

performer backstage can tell when to come on. The band's leader, Merle Evans, has made the music into a movie-like sequence—same piece for same act the season through. Performers carry the whole program in their heads. In their dressing rooms, they keep one ear cocked to the band, and thus know which act is going on, how far it has progressed, when to come to the dressing room entrance to the big top, ready to go on.

## Pulsing the Performance

But the music of the band is more than the circus's timepiece. It is its heartbeat. It provides suspense, gives climax, brings about release. It sounds the keynote of the circus—its festivity, its endless stir, its exuberance.

"Our whole repertoire is fixed for the season," Evans tells me at intermission. "Here's one of the score-books." I leaf through the volume—200 selections, each chosen to fit an act, each timed to quarter-beat precision—200 cues the band must respond to, not counting emergency cut-ins. With split-second rapidity the music changes from waltzes to gallops, from marches to quadrilles, never coming in a second too early or too late. When the horses gallop, the music gallops; when the aerialists do their dance on air, the music dances with them; when "fatty" goes on the tight-rope, "fat" music—jolly, bumbarsome—is played. As Floree Galt (of Polack Brothers Circus) puts it, "An acrobat does a flip-flop and you immediately segue into 'Over and Over Again,' then with lightning speed into the finish of 'William Tell Overture' or possibly eight bars of 'Count Basie Jive!'"

## Flick of the Wrist

Back in my seat at Madison Square Garden, I note that each selection is so cued that it can be adjusted to the quickened or slowed-up tempo of the performers, by a mere gesture from Conductor Evans. (He mostly plays cornet out toward the audience, holding the instrument with his right hand, while he uses his left to signal back to his men.) Take the wire act, for instance. Four times the performer climbs the wires, four times attempts that dangerous backward somersault, the music playing crescendos and decrescendos exactly in rhythm with his movements. Four times he misses and comes plunging to the net. At the fifth try he makes it. Evans—using that sixth sense that thirty-four years of circus band conducting has developed—has the band come out on the triumphant chord *only at the fifth and successful try*. "Something in the way they go about it tells me whether they're going to succeed or fail," he explains.

The drum roll—an indispensable in circus performance—increases tension, holds the senses alert. When suspense is at its height, though, the drummer ceases his roll and muffles the drum's snares. Silence—complete and awesome—while the aerialist makes the terrifying leap!

Every act is done to counts, and it is music that makes the counting possible. Acrobats steady themselves to it; jugglers get in the groove to it; aerialists time their swings to it, synchronize the downdrop of their trapeze as

# THE CIRCUS

well as their hand contacts, leaps and swing, to the strong accents of the band. In animal acts, the performers of course do not time themselves to the music. Rather, the music is gauged to the performers: to the horses' prance, the lion's jump, the bear's balancing act.

## To Fit Every Act

The complete synchronization of ring acting and band playing approaches the *motif* integration of a Wagnerian opera. When the monkey, after his dinner-eating act, is put into his little bed, the band plays "Rock-a-bye Baby." As for the elephants—the herd would go all to pieces if anything less dignified than the March from *Lohengrin* were played for their entrance!

Though tempos tumble and brasses play wide open, only a small proportion of the music



The music strikes up while the performers assemble.

is jazzy. It is, most of it, in fact, strictly classical. Take the "Spec" (Grand Spectacle)—that spangled mid-show parade of the circus around the ring. At the entrance of each new element the "theme" is played, thirty-six of these in the "Spec" alone. Rimsky-Korsakoff's "Hymn to the Sun" sounds out when the bright tapestried elephants come out with their beplumed riders. "The Good Old Times", also played for the Spectacle, probably refers to those days when circus parades were still a part of the festivities, and the band sat on that gorgeous chariot drawn by eight coal-black horses. "We haven't paraded since 1920," Evans told me with a nostalgic sigh. "Traffic problems, you know

and now the lots are so much farther out." However, the Spectacle is a parade in itself: Cleopatra, Godiva (complete with tower for Peeping Tom), Isabella and her Jewels, Columbus, the Fountain of Youth, Hannibal crossing the Alps—all set to music.

## Quick Change

At the Grand Finale, which winds up the show, the band—its members now decked out in long red coats and blue plumed helmets—parades with the others, then stands around the edge of the center ring playing. After this flourish, the men must change back into their other costumes and get back into the bandstand to play the crowds out. Evans so arranges the music that, while some members of the band leave the line of march when the bandstand is reached, and start climbing to their places, some remain standing at the side of the track, still playing. Then the booming resonance of the air-callope at the back of the stand takes up the melody, to give the rest of the musicians a chance to climb to their places. It is all done so neatly that many in the audience are convinced that there are two bands.

## Composers for Band

Evans himself composes the fanfares. Other specialists in circus music whose compositions he frequently uses are Fred Jewell, Al Sweet and Karl King. Favorites with audiences are such works as "Wedding of the Winds" by Hall, "Circus Bee" by Fillmore and "The Big Cage" by King. Some of the pageants interspersed throughout the performance have music written especially for them. John Ringling North, President and Chief Executive of Ringling Brothers and Barnum and Bailey, wrote the theme song for the Fourth Pageant, presented last year, "Luawanna"—this a single swinging trapeze act accompanied by an aerial ballet and xylophone orchestra of sixty girls performing in mid-air!

## "Hands-off" Motif

Evans is expert at choosing the theme best suited to bring out the spirit of any act. But one composition he will never play, no matter how appropriate its mood. It is Suppe's "Light Cavalry March." Forty years ago he had his circus band play it in Oklahoma. A train wreck



Vera Zorina leads the elephant ballet on opening night of the circus for Army and Navy relief.

occurred a few days later, in which sixteen circus folk lost their lives. A year or so after that, he tried it again—this was when he was on tour with Miller Brothers 101 Ranch Wild West Circus. A blowdown (tent blown over) followed less than a week after, with thirty-eight deaths resulting. Then in 1916 he played it when the circus was at Long Branch, New Jersey. A cornet player dropped dead just after the performance. "Would you have played it after that?" he asked me. I shook my head. "Well, it was enough for me, too," he said grimly. "I had all the parts gathered up and destroyed."

Evans' job includes sensing disasters and forestalling them. "A wind threatens to blow the tents down; the lions get nasty; the trapeze performer takes a fall; the rigging breaks here or there—we cut right off in the middle of a waltz or whatever we're playing, and go into some familiar tune. Staves off a stampede." Miss Galt of Polack Brothers underlines this responsibility, too: "A trapeze artist slips, falls broken into the sawdust. Patrons scream, circus helpers scurry for a stretcher. The music is changed in a split-second to a soothing waltz or lullaby to relax not only the quivering nerves of the patrons but the circus troupers as well. Then a slightly faster melody is played, and the show carries on as if nothing had happened, all without a break in the music."

(Continued on page thirty-six)

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### LESSON No. 1

The most important type of dance arrangement is the stock type: for the reason that it contains all the elements used in arranging, that is—the introduction, ensemble chorus, sax chorus, modulation, verse, special chorus, another modulation, the swing chorus and ending. While a complete stock arrangement is seldom played, it is very often, with various cuts, etc., the basis for many an interesting routine. Furthermore, as the stock arrangement actually contains all the elements that go into arranging, it becomes a very simple task for a person who can turn out a complete stock to switch to special arrangements.

### SELECTING THE TUNE

The first step towards making an arrangement is naturally to select a tune. For your first arrangement, select the regular song sheet of a tune where the harmony is not too difficult, and where the form of the chorus follows the a-a-b-a formula, that is where the first, second and last eighth measure strains are similar, the B or contrasting strain, occurring from the 17th to the 24th measure of the chorus. A song of this type will present the least amount of problems, and permit the application of the most important principles of dance arranging, which, once they are mastered can be applied successfully to songs of a more intricate harmonic and formal nature.

The song being selected, it should be thoroughly analyzed.

### ANALYSIS OF A POPULAR SONG

Before one sets out to make an arrangement, it is important that he thoroughly analyze the particular song, for three reasons:

*First*—To find out exactly what harmony the composer uses or intended to use—this is very important.

*Second*—To find out what notes are used for the melody, whether they are chordic tones, suspensions, afterbeats or passing tones.

*Third*—To analyze, all fill-ins and counter-melodies and see if they are suitable in an arrangement. Many times, fill-ins and counter-melodies which are very suitable in a piano song sheet may not be suitable at all in an orchestration.

Therefore in analyzing a piano part you will separate the operation into three separate stages:

1—Harmony—The harmony will be diatonic, chromatic or parallel. It may also modulate by means of pivot or attendant chords, or it may make an unusual progression, etc.

2—Melody—The melody may consist of chordic tones, suspensions, afterbeats or passing tones.

3—Fill-ins—Analyze them harmonically and melodically.

Below is an eight measure phrase which has been analyzed according to the directions set forth above. Take any popular song and analyze it in the same way.



### THE TRIO AND PIANO ACCOMPANIMENT

The song being selected and analyzed, the next step is to make the trio and piano accompaniment arrangement of the chorus. As will be seen later, this is the foundation of an arrangement; and he who can

make a good trio and piano accompaniment has mastered two-thirds of the task of dance arranging.

### (A) THE TRIO

- 1--The original key of the song copy is generally satisfactory for the trio and piano accompaniment arrangement.
- 2--Write the trio part first.
- 3--When possible, keep the outer voices of the trio in 6ths.
- 4--When the melody is the 7th of a chord, you can obtain a sixth in the outer voices by converting the 7th chord into a 9th chord.
- 5--Arrange the trio in a legato or staccato manner, depending upon the character of the melody. If legato, sustain as many harmony notes as possible; if staccato, the rhythmic pattern of the melody should be carried out in the harmony parts.
- 6--Add the proper legato, staccato marks and dynamics.
- 7--Fill-ins which are indicated in the piano part during sustained notes, need not be included in the trio.

### (B) THE BASS

- 1--The second operation in writing a trio and piano accompaniment is to write the bass.
- 2--The bass notes usually occur on the 1st and 3rd beats of the measure except where rapid changes of harmony require more bass notes to the particular harmony.
- 3--When the harmony is tonic in one measure and dominant in the next, it is well to use certain standard bass figures such as tonic and fifth, fifth and tonic.
- 4--The bass should tend to move in contrary motion to the trio.
- 5--The bass should be as melodic as possible.
- 6--When the harmony ceases to be diatonic, it is best to approach the tonic of the new chord from the tonic of the preceding chord.
- 7--When not following a line, the bass may move from tonic to 5th, or from 5th to tonic of the chord. When possible always move from a higher note to a lower note.
- 8--In very slow tempo or a double forte chorus, four bass notes to the measure may be used.

### (C) THE PIANO ACCOMPANIMENT CHORDS

- 1--The third operation in writing a trio and piano accompaniment is to write the piano accompaniment chords.
  - 2--The piano accompaniment chords usually occur on the 2nd and 4th beats, or on each beat of a measure. Occasionally a chord may be added to the former or omitted in the latter arrangement, depending generally upon the harmonic changes.
  - 3--The chords should be written in contrary motion to the bass and need not follow the melody.
  - 4--The chords should change as little as possible, and should always remain in approximately the same register.
  - 5--The best register for the chords is between G on the 2nd line of the staff and G below the staff.
  - 6--The chords should always coincide with the harmony in the trio on their particular beat.
  - 7--If possible, it is also well to move the chords in a good line.
- Below is a trio and piano accompaniment of the eight measure strain.



Compare the above with the original piano part and note the changes.  
*Exercise*--Select a tune, analyze it and make a trio and piano accompaniment for same.

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## Local Highlights

DULUTH MUSICIANS' ASSOCIATION



A very optimistic outlook for the future of music and musicians in the Duluth, Minnesota, area was responsible for the happy expressions seen above. The photograph was taken at the Annual Party of the Duluth Musicians Association, Local 18, on March 23rd, with all aspects of the music business represented. Photographed, from left to right, are: Mickey Levine, member of the Board of Directors of Local 18 and society band leader in the Duluth area; Clifford Berge, concertmaster of the Duluth Symphony; Hermann Herz, conductor of the Duluth Symphony, and a member of Local 802, New York; Sigurd Erickson, President of Local 18; Bruce Rapp, Secretary-Treasurer of Local 18; Abe Miller, Business Manager of the Duluth Symphony; and Joe Priley, member of the Board of Directors and society band leader in the Duluth Area.

GUS LOTHROP ORCHESTRA



The Gus Lothrop orchestra of Lewiston, Maine (Local 409) recently performed at a dance held in the Lewiston City Hall. Twelve hundred people attended the affair, co-sponsored by the Music Performance Trust Fund of the Recording Industry and the Lewiston Recreation Department. Pictured with pianist and leader Gus Lothrop are, left to right in the front row: Charles Bleakney, tenor sax; Albert Lothrop, alto sax; Clifford Hodgman, alto sax; George Martin, alto sax; Joseph Deslaurier, trombone; Donald Nelson, trombone; Louis Fournier, trombone. In the back row: Walter Bickford, bass; George Tardiff, drums; Camp Thomas, trumpet; Henry Caron, trumpet; and Steve Stephens, trumpet.

G. A. SEVERANCE, LOCAL 13

G. A. Severance has been Financial Secretary of Local 13, Troy, New York, since December 10, 1899. To be sure, there have been a few breaks in the Local's connection with the Federation because of battle royals between two factions in the early days; but there has been no break in Mr. Severance's period of service, and he has always been on the side of the "regulars."

In a recent letter he tells something of the early days of the union in Troy and of his own experiences: "In February, 1895, I blew into Troy after trouping several years from Uncle Tom to sawdust, and it

**INTERNATIONAL MUSICIAN**

has since been my home, except a short session with Miaco's Pantomime Company in 1896. In 1895 the musicians in Troy were acting under a charter issued by the Central Council (A.F.L.) of this city. I joined the Musicians' Union June 18, 1895. In 1896 when the convention was held in Indianapolis, we sent a delegate from our body, and in September we received our charter. Those were the happy days. Each month it was a battle royal between two factions. During one of those spats I was elected Recording Secretary pro tem on September 12, 1897, and held office until October 31 when matters were straightened out and the old Secretary took over again. On December 12, 1897, I was elected Recording Secretary and held the job until August 4, 1898. On March 18, 1899, I was elected delegate to the Central Council of Troy, and on December 10, 1899, I was elected Financial Secretary, and this office I have held ever since, being now in my fifty-third year. Now here is my gripe. We are recorded as becoming a member of the A. F. of M. in December, 1906. In this year we had serious trouble between the two factions, so much so that we had our charter annulled, but it was shortly after re-issued under our old number, Local 13. I know most persons will take the stand that we had a break in our membership, but I think we should have some consideration, for we did not become disorganized or disbanded. Even with all our troubles we stuck together and did business at the same old stand during the short interval between the old and new charter."

Fifty-three years continuously in office constitute quite a record, and Mr. Severance is to be congratulated on his long and loyal service in the interest of music and musicians.

#### ARMY BANDMASTER FROM LOCAL 77

Local 77, Philadelphia, is proud of the leadership which their member of twenty years standing, Ralph C. Church, has furnished the Eighth Division Infantry Band. The Band's debut was an impromptu performance one football afternoon last October at Fort Jackson's Patton Stadium. The lusty gridiron songs did not betray the fact that the boys had received their instruments only the night before and had whipped a few tunes into shape during the morning practice sessions.

The band is an offshoot of the Ninth Division Band at Fort Dix, New Jersey, and was assembled under the direction of Chief Warrant Officer Church to form a nucleus of the new musical organization. They actually arrived at Fort Jackson a month before they were to make their debut at the stadium, but a snag somewhere along the line held up the delivery of their instruments until the eleventh hour. From that beginning, the band has come a long way, now consisting of a hundred pieces with many months of practice behind it.

In December of last year, the outfit took on a new mission: operating a refresher course school for members of other bands in the Third Army Area and for reserve bands called back into service. They also run a band training school available to new army personnel with music backgrounds. Aside from these activities there are so many special engagements to be fulfilled, that Bandleader Church has to divide his musicians into two groups to meet the schedules. There are also routine engagements which require music at daily retreat formations, orientation programs for new soldiers, regimental reviews and parades, and scheduled appearances at Shaw Air Force Base, Sumter, South Carolina.



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## TEDDY CHARLES

Teddy Charles, former Benny Goodman vibraharpist, has, at the age of twenty-three, acquired a solid professional background as a result of his television appearances and night club dates. A native of Chicopee Falls, Massachusetts, he has made musical history as the youngest vibraharpist to work with such



TEDDY CHARLES

name artists as Artie Shaw and George Shearing. He's currently featuring his own trio, which includes Don Roberts on guitar, formerly with the Art Van Damme combo and Dave Garroway video show, and Bill Crow, bass player and vocalist. The trio, which has appeared on the Voice of America program, moves to the West Coast in June for a series of dates and motion picture work. This summer the unit will tour East coast resorts including dates at Virginia Beach and Cape Cod.

## GRANVILLE ENGLISH

Granville English, composer, was presented with a Certificate of Award at the final concert of The Mendelssohn Glee Club in New York City on April 15th for his "Law, West of the Pecos," composition for male voices. Despite his name, Mr. English is of genuine American lineage, his ancestors dating as far back as the Revolutionary War.

Other works by Granville English include a ballet, "Sea Drift"; "Evening by the Sea," a symphonic tone picture; "Scherzo, 'Among the Hills,'" premiered by the Oklahoma City Symphony Orchestra on March 9th; and the choral composition, "De Promise' Lan,'" premiered at the WNYC American Music Festival in 1951. At present he is writing a one-act opera with poet-librettist Langston Hughes.

## "THEATRE OF MUSIC"

Laurence M. Oden, young composer-conductor, has established a pattern well worth following in setting up "Theatre of Music," a musical-dramatic group functioning in New Orleans since February, 1951. Filling a need in the community for an in-between group that does not cross purposes with amateur or other established groups, "Theatre of Music" encourages gifted artists, librettists, and choreographers to try their hand at professional productions, and also provides an opportunity for the performance of new and rarely-heard masterpieces.

In "Theatre of Music" the accent is on youth, both in performance and behind-the-scenes management. Most of the patrons and members of the Board of Directors are under thirty. No one is asked to "lend" his name to the project; everyone connected with the enterprise, from performing to fund-raising, is a worker.

Oden has been the guiding spirit of several groups that tried to offer a showcase for deserving talent, but with the advent of World War II, these groups were disbanded. He was associate conductor of the Memphis Open Air Theatre, and for a year taught theory and composition at the Sacred Heart Academy in New Orleans, resigning several months ago to devote all of his time to "Theatre of Music" of which he is managing director and conductor.

Local critics have been unanimous in saluting the highly imaginative stagings of "Theatre of Music" productions. A recent concert had on its program the first half of Saint-Saens' Third Symphony, which required an organ. The effect was very much like that of a theatre-in-



LAURENCE M. ODEN  
 INTERNATIONAL MUSICIAN

# NEWS IN THE NEWS

the-round since the audience was confined to the balcony. The 50-man orchestra was spread out impressively with the organ and concert grand piano, and the large choir, on graduated platforms behind the musicians, rose up to the audience.

Oden is the composer of an original oratorio, "Bernadette," which starred Evelyn Keller at its premiere in 1949 by the New Orleans Opera Guild. He has also written an original ballet, *Three Streets and a River*, which was presented in April of 1950.

## TOMMY REYNOLDS

Bandleader Tommy Reynolds, who once turned down a movie offer in deference to his musical career, was born in Akron, Ohio. His first instrumental venture was with the violin, but when a minstrel show featuring the clarinet came through town one day, Tommy became fascinated by it and begged his mother to let him change instruments. Within six months he was playing a clarinet like a professional. During his high school days, in addition to performing with the school band, he also took side jobs with pick-up bands in order to earn enough money to study medicine.

At Ohio State University, Tommy continued playing, but his desire to become a doctor waned. All he was able to think of was leading a band. The urge became so strong that he left college and formed his first orchestra. His real break came when he followed Glenn Miller into the Roseland State Ballroom in Boston. The orchestra got such good notices that they soon came to New York to appear with Frances Langford at the Paramount Theater. An engagement at the Famous Door followed and other appearances at the Casino



TOMMY REYNOLDS

Gardens, in Hollywood, the Syracuse Hotel, and the Roseland Ballroom in New York City. The orchestra has also become a favorite for college dates, having played at Harvard, Yale, Cornell, Brown, New York University, and many others.

At the end of the war when Tommy saw that the trend was toward sweet music and away from swing, he disbanded his orchestra, formed a new one, and re-wrote all the arrangements. It took a lot of hard work and a tremendous financial investment, but it paid off.

## MICHAEL ZARIN

The orchestra of Michael Zarin has been re-engaged for the seventeenth year at the Waldorf-Astoria



MICHAEL ZARIN

Hotel in New York City. Listenable and danceable music and finished musicianship set in an atmosphere of quiet elegance have made his society orchestra one of the most popular of its type.

Born in Russia, and a graduate of the Conservatory of St. Petersburg, Zarin toured the Balkan countries with a string quartet in his early professional days and later joined the orchestra of the Royal Opera of Bucharest as first violinist. It was during his stay in Rumania that he played for King Ferdinand and Queen Mary in the royal palace, and it was Zarin's music that was played for the wedding of King Alexander of Yugoslavia and Princess Elizabeth of Rumania.

On the advice of a prominent American he left Europe for a concert tour of America. The demand for serious music being small at the

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Lawrence Brown	Trombone
Harry Carney	Eb Baritone & Eb Alto Sax
Jimmy Hamilton	Clarinet
Chubby Jackson	Bass
Carmen Mastren	Guitar
Ray Nance	Violin
Rex Stewart	Trumpet

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Lawrence Brown	Trombone
Harry Carney	Eb Baritone & Eb Alto Sax
Jimmy Hamilton	Clarinet
Chubby Jackson	Bass
Carmen Mastren	Guitar
Ray Nance	Violin
Rex Stewart	Trumpet

**ALL-AMERICAN MODERN RHYTHM CHORUSES No. 1**

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George Auld	Bb Tenor Sax
Tex Beneke	Bb Tenor Sax
Jimmy Blanton	Bass
Bill Butterfield	Trumpet
Benny Carter	Eb Alto Sax
Hank D'Amico	Clarinet
Roy Eldridge	Trumpet
Ziggy Elman	Trumpet
Irving Fazole	Clarinet
Bud Freeman	Bb Tenor Sax
Johnny Hodges	Eb Alto Sax
Deane Kincaide	Bb Tenor Sax
Yank Lawson	Trumpet
Henry Levine	Trumpet
Carmen Mastren	Guitar
Benny Morton	Trombone
Red Norvo	Xylophone
Tony Pastor	Bb Tenor Sax
Charles Shavers	Trumpet
Muggsy Spanier	Trumpet
Rex Stewart	Trumpet
Leonard Sues	Trumpet
Charles Teagarden	Trumpet
Ben Webster	Bb Tenor Sax

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Buster Bailey	Clarinet
Charlie Barnet	Bb Tenor Sax
Tex Beneke	Bb Tenor Sax
Bunny Berigan	Trumpet
Chu Berry	Bb Tenor Sax
Bill Butterfield	Trumpet
Milton Delugg	Accordion
Jimmy Dorsey	Eb Alto Sax
Ziggy Elman	Trumpet
Irving Fazole	Clarinet
Bud Freeman	Bb Tenor Sax
Bobby Hackett	Cornet
Bob Haggart	Bass
Coleman Hawkins	Bb Tenor Sax
Woody Herman	Clarinet
Milt Herth	Organ
Harry James	Trumpet
John Kirby	Bass
Carmen Mastren	Guitar
Eddie Miller	Bb Tenor Sax
Glenn Miller	Trombone
Toots Mondello	Eb Alto Sax
Spud Murphy	Clarinet
Red Norvo	Xylophone
Pea Wee Russell	Clarinet
Charles Shavers	Trumpet
Jack Teagarden	Trombone
Joe Venuti	Violin

**ALL-STAR SERIES MODERN RHYTHM CHORUSES No. 2**

Each book is individually arranged by a star soloist and contains his version of Hot Lips—Wabash Blues—Stumbling—I'll See You In My Dreams—I Never Knew—June Night—Honey—Running Wild—Changes—Wang Wang Blues.

George Auld	Bb Tenor Sax
Jimmy Blanton	Bass
Benny Carter	Eb Alto Sax
Hank D'Amico	Clarinet
Roy Eldridge	Trumpet
Bud Freeman	Bb Tenor Sax
Johnny Hodges	Eb Alto Sax
Deane Kincaide	Bb Tenor Sax
Yank Lawson	Trumpet
Henry Levine	Trumpet
Carmen Mastren	Guitar
Benny Morton	Trombone
Tony Pastor	Bb Tenor Sax
Muggsy Spanier	Trumpet
Rex Stewart	Trumpet
Leonard Sues	Trumpet
Ben Webster	Bb Tenor Sax

time, he joined the Paramount musical staff as assistant conductor of the orchestra at the Rialto, Rivoli, and Criterion Theaters and was soon promoted to full conductorship, which he continued for more than six years until talkies arrived. Zarin then turned to hotel and night club work. In 1934 he auditioned for the Waldorf-Astoria—originally for a four-week contract.

His orchestra consists of Larry Bloom, tenor sax, violin and clarinet; Jimmy Sutherland, piano and Solovox; Bert Blane, bass; and Van Moretti, guitar.

**AL BOLLINGTON**

Al Bollington, pianist and Hammond organist, is currently appearing at Shea's Theater in Toronto. Born in Derbyshire, England, he made his first appearance on this side of the Atlantic in 1948 as guest organist at the new Odeon Theater in Toronto. Prior to that time he played as orchestral pianist aboard Cunard and White Star liners and as organist at the Astoria, Plaza, and Paramount Theaters in London. After serving as a pilot in the R. A. F. for five years, he opened at the Odeon Theater, and in 1949 moved to the Victoria Theater, also in Toronto. In addition to his present activities at the Shea he also does a trans-Canada thirty-minute solo broadcast every Thursday over radio station CBL, and every Sunday over CKEY.

**BILLY MAY**

A well known arranger who made his debut as orchestra leader in March, 1952, is Billy May. Concentrating on clean, crisp music, a technique he used so successfully with Charlie Barnet and Glenn Miller, thirty-five-year-old May has got away to a fair start with his dance orchestra.

Currently appearing in Clarksburg, West Virginia, May is the man responsible for such standards as "Cherokee," "Pompton Turnpike," and a new version of "Ida, Sweet as Apple Cider."

When he started to do band work in high school, Billy was given a tuba, and following four days of instruction, got a place in the intermediate band. The next semester found him marching with the regular school band. He also mastered the trombone, which he played for years with local bands in the Pittsburgh area, and then took to the trumpet and started some work on arranging.

The writing appealed to him more than anything else, and Billy began to devote more of his time to it. Charlie Barnet liked his material and gave him an arranging job with his orchestra, where May wrote the complete book during his

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two-year stay with the band. Billy then joined Glenn Miller's orchestra, holding down the "jazz trumpet" chair in addition to doing some arranging.

Following the Miller break-up in 1942, Billy remained in New York. Six months later he moved to the West Coast and quickly established himself as an arranger for leading radio programs, including "Duffy's Tavern" and the Red Skelton Show. He has also done a good deal of work with children's records, having prepared the scores for the "Bozo" and "Rusty and Sparky" series. His arrangements of "All of Me" and "My Silent Love" are now hardy perennials.



Marguerite V. Hood

**FESTIVAL YOUTH CHORUS**

One of the traditional highlights of the University of Michigan's annual May Festival is the concert presented by the Festival Youth Chorus, a group of some 400 fifth and sixth grade children chosen from the elementary schools of Ann Arbor, Michigan. The Chorus has played an important part in the May Festival for almost forty years, and since 1943 has been directed by Marguerite V. Hood, Associate Professor of Music at the University of Michigan. The youngsters have sung with the various orchestras that have come to Ann Arbor to participate in the May Festival, and since Dr. Hood's entrance have always worked with the Philadelphia Orchestra. This year the Festival Youth Chorus presented a "Song Cycle from the Masters" which included a series of art songs by Schubert, Schumann, Brahms, Mozart, Grieg and Bach.

All the children in the Ann Arbor elementary schools learn these songs. Since there are only 400 seats in the special riser section set up in Hill Auditorium for the Festival, only that many children can actually

participate in the concert. Everyone who wishes to has an opportunity to try out for the Chorus, but the number finally chosen is determined by the size of each school. Since the elementary school population is growing so rapidly, Dr. Hood, who is also Supervisor of Music for the public schools of Ann Arbor, is hoping to set up a system whereby only certain schools participate each year, or only certain grades, so that more of the boys and girls will have an opportunity to take part in the May Festival. Many of the parents of the children who participate were themselves at one time members of the Chorus.

**ALL-GIRL ORCHESTRA**

The Freddie Shaffer all-girl band was organized in 1942, and since that time has rolled up half a million miles touring the country. The band has a well-stocked library of arrangements that include novelties, instrumental solos, and full dance arrangements. With this material, the thirteen-girl ensemble puts on a good show.

Freddie Shaffer's musical career started during his high school days in Indianapolis. In turn he joined up with the bands of Ross Reynolds, Bennie Krueger, and Doc Payton, for the last of whom he served as staff arranger and musical director.

For many years Shaffer was music supervisor of the public schools of southern Indiana. It was during this time that he first conceived the idea for his band. He was so impressed with the talent and enthusiasm for music which he found among the students that he decided to form an orchestra composed entirely of girls.



The Shays, an instrumental-vocal-comedy duo, have been spending the winter filling hotel and club dates in Miami Beach, Florida. Members of Local 802, New York, and Local 655, Miami, they entertain their audiences with everything from impressions to international singing. Their repertoire includes enough material to cover a five-hour show.

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## Closing Chord

### BERNARD MALTIM

Bernard Maltin, composer, pianist, and member of Local 802 died on April 12. Mr. Maltin was a writer of music for radio and television shows and was once a pianist with the late Ben Bernie's Orchestra. Among his recent work was the incidental music for the Jackie Gleason television show. He was also the composer of "You Are Music," theme song for the Ezio Pinza program.

Born in New York, Mr. Maltin attended the Institute of Musical Art and studied piano with Leopold Wolfsohn. He composed music for the revue "Bamboola," produced in 1929. His songs included "Afraid," "I'm Good for Nothing but Love," "You Alone," "I Want to Love You So," "Because of Once Upon A Time," "Don't Count Your Kisses" and "What Is Love?" For the piano he wrote "Finesse" and "Keeper of the Keys," and he also composed music for violin, trumpet and saxophone.

### FRANK W. BAYLOR

Frank W. Baylor died recently at his home in Morgantown, West Virginia. For twenty-four years he was a member of Local 562 and served as secretary-treasurer for more than eight years. After his retirement, which was occasioned by ill health, he was voted a life membership in recognition of outstanding work and devotion to the local. He was a delegate to the International Conventions of the A. F. of M. held at Indianapolis, Indiana, Dallas, Texas, and Chicago, Illinois. He played string bass in a number of theater and hotel orchestras, including the French Lick Springs Hotel at French Lick, Indiana, and the Vinoy Park Hotel in St. Petersburg, Florida, where he played in a Meyer Davis orchestra. He also taught and

directed the band at Arthurdale, West Virginia, while Mrs. Franklin D. Roosevelt's homestead project was in operation there. Formerly a member of Local 94 in Tulsa, Oklahoma, he was one of a group which in the early twenties made the first attempt to organize a symphony orchestra in that city.

### BERNARD P. LARKIN

Bernard P. Larkin, one of New England's most prominent musicians, died at the age of forty-three in Lowell, Mass., in April after a long illness. Born and educated in North Chelmsford, Mr. Larkin was the director of St. John's church choir, director and founder of the Chelmsford high school band, the Lowell Textile ROTC band, Hollis, New Hampshire church band, and for many years conducted a music studio as a teacher of all reed instruments. He was a member of the Al Donahue orchestra for several years and also played with Ranny Weeks and Leo Reisman orchestras. Upon returning to Lowell, he formed his own band which he conducted for the past twenty years. Mr. Larkin was a member of Local 83, Lowell, and Local 9, Boston.

### FRANK A. DAVIDSON

Frank A. Davidson, President of Local 256, Birmingham, Alabama, died on April 25. Mr. Davidson, who lived in Birmingham most of his life, was a well known musician and music teacher. He served as president of the Local from 1948 to 1952 and was a delegate at the National Convention in 1950 and 1951. He was also to have gone this year. Mr. Davidson played the violin and conducted theater orchestras in Youngstown, Ohio, and in Birmingham. For a time he was first violinist with the Birmingham Civic Symphony Orchestra.

## News Nuggets

As a friendly gesture of one orchestra toward another, the members of the Philadelphia Orchestra have recently assisted in providing the members of Santiago Symphony Orchestra (Chile) with musical instruments. This project, initiated by Sr. Domingo Santa Cruz, one of Chile's most celebrated musicians, led to members of the Philadelphia Orchestra combing the musical instrument market and obtaining instruments at the lowest possible price. The shipment they finally got together included three trombones, two clarinets, three flutes, two oboes, three tympani, four trumpets, and

one piccolo, tuba, bassoon, contra-bassoon, string bass, bass drum. Also rounded up were a celesta and a harpsichord. "These instruments are now in the hands of appreciative musicians and students of music," said Henry S. Drinker, Philadelphia attorney, who helped to set the plan in motion last spring. "This could not have been arranged if we had not had the authoritative counsel of the Philadelphia Orchestra. We like to feel that the Chileans will know and understand us better because of this act of friendship in furtherance of music, the language common to us both."

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## Where They Are Playing

(Continued from page sixteen)

to do summer spots. Dick recently appeared on the NBC "Live Like A Millionaire." . . . Paul Gayten plays the Show Boat in Philadelphia June 30th to July 5th . . . Lyn Hope precedes Gayten at the Show Boat from June 9th to 21st before opening at Weekes' Cafe in Atlantic City, N. J., on June 22nd for one week.

Olivette Miller plays the Club Harlem in Atlantic City June 26th for ten weeks . . . Larry Fotine plays the Steel Pier in Atlantic City for four days June 16th. He then goes to Forest Park Highlands in St. Louis on June 27th . . . Herbie Fields goes into the Surf Club in Wildwood, N. J., on June 27th for the summer . . . Lenny Mann, his trumpet and orchestra with Bill Camillo and Carmen Rey, are at the Wigwam, Route 6, Budd Lake, N. J., until September 6th . . . Buddy Williams into Palisades Park June 14th for one week.

**NEW YORK CITY.** Buddy Johnson closes the Savoy Bar on June 19th . . . Lenny Herman goes into the Roosevelt Hotel July 7th for an indefinite stay . . . Elliot Lawrence completes his Statler Hotel engagement on June 29th . . . Joe Holiday plays Birdland June 19th to 25th.

The Tony Graye Quintet started an engagement at the Club Jericho in Mineola, Long Island, on May 3rd for an indefinite run. The combo features Al Terry, trumpet and vocals; Vick Kenmore, piano and arrangements; Tony Graye, tenor sax, vocals, and arrangements; Peter Bennett, drums; and Johnny Wilson, bass.

**SOUTH.** The O'Brien and Evans Duo now at the Officers' Club, Maxwell Air Force Base, in Montgomery, Alabama . . . Paul Williams one-niting through the South . . . Rull Moose Jackson does a series of one-niters in Florida. On June 12th he plays the El Chico Club in Daytona, on June 13th at the Casino Bar in Orlando, and on June 15th at the Harlem Square Club in Miami . . . Erskine Hawkins at Uline Arena in Washington, D. C., on June 13th and at Rockland Palace in New York City on June 14th.

Gene Ammons does a series of one-niters in Texas from June

14th to 18th, appearing in Port Arthur, Wharton, and Houston. On the 19th he goes to New Orleans, La., and then north for a one-week engagement at the Club Trocaveria in Columbus, Ohio, starting June 30th . . . Also doing singles in Texas are bandleaders Lowell Fulson and Hal Singer.

**CANADA.** The Teddy Charles trio was recently featured with Slim Gaillard at the Colonial in Toronto. The combo has been on tour through Canada . . . Louis Armstrong opens at the Seville Theater in Montreal June 12th for one week. On June 19th he goes to the Colonial Tavern in Toronto for another week, and then opens a four-week stay at the Blue Note in Chicago on June 27th . . . Bill Johnson completes his engagement at the Concord Tavern in Toronto on June 19th . . . Lionel Hampton is doing one-niters in Nova Scotia.

**ALL OVER.** Milt Herth, wizard of the Hammond Organ, now playing at the Piccadilly Hotel Circus Lounge in New York City . . . Sonny Howard, talented young singer-composer, is now back in New York after a stay in Boston.

Larry Maddi held over indefinitely in the Firelight Room of the Hotel Bel-Air, Bel-Air, California . . . The Blenders play Gene's Musical Bar in Jeannette, Pennsylvania, until mid-June.

The proceeds of the "Salute to Mary Lou Williams" at Town Hall in New York City on June 14th, will go to charities maintained by The Negro and the Arts committee.

Frank W. Judnick, accordionist, now at the Palace Hotel "Corner" in San Francisco. For nineteen years, Frank played in both the Brooklyn and New York Paramount Theaters entertaining the waiting patrons in the Grand Lobby. He's a former member of the Walter Perner, Mischa Borr, and Eddie Lane orchestras.

Lynn Willis still going strong at the Red Log in Westwood, California. He recently started his ninth month at this spot.

Ramoni, Latin-American accordionist, opened with his rumba band at the Morningside Hotel in Hurleyville, New York, on May 29th for the summer season.

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## Spring Garden Band

(Continued from page nine)

in York's musical life. The band's rehearsal hall is used without charge by many of York's other musical organizations. The York Symphony Orchestra and choruses use the hall regularly.

The seventy-five-piece York Symphony Orchestra has just completed its twentieth anniversary season. The orchestra is conducted by George Hurst, a twenty-five year old Scotch-Canadian composer-conductor who is on the faculty of the Peabody Conservatory in Baltimore. The entire brass and percussion section of the orchestra, most of the woodwinds and some of the strings are drawn from the Spring Garden Band. W. O. Cole, oboist, is President of the Band and Secretary of the Orchestra. Mr. Keller is a member of the trombone section, one of the original founders, and at present one of the five band members on the board of directors of the York Symphony Orchestra. The orchestra manager, Glenn M. Brillhart, is a member of the horn section of the band and, incidentally, is the writer of this story.

A bright future can be predicted for the Spring



Two charter members of Local 472 still playing with the band: Stuart S. Heiges, solo clarinet for 40 years, and Walter R. Bailey, solo cornet and assistant conductor for 40 years. Local 472 was organized in 1908.

Garden Band which will soon celebrate its hundredth anniversary. The father to son tradition which has kept the band supplied with new performers through the generations is receiving a powerful assist from the public schools. The 120-piece York High School band includes many of the band's scholarship students. Under the direction of Music Supervisor Elwood M. Sprigle, who is also a member of the solo cornet section of the Spring Garden Band, the high school group has been winning top honors in state competitions and just this year was selected to perform at the national convention of the Music Educators National Conference held in Philadelphia.

In many towns and cities school musicians put their instruments away when they graduate from high school. In York they keep right on playing with the Spring Garden Band—the goal most of them had in mind when they started to learn fundamentals in the school band.

If such a band existed in every town in the United States, think what an incentive it would be to the school children as well as to the citizenry! And think what it would mean to have all civic and other public functions pointed up by the stirring music of a real concert band. A goal worth striving for!

## Alfred Wallenstein

(Continued from page seventeen)

a member of the Operating Committee and within forty-eight hours had set up virtually the entire season and single-handedly contracted noted conductors and soloists who gave their services for the revived season so that great music in this famous amphitheater might be preserved.

Wallenstein assumed the duties of Music Director for the 1952 season of Symphonies under the Stars in the Bowl and set up the schedule of concerts, conductors, and artists before leaving for an extended tour of Europe.

Commenting on the Los Angeles Philharmonic Orchestra as it has been developed by Mr. Wallenstein, Virgil Thomson has said:

"Woodwinds and brasses, which are likely to be good in all American orchestras, are no less excellent here than elsewhere; but a string section at once so live on sound and so homogeneous in color, so sensitive, so silken, so handsomely drilled and blended for beauty, is not to be encountered in more than five or six of our cities."

## Circus Music

(Continued from page twenty-five)

Favorite "disaster theme" with Evans is Sousa's "Stars and Stripes Forever." "Always works," he tells me; "quiets them right away. Never a panic during thirty years. In Hartford, in 1944, fire crept up to within a few feet of the bandstand. We played the Sousa march while the people walked quietly out. Big center pole fell right across the bandstand. We went right on playing."

Mr. Evans at this point is understating. The incident, as reported in "The International Musician" for August, 1944, occurred as follows:

"Even though the bandstand, at the eastern end from the main entrance, directly opposite the point where the fire started, was ultimately burned to cinders, and the electric organ, the kettle-drums and the platform itself were charred inches deep, the men played on. Their faces blackened, their uniforms scorched, until the last of

six great center poles toppled over and the last section of burning top fell with it.

"The men of the band did not need to be directed to play loudly enough to make the music heard in the farthest reaches of the enclosure. In circus parlance, they 'blasted' it, thus atreaching to some degree the milling throng. And they kept on playing until a falling pole actually hit their platform. Then, even as they ran for safety, the drummer continued to beat out the rhythms. Once outside, they reassembled and started up again."

### Circus Alumnae

With such training in discipline, it is clear why circus band members and leaders of the past have often graduated into key band positions throughout the nation. Karl King, who used to score entrances for clowns and elephants with Sells-Floto and Barnum and Bailey, now heads his own publishing house and directs the Fort Dodge (Iowa) Municipal Band. His band compositions number in the hundreds. Harry James (who formerly was circus cornetist in his father's Christy Brothers circus band) is now band leader and trumpet virtuoso; H. A. Vander-Cook (he once wielded the baton on the Harris Nickel Plate bandwagon) is founder of the music school which bears his name; J. J. Richards is director of the Long Beach (California) Municipal Band. Fred Boos and Otto Hill (who were with Ringling Brothers Band when it was directed by Al Sweet) graduated to be respectively first chair string bass with the Chicago Symphony and brass bass with the Detroit Symphony.

But back to those band members still very much a part of the circus. Henry Kyes\* writes about music of the Polack Brothers Circus, of which he is Musical Director: "This show," he says, "carries a leader who also plays trumpet (myself), a Hammond organist and drummer. We augment the band on local dates with local musicians and pay them the local scale.

### Tailored to Fit

"We have 176 musical cues in the show, with music from Shostakovich to boogie-woogie, all tailored to the show like a suit to an individual. By the time the show is on the road two weeks

\*Kyes has been in circus work for forty-four years, and was twenty-four years with Ringling Circus with Merle Evans.

there is apt to be a complete musical change in the various acts, a few bars taken out here or there, the mood and tempo accentuated—all cued to the exact split second.

"We try to play all the numbers from the changing hit parade and also keep in some of the old circus tunes like 'Thunder and Blazes' for the flying act, 'Georgia Camp-meeting' for the dancing horse; 'Pitterpatter Polka' for the seals; 'Lasses Trombone' for the clown walk-arounds; 'Entry of the Gladiators' for the lions; 'Ponderoso' for the elephants; hit parade numbers for the young folks and radio request people. Anyway, everybody seems satisfied!"

### Leaders' Headaches

In another letter, this from "Skinny" Goe, band leader (and trumpet player) for the Rogger Brothers Circus: "I try to have a double drummer, two side trumpets, two trombones, a bass, a baritone, a calliope player and myself. . . I have to rewrite a lot of music as we have large animal acts, and foreign acts that require jungle music, tangoes, rumbas. I have a fast juggling act that has a trick arrangement of a saber dance, brought from Mexico. The performer insists on our playing it in two to a measure and fast at that. . . Another problem we are having is that every year men are getting scarcer and harder to get to troupe on a circus. The average young musician is mostly interested in dance band work or the more serious ones in getting located in so many of these civic orchestras over the country." Mr. Goe adds that "the calliope is God's blessing to a small band, since it makes it sound much larger than it is and also creates a circus atmosphere."

Circus music includes the calliope. Most circuses today have small air (not steam) calliopes. These usually have a forty-two-whistle range and give the same tone as a steam calliope. They are softer, though, and easier to play.

Real steam calliopes have approximately thirty-two whistles and weigh about 7,000 pounds.

Writes one player, "You need fast, catchy tunes, if you aren't going to use up all your

steam. A slow tune like 'Nearer, My God, to Thee', will empty the steam compartment in nothing flat." Steam-consuming also are the deep-throated notes, played on the larger whistles.

What do these and the air calliopes play today? Mostly the good old tunes like "In the Good Old Summer Time", "When You Wore a Tulip", and, at the end of the season, "Auld Lang Syne." But one piece they never play: "Home, Sweet Home". I asked Merle Evans about this. "It's taboo in the circus," he told

me, "either for band or calliope. Show folk believe it is downright bad luck, would mean the immediate closing of the show." It is not so much as even suggested, either in melody or in verse.

I looked now about the area back of the big-top, where, the show over, performers were hurrying to their dressing rooms, bandsmen putting away their instruments, the costume caretaker checking in the pinks and blues and purples. I looked through the door into the big tent, and in mind's eye saw the air and ground

again peopled with the performers—folk consecrated to weaving about the lives of stay-at-homers the fabric of fantasy; devoted to drawing them away from three-meals-a-day-and-put-the-baby-to-bed-and-don't-forget-to-put-the-cat-out routine. Purveyors of magic, these, but by the very nature of their calling, folk fated to be gypsy-like. Clear enough why "Home, Sweet Home" never sounds out in this world bounded by billowing canvas and the eye-bemusing gold of the sawdust ring.—*Hope Stoddard.*

## Podium and Stage

(Continued from page thirteen)

**SOLOISTS** Guest artists with the North Carolina Symphony during its seventh tour were pianists Loren Withers, Frederick Sahlmann, Jayne Winfield, Joan Melton and John Ellis; harpist Emily Kellam and violinist Marguerite Gillett . . . The Toronto Symphony



Paul Doktor

Orchestra announces for its 1952-53 season soloists Jennie Tourel, Witold Malcuzyński, Zara Nelsova, Eugene Istomin, Rudolf Serkin, Isaac Stern, Ellen Ballon, Yehudi Menuhin. Guest conductors will be Paul Scherman and Otto Klemperer. The orchestra's permanent conductor is Sir Ernest MacMillan . . . Ruggiero Ricci was

soloist with the Daytona Philharmonic in May . . . During its 1952-53 season the Duluth Symphony Orchestra will have as soloists Mischa Elman, Ciccolini, Graciela Rivera and Gold and Fizzdale . . . Among the soloists of the Schubert Festival to be held June 13th to 15th in Charlottesville, Virginia, will be Paul Doktor, who will appear both as violist in the "Arpeggione Sonata" in a chamber music recital, and as violinist in the A-major Rondo, accompanied by the festival orchestra. This Fall Doktor will introduce to European audiences viola sonatas by Ross Lee Finney and Albert Hoel.

**SCHOOL** When the people of Huntington,

West Virginia, were offered the opportunity last month of learning to read music free, the news spread quickly to towns in Kentucky and Ohio within a radius of 100 miles. People turned out in such numbers that the little Marshall College Science Hall, reserved for the occasion, could not accommodate the knowledge seekers and the course had to be moved to the East High School Auditorium where 1,000 eager adults formed a giant "class" of serious and attentive students.

Sponsored by Huntington's three newspapers, the free course was the brainchild of Howard Shanet, young conductor of the Huntington Symphony Orchestra. In one marathon lesson, which lasted from seven to almost eleven P. M., teacher Shanet gave his 1,000 pupils all the elements of reading simple printed music, so that by the end of the session people who had known absolutely nothing at all about music were able to go to a piano keyboard and pick out—slowly but surely—the tunes of hymns, patriotic airs, and popular sheet music favorites. Demonstration pieces ranged from "Old Hundred" and "My Country 'Tis of Thee" to hit parade numbers like "Shrimp Boats" and "Cry." The only materials required for the students were pencil and paper for taking notes.

The after effects were spectacular. A thirty-three year old executive went out next day and bought a piano. Huntington's music shops experienced a sudden spurt in sheet music sales, and the city's music teachers were besieged by newly inspired music lovers.

Shanet shrugs all this off with an I-told-you-so. "Of course an adult can learn the fundamentals of musical notation in a few hours," he says. "That's why it always has seemed a shame to me that sharps, flats, and quarter notes remain

mysterious hieroglyphics to the man in the street. He sees them on Christmas cards and advertising posters (usually incorrectly written) and wishes he could penetrate the mystery. Interestingly enough, it was the professional musicians, who know that music is a lifetime study, who were skeptical before I began, but it really wasn't a gamble; I had tried the same methods many times when I was teaching at Hunter College, although on a smaller scale. What gave me the idea? I believe with my



Dr. Everett Timm, Conductor, Louisiana State University Symphony Orchestra

teacher, the late Dr. Serge Koussevitzky, that music is for everyone. Music reading is a fundamental skill which should be taught to all children in elementary schools, just as arithmetic is taught to all. If it is not, and apparently thousands of adults in every city have missed it, then we have to do something about it. Besides, the interest in music which our project stimulated here hasn't hurt my symphony orchestra, you know."



Housewives, doctors, business men, teachers, people from all walks of life—a cross-section of the citizenship of the West Virginia, Kentucky and Ohio area around Huntington, West Virginia—fill the East High School Auditorium in Huntington, to learn to read music under the instruction of Howard Shanet.



Conductor Howard Shanet of the Huntington Symphony Orchestra, lists some important musical symbols for his unique "class" in which more than 1,000 adults learned the fundamentals of reading music in one free lesson. In the course of the lesson, he used the microphone in order to convey the technical information without strain to the class.

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### PIANO PARADE OPENS FIRST TOUR

Piano Parade, a new concert package, opened its first national tour in Detroit on April 12th. The package stars Art Tatum, Erroll Garner, and the piano team of Meade Lux Lewis and Pete Johnson. Designed to showcase outstanding jazz piano stylists who are of contemporary significance, Piano Parade will play fifty dates in the Midwest and Canada over a four-week period.



Meade Lux Lewis Erroll Garner

In the Fall, it will go on a special college tour.

Each of the pianists chosen for this concert junket has a completely distinctive style which has been a major influence in the development of jazz piano.

Art Tatum, the toast of two continents for more than two decades, has been called all-time jazz champion of the world. Historically, the boogie woogie renditions of Meade Lux Lewis and Pete Johnson lead the Parade. Followers of Lewis and Johnson cover a span of more than thirty years. Erroll Garner, despite the fact that he has been a professional pianist for almost twenty years, is the "baby." He was selected as the ideal exponent of the younger pianists—that is, pianists not in the genre of Tatum, Wilson, and Hines. The creator of a highly original and exciting style, Garner

has become one of the strongest contemporary jazz piano influences.

It took almost three years of development to prepare and assemble this concert package.

### BURL IVES RECEIVES OVATION IN LONDON

Burl Ives, currently on his first concert junket out of this country, has been appearing in England and Scotland before taking off for a tightly booked tour of Australia and New Zealand. Initial successes in provincial English cities like Newcastle and Manchester, had scarcely prepared the London critics for the ovation he got at his first London concert in the Royal Festival Music Hall on April 10th, a 3,000-seat auditorium previously sacred to "long-hair" artists.

A second concert booked for the same place on May 10th sold out three hours after the tickets went on



Art Tatum Pete Johnson

sale, leaving no doubt in the minds of anyone that America's Wayfaring Stranger can wayfare to England any time he has a mind to.

# MUSIC FROM

### NOTABLE BUREAU OF MUSIC

During National Music Week in May, the City of Los Angeles Bureau of Music celebrated its seventh birthday. Since the start of the city's "More Music for More People" project in 1945, the total attendance of its chorus rehearsals, community sing sessions, band concerts and many special programs has come to 1,873,000.

Seventeen youth and fourteen adult choruses provide weekly opportunity for citizens of every age in every part of the city to join their neighbors in song. Among these choral units are groups whose interests and abilities range from the simple folk song and spiritual to the most complex of contemporary musical masterpieces.

With the cooperation of Locals 4 and 767 in Los Angeles and through proceeds from the Music Performance Trust Fund of the Recording Industry, the Bureau last year sponsored 108 band concerts.

Highlights of 1951 included the Western premiere of Benjamin Britten's *Let's Make an Opera* at the youth chorus festival, and an hour-long Christmas coast-to-coast NBC broadcast. This year during the annual Good Friday broadcast, Joseph Cotten joined the adult choruses in a musical narration based upon Bach's *St. Matthew Passion*. A concert performance of the same work in its entirety will take place in June. In May, Mehuli neglected but beautiful Biblical opera, *Joseph*, was presented in its



Trombone section of the Erie Philharmonic Orchestra: (left to right) Hollis Quay, Charles McCormish, and Frank Bolte.

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# COAST TO COAST

Western premiere at the youth chorus festival.

The Bureau boasts of never having had a member of any of its youth choruses indicted on a charge of juvenile delinquency. The project costs Los Angeles taxpayers \$106,000 annually, a very small amount for its social, cultural, and recreational yield.

## THE MISSING CHINESE TAM-TAM—

The Chinese tam-tam is a musical instrument best identified for some of us as the big cymbal seen and heard at the beginning of J. Arthur Rank films. But for Merritt Torrey of Stage Employees Local 25, Rochester, N. Y., it proved to be a big headache one day this winter.

Mr. Torrey, besides being electrician at the Eastman Theatre, serves as baggage master for the



Ojai Festivals, Ojai, California  
Intermission time under the oak trees.

Rochester Philharmonic and Civic orchestras. In that capacity, he has traveled thousands of miles, guarding the instruments on tour.

The tour that gave rise to the big tam-tam mystery was only from Kilbourn Hall to a Rochester high school. For a few moments while the instruments were being loaded on a truck, this round, hand-hammered brass gong rested alongside the stage door in Barrett Alley. Then it disappeared.

Searching everywhere did no good. The concert at the high school went on as scheduled, but a heavy cymbal crash had to be substituted when the Chinese tam-tam was called for in the score of Paul White's "Indian Dance" in his *Lake Placid Suite*. To Dr. White, on the podium, that was a not altogether pleasant surprise.

That night Eddie Reynolds, flyman at the Eastman Theatre, heard that an old gent had been seen carrying the tam-tam while the truck was being loaded. The old gent's description tallied with that of Pop, a fellow who is passing his sunset years in Rochester's Main-

Gibbs-Scio Section. So Eddie looked Pop up, treated him to a cup of coffee and asked him, point blank, about the big brass gong.

"Oh," said Pop. "Do you mean that ash can cover? Why, I threw it back of a store on Charlotte Street."

Upon learning that to produce that ash can cover would be worth a dollar to him, Pop was off and back with it in no time. And his musical education has been advanced in the bargain.

## NATIONAL MUSIC COMPOSITION CONTEST

The Friends of Harvey Gaul, Inc., of Pittsburgh, announces its sixth annual nation-wide composition contest. A prize of \$400 is offered for the best lyric drama (one-act opera), with action for solo voices

and chorus in one or more scenes not to exceed one hour, with piano accompaniment or any combination of instruments. There is also a prize of \$100 offered by Mrs. Albert Keister for the best composition for two harps.

Only compositions are eligible which have not previously been published. Each composition must be signed with a nom de plume, and attached to each entry must be a sealed envelope containing the name of the composition as well as the real name of the composer, and bearing the nom de plume on the outside. All manuscripts must be in ink or photostatic copy.

More than one composition may be submitted by a competitor, but the entry fee of \$2.00 must accompany each manuscript submitted. Compositions must be submitted on or before December 1, 1952, to the Friends of Harvey Gaul Contest, Victor Saudek, Chairman, 315 Shady Avenue, Pittsburgh 6, Pennsylvania. The decision of the judges will be announced at the semi-annual meeting of the Friends of Harvey Gaul in April, 1953.



## ARTHUR KLEINER ORCHESTRA

Heard but not seen during the performance of "I Am a Camera," New York Critics Award play starring Julie Harris, are Arthur Kleiner and his orchestra. Responsible for creating a mood reminiscent of Berlin just before the rise of the Hitler regime are, left to right: Abram Flatow, violinist; Tobias Sultan, drummer; Arthur Kleiner, leader and pianist; and James A. Santucci, saxophonist. Their entr'acte music of standard German popular tunes, circa 1930, lends just the right sentiment to the play.

## NOT SELF-SUPPORTING

The prospectus of the Austin Symphony Orchestra begins with the headline, "There is no such thing as a self-supporting symphony orchestra," and goes on to point out, "A symphony orchestra, like most cultural organizations, cannot be self-supporting, but must in part be maintained by the community it serves. The cost of a symphony season exceeds the income from tickets, which must be priced moderately within the reach of the greatest number of people.

"Austin has a symphony orchestra of which every citizen can be proud," the prospectus goes on to say. "To insure its continued success, the Society must raise \$75,000 annually." Other headlines in the prospectus are "Wall Street Journal says source of raw materials is not as important in plant location as cultural advantages available to employees" and "Austin business men recognize the importance of the Austin Symphony Orchestra in focusing national attention on our Capital City."

## STOKOWSKI AS TEACHER

Leopold Stokowski, conductor, has accepted an invitation to spend two weeks at the University of Illinois School of Music next Fall. He will work with the various student instrumental and choral ensembles, spending the first two weeks of November in Champaign-Urbana.

## SUSPENSIONS, EXPULSIONS, ERASURES

### SUSPENSIONS

Bradford, Pa., Local 84—A. Carlson, R. Robins, J. Nesmith, H. Schoolmaster, J. Scofidio.

Dubuque, Iowa, Local 289—Karl Williams.

Hibbing, Minn., Local 612—Eugene Anderson, Roy Blake, John Borgerson, John M. Bauman, Ralph Baldrick, Joe N. Ruzzelli, Esko Eskola, John Fuchtmann, William Holt, Jr., John M. Maloney, Dorothy Mousseau, Eli Madrimich, Donald A. Menion, Lawrence McDonald, Cecil Porter, Victor J. Pakiz, Charles E. Porter, Gene Stanich, Robert E. Smith, Walter Sinkola, Julius Vitari, Jerry Winch, Joseph A. Walsh, Bromley Williams, Michael K. Zumburden.

Kingston, Ont., Canada, Local 518—Stuart G. Amos, Harold D. Francis, Harold McAtee, William Rofley, William R. Saunders.

Lafayette, Ind., Local 162—Paul F. Brown, Arthur Donges, Eneas L. Barrott, Luis U. Kuiper, Gordon Fier, James F. Knowles, James E. Kerma, Lee W. Miller, Joseph Ondras, Harold (Harry) Reed, Francis C. Shotts, Lloyd L. Smith, Harold D. Wright, Joseph R. Witke, Gene Huber, Phil Hufford.

Long Beach, Calif., Local 351—Glen D. Wilds, Ernest Walker, Wellman Rubinston, Kenneth Pryor, Norman Orlando, Ray Olivadotti, Norman Laverack, Albert Hagler, William Gosde, Charles Gillen.

Minneapolis, Minn., Local 73—Elmer H. Bohlig, Gordon E. Bailey, Richard E. Beauman, Forest A. Brothe, Hillard I. Brown, Lloyd A. Hopkins, Donald N. Eckerstrom, David L. Everhart, Gabriel Fenyes, Gerald E. Fraser, Myrtle C. Friell, Ernest G. Guetke, Robert E. Hedbert, Robert M. Holland, Edna Mae Hutchinson, Keith D. Kennedy, Peter D. Krogseng, Carolyn J. Kuecher, Charles A. Lanning, C. E. LaRue, Wm. A. Lundgren, F. Culey Marsden, Henry M. Moore, Harry W. Olson, Phil Pearson, Ivan Polakoff, John W. Reilly, Lowell D. Round, Walter O. Shenk, Roy W. Severson, Mrs. Byron M. Smith, Oliver Smith, Jr., Forrest F. Wyatt, Harold F. Walsh.

Montreal, Quebec, Canada, Local 406—Maurice Alary, Jim Battistini, John Buchan, Gaston deGagne, Marcel England, Julia Garzon, Bernard Hardy, Aurele Lacombe, Marcel Petit, James E. Rowell, Joseph Touchette, Steve Welner, Darwin Whitlock, Paul Bastien, Alice Brunet, Jean Lepage, Wm. Pietro, Gabriel Meunier, Fernand Ardic, Louis Beliveau, Lise Champagne, Dorrie Devere, Tod G. Fader, Albert Gaudreault, Fernand Labelle, Jacqueline Lalumiere, Armando Romeo, Roger Simard, Gabrielle Tremblay, Keith Whimby, Will Wade, Suzanne Beriau, Fernande Fay, Andre L'Esperance.

Miami, Fla., Local 655—Charles Adams, Irving Alterman, Hyman Andelman, Robert Bank, Israel R. Barocas, Roger W. Bass, Anthony Buccitto, Rita G. Buvos, Harry Ganonico, June M. Carle, Edwin Charters, Jim Cody, George Cook, Herbert Curbelo, Joseph K. Dorn, Jr., Frank T. Duffy, Jack Fly, Margaret A. Fambrough, Narciso Figueroa, David M. Gardner, Richard A. Griffin, Alvin W. Goddard, Rollin F. Gresser, Kenneth L. Hancock, Herbert Hartman, John B. Hoth, Harvey A. Horowitz, William J. Inglis, Charles O. James, Catherine Jenkins, Cesar J. LaCalle, Norman J. Leventhal, Paul Lewis, Alfred A. Miller, Emerald W. Moore, Frank A. Pecora, Robert J. Printz, Louis Rigo, Enrique F. Rivera, Gonzalo Rivero, Joseph K. Rust, Saul Sodor, Lloyd D. Steele, Allison B. Stout, Henry T. Sudlow, Rudolph Talucci, Edward S. Terracino, Archie L. Thornon, Michael J. Tosches, Logan O. Turentine, Frederick H. Vogt, Herbert Wasserman, Shirley Ann Wynne.

Oklahoma City, Okla., Local 375—Robert C. Askew, James R. Burnett, Vernon C. Crownsver, Jean F. Maupin, Martin C. Redmond, Herschel Robinson, Harold Robertson, Harold Tomlin.

Ottawa, Ont., Canada, Local 180—Peter Smith, Lloyd McHattie, Eunice Wright.

Omaha, Nebraska, Local 70—Howard Addison, Rita I. Hevencleiner, Robert S. Jordan, John D. Brandin, James G. Calhoun, Clayton Cowan, John Cusack, Ira S. Epstein, Rex Evans, Victor Froemel, Richard D. Henderson, Mildred Hudson, Harold Hunter, Leo Knoll, Elinor Lueht, Sam Mangolia, Richard J. Maschka, Paul Miller, Noel Morris, Raymond B. Quesnel, Hartwell Richardson, H. Le Road, James D. Shaw, Robert Tilton, Mrs. Mildred Weber.

Pittsburgh, Pa., Local 60—Robert V. Aiello, Charles W. Alvarez, Frank Andriani, Louis Asti, Laverne Bliss, Robert L. Brodeneyer, Vincent J. Callara, Charles Cardillo, Michael Ciaramella, Joseph A. Constantino, Charles P. Fitz, Albert V. Faust, Walter Fillar, Frank Gorell, Eugene A. Greco, Bert Green, Tasso Harris, Joseph C. Harvey, Wm. P. Hickey, Edward C. Hillard, Walter Horner, Grif Howe, Evelyn L. Johnson, Albert J. Kerr, Jack R. Klem, Charles N. Larish, Jr., Irwin Ludin, Russell F. McCandless, Clyde McCreary, Hugh McDonald, Robert F. Martin, Joseph J. Martino, Albert Mauroni, Charles K. Miller, Robert B. Mitchell, Richard Nass, Jr., Johnny Paolucci, Lawrence Patton, Clifford C. Peterson, Edwin S. Phillips, Victor A. Plushkat,

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Schenectady, N. Y., Local 85—Gaylord Columbic, Walter Corcoran, Michael Cusano, James Ettinger, Edward Godlewski, Donald Lansing, Roy McArthur, Ernest Nacco, Philip Pali, Eileen Patenaude, Dominick Pano, Charles Peck, Howard Simmons, James Taylor, Bruce Wallace.	
Worcester, Mass., Local 141—A. Dorothy Lilla, Joseph F. Parks, Frederick S. Mirliani, Robert C. Powers, Leonard S. Smith.	
<b>EXPULSIONS</b>	
Bradford, Pa., Local 84—O. Shook, J. Bigler, M. Snow, W. Snow.	
Beaver Dam, Wis., Local 42—Norman Myers, Lester Horn, Herliht Nuschke, Merlin Stock, Jr., Detroit, Mich., Local 5—Stanley R. Halverson, John Lee Hooker.	
Hibbing, Minn., Local 612—Ruey Reed.	
Los Angeles, Calif., Local 47—Henry L. Mcdrano.	
Oswego, N. Y., Local 441—Harry Clark, Joel Howard, Kendrick H. Meade, Bessie Somers.	
San Diego, Calif., Local 325—Gilbert Saldana.	
<b>ERASURES</b>	
Baltimore, Md., Local 543—James Finch.	
Birmingham, Ala., Local 296—Jack Crowe, Robert E. Clement, Ann Fondaw, Wm. F. Gardner, Paul Hancock, Malcolm I. Miller, Mrs. Lele T. Ozley, Chelsie Wade, Mary E. Stovall, Frank A. Davidson.	
Bethlehem, Pa., Local 411—Roy H. Applegate, Walter L. Batt, Kenneth F. Bender, Paul Cannon, Patrick J. Conahan, Lorraine Coyle, Betty Frederickson, Truman W. King, Jr., C. James Kocher, Edward J. Leonard, George K. Linder, James McNally, Paschal L. Marino, Ervin F. Schabhuettl, Paul R. Schaffer, Wm. W. Shankan, John Solon, Robert H. Strasburg, Ralph W. Woodring, Jr.	
Cleveland, Ohio, Local 4—Bernard Abelstein, Sam L. (Larry Ames) Amato, Dominic Apolito, Julius J. Berg, Joe Bonamasso, Larry L. Burse, Arthur G. Drahaim, Charles Dvorak, Gene Erwin, John F. Farnacci, Jerry T. Fortunato, Richard T. Giesel, Stanley (Gordon) Godnavec, Jerry Hancack, Hugo H. Harada, Eleanor M. Healy, Samuel K. House, Louis S. (Evans) Ivanc, David P. Kramer, William A. McLaughlin, Stephen J. Mazur, Louis Miko, Jr., Arthur Miles, Edward Mondrach, Theodore T. Paskert, Carroll J. (Larry Carroll) Puckett, Robert W. (Bob Williams) Rath, Frank V. (Pepe) Rippl, Olga J. (Godec) Scott, Robert M. Shay, Leland (Lee Smith) Schmidt, H. T. Stone, Robert H. Swenson, Tomilly Traves, Carl Volk, Fred Williams, Jr.	
Connellsville, Pa., Local 417—Roy T. Albert, Joseph Calabria, Donald Calabria, Louis Klawiter, John Larko, D. E. Provance, Jay W. Polanski, Roy Willard.	
Glasgow, Mont., Local 244—Robert V. Ayres, Lawrence A. (Squeak) Hagen.	
Kansas City, Mo., Local 34—Walter Mcullen, Marvel Donnell, Robert MacGuffin, Ray L. Demoss, James Fisher, Edgar Love, Vincent Robbins, John Sachs, Cy Young.	
Klamath Falls, Ore., Local 495—Roe D. Ashley, Jesse R. Finley, Robert O. Howe, Patricia Wood.	
Los Angeles, Calif., Local 47—Alan H. Barker, Joseph F. (Sonny) Burke, Bob Keene, Harvin L. Marquis, Edward Shulman, Helen (Lusk) Smith, Fredric C. Slack, Gerald M. Solomon, Alton Vaughn, John V. (Jack) Wilson, Anthony Grabowski, Gerald Behr, David Berry, Juanita Burke, Berhard Comer, James L. Cross, Mario DeGregory, Gene Deurmeier, Robert H. Fisher, Alfred Frenette, Nicholas J. Fridas, Wm. H. Geisler, Dave Greco, George Hoover, Pro. Joseph Julio, Dale D. Tanner, John Torres, Prucedgo T. Vilorio, George Weber, Demuth F. Willem, Cleland L. (Les) Anderson, Ike Carpenter, Alex Clipper, Bob (Tex) Cromer, Judy Dexter, L. Parker Lund, Jr., Red Norvo, Larry F. Bangham, Werner R. Heymann, Wm. Hillerich.	
Marinette, Wis., Menominee, Mich., Local 39—William Compney, Edward A. Kuich, Donn Sharer, Alvin Westman.	
Miami, Fla., Local 655—Hyman Andelman, Anthony Bocitto, Jack Eby, Theodore L. Gardiner, Charles Muktiansky, Frank A. Pecora, O. Ralph Sandice, Carlton R. Smith, Michael J. Toscher, David (Don Davis) Kuttner.	
Omaha, Nebraska, Local 70—Edward Abbott, Eleanor Christensen, Jack Foley, Ray E. Parsons, Bert Randall, John Sapp, Gaylord Voris, Fred Warren, Thomas Watters.	
Provo, Utah, Local 272—Avery L. Glenn, Jack O. Hanson, Alfred S. Morris, Jr., Paul Williams.	
Richmond, Calif., Local 424—Harry Curzi.	
San Leandro, Calif., Local 510—Francis A. Gonzalez, Antoinette Navar.	
San Diego, Calif., Local 325—Frank Shoush, Richard Alcorn, W. Craig Biddle, John E. Cooper, Ruth W. Drake, R. Herb Gregg, Al (Huchausen) Hook, Del Lafferty, Clare Mulhern, Leon H. Pogue, Steven A. Sarff, Donald C. Smith, Agnes M. Talbot, Robin S. Thompson.	
San Jose, Calif., Local 152—Tex Randall.	
San Francisco, Calif., Local 6—Jerome T. Barnes, Albert F. Casey, Sammy Thornburg, Eduardo Alanz, Barbara Cahn, Troy Dame, Val Bleecker, Mikred Hamilton.	



# DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

## ALABAMA

**BIRMINGHAM:**  
Umbach, Bob

**DO THAN:**  
Smith, Mose

**FLORENCE:**  
Valentine, Leroy

**MOBILE:**  
Cavalade of Amusements, and Al Wagner, Owner and Producer.

Moore, R. E., Jr.  
Williams, Harriell

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

**NORTH PHENIX CITY:**  
Hambro Club, and W. T. "Bud" Thurmond

**PHENIX CITY:**  
Coconut Grove Nite Club, Perry T. Hatcher, Owner.  
French Casino, and Joe Santantello, Proprietor

**PHENIX:**  
211 Club, and H. L. Freeman

## ARIZONA

**PHOENIX:**  
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Keilly, Employer  
Gaddis, Joe  
Hovhor, John  
Jones, Calvin R.  
Willett, R. Paul  
Zanzibar Club, and Lew Klein

**TUCSON:**  
Griffin, Manly  
Mitchell, Jimmy  
Severs, Jerry  
Williams, Marshall

**YUMA:**  
Buckner, Gray, Owner "345" Club, El Cajon

## ARKANSAS

**BLTHTVILLE:**  
Brown, Rev. Thomas J.

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

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

**MCGEEHEE:**  
Taylor, Jack

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

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

**PINE BLUFF:**  
Arkansas State College Casino, and A. P. D. Thompson Johnson, Eddie Lowery, Rev. J. R. Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)  
Scott, Charles E.

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

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

## CALIFORNIA

**ALAMEDA:**  
Sheets, Andy

**BAKERSFIELD:**  
Bakersfield Post 808, American Legion, and Emanuel Edwards  
Conway, Stewart

**BENICIA:**  
Rodgers, Edward T., Palm Grove Ballroom

**BERKLEY:**  
Jones, Charles

**BEVERLY HILLS:**  
Miss Gertrude Agency  
Mestus, Paris  
Mkapudy on Ice, and N. Edward Beck, Employer

**BIG BEAR LAKE:**  
Crawman, Harry E.

**CATALINA ISLAND:**  
Club Brazil, and Paul Mirabel, Operator

**COMPTON:**  
Vi-Lu Records

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

**DUNSMUIR:**  
Corral, and J. B. McGowan

**EL CERRITO:**  
Johnson, Lloyd

**FONTANA:**  
Seal Bros. Circus, Dorothy Anderson, Employer

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

**GARVEY:**  
Rich Art Records, Inc.

**HOLLYWOOD:**  
Alison, David  
Babb, Kriger  
Birwell Corp.  
Bucage Room, Leonard Van-nerion  
Bunanova, Furtunio  
California Productions, and Edward Kovacs  
Coiffure Guild, and Arthur E. Teal, and S. Tex Rose  
Encore Productions, Inc.  
Federal Artists Corp.  
Finn, Jay, and Artists Personal Mgt., Ltd.  
Fishman, Edward I.  
Gray, Lew, and Magic Record Company  
Kappa Records, Inc., Raymond L. Krauss  
Kolb, Clarence  
Morris, Boris  
Patterson, Trent  
Rohitschek, Kurt (Ken Robjey)  
Six Bros. Circus, and George McCall  
Star Dust Revue, John K. Standlee  
Harry S. Taylor Agency  
Universal Light Opera, Co., and Association  
Western Recording Co., and Douglas Venable

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

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

**LOS ANGELES:**  
Anderson, John Murray, and Silver Screen, Inc.  
Arizona-New Mexico Club, Roger Rogers, Pres., and Frank McInwell, Treasurer  
Aqua Parade, Inc., Buster (Clarence L.) Crabbe  
Berg, Harry, of the Monarch Hotel  
Coiffure Guild, Arthur E. Teal and S. Tex Rose  
Coleman, Fred  
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley  
Dolphin, John, of Recorded in Hollywood  
Dalton, Arthur  
Downbeat Club, Pops Pierce  
Drew, Andre  
Edwards, James (of James Edwards Productions), and Jean Mathias, Road Manager

Halfont, Nate  
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro  
Milton Recording Co., and War Perkins  
Moore, Cleve  
Mobby, Ervan  
O'Hay, Anita  
Preston, Joey  
Royal Record Co.  
Ryan, Ted  
Villion, Andre  
Vogel, Mr.  
Ward Bros. Circus, George W. Pugh, Arche Gayer, co-owners, and L. F. Stoltz, Agent  
Welcome Records, Recording Studio, and Rusty Welcome  
Williams, Cargile  
Wishure Bowl

**LOS GATOS:**  
Fuller, Frank

**MARIN CITY:**  
Pickins, Louis

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

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

**NORTH HOLLYWOOD:**  
Lohnuller, Bernard

**OAKLAND:**  
Bill's Rendezu Cafe, and Wm. Matthews  
Moore, Harry  
Morkin, Roy  
Trader Horn's, Fred Horn  
Wiltz, James

**OCEAN PARK:**  
Frontier Club, and Robert Moran

**OROVILLE:**  
Rodgers, Edward T., Palm Grove Ballroom

**OXNARD:**  
McMillan, Tom, Owner Town House

**PALM SPRINGS:**  
Bering, Lee W., Lee Bering Club  
Desert Inn, and Earl Coffman, Manager  
Hall, Donald H.

**PERRIS:**  
McCaw, F. E., Owner Horse Cullies of 1946

**PITTSBURG:**  
Argentina Club, William Lewis, Owner

**RICHMOND:**  
Jenkins, Freddie

**SACRAMENTO:**  
Casa Nellis, Nello Malerbi, Owner  
Leingang, George  
O'Connor, Grace

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

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

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

**SANTA BARBARA:**  
Briggs, Don  
Canfield Enterprises, Inc.

**SANTA MONICA:**  
Brad's Cafe  
Georgian Room, and H. D. McKrae

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

**SOUTH GATE:**  
Silver Horn Cafe, and Mr. Silver

**STOCKTON:**  
Sunset Macaroni Products, Fred Siagnaro

**VENTURA:**  
Cheney, Al and Lee

**WATSONVILLE:**  
Ward, Jeff W.

**WINTERHAVEN:**  
Mueller, J. M.

**COLORADO**

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

**JULESBURG:**  
Cummins, Kenneth

**CONNECTICUT**

**BRIDGEPORT:**  
Lunn, Edward

**EAST HAMPTON:**  
Hotel Gerraunagus

**EAST HAVEN:**  
Canevale, A. J.

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

**HARTFORD:**  
Club Ferdinando, Felix Ferdinando  
Dubinsky, Frank

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

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

**POOLONOCK BRIDGE:**  
Johnson's Restaurant, and Samuel Johnson, Owner

**STAMFORD:**  
Glenn Acres Country Club and Charlie Blue, Pres., Mr. Sou-nours, Sec.-Treas.

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

**WESTPORT:**  
Goldman, Al and Marty

**DELAWARE**

**DOVER:**  
Apollo Club, and Bernard Paskins, Owner  
Veterans of Foreign Wars, Leo Roy Bench, Commander  
Williams, A. B.

**GEORGETOWN:**  
Gravel Hill Inn, and Preston Hutchens, Proprietor

**MILFORD:**  
Fontaine, John

**NEW CASTLE:**  
Lamon, Edward  
Murphy, Joseph

**SMYRNA:**  
Kent County Democratic Club, and Solomon Thomas, Chairman

**WILMINGTON:**  
Allen, Sylvester

**FLORIDA**

**CLEARWATER:**  
Bardon, Vance

**CLEARWATER BEACH:**  
Normandy Restaurant, and Fay House

**DAYTONA BEACH:**  
Bethune, Albert

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

**FORT MEYERS:**  
McCutcheon, Pat

**JACKSONVILLE:**  
Jackson, Otis  
Newberry, Earl, and Associated

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

**MIAMI:**  
Brooks, Sam  
Donaldson, Bill  
Pruitt, Bill (W. H. P. Corp.)  
Ritter, Claude D.  
Smart, Paul D.  
Talavera, Ramon  
36 Club, Tony Aboyoum, Employer

**MIAMI BEACH:**  
Amron, Jack, Terrace Restaurant  
Caldwell, Max

Chez Parce, Mickey Grasso, and Irving Rivkin  
Edwards Hotel, and Julius Nathan, Manager  
Herewood Hotel, Ben Harrison, Julius I. Perlmutter, M. Morrison, and Harry Kutz  
Friedlander, Jack  
Governor Hotel, Herbert Muller, and Irving Printz  
Haddon Hall Hotel  
Island Club, and Sam Cohen, Owner-Manager  
Leshnick, Max  
Macomba Club  
Macomba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers  
Miller, Irving  
Municipal Hotel, and Bernie Pearson  
Straus, George  
Weills, Charles

**ORLANDO:**  
Club Cabana, and Elmer and Jake Gunther, Owners  
Club Sarrucco, Roy Baisden  
Fryer, Dr. B.  
Longwood Hotel, and Mammiham Shepard

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

**PANAMA CITY:**  
Daniels, Dr. E. R.

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

**STARKE:**  
Camp Hlending Recreation Center  
Goldman, Henry

**STAUR:**  
Sutton, G. W.

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

**TAMPA:**  
Brown, Russ  
Carousel Club, and Abe Burkow, and Norman Kern, Employers  
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:**  
Larocco, Harry L.  
Parrish, Lillian F.

## GEORGIA

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

**AUGUSTA:**  
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prime  
J. W. Neely, Jr.  
Kirkland, Fred  
Minnick Attractions, Joe Minnick

**HUNESVILLE:**  
Plantation Club, S. C. Klass and F. W. Taylor

**MACON:**  
Capital Theatre  
Lee, W. C.  
Swache, Leslie

**SAVANNAH:**  
Friedman, Hymie  
Thompson, Lawrence A., Jr.

**THOMASVILLE:**  
Club Thomas, and Terry Masey, Operator

**VIDALIA:**  
Pal Amusements Co.

**WAYCROSS:**  
Cooper, Sherman and Dennis

**IDAHO**

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

**COEUR D'ALENE:**  
(Randall, Earl  
Lachman, Jesse

**LEWISTON:**  
848 Club, and Sam Canner, Owner

Rosenberg, Mrs. R. M.  
Via Villa, and Fred Walker

**POCATELLO:**  
Pullos, Dan  
Reynolds, Bud

**SUN VALLEY:**  
Chateau Place

## ILLINOIS

**BELLEVILLE:**  
Davis, C. M.

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

**CALUMET CITY:**  
Mitchell, John

**CHAMPAIGN:**  
Robinson, Bennie

**CHICAGO:**  
Adams, Delmore and Eugene Brydon, Ray Marsh of the Big Rice 3-Ring Circus  
Chicago Casino, and Harry Weiss, Owner  
Cole, Elsie, General Manager and Chicago Artists Bureau  
Colosimo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner  
Daniels, Jimmy  
Donaldson, Bill  
Evans, Jeff  
Fine, Jack, Owner "Play Gals of 1938," "Victory Follies"  
Glen, Charlie  
Hale, Walter, Promoter  
Mackie, Robert, of Savoy Ball Room  
Marine Record Co.  
Mason, Leroy  
Mays, Chester  
Mickey Weinstein Theatrical Agency  
Monte Carlo Lounge, Mrs. Ann Hughes, Owner  
Moore, H. B.  
Music Bowl, and Jack Penn and Louis Cappanoia, Employers  
Music Bowl (formerly China Doll), and A. D. Blumental  
O'Connor, Pat L., Pat L. O'Connor, Inc.  
Steele, Larry, Producer, Larry Steele's Smart Affairs  
Stoner, Harlan T.  
Teichner, Charles A., of T. N. T. Productions  
Whitehead, J. Preston

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

**KANKAKEE:**  
Hayener, Mrs. Theresa, Proprietor, Dreamland

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

**MOLINE:**  
Antler's Inn, and Francis Weaver, Owner  
Jul's Danish Farm, and Morgan Jul

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

**PEORIA:**  
Candlelight Room and Fred Romane  
Davis, Oscar  
Humane Animal Association  
Rutledge, R. M.  
Simons, Eugene  
Stewart, Paul  
Thompson, Earl  
Wagner, Lou

**PRAIRIE VIEW:**  
Green Truck Tavern, and Mrs. Stiller

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

**ROCK ISLAND:**  
Barnes, Al

**SPRINGFIELD:**  
Terra Plaza, and Elmer Barkus, Employer

**WASHINGTON:**  
Thompson, Earl

**ZEIGLAR:**  
Zeiglar Nite Club, and David Allsup, and Jason Wilkai, Owners

## INDIANA

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

**AUBURN:**  
Mouse Lodge No. 566

**EAST CHICAGO:**  
Barnes, Tiny Jim  
**ELWOOD:**  
Yankee Club, and Charles Sullivan, Manager  
**EVANSVILLE:**  
Adams, Jack C.  
**FOOT WAYNE:**  
Brummett, Emmett  
**GREENSBURG:**  
Club 46, Charles Holzhouse, Owner and Operator  
**INDIANAPOLIS:**  
Benbow, William, and his All-American Brownskin Model  
Dickerson, Matthew  
Donahue, Bill  
Entertainment Enterprises, Inc., and Frederick G. Schatz  
Harris, Rupert  
Keller Rondo Skating Rink, and Perry Flick, Operator  
William C. Powell Agency  
**LAFAYETTE:**  
Club 52, Charles Gibson, Prop.  
**MUNCIE:**  
Haley, Joseph  
**NEWCASTLE:**  
Handing, Stanley W.  
**RICHMOND:**  
Newcomer, Charles  
Puckett, H. H.  
**SOUTH BEND:**  
Childers, Art (also known as Bob Cagney)  
**SPENCERVILLE:**  
Kelly, George M. (Marquis)  
**SYRACUSE:**  
Waco Amusement Enterprises

## IOWA

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

## KANSAS

**BREWSTER:**  
Whirlwind Ballroom, G. M. Dunkel, Operator  
**COFFEYVILLE:**  
Ted Blake  
**DODGE CITY:**  
Graham, Lyle  
**KANSAS CITY:**  
White, J. Cordell  
**LOGAN:**  
Graham, Lyle  
**MANHATTAN:**  
Suart, Ray  
**NEWTON:**  
VFW Whitwell-Finnell Post 971  
**PRATT:**  
Clements, C. J.  
Wahly, L. W.  
**RUSSELL:**  
Russell Post 6240, VFW Club  
Zercher, Dance Manager  
**SALINA:**  
Kern, John  
**TOPEKA:**  
Mid-West Sportsmen Association  
**WICHITA:**  
Holiday, Art

## KENTUCKY

**BOWLING GREEN:**  
Taylor, Roy D.  
**LEXINGTON:**  
Harper, A. C.  
**LOUISVILLE:**  
King, Victor  
Imperial Hotel, Jack Woodlens, Owner  
Spaulding, Preston  
**OWENSBORO:**  
Crosby, Joe, Owner, Club 71  
**PADUCAH:**  
Melody Show Lounge, and Bea Mack  
Vickers, Jimmie

## LOUISIANA

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

**LAFAYETTE:**  
Hadacol Caravan  
LeBlanc Corporation of Louisiana  
Veltin, Toby  
**MONROE:**  
Club DeLicia, Robert Hill  
Keith, Jessie  
Thompson, Son  
**NATCHITOCHE:**  
Burton, Mrs. Pearl Jones  
**NEW ORLEANS:**  
Barker, Rand  
Callison, Guy  
Dog House, and Grace Martin, Owner  
Gilbert, Julie  
Hurricane, The, Percy Stovall  
DeBlanc, Dudley J.  
**OPELOUSAS:**  
Cedar Lane Club, and Milt Delmas, Employer  
**SHEREVEPORT:**  
Reeves, Harry A.  
Stewart, Willie

## MAINE

**FORT FAIRFIELD:**  
Paul's Arena, Tobby Seaborn  
**SACO:**  
Gardner, Nick

## MARYLAND

**ANNAPOLIS:**  
Dixie Hotel, and Frank Jones  
**BALTIMORE:**  
Byrd, Olive J.  
Cox, M. L.  
Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner  
Greber, Ben  
LeBlanc Corporation of Maryland  
New Broadway Hotel, Charles Carney, Manager  
Old Mill Inn, and Joe Mazer, Owner  
Perkins, Richard, of Associated Enterprises  
Weiss, Harry  
**CHESAPEAKE BEACH:**  
Chesapeake Beach Park Ballroom, and Alfred Walters, Employer  
**CUMBERLAND:**  
Wangold, Louis  
**FASTON:**  
Hannah, John  
**FENWICK:**  
Repsch, Albert  
**FREDERICK:**  
Rutchenhouse, Rev. H. B.  
**HAGERSTOWN:**  
Bauer, Harry A.  
Class, David  
**OCEAN CITY:**  
Belmont, Lou, Gay Nineties Club, and Henry Epstein  
Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner  
**SALISBURY:**  
Twin Lantern, Elmer B. Dashiell, Operator  
**TURNERS STATION:**  
Thomas, Dr. Joseph H., Edge-water Beach

## MASSACHUSETTS

**AMHERST:**  
Murphy, Charles  
Russell, William  
**BILLERICA:**  
One-O-One Club, Nick Ladouhis, Proprietor  
**BLACKSTONE:**  
Stuliano, Joseph  
**HOSTON:**  
Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McElvaine, President  
Bronson, James J.  
Crawford House Theatrical Lounge  
E. M. Loew's Theatres  
L. I. B. Productions, and Lou Brudnick  
Regency Corp., and Joseph R. Weaver  
Resnick, William  
Sunbrook, Larry, and his Rodeo Show  
Waldron, Billy  
Walker, Julian  
Younger Citizens Coordinating Committee, and George Muzoun  
**CAMBRIDGE:**  
Salvato, Joseph  
**FALL RIVER:**  
Royal Restaurant (known as the Riviera), William Andrade, Proprietor  
**FITCHBURG:**  
Bolduc, Henry  
**HAVERHILL:**  
Assas, Joe

**HOLYOKE:**  
Holyoke Theatre, Bernard W. Levy  
**LOWELL:**  
Carney, John F., Amusement Company  
Francis X. Crowe  
**MONSON:**  
Caneogallo, Leo  
**NEW BEDFORD:**  
The Derby, and Henry Correia, Operator  
**NEWTON:**  
Thiffault, Dorothy (Mimi Chevalier)  
**SALEM:**  
Larkin Attractions, and George Larkin  
**WAYLAND:**  
Steele, Chauncey Hepew  
**WILMINGTON:**  
Blue Terrace Ballroom, and Anthony DeTorto

## MICHIGAN

**ANN ARBOR:**  
McLaughlin, Max  
**BATTLE CREEK:**  
Smith, David  
**BAY CITY:**  
Walthier, Dr. Howard  
**DETROIT:**  
Adler, Caesar  
Bel Aire (formerly Lee 'N Ed die's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernstein, Owners  
Bibi, Allen  
Briggs, Edgar M.  
Claybrook, Adolphus  
Connors Lounge, and Joe Pallazzo, Operator  
Daniels, James M.  
Hustis Steamship Company, N. M. Constan  
Green, Gold'man  
Hoffman, Sam  
Johnson, Ivory  
Thomas, Matthew B.  
Krosnan, Hyman  
Mansfield, Norm  
Payne, Edgar  
Papadimas, Babis  
Pyle, Howard D., and Savoy Promotions  
**FERNDALE:**  
Club Plantation, and Doc Washington  
**FLINT:**  
Barnes, Jimmy  
**GRAND RAPIDS:**  
Club Chez-Ami, Anthony Scalice, Proprietor  
Powers Theatre  
**KAWKAWLIN:**  
Old Mill Dance Hall, Ernest Fortin, Owner  
**MIO:**  
Walker Hotel, and George Walker, Proprietor  
**PONTIAC:**  
Bob's Picnic Park, and Robert Amos, Owner and Operator  
Henry's Restaurant, and Charles Henry  
**SANDY BEACH INN**  
**RENDERSONS BOWL, and Rendezvous Inn (or Club), Gordon J. "Buzzy" Miller**  
**TRAVERSE CITY:**  
Lawson, Al  
**UTICA:**  
Spring Hill Farms, and Andrew Sured

## MINNESOTA

**DETROIT LAKES:**  
Johnson, Allan V.  
**EASTON:**  
Hannah, John  
**MINNEAPOLIS:**  
Holloway's Steak House, and Larry Howard  
Northwest Vaudeville Attractions, and C. A. McEvoy  
**PIPESTONE:**  
Coppman, Marvin  
Stolzmann, Mr.  
**RED WING:**  
Red Wing Grill, Robert A. Nylo, Operator  
**ROCHESTER:**  
Co. R, State Guard, and Alvin Costello  
**SLAYTON:**  
F. E. Iverson  
Iverson Manufacturing Co., Bud Iverson  
**ST. PAUL:**  
Flame Bar, and Harry Greene  
**WINONA:**  
Interstate Orchestra Service, and L. Porter Jung

## MISSISSIPPI

**BILOXI:**  
Joyce, Harry, Owner Pilot House Night Club  
Thompson, Bob  
**GREENVILLE:**  
Pollard, Fleurnd  
**GULFPORT:**  
Plantation Manor, and Herman Burger  
**HATTIESBURG:**  
Jazzy Gray's (The Pines), and Howard Homer Gray (Jazzy Gray)  
**JACKSON:**  
Carpenter, Bob  
Smith, C. C., Operator, Rob-lini Bros. Circus (Pine Bluff, Ark.)  
**MERIDIAN:**  
Bishop, James E.  
**NATCHEZ:**  
Colonial Club, and Ollie Koerber  
**VICKSBURG:**  
Blue Room Nite Club, and Tom Wine

## MISSOURI

**BOONEVILLE:**  
Bowden, Rivers  
Williams, Bill  
**CHILlicothe:**  
Hawes, H. H.  
**FORT LEONARD WOOD:**  
Lawson, Sgt. Harry A.  
**INDEPENDENCE:**  
Casino Drive Inn, J. W. Johnson, Owner  
**JOPLIN:**  
Glady's Heidelberg Inn, Scott Field, Manager  
Silver Dollar, Dick Mills, Manager-Owner  
**KANSAS CITY:**  
Babbitt, William (Bill) H. Canton, L. R.  
Esquire Productions, and Kenneth Yates, and Bobby Henshaw  
Main Street Theatre  
Red's Supper Club, and Herbert "Red" Drye  
Zelma Rode Club, Emmett J. Scott, Prop., Bill Christian, Manager  
**MACON:**  
Macon County Fair Association, Mildred Sanford, Employer  
**NORTH KANSAS CITY:**  
Schulz-Krocker Theatrical Agency  
**POPLAR BLUFFS:**  
Brown, Merle  
**ST. LOUIS:**  
Bartholzt, Mac  
Beaumont Cocktail Lounge, Ella Ford, Owner  
Brown Bomber Bar, James Caruth and Fred Guinness, co-owners  
Caruth, James, Operator Club Rhumbungee, Cafe Society, Brown Bomber Bar  
Caruth, James, Cafe Society D'Agostino, Sam  
400 Club, and George Graff  
Markham, Doyle, and Tune Town Ballroom  
Sun Amusement Co., Sun Theatre  
Sun Theatre, and Sam Nieberg

## MONTANA

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

## NEBRASKA

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

## NEVADA

**LAKE TAHOE:**  
Tahoe Biltmore Hotel, Nate Blumenfeld  
**LAS VEGAS:**  
Gordon, Ruth  
Holtzinger, Ruby  
Lawrence, Robert D.  
Ray's Cafe  
Stoney, Milo E.  
Warner, A. H.  
**LOVELOCK:**  
Fischer, Harry

**RENO:**  
Blackman, Mrs. Mary  
Twomey, Don

## NEW HAMPSHIRE

**FABIAN:**  
Zaks (Zackers), James  
**JACKSON:**  
Nelson, Eddy  
Sheirr, James

## NEW JERSEY

**ABSECON:**  
Hart, Charles, President, and Eastern Mardi Gras, Inc.  
**ASBURY PARK:**  
Gilmore, James E.  
Richardson, Harry  
**ATLANTIC CITY:**  
Robbins, Abe  
Casper, Joe  
Cheatham, Shelby  
Delaware Inn, and Nathaniel C. Spencer, Proprietor  
Goodleman, Charles  
Lockman, Harvey  
Morocco Restaurant, G. Fassa, and G. Dantzer, Operators  
Ocean Playhouse, Steel Pier, and Robert Courtney (New York City)  
**BLOOMFIELD:**  
Thompson, Putt  
**CAMDEN:**  
Embassy Ballroom, and George E. Chips (Geo. DeGierolamo), Operator  
**CAPE MAY:**  
Anderson, Charles, Operator  
**CLIFTON:**  
August F. Buchner  
**EAST ORANGE:**  
Hutchins, William  
**EAST RUTHERFORD:**  
Club 199, and Angelo Pucci, Owner  
**HOBOKEN:**  
Red Rose Inn, and Thomas Monto, Employer  
**LAKE HOPATCONG:**  
Mad House, Oscar Dunham, Owner  
**LAKEWOOD:**  
Seldin, S. H.  
**LONG BRANCH:**  
Hoover, Clifford  
Kitty, Marvin  
Rappaport, A., Owner The Blue Room  
Wright, Wilbur  
**MANAHAWKIN:**  
Jimmy's Tavern, and Jimmy Mascola, Owner  
**MONTCLAIR:**  
Cov-Hay Corporation, and Thos. Havnes, and James Costello  
**MORRISTOWN:**  
Richard's Tavern, and Raymond E. Richard, Proprietor  
**NEWARK:**  
Beadle, Jeanette  
Coleman, Melvin  
Graham, Alfred  
Hall, Emory  
Hays, Clarence  
Harris, Earl  
Johnson, Robert  
Jones, Carl W.  
Levine, Joseph  
Lloyds Manor, and Smokey Mc-Alister  
Marians, Tom  
New Holiday Inn, and Walter E. Lewis  
"Pamla," Daniel Straver  
Prestwood, William  
Red Mirror, and Nicholas Grande, Proprietor  
Robison, Eugene  
Summons, Charles  
Tucker, Frank  
Wilson, Leroy  
Zaracardi, Jack, Galanti A. A.

**NEW BRUNSWICK:**  
Jack Elbl  
**NORTH ARLINGTON:**  
Petrucci, Andrew  
**NORTH BERGEN:**  
1220 Club, and Kay Sweeney, Secretary-Treasurer  
**PATERSON:**  
Gerard, Mickey  
Gerard Enterprises  
Hataib, Sam  
Pyatt, Joseph  
Riversview Casino  
Ventimiglia, Joseph  
**PLAINFIELD:**  
McGowan, Daniel  
Nathanson, Joe  
**SOMERVILLE:**  
Harrison, Bob  
Three Towers Inn, and Samuel Goldberg (Garrett)  
**TRENTON:**  
Crossing Inn, and John Wyrick, Employer  
**VAUX HALL:**  
Carillo, Manuel R.

## VINELAND:

Gross, David  
**WEST NEW YORK:**  
B'nai B'rith Organization, and Sam Nate, Employer, Harry Bourstein, President  
**WILLIAMSTOWN:**  
Talk of the Town Cafe, and Rocco Pappo, Manager

## NEW MEXICO

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

## NEW YORK

**ALBANY:**  
404 Casino, and Herman Halpern, Proprietor  
O'Meara Attractions, Jack Alder Creek  
Burke's Manor, and Harold A. Burke  
**ATLANTIC BEACH:**  
Normandie Beach Club, Alexander DeVicco  
**ASUSABLE CHASM:**  
Kanter, Max  
Young, Joshua F.  
**BOLTON LANDING:**  
Village Inn, and Donnick Galea, Owner  
**BRONX:**  
Abela Inn, Pete Mancuso, Proprietor and Carl Ramford, Manager  
Arman, Martin  
Club Delmar, Charles Marcelino and Vincent Delostia, Employers  
Metro Anglers Social Club, and Aaron Murray  
Perry Records, and Sam Richmond  
Santoro, E. J.  
Sinclair, Carlton (Carl Parker) Williams, J. W.  
**BROOKLYN:**  
Aurelia Court, Inc.  
Ferdinand's Restaurant, and Mr. Ferdinand  
Globe Promoters of Huckelbuck Revue, Harry Dixon and Elm Oley  
Ellis, Edwin C.  
Johnston, Clifford  
Kingsborough Athletic Club, George Chandler  
Morris, Philip  
Ocean Grotto Restaurant, and Albert Santarpio, Proprietor  
Reade, Michael  
Rosenberg, Paul  
Rowman, Gus, Hollywood Cafe  
Sizore, Eliot  
1024 Club, and Albert Friend Thompson, Ernest  
Villa Antique, Mr. P. Antico, Proprietor  
**BUFFALO:**  
Bourne, Edward  
Calato, Joe and Teddy  
Cosmano, Frank and Anthony  
Jackson, William  
Nelson, Art and Mildred  
Twentieth Century Theatre  
Ray's Bar-D, and Raymond C. Lanzeretta  
**FALLSBURG:**  
Olympic Hotel, and Wm. Hurowitz  
**FAR ROCKAWAY, L. I.:**  
Town House Restaurant, and Bernard Kurland, Proprietor  
**FERDLE:**  
Pollack Hotel, and Elias Pollack, Employer  
Sier's Hotel, and Philip Sier, Owner  
**FLEISCHMANN'S:**  
Churs, Irene (Mrs.)  
**FRANKFORT:**  
Blue Skies Cafe, Frank Reic and Lenny Tyler, Proprietors  
**GLENS FALLS:**  
Gottlieb, Ralph  
Newman, Joel  
Sleigh, Don  
**GLENS SPEY:**  
Glen Acres Hotel and Country Club, Jack W. Rosen, Employer  
**GLENSWILD:**  
Glenswild Hotel and Country Club, and Mack A. Lewis, Employer

**GRAND ISLAND:**  
Williams, Ossian V.

**GREENFIELD PARK:**  
Utopia Lodge

**HUDSON:**  
Goldstein, Benny  
Gutto, Samuel

**ILION:**  
Wick, Phil

**ITHACA:**  
Bond, Jack

**JACKSON HEIGHTS:**  
Griffith, A. J., Jr.

**LAKE PLACID:**  
Larrage Club, and C. B. Southworth

**LIMESTONE:**  
Stick House, and Dave Oppenheim, Owner

**LIVINGSTON MANOR:**  
Beaver Lake Lodge, and Ben H. Grafman

**LOCH SHELDRAKE:**  
Chester, Abe  
Fifty-two Club, Saul Rapkin, Owner

**MAHOPAC:**  
Hotel Shlesinger, David Shlesinger, Owner

**MAIDENFELD, ISADORE, JR., ESTATE**

**MAHOPAC:**  
Willow Tree Restaurant, and S. A. Bander, Owner

**MONTICELLO:**  
Kalanca's Hotel, Jack Katz

**MT. VERNON:**  
Raphin, Harry, Proprietor, Wagon Wheel Tavern

**NEW YORK CITY:**  
Alexander, Wm. D., and Associated Producers of Negro Music

**AMUSEMENT CORP. OF AMERICA**  
Aadu, John R. (Indonesian Consul)

**RENUBI, BEN**  
Beverly Green Agency

**BROADWAY HUTBAU, INC., and**  
Walter Kirsch, Owner

**BROADWAY SWING PUBLICATIONS,**  
L. Frankel, Owner

**BRULEY, JESSE**  
Calman, Carl, and the Calman Advertising Agency

**CAMERA, RUCCO**  
Chanon, Inc., Monte Gardner and Mr. Rodriguez

**CHARLES, MARVIN, and Knights of Magic**  
Coffey, Jack

**CHEN, MARY**  
Collectors' Items Recording Co.

**MAURICE SPIVACK and Katherine Gregg**  
"Come and Get It" Company

**COOK, DAVID**  
Crochert, Mr.

**CROUSEN, KEN, and Ken Crossen Associates**  
Crown Records, Inc.

**CURRIE, LOU**  
Dolin, Anton

**DUBOIS-FRIEDMAN PRODUCTION CORPORATION**  
Dubonnet Records, and Jerry (Jerome) Lipskin

**DYNAMIC RECORDS, Ulysses Smith**  
Franklin, Joe

**GRANOFF, BUDD**  
Goldberg (Garrets), Samuel

**GOLDSTEIN, ROBERT**  
Gray, Lew, and Magic Record Company

**GROSS, GERALD, of United Artists Management**  
Heminway, Phil

**"High Button Shoes," Jack Small, General Manager**  
Howe's Famous Hippodrome

**Circus, Arthur and Hyman Sturmh**  
Inley, William

**JOHNSON, DONALD E.**  
Kaye-Martin, Kaye-Martin Productions

**Kenny, Herbert C.**  
Kent Music Co., and Nick Kentros

**KING, GENE**  
Knight, Raymond

**KUSHNER, JACK and David LaFontaine, Leo**  
Law, Jerry

**LEVV, JOHN**  
Lew Leslie and his "Black-birds"

**Manhattan Recording Corp., and Walter H. Brown, Jr.**  
Manning, Sam

**Markham, Dewey "Pigmeat"**  
Mayo, Melvin E.

**McCaffrey, Neill**  
McMahon, Jess

**Metro Coat and Suit Co., and Joseph Lupia**  
Meyers, Johnny

**Millman, Mort**  
Montanez, Pedro

**Moody, Philip, and Youth Monument to the Future Organization**  
Murray's

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

**Newman, Nathan**  
New York Civic Opera Company, Wm. Reutemann

**New York Ice Fantasy Co., James Blizzard and Henry Robinson, Owners**  
Orpheus Record Co.

**Parmentier, David**  
Place, The, and Theodore Costello, Manager

**Prillard, Fritz**  
Prince, Hughie

**Rain Queen, Inc.**  
Ralph Cooper Agency

**Reagan, Jack**  
Robinson, Charles

**Rogers, Harry, Owner "Frisco Follies"**  
Rosen, Philip, Owner and Operator

**Penitence Restaurant**  
Sandy Hook S. S. Co., and Charles Gardner

**Schwartz, Mrs. Morris**  
Singer, John

**Sloyer, Mrs.**  
South Seas, Inc., Abner J. Southland Recording Co., and Rose Santos

**Spillite Club**  
Steve Murray's Mahogany Club

**Stromberg, Hunt, Jr.**  
Strouse, Irving

**Sunbrock, Larry, and his Rodeo Show**  
Talent Corp. of America, Henry Weisman

**Television Exposition Productions, Inc., and Edward A. Curnee, President**  
Thomson, Sava and Valenti, Incorporated

**United Artists Management Variety Entertainers, Inc., and Herbert Rubin**  
Venus Star Club, and Paul Farrington, Manager

**Walker, Aubrey, Masonette Social Club**  
Wee and Leventhal, Inc.

**Welsh, Samuel**  
Wilner Operating Company

**Zaks (Zaccara), James**  
**NIAGARA FALLS:**  
Boulevard Casino, and Frank and Victor Rotundo

**Flory's Melody Bar, Joe and Nick Florio, Proprietors**  
Klimont, Robert F.

**NORWICH:**  
McLean, C. F.

**ONEONTA:**  
New Windsor Hotel, and Maximilian Shepard

**PATCHOGUE:**  
Kay's Swing Club, Kay Anglero

**PURLING:**  
Dellwood, and Jos. Gerardi, owner

**ROCHESTER:**  
Valenti, Sam

**ROME:**  
Marks, Al

**SABATTIS:**  
Sabattis Club, and Mrs. Vera V. Coleman

**SARANAC LAKE:**  
Birches, The, Mose LaFontaine, Employer, C. Randall, Mgr.

**Durgans Grill**  
**SARATOGA SPRINGS:**  
Clark, Stevens and Arthur

**SCHENECTADY:**  
Edwards, M. C.

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

**SILVERMAN, Harry**  
**SOUTH FALLSBURGH:**  
Patt, Arthur, Manager, Hotel Plaza

**Seldin, S. H., Operator (Lakeview Hotel, N. J.), Grand View Hotel**  
**SUFFERN:**  
Armstrong, Walter, President, County Theatre

**SYRACUSE:**  
Bagozzi's Fantasy Cafe, and Frank Bagozzi, Employer

**TANNERSVILLE:**  
Germano, Basil

**UTICA:**  
Burke's Log Cabin, Nick Burke, Owner

**VALHALLA:**  
Twin Palms Restaurant, John Mass, Proprietor

**WATERBURY:**  
Duffy's Tavern, Terrance Duffy

**WATERVLIET:**  
Cortes, Rita, James E. Strates

**Shows**  
Kille, Lyman

**WHITEHALL:**  
Jerry-Anns Chateau, and Jerry Rumania

**WHITE PLAINS:**  
Brod, Mario

**YONKERS:**  
Babner, William

### LONG ISLAND (New York)

**BAYSIDE:**  
Murage Room, and Edward B. Friedland

**BELMORE:**  
Babner, William J.

**GLENDALE:**  
Warga, Paul S.

**JAMAICA:**  
Dancer, Earl

**NORTH CAROLINA**

**DEAUFORT:**  
Markey, Charles

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

**CAROLINA BEACH:**  
Stokes, Gene

**CHARLOTTE:**  
Amusement Corp. of America, Edson F. Blackman, Jr.

**Jones, M. P.**  
Karpston, Joe

**Kemp, T. D., and Southern Attractions, Inc.**  
**DURHAM:**  
Gordon, Douglas

**Royal Music Co.**  
**FAYETTEVILLE:**  
Rehune, Clarence

**Parker House of Music, and S. A. Parker**  
**GREENSBORO:**  
Fair Park Casino, and Irish Horan

**Ward, Robert**  
Weingarten, E., of Sporting Events, Inc.

**GREENVILLE:**  
Ruth, Therman

**Wilson, Sylvester**  
**HENDERSONVILLE:**  
Livingston, Buster

**KINSTON:**  
Parker, David

**RALEIGH:**  
Club Carlyle, Robert Carlyle

**WALLACE:**  
Strawberry Festival, Inc.

**WILSON:**  
McCann, Roosevelt

**McCann, Sam**  
**McEachon, Sam**

### NORTH DAKOTA

**BISMARCK:**  
Lefor Tavern and Ballroom, Art and John Zenker, Operators

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

### OHIO

**AKRON:**  
Basford, Doyle

**Buddies Club, and Alfred Scrutnings, Operator**  
Pullman Cafe, George Subrin, Owner and Manager

**CINCINNATI:**  
Anderson, Albert

**Bayless, H. W.**  
Charles, Mrs. Alberta

**Wanderer Bar, James McFarriage, Owner**  
Sunbrock, Larry, and his Rodeo Show

**Smith, James R.**  
Wallace, Dr. J. H.

**CLEVELAND:**  
Atlas Attractions, and Ray Grair

**Bender, Harvey**  
Club Run-day-Voo, and U. S. Dearing

**Dixon, Forrest**  
Fueled 55th Co.

**Manuel Bros. Agency, Inc. Metropolitan Theatre, Emanuel Stutz, Operator**  
Salanci, Frank J.

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

**Walthers, Carl O.**  
Willis, Elroy

**COLUMBUS:**  
Atkins, William

**Bell, Edward**  
Beta Nu Bldg. Association, and Mrs. Emerson Cheek, Pres.

**Charles Bloce Post No. 157, American Legion**  
Carter Ingram

**McLade, Phil**  
Mallory, William

**Paul D. Robinson Fire Fighters Post 567, and Captain G. W. McDonald**  
**Turf Club, and Ralph Stevenson, Proprietor**

**DAYTON:**  
Boucher, Roy D.

**Daytona Club, and William Carpenter**  
Taylor, Earl

**ELYRIA:**  
Dance Theatre, Inc., and A. W. Jewell, President

**EUCLED:**  
Rado, Gerald

**FINDLAY:**  
Wilson, Mr. and Mrs. Karl, Operators Paradise Club

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

**PIQUA:**  
Sedgewick, Lee, Operator

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

**SANDUSKY:**  
Eagles Club

**Mathews, S. D.**  
Salice, Henry

**SPRINGFIELD:**  
Jackson, Lawrence

**Terrace Gardens, and H. J. McCall**  
**TOLEDO:**  
Durham, Henry (Hank)

**LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary**  
National Athletic Club, Roy Finn and Archie Miller

**Nightingale, Homer**  
Tripodi, Joseph A., President

**Italian Opera Association**  
**WARREN:**  
Wragg, Herbert, Jr.

**VIENNA:**  
Hull, Russ

**Rust Hull**  
**ZANESVILLE:**  
Venner, Pierre

### OKLAHOMA

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

**ENID:**  
Norris, Gene

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

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

**OKLAHOMA CITY:**  
Randolph Taylor

**Southwestern Attractions, M. K. Bulldam and Jack Swiger**  
**SHAWNEE:**  
InMarco, Frank

**TULSA:**  
Williams, Cargile

### OREGON

**EUGENE:**  
Granada Gardens, Shannon Shaeffer, Owner

**Weinstein, Archie, Commercial Club**  
**HERMISTON:**  
Rosenberg, Mrs. R. M.

**LAKESIDE:**  
Rutes, E. P.

**PORTLAND:**  
Acme Club Lounge, and A. W. Denton, Manager

**Pallas Royale Ballroom**  
Yank Club of Oregon, Inc., and R. C. Bartlett, President

**ROGUE RIVER:**  
Arnold, Ida Mae

**SALEM:**  
Lopez, Mr.

**SHERIDAN:**  
American Legion Post No. 75, Melvin Agee

### PENNSYLVANIA

**ALIQUIPPA:**  
Guinn, Ott

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

**BETHLEHEM:**  
Colonnade Club, and Frank Pinter, Manager

**Ronnica's Rendezvous**  
**BLAIRSVILLE:**  
Moore Club, and A. P. Sundry, Employer

**BRAEBURN:**  
Mazur, John

**BRANDONVILLE:**  
Vanderbilt Country Club, and Terry McGovern, Employer

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

**CHESTER:**  
Blue Heaven Room, Bob Lager, Employer

**Fisher, Samuel**  
Pyle, William

**Reindollar, Harry**  
**DEVON:**  
Jones, Martin

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

**EASTON:**  
Green, Morris

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

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

**HARRISBURG:**  
Ickes, Robert N.

**P. T. K. Fraternity of John Harris High School, and Robert Spitzer, Chairman**  
Reyes, William T.

**Waters, B. N.**  
**JOHNSTOWN:**  
Boots and Saddle Club, and Everett Allen

**Central Cafe, Christ Contakos, Owner and Manager**  
**KENNETT SQUARE:**  
Hotel Kennett

**KINGSTON:**  
Johns, Robert

**LANCASTER:**  
Fred Murray

**Samuels, John Parker**  
**LEWISTOWN:**  
Temple Theatre, and Carl E. Temple

**MEADVILLE:**  
Nell, Carl

**Power, Donald W.**  
Simmons, Al, Jr.

**MIDLAND:**  
Mason, Bill

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

**NEW CASTLE:**  
Natale, Tommy

**OIL CITY:**  
Friendship League of America, and A. L. Nelson

**PHILADELPHIA:**  
Associated Artists Bureau

**Benny-the-Bum's, Benjamin Fogelman, Proprietor**  
Bilcore Hotel, and Wm. Clore, Operator

**Bubeck, Carl F.**  
Carman Theatre, and Alex Steifel

**Cjek Club**  
Davis, Russell

**Dupree, Hiram E.**  
Dupree, Reese

**Frangier Ballroom**  
Melody Records, Inc.

**Montalvo, Santos**  
Muziani, Joseph

**Philadelphia Lab. Company, and Luis Colantunno, Manager**  
Pinsky, Harry

**Raymond, Don G., of Creative Entertainment Bureau**  
Stanley, Frank

**PITTSBURGH:**  
Ficklin, Thomas

**Matthews, Lee A., and New Artist Service**  
Oasis Club, and Joe DeFrancisco, Owner

**Pennsylvania State Grand Lodge of the Knights of Pythias**  
Reight, C. H.

**Sala, Joseph M., Owner El Chico Cafe**  
**POTTSTOWN:**  
Schmoyer, Mrs. Irma

**SCRANTON:**  
McDonough, Frank

**SHENANDOAH:**  
Mikita, John

**SLATINGTON:**  
Flick, Walter H.

**STRAFFORD:**  
Poinette, Walter

**TANNERSVILLE:**  
Toffel, Adolph

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

**UPPER MERY:**  
Wallace, Jerry

**WASHINGTON:**  
Athens, Pete, Manager Washington Cocktail Lounge

**Lee, Edward**  
**WILKES-BARRE:**  
Kahan, Samuel

**WILLIAMSPORT:**  
Pinella, James

**WORTHINGTON:**  
Conwell, J. R.

**YORK:**  
Daniels, William Lopez

### SOUTH CAROLINA

**COLUMBIA:**  
Block C Club, University of South Carolina

**GREENVILLE:**  
Forest Hills Supper Club, R. K. and Mary Ruckey, Owners, J. K. Mosely, and Sue Filmon, former Owner and Manager

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

**MARIETTA:**  
"Bring on the Girls," and Don Meadors, Owner

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

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

**SPARTANBURG:**  
Holcome, H. C.

**UNION:**  
Hale Bros. Circus

### TENNESSEE

**CLARKSVILLE:**  
Harris, William

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

**HOUSTON:**  
Coats, Paul  
Jenson, Oscar  
McMillen, E. L.  
Resu, Buldin  
Singleterry, J. A.  
World Amusements, Inc., Thos.  
A. Wood, President

**LEVELAND:**  
Collins, Dee

**HONGVIEW:**  
Club 2 (formerly Rendezvous  
Club), and B. D. Holiman,  
Employer  
Ryan, A. L.

**MEXIA:**  
Payne, M. D.

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

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

**PORT ARTHUR:**  
Demland, William

**SAN ANGELO:**  
Specialty Productions, Nelson  
Scott and Wallace Kelton

**SAN ANTONIO:**  
Forest, Thomas  
Leathy, J. W. (Lee), Rockin'  
M Dude Ranch Club  
Obledo, F. J.  
Rockin' M Dude Ranch Club,  
and J. W. (Lee) Leathy

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

**WACO:**  
Corenfeld, Lou

**WICHITA FALLS:**  
Dibbles, C.  
Whately, Mike

## UTAH

**SALT LAKE CITY:**  
Jameson (Doc) John A., Dixie-  
land Club (Cotton Club)

## VERMONT

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

## VIRGINIA

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

**BEENA VISTA:**  
Rockbridge Theatre

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

**EXMORE:**  
Downing, J. Edward

**HAMPTON:**  
Mazey, Terry

**LYNCHBURG:**  
Bailey, Clarence A.

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

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

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

**PORTSMOUTH:**  
Rountree, G. T.

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

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

**VIRGINIA BEACH:**  
Bass, Milton  
Melody Inn (formerly Harry's  
The Spot), Harry L. Sizer,  
Jr., Employer  
White, William A.

## WASHINGTON

**SEATTLE:**  
Ackerman, Frank  
Washington Social Club and  
Sirlens Grove

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

## WEST VIRGINIA

**CHARLESTON:**  
Club Congo, Paul Daley, Owner  
El Patio Boat Club, and Charles  
Powell, Operator  
White, Ernest B.

**HUNTINGTON:**  
Brewer, D. C.

**INSTITUTE:**  
Hawkins, Charles

**LOGAN:**  
Coat, A. J.

**MORGANTOWN:**  
Niner, Leonard

**WHEELING:**  
Mardi Gras

## WISCONSIN

**BEAR CREEK:**  
Schwaeber, Leroy

**BELOIT:**  
Royal Palms Ballroom, and  
C. H. Pitt

**BOWLER:**  
Reinke, Mr. and Mrs.

**GREEN BAY:**  
Galst, Erwin  
Franklin, Allen  
Peasley, Charles W.

**GREENVILLE:**  
Reed, Jimmie  
Zanzibar Cocktail Lounge, and  
Wm. Ellis, Proprietor

**HAYWARD:**  
The Chicago Inn, and Mr.  
Louis O. Runner, Owner  
and Operator

**HURLEY:**  
Club Francis, and James Francis  
Fonacchio, Mrs. Eley, Club  
Fiesta

**LA CROSSE:**  
Tonke, Thomas, and Little  
Dandy Tavern

**MILWAUKEE:**  
Bethia, Nick Williams  
Continental Theatre Bar  
Cupps, Arthur, Jr.  
Dimaggio, Jerome  
Gentili, Nick  
Mamunci, Vince  
Rizzo, Jack D.  
Weinberger, A. J.

**NEOPIT:**  
American Legion, Sam Dickson-  
son, Vice-Commander

**RACINE:**  
Miller, Jerry

**RHINELANDER:**  
Kane's Moens Lake Resort,  
and George A. Kane  
Kendall, Mr., Manager Holly  
Wood Lodge

**ROSHOLT:**  
Akavickas, Edward

**SHEROYGAN:**  
Sicilia, G. T.

**SUN PRAIRIE:**  
Hulsizer, Herb, Tropical  
Gardens  
Tropical Gardens, and Herb  
Hulsizer

**TOMAH:**  
Veterans of Foreign Wars  
**WISCONSIN RAPIDS:**  
Brown Derby, and Lawrence  
Huber, Owner

## WYOMING

**CHEYENNE:**  
Shy-Ann Nite Club, and Hazel  
Klime, Manager

**JACKSON HOLE:**  
R. J. Bar, and C. L. Jensen

**ROCK SPRINGS:**  
Smoke House Lounge, Del K.  
James, Employer

## DISTRICT OF COLUMBIA

**WASHINGTON:**  
Adelman, Ben  
Alvis, Ray C.  
Archer, Pat  
Blue Mirror

Cabana Club, and Jack Staples  
China Clipper, Sam Wong,  
Owner

Clare's Musical Bar, and Jean  
Clare

Club Ellington (D. E. Corp.),  
and Herb Sachs, President  
D. E. Corporation, and Herb  
Sachs

Five O-Clock Club, and Jack  
Staples, Owner

Gold, Sol  
Hulerman, John Price, Pres.  
Washington Aviation Country  
Club

Huffman, Edward F., Hoffman's  
3 Ring Circus  
Kavakos, William, and Kavakos  
Club

Kirsch, Fred  
Mansfield, Emanuel  
Moore, Frank, Owner Star  
Trust Club

New Orleans Restaurant, and  
Nick Gaston, Proprietor  
O'Brien, John T.  
Perruso's Restaurant, and Vito  
Perruso, Employer

Purple Iris, Chris D. Cassi-  
on and Joseph Cannon  
Quonset Inn, Inc., and  
Bing Wong

Rayburn, E.  
Rittenhouse, Rev. H. B.  
Robinson, Robert L.  
Romany Room, Mr. Weintraub,  
Operator, and Wm. Biron,  
Manager

Rosa, Thomas N.  
Smith, J. A.  
T. & W. Corporation, Al  
Simonds, Paul Mann  
Walters, Alfred

## CANADA ALBERTA

**CALGARY:**  
Fort Brisisois Chapter of the  
Imperial Order Daughters of  
the Empire

Simmons, Gordon A.  
**EDMONTON:**  
Eckersley, Frank J. C.

## BRITISH COLUMBIA

**VANCOUVER:**  
Gaylorde Enterprises, and L.  
Carrigan, Manager  
Palomar Supper Club, and  
Sandy DeSantis

H. Singer and Co. Enterprises,  
and H. Singer

## ONTARIO

**CHATHAM:**  
Taylor, Dan

**COBOURG:**  
International Ice Revue, Robt.  
White, Jerry Rayfield and J.  
J. Walsh

**GRAVENHURST:**  
Summer Gardens, and James  
Webb

**GUELPH:**  
Naval Veterans Association, and  
Louis C. Janke, President

**HAMILTON:**  
Nutting, M. R., Pres. Merrick  
Ross, Circus (Circus Produc-  
tions, Ltd.)

**HASTINGS:**  
Bassman, George, and Riverside  
Pavilion

**LONDON:**  
Merrick Bros. Circus (Circus  
Productions, Ltd.), and M.  
R. Nutting, President

Seven Dwarfs Inn  
Silver Dollar-Golden Stair  
Tavern, Gordon Kent, Prop.

**SOUTH SHORE:**  
MUSSELMAN'S LAKE:  
Glendale Pavilion, Ted Bing-  
ham

**NEW TORONTO:**  
Leslie, George

**OTTAWA:**  
Parker, Hugh

**OWEN SOUND:**  
Thomas, Howard M. (Doc)

**PORT ARTHUR:**  
Curtin, M.

**TORONTO:**  
Ambassador and Monogram  
Records, Messrs. Darwyn  
and Sokoloff

Habler, Peter  
Langford, Karl  
Local Union 1452, CIO Steel  
Workers Organizing Com-  
mittee

Miquelin, V.  
Milford, Bert  
Radio Station CHUM  
Skorochid, Walter, Ukrainian  
National Federation Hall  
Wetham, Katherine

## QUEBEC

**DRUMMONDVILLE:**  
Grenik, Marshall

**MONTREAL:**  
Association des Concerts Clas-  
siques, Mrs. Edward Blouin,  
and Antoine Dufor  
Auger, Henry  
Beriau, Maurice, and LaSociete  
Artistique

Coulombe, Charles  
Daoust, Hubert and Raymond  
Emond, Roger  
Haskett, Don (Martin York)  
LeRoy, Michel  
Lussier, Pierre  
Norbert, Henri  
Sunbrock, Larry, and his Rodeo  
Show

**POINTE CLAIRE:**  
Oliver, William

**QUEBEC:**  
Sunbrock, Larry, and his Rodeo  
Show

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

## CUBA

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

## ALASKA

**ANCHORAGE:**  
Capper, Keith

**FAIRBANKS:**  
Casa Blanca, and A. G. Mul-  
down  
Glen A. Elder (Glen Alvin)

**PALMER:**  
Sourdough Stage Bar, Tommy  
Thompson and Mrs. Terri  
Starns, Owners

## HAWAII

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

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

## MISCELLANEOUS

Abernathy, George  
Alberts, Joe

Al-Dean Circus, F. D. Freeland  
Amros, George D.  
Andrie, John  
Arwood, Ross

**Aulger, J. H.:**  
Aulger Bros. Stock Co.  
Bacon, Paul, Sports Enterprises,  
Inc., and Paul Bacon

Bull, Ray, Owner All Star Hit  
Parade

Daugh, Mrs. Mary  
Fert Smith Revue  
Hologhino, Dominick  
Hoserman, Herbert (Tiny)  
Brandhorst, E.  
Braunstein, B. Frank

Bruce, Howard, Manager  
"Crazy Hollywood Co."  
Brydon, Ray Marsh, of the Dan  
Rice 3-Ring Circus

Buffalo Ranch Wild West Circus,  
Art Mit, R. C. (Bud) Grooms,  
Owners and Managers

Burns, L. L., and Partners  
Bur-Ton, John  
Carlson, Ernest  
Carroll, Sam

Cheney, Al and Lee  
Chew, J. H.  
Conway, Stewart  
Dale Bros. Circus  
D'Amico, Don

Deviller, Donald  
Dicarlo, Ray  
Eckhart, Robert  
Feehan, Gordon F.

Ferris, Mickey, Owner and Mgr.  
"American Beauties on Parade"  
Finkeltine, Harry  
Forester, Thomas

**Fox, Jess Lee:**  
Friendship League of America,  
and A. L. Nelson

Freich, Joe C.  
Gibbs, Charles  
Goodenough, Johnny  
Garnes, C. M.  
George, Wally

Gould, Hal  
Gutire, John A., Manager Rudeo  
Show, connected with Grand  
National of Muskogee, Okla.

Hewlett, Ralph J.  
Hoffman, Edward F.,  
Hoffman's 3-Ring Circus

Hollander, Frank,  
H. C. Restaurant Corp.  
Horan, Irish  
Horn, O. B.

Hoskins, Jack  
Howe's Famous Hippodrome  
Circus, Arthur and Hyman  
Sturmak

Huga, James  
International Ice Revue, Robert  
White, Jerry Rayfield and J. J.  
Walsh

Johnson, Sandy  
Johnston, Clifford  
Kay, Bert

Kelton, Wallace  
Kimball, Dude (or Romaine)  
Kirk, Edwin  
Kusman, Hyman

Larson, Norman I.  
Law, Edward  
Leveson, Charles  
Levin, Harry

Low Leslie and his "Blackbirds"  
Maurice, Ralph  
Markham, Dewey "Pigman"  
McCarthy, E. J.

McCaw, E. E., Owner  
"Horse Follies of 1946"  
McGowan, Everett

Magee, Floyd  
Magen, Roy  
Mann, Paul

Mathews, John  
Meeks, D. C.  
Merry Widow Company, Eugene  
Haskell, Raymond E. Maurro,  
and Ralph Paunessa, Managers

Miller, George F., Jr., former  
Bookers License 1129  
Ken Miller Productions, and  
Ken Miller

Miqueloni, V.  
Montalvo, Santos  
N. Edward Beck, Employer  
Rhapsody on Ice

New York Ice Fantasy Co., Scott  
Chalfant, James Blizard and  
Henry Robinson, Owners

Olsen, Buddy  
Osborn, Theodore  
O'Toole, J. T., Promoter  
Otto, Jim

Ouellette, Louis  
Patterson, Charles  
Peth, Iron N.

Rayburn, Charles  
Rayfield, Jerry  
Rea, John  
Redd, Murray

Reid, R. R.  
Rhapsody on Ice, and N. Edw.  
Beck, Employer

Roberts, Harry E. (Hap Roberts  
or Doc Mel Roy)  
Robertson, T. E.,  
Robertson Rodeo, Inc.  
Ross, Hal J., Enterprises

Salzmann, Arthur (Art Henry)  
Sargent, Selwyn G.  
Scott, Nelson  
Singer, Leo, Singer's Mulguss  
Six Brothers Circus, and  
George McCall

Smith, Ora T.  
Specialty Productions  
Steele, Larry, Producer, Larry  
Steele's Smart Affairs

Stone, Louis, Promoter  
Stover, William  
Straus, George  
Summerlin, Jerry (Marr-)  
Sunbrock, Larry, and his Rodeo  
Show

Tabar, Jacob W.  
Taylor, R. J.  
Thomas, Mac  
Travers, Albert A.

Waltner, Marie, Promoter  
Ward, W. W.  
Watson, N. C.  
Weils, Charles  
White, George

White, Robert  
Williams, Cargile  
Williams, Frederick  
Wilson, Ray

Young, Robert

# UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS,  
HOTELS, Etc.

This List is alphabeti-  
cally arranged in States,  
Canada and Mis-  
cellaneous

## ALABAMA

**MOBILE:**  
Cagley, Lee, and his Orchestra  
New Plaza, and Wm. Appling

## ARIZONA

**PHOENIX:**  
Plantation Ballroom

## ARKANSAS

**HOT SPRINGS:**  
Forest Club, and Haskell Hard-  
age, Prop.

## CALIFORNIA

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

**BIG BEAR LAKE:**  
Cresman, Harry F.

**CLIVER CITY:**  
Mardi Gras Ballroom

**LONG BEACH:**  
Santa Clara Cafe, and  
James Peacock

**PITTSBURG:**  
Lirrenta, Bennie (Tiny)

**SACRAMENTO:**  
Capps, Roy, Orchestra

**SAN DIEGO:**  
El Cajon Band

**SAN FRANCISCO:**  
Kelly, Noel  
Fretas, Carl (also known as An-  
thony Carle)  
Jones, Cliff  
Southern Pacific American  
Legion Post Band  
Southern Pacific Club Band

**SAN LUIS OBISPO:**  
Seaton, Don

**SAN PABLO:**  
Backstage Club  
Sportsmen's Club

**SANTA BARBARA:**  
Samarkand Hotel

**SANTA ROSA, LAKE COUNTY:**  
Rendezvous

**TULARE:**  
T. J. E. S. Hall

## COLORADO

**LOVELAND:**  
Westgate Ballroom

## CONNECTICUT

**DANIELSON:**  
Pine House

**GROTON:**  
Swiss Villa

**HARTFORD:**  
Buck's Tavern, Frank S. De-  
Lucco, Prop.

**JEWETT CITY:**  
Jewett City Hotel

**MOOSTUP:**  
American Legion  
Club 91

**MYSTIC:**  
Alpine Club, Inc., and  
Peter Balistracci

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

## DELAWARE

**WILMINGTON:**  
Brandywine Post No. 12, Ameri-  
can Legion  
Cousin Lee and his Hill Billy  
Band

Laskin, Charles  
Wilson Line, Inc.

## FLORIDA

**CLEARWATER:**  
Cresial Bar  
Musical Bar  
Sea Horse Grill and Bar

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

**KEY WEST:**  
Delmonico Bar, and Arturo Boza

**SARASOTA:**  
"400" Club

**TAMPA:**  
Grand Oregon, Oscar Leon,  
Manager

## GEORGIA

**MACON:**  
Jay, A. Wingate  
Lowe, Al  
Weatner, Jim

**SAVANNAH:**  
Sportsmen's Club, Ben J. Alex-  
ander

## IDAHO

**BOISE:**  
Simmons, Mr. and Mrs James  
E. (known as Chico and  
Connie)

**TWIN FALLS:**  
Radio Rendezvous

## ILLINOIS

**CAIRO:**  
The Spot, Al Dennis, Prop.

**CHICAGO:**  
Kryl, Bohumir, and his Sym-  
phony Orchestra  
Samczyk, Casimir, Orchestra

**MARISSA:**  
Tricelbach Brothers Orchestra

**MATTOON:**  
U. S. Grant Hotel

**OLIVE BRANCH:**  
44 Club, and Harold Babb

**ONEIDA:**  
Rova Amvet Hall

**QUINCY:**  
Ken Porter

**STERLING:**  
Rumman, John E. Sigman, Arlie

**INDIANA**

**ANDERSON:**  
Adams Tavern, John Adams

**ROMANY GRILL:**  
Romany Grill

**VINCENNES:**  
Fortnightly Club, and Fortnightly Club Building

**IOWA**

**BOONE:**  
Miner's Hall

**CEDAR FALLS:**  
Armory Ballroom  
Women's Club

**COUNCIL BLUFFS:**  
Smoky Mountain Rangers

**DIKE:**  
Memorial Hall

**KEOKUK:**  
Ken Porter

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

**KANSAS**

**TOPEKA:**  
Boiley, Don, Orchestra  
Downs, Red, Orchestra  
Vinewood Dance Pavilion

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

**KENTUCKY**

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

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

**LOUISIANA**

**NEW ORLEANS:**  
Opera House Bar  
Five O'Clock Club  
Forte, Frank  
418 Bar and Lounge, and Al Bresnahan, Prop.

**FUN BAR:**  
Gunga Den, Larry LaMarca, Prop.

**HAPPY LANDING CLUB:**  
Treasure Chest Lounge

**SHREVEPORT:**  
Capitol Theatre  
Majestic Theatre  
Strand Theatre

**MARYLAND**

**BALTIMORE:**  
Blue Room, of the Mayfair Hotel  
Knowles, Nolan F. (Aetna Music Corp.)  
State Theatre

**EASTON:**  
Starr, Lou and his Orchestra

**HAGERSTOWN:**  
Audition Club, M. T. Patterson, Manager  
Hanes, Reynolds S.  
Rabasco, C. A., and Baldwin

**MASSACHUSETTS**

**BELLINGHAM:**  
Silver Lake Cafe

**FALL RIVER:**  
Turfee Theatre

**GARDNER:**  
Florence Rangers Band  
Hewson-Wikefield Band

**HUNTINGTON:**  
The Rapids

**LYNN:**  
Pickfair Cafe, Rinaldo Chev-  
rini, Prop.

**METHUEN:**  
Central Cafe, and Messrs. Yan-  
konis, Driscoll and Gagnon,  
Owners and Managers

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

**SOUTHWICK:**  
Babbs Beach, and Nelson Babb

**SPENCER:**  
Spencer Fair, and Bernard  
Reardon

**WEST WARREN:**  
Quabog Hotel, Viola Dudek,  
Operator

**WEST YARMOUTH:**  
Silver Sea Horse, and Joe Go-  
bin, Operator

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

**MICHIGAN**

**ESCANABA:**  
Welcome Hotel, George Brodd,  
Prop.

**Houghton Lake:**  
Johnson Cocktail Lounge  
Johnson's Rustic Dance Palace

**INTERLOCHEN:**  
National Music Camp

**ISHPEMING:**  
Congress Bar, and Guido  
Bonetti, Proprietor

**MARQUETTE:**  
Johnston, Martin M.

**MIDLAND:**  
Eagles Club

**NEGAUNEE:**  
Bianchi Bros. Orchestra, and  
Peter Bianchi

**PORT HURON:**  
Lakewood Dance Hall

**MINNESOTA**

**DEER RIVER:**  
Hi-Hat Club

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

**STONE, David**

**PEAHAM:**  
Paul's Tavern

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

**MISSOURI**

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

**POPLAR BLUFF:**  
Lee, Duke Hoyle, and his Or-  
chestra "The Brown Bombers"

**ST. JOSEPH:**  
Rock Island Hall

**MONTANA**

**GREAT FALLS:**  
Civic Center Theatre, and Clar-  
ence Golder

**HAVRE:**  
Havre Theatre, Emil Don Tigay

**SHELBY:**  
Alibi Club, and Alan Turk

**NEBRASKA**

**DONIPHAN:**  
Club Midway, Mel Kius

**HASTINGS:**  
Brick Pile

**LINCOLN:**  
Jance-Mor

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

**NEVADA**

**ELY:**  
Little Casino Bar, and Frank  
Pace

**NEW JERSEY**

**ATLANTIC CITY:**  
Mossman Cafe  
Surf Bar

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

**CLIFTON:**  
Hockmann, Jacob

**DENVILLE:**  
Young, Buddy, Orchestra

**FATONSTOWN:**  
Phil's Turf Club

**ELIZABETH:**  
Coral Lounge, Mrs. Agresta,  
Owner

**POLISH-AMERICAN CLUB:**  
Polish Falcons of America, Nest  
126

**HACKETTSTOWN:**  
Hackettstown Fireman's Band

**JERSEY CITY:**  
Band Box Agency, Vice Gi-  
cinto, Director

**LODI:**  
Peter J's

**MONTCLAIR:**  
Muntclair Theatre

**MORRISTOWN:**  
Community Theatre  
Jersey Theatre  
Palace Theatre  
Park Theatre

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

**NEWARK:**  
17 Club

**OAK RIDGE:**  
Van Brundt, Stanley, Orchestra

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

**ROCHELLE PARK:**  
Swiss Chalet

**NEW MEXICO**

**CARLSBAD:**  
Lobby Club

**ROSWELL:**  
Scotty's Night Club and  
N. C. Scott  
Yucca Club

**DAVIS BAR**

**NEW YORK**

**BRIARCLIFF MANOR:**  
Briar Oaks Restaurant,  
Thomas O'Brien

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

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

**BUFFALO:**  
Basil Bros. Theatres Circuit, in-  
cluding Lafayette, Apollo,  
Broadway, Genesee, Rosy,  
Strand, Variety, Victoria  
Theatres  
Frontier Ballroom, and Frontier  
Lodge No. 1024, IBPOEW  
Hall, Art  
Jesse Clipper Post No. 430,  
American Legion  
Wells, Jack  
Williams, Buddy  
Williams, Ossian

**CATSKILL:**  
Jones, Stevie, and his Orchestra

**CERES:**  
Coliseum

**COHOES:**  
Sports Arena, and Charles Gup-  
till

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

**ELMHURST:**  
Hollywood Restaurant

**ENDICOTT:**  
The Casino

**GENEVA:**  
Atrium Bar  
Holiday Inn

**HARRISVILLE:**  
Cheesman, Virgil

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

**ITHACA:**  
Clinton Hotel

**JEFFERSON VALLEY:**  
Nino's Italian Cuisine

**KENMORE:**  
Basil Bros. Theatres Circuit, in-  
cluding Colvin Theatre

**KINGSTON:**  
Killmer, Carl, and his Orches-  
tra (Lester Marka)  
Ulster County Volunteer Fire-  
men's Association

**MECHANICVILLE:**  
Cule, Harold

**MOHAWK:**  
Hurdie, Leslie, and Vineyards  
Dance Hall

**MOUNT VERNON:**  
Harilly Hotel

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

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

**OLEAN:**  
Rollerland Rink

**PALMYRA:**  
Palmyra Inn

**PEEKSKILL:**  
Washington Tavern, and  
Barney D'Amato, Proprietor

**RAVENA:**  
VFW Ravenna Band

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

**SALAMANCA:**  
Lime Lake Grill  
State Restaurant

**SCHENECTADY:**  
Polish Community Home  
(PNA Hall)

**SYRACUSE:**  
Alhambra Roller Rink, and  
Gene Miller

**UTICA:**  
Russell Ross Trio, and Salva-  
tore Corsale, leader, Frank Fi-  
carra, Angelo Ficarra  
Scharf, Roger, and his Orches-  
tra  
Ventura's Restaurant, and Rufus  
Ventura

**NORTH CAROLINA**

**ASHEVILLE:**  
Proper, Fitzbough Lee

**KINSTON:**  
Parker, David

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

**OHIO**

**AKRON:**  
German-American Club

**ALLIANCE:**  
Danie Alighieri Society  
Lexington Grange Hall

**AUSTINBURG:**  
Jewel's Dance Hall

**CANTON:**  
Palace Theatre

**CINCINNATI:**  
Steamer Avalon

**COLUMBUS:**  
Fraternal Order of Eagles,  
Aerie 297

**CONNEAUT:**  
MacDowell Music Club

**DAYTON:**  
The Ring, Maura Paul, Op.  
Parks  
Municipal Building

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

**JEFFERSON:**  
Larko's Circle L Ranch

**PAINESVILLE:**  
Slim Luse and his Swinging  
Rangers

**LIMA:**  
Billger, Lucille

**MANSFIELD:**  
Richard Recreation Center

**MILON:**  
Andy's, Ralph Ackerman Mgr.

**NORTH LIMA:**  
Smith, Chuck, Orchestra

**PIERPONT:**  
Lake, Danny, Orchestra

**RAVENNA:**  
Ravenna Theatre

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

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

**YOUNGSTOWN:**  
Shamrock Grille Night Club,  
and Joe Stuphar

**OKLAHOMA**

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

**VINITA:**  
Rodeo Association

**OREGON**

**GRANTS PASS:**  
Fruit Dale Grange

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

**PENNSYLVANIA**

**ANNVILLE:**  
Washington Band

**BEAVER FALLS:**  
White Township Inn

**BIG RUN:**  
Big Run Inn

**DUPONT:**  
Cameo Cafe

**EMPORIUM:**  
Happiness Club

**EYONN:**  
Rogers Hall, and Stanley Rog-  
ers, Prop.

**FALLSTON:**  
Brady's Run Hotel  
Valley Hotel

**FORD CITY:**  
Atlantic City Inn

**FREEDOM:**  
Sully's Inn

**JERSEY SHORE:**  
Riversview Ranch

**NEW BRIGHTON:**  
Brady's Run Hotel  
Broadway Tavern

**NEW CASTLE:**  
Gables Hotel, and  
Frank Giammarino

**OLD FORGE:**  
Club 17

**PHILADELPHIA:**  
Dupree, Hiram

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

**READING:**  
Baer, Stephen S., Orchestra

**ROULETTE:**  
Brewer, Edgar, Roulette House

**ROSSITER:**  
Green Village

**SCRANTON:**  
Yarrish's Cafe

**SUPERIOR:**  
American Legion Club

**WILKINSBURG:**  
Lunt, Grace

**RHODE ISLAND**

**NEWPORT:**  
Frank Simmons and his  
Orchestra

**WOONSOCKET:**  
Jacob, Valmore

**SOUTH CAROLINA**

**FOLLY BEACH:**  
Folly Pier

**SOUTH DAKOTA**

**SCOTLAND:**  
Scotland Commercial Club

**TENNESSEE**

**BRISTOL:**  
Knights of Templar

**CHATTANOOGA:**  
Alhambra Shrine

**NASHVILLE:**  
Stein, Abe

**TEXAS**

**CORPUS CHRISTI:**  
Al Hardy and Band  
The Lighthouse  
Santikos, Jimmie

**EL PASO:**  
Sunland Club

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

**PORT ARTHUR:**  
DeGrasse, Lenore

**SAN ANGELO:**  
Club Acapulco

**VIRGINIA**

**BRISTOL:**  
Knights of Templar

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

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

**ROANOKE:**  
Krich, Adolph

**WASHINGTON**

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

**WEST VIRGINIA**

**CHARLESTON:**  
Savoy Club, "Flop" Thompson  
and Luie Risk, Operators

**FAIRMONT:**  
Amets, Post No. 1  
Club-D-Lite, and  
Jimmy DeBato  
Gay Spot, and Adda Davis and  
Howard Weekly  
West End Tavern, and  
A. B. Ullom

**KEYSTONE:**  
Calloway, Franklin

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

**WISCONSIN**

**APPLETON:**  
Koehe's Hall

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

**BELOIT:**  
Beloit Recreation Band, and  
Cuthbert

**BLOOMINGTON:**  
McLane, Jack, Orchestra

**BOSCOBEL:**  
Sid Earl Orchestra

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

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

**DUNAND:**  
Weiss Orchestra

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

**KENOSHA:**  
Julius Blodorf Tavern  
Petifying Springs Club House

**NORTH FREEDOM:**  
American Legion Hall

**OREGON:**  
Village Hall

**PARDEEVILLE:**  
Fox River Valley Boys Orchestra

**REWEY:**  
High School  
Town Hall

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

**STOUGHTON:**  
Stoughton Country Club, D.  
O. A. Gregerson, Pres.

**TREVOR:**  
Stork Club, and Mr. Aide

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

**WESTFIELD:**  
O'Neil, Kermit and Ray,  
Orchestra

**WISCONSIN RAPIDS:**  
Gross, Quenail and Louis

**WYOMING**

**LARAMIE:**  
Stevens, Sammy

**DISTRICT OF COLUMBIA**

**WASHINGTON:**  
Star Dust Club, Frank Mon-  
naghan, Proprietor  
Wells, Jack

**HAWAII**

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

**CANADA**

**MANITOBA**

**BRANDON:**  
Palladium Dance Hall

**WINNIPEG:**  
Rosedale Dance Gardens, and  
John F. McGee, Manager

**ONTARIO**

**CUMBERLAND:**  
Maple Leaf Hall

**KINGSVILLE:**  
Lakeshore Terrace Gardent,  
Messrs. S. McManus and  
Barrie

**OTAWA:**  
Francis Theatre, and  
R. E. Maynard

**PORT STANLEY:**  
Melody Ranch Dance Floor

**TORONTO:**  
Miford, Bert  
Echu Recording Co., and  
Clement Hambourg  
Three Hundred Club

**QUEBEC**

**MONTREAL:**  
Village Barn, and O. Gatch  
L. Gagnon, and Paul Fournier

**QUEBEC:**  
Canadian and American Busi-  
ness Agency  
L'Auberge Des Quatre Chemins  
and Adrien Asselin, Prop.

**MEXICO**

**MEXICO CITY:**  
Marin, Pablo, and his T-  
Orchestra

**MISCELLANEOUS**

**KRYL, Bohumir and his Sympho-  
nic Orchestra**

**MARVIN, Eddie  
Wells, Jack**

**INTERNATIONAL MUSICIANS**

**FOR SALE or EXCHANGE**

**SALE**—Harp, bass violin, mando bass, tuba, tone, chimes, rhumba drums, Chinese gongs, bells, bull horns, rings, de gongs, sound effects, violins, Vega lute, harp-guitar, musical keyboard, trap drums, Italian automobile. Emil Weiss, 2717 1/2 Harris Ave., Norwood, Ohio.

**SALE**—Retired from the music business; am selling my entire library of dance orchestrations (over 12,000) dating back forty years; all of any kind at \$2.00 per dozen postpaid. John L. Smith, 990 N. W. Seventh St., Miami 36, Fla.

**SALE**—Viola by Charles J. B. Collin Mezin, Paris 1885; a fine small-sized viola of 15 1/2 inch length; in exceptionally fine condition with yellow varnish and handsome one-piece back; an excellent instrument for a violist desiring an instrument that is easy to handle; price \$100.00. Anthony Fiorillo, 171 Ward St., New York 11, Conn.

**SALE**—One J. P. Machelot violin, 1750; also complete military band library (used) consisting of marches, selections, marches, novelty numbers. W. Stauffer, 649 Highland Ave., Bethlehem, Pa.

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